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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.

**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 ALDI Meola Gianluca has cast iron credentials. He studied at GIT with Scott Henderson and Brett Garsed.

**CHARLIE GRIFFITHS**

Monster metallor Charlie is known for his Challenge Charlie columns in Total Guitar. He teaches at ICMP and plays in metal bands Haken and Anchorhead.

**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

YOU'LL NOTICE THAT this issue is dedicated to the Fender Stratocaster. In

fact it's actually dedicated more to the five-way switch that selects the bridge, middle or neck pickup, and the two combinations of bridge-middle and neck-middle. These simple settings have helped to create an incredible body of work since Fender launched the guitar in 1954.

In the hands of the world's greatest guitarists the Strat has made phenomenal music and the position of that little switch has been crucial in creating the tones that did it - think of Hey Joe, Apache, Shine On You Crazy Diamond, Pride And Joy and Sultans Of Swing for starters. Each has not only the signature sound of its player inextricably attached to it, but also the unmistakable tone of the Strat selector's setting.

So with this in mind we asked Jon Bishop to come up with five fantastic licks for each of the switch's positions - naturally in the style of the Strat's foremost proponents - so you can clearly see how style and sound combine to make great music. Actually in my own recording life - even just doing Blues Headlines for Guitarist magazine - I've noticed how certain licks work better with particular tones. And any producer will tell you that some sounds just don't sit well in a particular mix - they're either buried in mush or too 'spikey' - while others work perfectly in their given surroundings. This is all worth remembering when committing your own work to tape (or hard drive).

We also have two great transcriptions to keep you going. Rush's Spirit Of Radio has been requested many times and finally we've managed to bring it to you courtesy Steve Allsworth. It's a great transcription of one of prog's true classics and I hope you enjoy it. Also tabbed is ZZ Top's Just Got Paid, a riffy Texas blues that any pub band could add to its set. Joe Bonamassa uses the riff in his own live shows and so, while we had him in for the Star Video tutorial, asked if he could show us how he'd tackle a solo in the song. Ever the gent, Joe came up with a great bunch of ideas that we've put together as an 'extra' at the end of the main transcription. This should leave you with a ton of ideas should you decide to play Just Got Paid (or indeed any similar track) with your own band.

Lastly, thanks to Fender for the American Special Strat that we used for our cover shoot. See you next month...

Murphy



The GT Promise...

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



Guitar Techniques

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SPECIAL FEATURE

STRAT HEAVEN

Great tones, fantastic licks . . . 16

Taking the Strat's five pickup selector positions as inspiration, we bring you 25 licks in the styles (and tones) of its greatest players ever!

ON THE CD: TRACKS 4-10



TRANSCRIPTION #1

RUSH

Spirit Of Radio . . . 26

One of the greatest progressive rock tracks of all time, fully tabbed by Steve Allsworth - learn every nuance of Alex Lifeson's guitar work..

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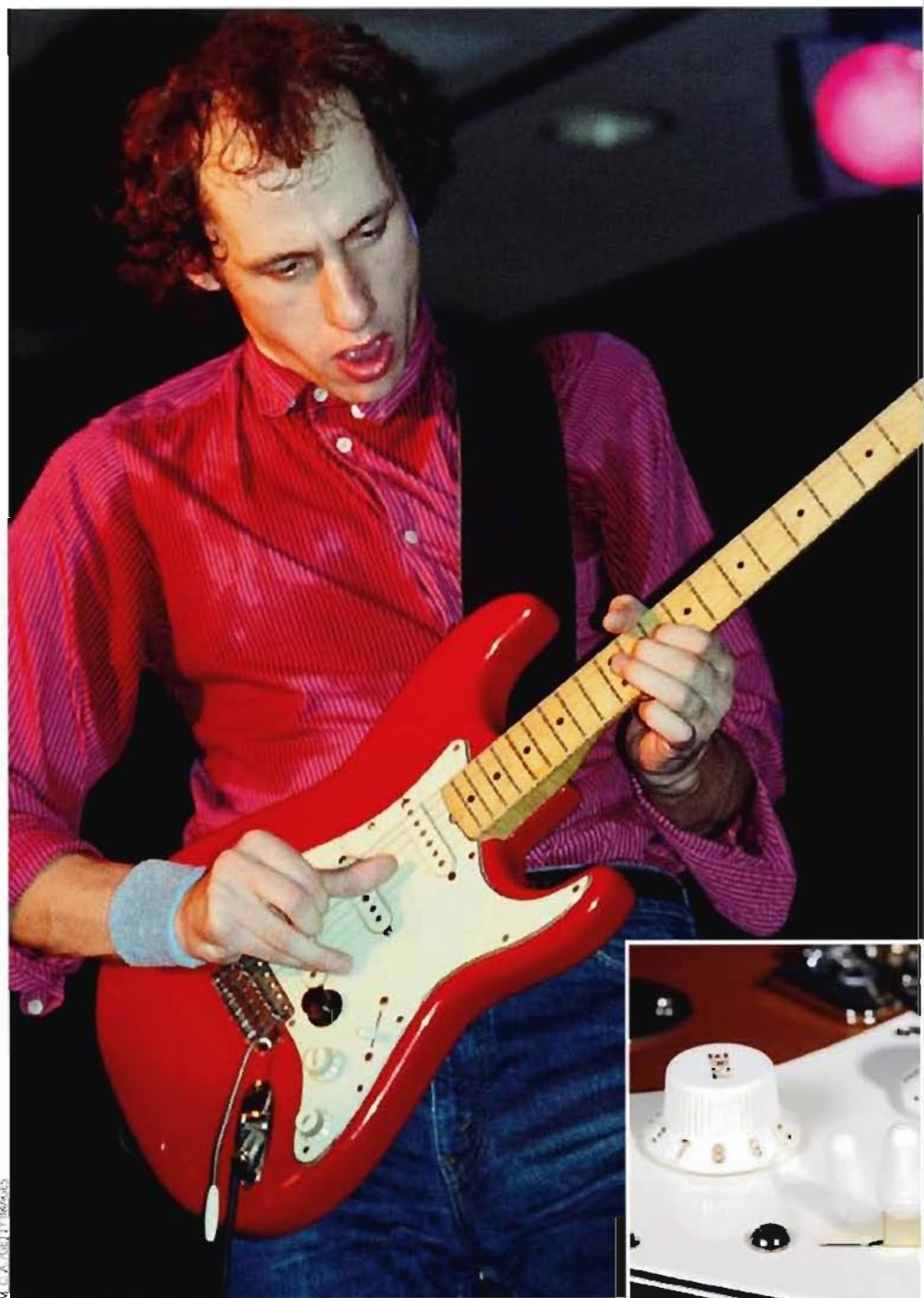
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The No.1 website for musicians

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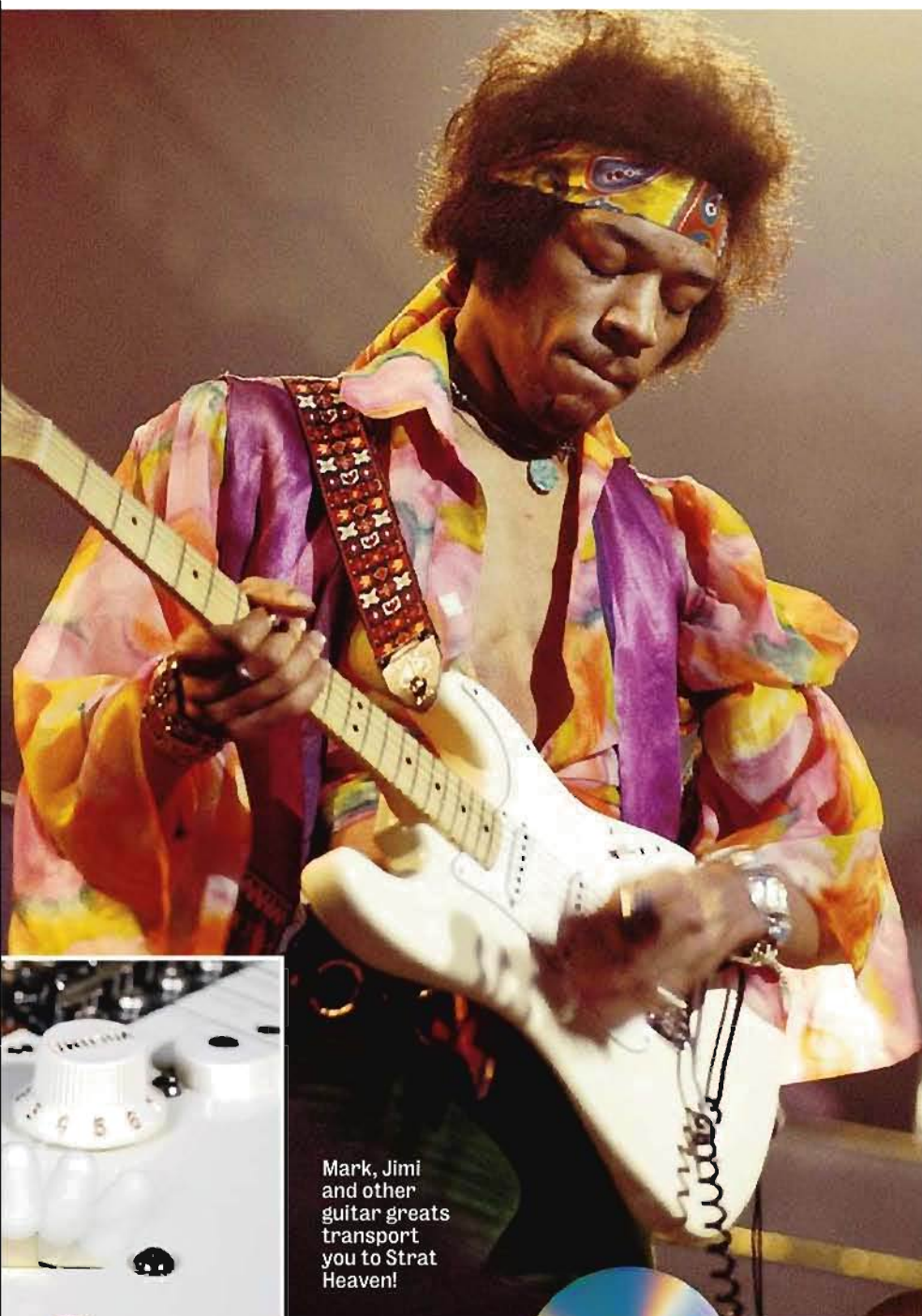
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NEXT MONTH 97
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**LISTEN,
LEARN
AND PLAY!**
All song and lesson tracks can be heard on the CD!

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

THE BRIT PACK

I am a Guitar Teacher in a mid-sized town in the Netherlands and my students actually can buy your magazine in the local bookstore. It's so important that a magazine with your specialised kind of information has good distribution and is therefore accessible; so I compliment you on that. Furthermore I'd like to say that unlike many writers to TalkBack I'm happy with my playing and have enough gigs, but I know that one has to keep learning so I'd like to give a BIG compliment to your columnists and experts, but especially to John Wheatcroft (great timing and I'm left-handed too!); Gianluca Corona (unlocking the secrets of my prog rock heroes of long ago, especially the Gentle Giant feature); Pete Callard (the Michael Brecker style licks for guitar were also very musical and got to the core of that style); and Shaun Baxter (for always finding something new and interesting to learn). So no reader should take your writers for granted. And a big question - why are there so many truly original guitarists like Page, Beck, McLaughlin and Holdsworth (not to mention Robert Fripp and Steve Howe) coming from Great Britain - is it something in the water?
Raimond Surquin, Holland

Thanks for the encouraging words Raimond. Regarding the British water: I think you might be right! We've pondered that same question too. It's interesting because we have never originated a musical style - I



Robert Fripp, unique Brit guitar player

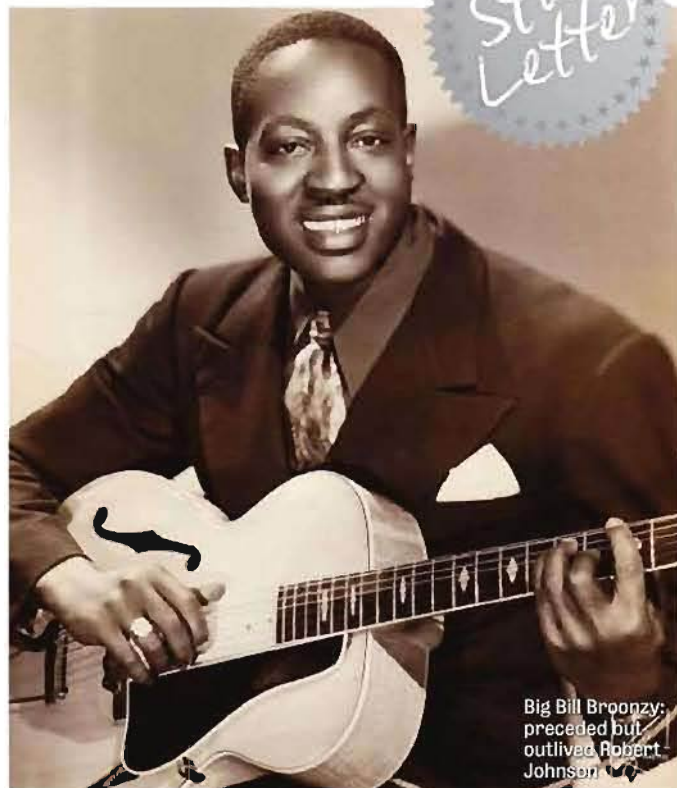
STAR LETTER WRITE ONE AND WIN A PRIZE!

REAL BLUES HEROES

Your editorial in the September issue was spot on. I am 67 years young and was brought up on the playing of Big Bill Broonzy, Josh White, Lonnie Johnson, Blind Willie McTell, Blind Snooks Eaglin, Big Joe Williams. It is a difficult question to answer when someone asks who your favourite player is. There is always something to admire in so many but for me Lonnie Johnson was the all-round performer. I saw him at the Fairfield Hall, Croydon on my birthday in 1963 and what a treat it was. I first heard Django Reinhardt before Lonnie but when I did it was obvious how much influence the latter had on the former. Robert Johnson must have been in awe of him too, as he claimed to be his brother. As you say, Lonnie was unassuming and modest with it, as a few YouTube recordings show. I can imagine that if you walked up and asked him to show you how to play something he would be happy to oblige. Many of these great performers whilst recognised, never got their full rewards and were often neglected in later life, some dying in poverty. But whilst they did what they did initially as a means of support, it was the music that they loved and we are the richer for it. They gave us a wonderful legacy and without it our music would have a huge hole in it.
David Taylor

Thanks, David. While at first I was disgusted by my ignorance about Lonnie - funny because I knew all about Big Bill, Josh White and co because my mother had their albums in the '60s - I now just feel glad that I've discovered him and can spend hours trawling YouTube for more clips, which of course leads to other great 'discoveries'. Hearing Lonnie

suppose we could argue for prog but it was happening elsewhere too - but have taken many great American genres and twisted them into something different. The Beatles took Motown, The Everlys, rock and roll and vaudeville to create something amazing (and probably also sowed the seeds for prog); while Holdsworth, McLaughlin and co lit a fire under jazz, melded it with rock and created fusion; Page and Beck heard Les Paul, Chuck Berry, Gene



Big Bill Broonzy: preceded but outlived Robert Johnson

and Eddie Lang together was another revelation. So influential was Johnson, of course, that our own Tony Donegan changed his name to Lonnie in deference to the great man. I certainly didn't mean to disparage the other great Johnson in my editorial - he was certainly something special - I simply wanted to pass on my newfound perspective on Messrs Johnson and Johnson. I hope you enjoyed Tristan Seume's great acoustic blues lesson in the same issue - and that your new DigiTech Hardwire tuner pedal comes in handy!

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.



ATTENTION TO TENSION

I started playing the guitar at the late age of 28. I decided to buy a Stratocaster, a guitar I've always been a huge fan of. I also decided to subscribe to a guitar mag, and after buying a few I quickly settled on Guitar Techniques. Now in the past, your mag has helped me find my way around different styles, cope with the surprising aspect of GASing, introduced me to countless guitar players which I

now adore and, last but not least, giving me tons and tons of playing material to go through.

Therefore it is only natural that I would ask for your help, regarding my latest concern. After two years of playing, on a daily basis of about 1-2 hours, I've begun slowing down both in progress and playing time. I'm not having less fun, and it's surely not due to a lack of material. The problem is that, whenever I pick up the guitar, to play or practise anything challenging, my shoulders, neck and arms seem to tense up. It's gotten to the point where I'm actually getting pain after playing.

I've tried Gripmasters of different tensions, but that only seemed to help my fingers, and not the tension in the shoulders, neck and arms. I've also tried three different teachers, but all of them seemed to focus on the progression of material, and not the basis of playing the guitar. I do regular stretches after playing, and I try to sit in a chair with a back, and avoid couch playing. Since I feel like my musical journey has just started, I don't want to quit. So I was wondering if there is any method or advice you can give me that might loosen my situation?

Frank Mortensen, Denmark

You're not the only one, Frank. I have bouts of suffering the same thing: my shoulders tense, I hunch them up, the playing becomes nervous and my timing goes to pot. I also find in these situations that I'm holding my breath. It's a vicious circle.

A while back on one of the GuitarBreak weekends that Jason Sidwell and I held (www.guitarbreak.com) Dave Kilminster noticed that about half the students were doing the same thing. He got everyone to do deep breathing and shoulder relaxing exercises – rotating the shoulders backwards for a minute and then forwards. Then when we played (I followed intently!) we were made to concentrate on our breathing and, after a while, everyone's playing seemed more calm and relaxed. Every so often Dave would notice some tension creeping back in, and get the culprits to repeat the process. I do it myself now: consciously think about breathing, and dropping the shoulders when I play. It's helped a lot and I think it's one of those 'spiralling' things – you either spiral down into absolute tension as each symptom impacts on the next; or



Shoulder massage: a great relaxation aid

spiral up as you deal with them and so calm yourself down.

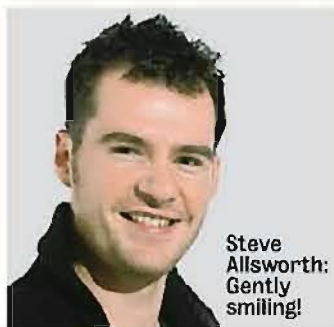
It might be worth trying shoulder massage, aromatherapy or yoga classes. I do that too (apart from the yoga) from time to time and find that it does really help.

Anyone out there got any better advice that might help us all?

INSPIRATION VS PERSPIRATION

Having just read through the October edition of GT it struck me just what a huge amount of inspiration I get from your magazine every month, and let's be honest, inspiration is the thing that keeps us all going when the going gets tough!

As one of your female readers I have only been learning to play



Steve Allsworth: Gently smiling!

for a little over two years - I was a very late starter and wondered if it was too late so looked to lots of different books and magazines for inspiration at first.

I guess like most people starting out to play we buy a variety of guitar magazines but I very quickly settled on GT for so many reasons; the immense variety of content, the quality of your contributors, the tabbed music, focus on technique etc. I really don't feel the need for any other magazines.

But the real value for me is where GT often takes me. Whilst I consider myself to have a half decent awareness of those considered to be the most inspirational of guitar players

from a life-time of loving music, I soon realised I didn't really know a thing compared to your guys.

For example I remember reading various articles and references in GT to Joe Bonamassa. I thought that I should find out what the fuss was all about so looked to iTunes and boy did I find out exactly what all the fuss was about? I've been a huge fan of his music ever since.

This week it was Steve Allsworth's version of While My Guitar Gently Weeps that blew me away. Of course I knew the song, but I hadn't heard Jeff Healey's awesome version of it until then.

So thank you GT for helping me so early on in my journey by keeping me inspired. I buy magazines very rarely now but have been a subscriber to GT for a while as I don't want to risk missing a single issue!

On the subject of inspiration I should also mention that I am incredibly lucky to have my teacher who, as well as being a truly gifted musician, is just as gifted a teacher. His total dedication to his craft is truly inspirational. The fact that he was willing to teach a complete beginner like me who at first didn't know one end of a guitar from the other, makes me feel humble and very blessed. I also have him to thank for my love of blues and for making me believe that through practice and passion for the guitar (which I have in spades!) anything is possible.

For anyone just starting out on their guitar playing journey I would say, its never too late, find yourself a great teacher (you'll know them when you find them, the first one you try may not be the one for you) and of course buy GT! I can guarantee it will be a life changing experience....

Avis Sayer, Danbury, Essex

I completely agree Avis; the 'community' aspect of GT is one of its

READER'S LETTERS

greatest strengths. What's more I can't begin to tell you how much I've learnt through reading our writers' columns, whether theory or technique stuff or, like you, through being introduced to new players or being woken up to those I'd heard of but not checked out.

And providing we don't get our hopes of stardom up too high (the Su-Bo's of this world excepted) there's no reason at all why we shouldn't start playing later on, and indeed continuing doing so into our dotage – I certainly intend to!

RICH PICKINGS

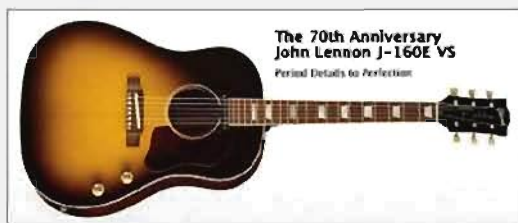
I finally had some time over summer to browse through my GT magazines. I found myself a great lesson in Acoustic Giants, Blues Giants, and also on 40 Intros And Outros. I was amazed how good those lessons were presented. Licks were not chopped up in pieces and I can feel, play and understand the whole picture. Soon I discovered that they were played by one man – Richard Barrett. Wow, not much info on the guy, but he blew me right away! So thumbs up, looking forward for more of his lessons.

I think over last year the magazine has become somewhat better. Each lesson has a clear goal and point and there are so many different styles covered, each one presented professionally; I can go back through all my magazines and always discover something new. Alan

Richard is indeed a great player and tutor. Anything with a bluesy or bluesy-rock feel is well and truly nailed to the floor. I loved his recent take on Gary Moore's Still Got The Blues, and those blues intros and outros were a brilliant lesson in understanding the genre and getting it onto the fingers.

Richard Barrett: has great blues-rock feel...





The 70th Anniversary John Lennon J-160E VS
Period Details to Perfection



The 70th Anniversary John Lennon J-160E Museum
Give Peace a Chance - Montreal, Amsterdam 1969



The 70th Anniversary John Lennon J-160E Imagine
Reflections of John's Life and Music

Lennon's 70th anniversary

SEVENTY YEARS AFTER John Lennon's birth, and three decades after his untimely passing, Gibson is proud to offer three 70th Anniversary John Lennon J-160E acoustic guitars to celebrate the legacy of this extraordinary artist. Only a very limited number of these handmade acoustics will ever be available.

For his first quality American acoustic-electric guitar, Lennon had his sights set on a new Gibson J-160E - the problem was, he didn't have the money to buy it. With the aid of a co-signed purchase from Beatles manager Brian Epstein, Lennon made the guitar his own (George Harrison got one too) and put it straight to the business of making music history. Recreated by the luthiers at Gibson's Montana facility in period-perfect detail, the 70th Anniversary John Lennon models are available in three distinct versions to represent the instrument at three periods in Lennon's life and career. The first (70th Anniversary J-160E VS, \$4,728 - UK prices yet to be fixed), finished in Vintage Sunburst and limited to 500 guitars, represents the guitar as it was when Lennon first acquired it and used it on many famous Beatles recordings from 1963 to '64, including Please Please Me, With The Beatles and A Hard Day's Night. The second (70th Anniversary J-160E Imagine, 10,748) is a stunning Custom Shop model in a Soft White finish personally requested by Yoko Ono to reflect the sentiment of John's life and music during the recording

of Imagine. And the third (70th Anniversary J-160E Museum, (\$15,048) is the model as it is today, on display at the Rock and Roll Hall of Fame in Cleveland, with a thin, natural finish and Lennon's famous 'John and Yoko' caricature sketches, representing the appearance of the guitar during the famous Lennon-Ono 'Bed-In' peace protests of 1969.

The custom shop's second and third renditions are limited to 70 guitars each, one for every year since John's birth in 1940. As for construction, each version is an accurate rendition of the J-160E of 1962, a guitar originally released in 1954 as one of the world's first successful 'electro-acoustic' guitars, with built-in pickup and electronics and ready to hit the stage for the professional performing musician. Beloved by Lennon, and kept close throughout his too-short life, the 70th Anniversary John Lennon J-160E is a guitar every Beatles fan will want to make their own.

In addition, an English Heritage Blue Plaque to John Lennon will be unveiled by Yoko Ono on Saturday, October 23, at 34 Montagu Square, the London home she shared with her husband John Lennon from July 1968. This is the first blue plaque for a London property lived in by one of The Beatles - and only the second for a rock star, the first being in Brook Street at the former home of Jimi Hendrix, coincidentally a former inhabitant of 34 Montagu Square himself.

Free gear with Vox purchases

Vox is giving away free gear with selected product purchases! For example, you can get a free V845 wah-wah pedal (worth £58) when you buy an AC15 VR, a free Korg GT-4 Tuner (worth £39) when you buy a JamVOX, a free VFS2A and

V845 wah-wah pedal (combined worth £93) when you buy an AC30 VR, a free Chicken Foot CD when you purchase any item from the VOX Joe Satriani pedal range, and a free Korg GT-4 Tuner and the Big Book of Riffs (combined worth £50) when you buy a DA-5. Once you have

bought your new Vox, all you have to do to claim your free product is to download the claims form from www.voxamps.com and follow the instructions. The offers end on 30

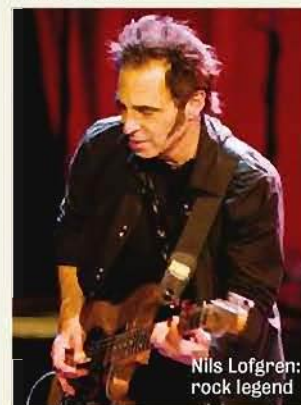
November, so get along to your local Vox store and grab yourself some free gear now!



Nils Lofgren gig in the North East...

Legendary American guitarist Nils Lofgren is returning to the UK to headline the North East Guitar Festival 2010 at The Sage, Gateshead (21-31 October). Lofgren has a phenomenal musical track record, working on Neil Young's seminal album *After The Goldrush*, and as a member of Bruce Springsteen's own E-Street Band. A superb front-man in his own right and with Grin, fans can expect classic Lofgren tunes *Take You To The Movies*, *Back It Up*, *Keith Don't Go* and many others from his latest album *Sacred Weapon* which also featured contributions from legends Willie Nelson, David Crosby and Graham Nash. Guitar fans will be also be treated to concerts by Adrian Belew, Zappa and Bowie sideman and co-guitarist of the progressive rock legends King Crimson. Erik Mongrain will also take to The Sage; fresh from his sensational recent appearance on TV show *Later with Jools Holland*, and a staggering five million hits on YouTube, this self-taught acoustic guitarist is a phenomenon to be seen.

For further information, contact Phil Castang, General Manager, International Guitar Foundation via email: phil@igf.org.uk internet: www.igf.org.uk (www.thesagegateshead.org) or phone: 0870 240 6783.



Nils Lofgren:
rock legend

London Music Show postponed

We are sad to announce that the London Music Show has been postponed until next year. Dates for the show have already been confirmed as 23-25 September 2011. Watch this space for full details of the guitar line-up and exhibitors as they develop, and for the latest updates visit www.londonmusicshow.com.



60 Seconds with

A minute with a great guitarist is enough to discover what really makes him tick. This month Alter Bridge's MARK TREMONTI...

GT: Who was your first influence to play the electric guitar?

MT: What really gave me the itch to play guitar initially was the final scene in the movie *Crossroads* where Steve Vai duels Ralph Macchio for his soul.

GT: What was the first electric guitar you really lusted after?

MT: A black Gibson Les Paul.

GT: What was the best gig you ever did?

MT: Opening for Van Halen at Madison Square Garden in New York.

GT: And your worst playing nightmare?

MT: A festival show in Austria where my guitar rig blew all its fuses minutes before stage time. I had to play the show with an amp I was not familiar with and it sounded awful.

GT: What's the most important musical lesson you ever learnt?

MT: To improvise, improvise, improvise.

GT: Do you still practise?

MT: Absolutely. I try not to ever miss a day.

GT: Do you have a pre-gig warm-up routine?

MT: I improvise to blues backing tracks before the show to get loose and I also run through a few of the solos in that night's performance.

GT: If you could put together a fantasy band with you in it, who would the other players be (dead or alive)?

MT: Stevie Ray Vaughan on lead guitar, Paul Rodgers on vocals, John Paul Jones on bass, John Bonham on drums and me as Stevie's guitar tech.

GT: Who's the single greatest guitarist that's ever lived?

MT: Stevie Ray Vaughan because of his complete transparency from his heart to his strings.

GT: Is there a solo you really wish you had played?

MT: Stevie Ray Vaughan's Lenny.

GT: What's the solo/song of your own that you're most proud of?

MT: Blackbird is probably my most proud moment on any record.

GT: What would you most like to be remembered for?

MT: Trying as hard as humanly possible to be the best musician and songwriter I can be.

The new Alter Bridge album, *AB III*, is out Oct 11. Also watch out for UK headline shows from Oct 16, or visit www.alterbridge.com for more info...

PHIL HILBORNE'S ONE-MINUTE LICK OPEN-STRING TAPPING LICK



As I have mentioned in the past, the use of open strings in licks is a great, fun and very naturally guitaristic thing to do. The short phrase seen here uses tapping in combination with the open fifth, fourth, third and second strings over an Am9 chord. Being aware of exactly how any given open string functions musically

is a great help when using them. In this lick for example the A is obviously the root, the D is a 4th, the G a b7 and the B is a 2nd/9th. In particularly 'guitar-friendly' keys such as Am, Em, Dm, Gm, E, A, D, G etc there is a ton of potential for their use - so always try to come up with lots of your own ideas too.

$\text{♩} = 155$ fast
 $\text{♩} = 120$ slow

Am9

10 of the Best Apps for Musicians

Pocket Guitar Songbook:
The first legal and licensed Lyrics & Chords App to hit the iTunes store and the perfect App for guitarists to learn their favourite songs. Also available for iPad.
FREE

This Day In Music:
The must-have App for all music lovers out there. Five sections of premium content including the popular Birthday #1 finder and the devilishly addictive Music Quiz. Also available for iPad.
£1.79

The Beatles Little Black Songbook :
Complete Lyrics and Chords to over 160 Beatles classics spanning the entire career of the Fab Four. 30 backing tracks and 4 instructional video lessons are included. Also available for iPad.
£6.99

Leonard Cohen Little Black Songbook:
Complete Lyrics and Chords to 70 Leonard Cohen classics spanning the illustrious career of the acclaimed singer-songwriter.
£3.99

Hymn Book:
50 classic Hymns in one neat App. For each Hymn the user is presented with the full melody, complete words and a piano backing track to sing along to.
£2.99

More Killer Riffs:
Following on from the popular Killer Riffs, treat yourself to another 40 of the finest guitar riffs out there with this brand new App. Also available for iPad.
£2.99

Scale Cards:
Teach yourself the right way with Scale Cards. This App shows you how to play over 50 essential guitar scales. Includes video.
59p

Chord Cards:
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WHAT STRINGS DO YOU USE? **JOE SATRIANI**

Joe Satriani:
instrumental
rock genius

We ask a famous guitarist all those little questions you really do want the answers to. This month, instrumental rock legend **Joe Satriani**...

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

JS: Not really. I like my signature heavy picks made by Planet Waves, but like mediums and extra heavy picks too.

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

JS: My Big Bad Wah, Time Machine and Satchurator pedals. They liberate me.

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

JS: I play keyboards, bass and blues harp on a pro level, and have on many records and concerts.

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

JS: Chords and rhythms, no problem. Melodies, very slowly. I've never been good at it.

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

JS: That depends on the length. The longer the cable the more the resistance, resulting in loss of high end and level.

I really do like Planet Waves cables.

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

JS: Somewhere in the past, some guitar player invented the first guitar riff. Who was he, or she? It would be cool to die knowing it was you.

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

JS: Screw the guitars, grab the hard drives! The drives have all your ideas, musical explorations and private performances on them. Ibanez can make me more guitars.

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

JS: Right now I'm really digging my modified Marshall JVM410. Engineer Santiago Alvarez is a genius, and he has made me one killer amp.

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

JS: There's low action for two-handed stuff, high action for blues and traditional stuff, and right in the middle for the all around world stuff. Gary Brawer of San Francisco does my frets just the way I like 'em.

GT: What strings do you use?

JS: For live performance I use D'Addario .010's when tuned to E flat, .009's at concert pitch. They feel and sound great. But, I'm thinking of trying a set of .095's for the up-coming tour... just for kicks.

Satch's new album Black Swans & Wormhole Wizards is out on Oct 4th and he tours the UK from Oct 17. Visit www.satriani.com for more info.



New cheat sheets for guitarists...

Cheatsheet Music has launched a new series of essential topics in music for all instruments, jam-packed into handy laminated sheets. They capture key elements in a musician's training that either should be committed to memory or resurface over and over again in practical playing situations. Those include chord shapes, scale patterns, and elements of music theory and harmony, with ample pictorial and diagram support. Currently, the series is composed of several sheets developed for guitarists, presenting typical beginner chords and standard 'tools-of-the-trade' chords for intermediate and more advanced players, complete with pictures, fingerings, chord tones and so on. Similar sheets are also available on beginner scale patterns and more advanced scale and mode definitions. A simpler and focused alternative to chord or scale books! Visit www.cheatsheetmusic.com for further information.



Middlesbrough Guitar Show

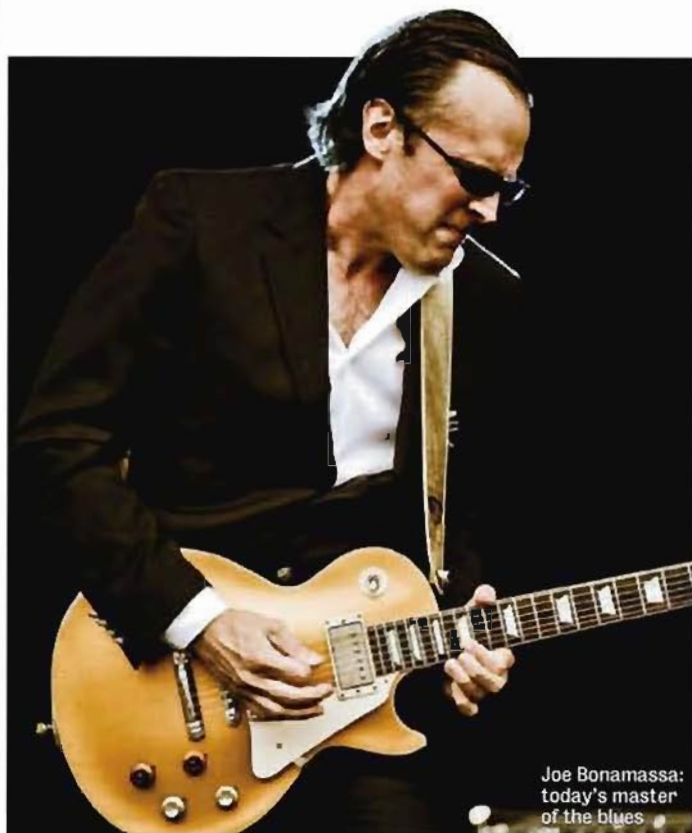
The Middlesbrough Guitar Show will take place at Marton Hotel & Country Club, Stokesley Rd, Marton, Middlesbrough, TS7 8DS on Sunday 24 October 2010 from 10am to 4.00pm. There will be live music all day with the North East's own folk, roots, skiffle and blues troubadour, Martin Stephenson (ex The Daintees) plus Gavin Coulson demonstrating Fret-King guitars and talented young blues/rock trio, The Mentalls. There will be more than 50 exhibitors, luthiers and dealers with new and second hand instruments and you can buy, sell and trade at the show. Admission is £5. Visit www.guitarshows.co.uk or phone 01925 813185 for tickets and/or further information.



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WHO? Joe Pinder **TOWN:** Newcastle-Upon-Tyne **STYLES TAUGHT:** Rock, metal, blues, funk, jazz, pop, classical **SPECIALITY:** Rock lead guitar **QUALIFICATION:** Grade 8 RGT electric guitar, degree in popular music **LEVELS:** Beginner to advanced; all ages, RGT grades 1-8 **READING:** Beginner to advanced **CHARGES:** £25 per 1hr lesson **SPECIAL:** Fully-equipped studio, rehearsal room, recording facilities **TEL:** 0191 440 4464 **EMAIL:** info@joepinder.co.uk

Joe Bonamassa:
today's master
of the blues

Bonomassa's UK tour starts now!

Electric blues-rock maestro Joe Bonamassa is in the UK and will be playing at the Folkstone Leas Cliff Hall on October 9 (Sold Out). His tour also takes in the following dates: Cambridge Corn Exchange (Oct 10, Sold Out), Bridlington Spa (Oct 11), Ipswich Regent Theatre (Oct 13), Bristol Colston Hall (Oct 14, Sold Out), Manchester Apollo (Oct 15), Newcastle City Hall (Oct 17), Glasgow Royal Concert Hall (Oct 18) and Leicester De Montfort

Hall (Oct 19). Of course, Joe needs no introduction to GT readers. He is featured not once but twice in this very issue: the first feature is the solo from his version of ZZ Top's Just Got Paid while the second is an exclusive masterclass in which he shares some of his celebrated chops. Check them out! For concert tickets, visit www.seetickets.com or call the 24-hour Box Office on 0871 230 1101. Hurry while they're still available!

Ritenour to play in Manchester

Band On The Wall is proud to announce that Lee Ritenour, the Grammy Award-winning guitarist who has played with Pink Floyd, Tony Bennett and BB King, among countless others, is to perform a special intimate concert at Band On The Wall on Sunday 7 November at 7pm. Ritenour won a Grammy Award for a 1986 collaboration with Dave Grusin and throughout his career has totalled up an astounding 17 Grammy nominations and numerous Number One spots in guitar polls. Ritenour was a founding member of Fourplay, one of the most successful bands in contemporary jazz. His The Band On The Wall concert is a

Lee Ritenour:
respected jazz

unique opportunity to catch his music in an intimate setting. Visit www.bandonthewall.org for tickets (£47.50) and updates.

That Was The Year...

2008

Terminal 5, Diana inquest
and banking collapsePolice
reunion
tour

GIBSON EXPAND their 'Inspired By' range allowing purchase of an exact replica of the guitar played by your own axe hero. This limited edition collection now includes the Alex Lifeson ES-355, Steve Jones Les Paul Custom, Johnny Winter Firebird and the Joe Bonamassa Aged Les Paul Goldtop.

BANKING CRISIS BEGINS, Northern Rock is nationalised by the government but confidence in the banking system is shattered by several foolhardy investments by many major world banks. A rescue package worth £500 billion is announced. MFI ceases trading and Woolworth's begin closing all of their 807 stores.

LEWIS HAMILTON becomes the youngest Formula One World Champion ever; Russell Brand and Jonathan Ross are reprimanded by the BBC after a series of prank phone calls on Brand's show; thanks to their reunion tour the Police become the world's highest-earning musicians in 2008.



FINAL CURTAIN for Jeff Healey, Bo Diddley, Mitch Mitchell, Rick Wright (Pink Floyd), Mike Smith (Dave Clark Five), Eartha Kitt, Humphrey Lyttelton, Miriam Makeba, designer Yves Saint Laurent, actors Paul Newman and Charlton Heston and author Arthur C Clarke.

ESP GUITARS BRING over fifty new models to the 2008 Winter NAMM show! Included are several new signature models including the LTD SA-2 guitar of Richie Sambora who is a new addition to the ESP family of artists. It's the brainchild of Sambora and his guitar tech Chris Hofschneider and is black with white pearloid scratchplate, vibrato system and twin humbuckers and looks nothing like anything he's played before.



CHART TOPPING ALBUMS include Radiohead - In Rainbows, Coldplay - Viva La Vida, Metallica - Death Magnetic, Kings Of Leon - Only By The Night, Oasis - Dig Out Your Soul, Keane - Perfect Symmetry and Black Ice from AC/DC.

LINCOLNSHIRE IS THE epicentre for an earthquake felt across most of Britain; Liverpool is the official European Capital of Culture for this year; the new inquest into the death of the Princess of Wales records a verdict of accidental death; massive technical problems with baggage at Heathrow's Terminal 5 opens causing over 500 flights to be cancelled; and Boris Johnson defeats Ken Livingstone in the London mayoral election.

MOOG REVEALS their Paul Vo Edition guitar that promises to bring the power and versatility of the synthesiser to the electric guitar. It offers a series of modes including full sustain, controlled sustain, Moog filter, harmonic blends and a muted mode that produces sounds like a banjo. It's clever stuff when you consider that "the pickups are simultaneously listening to the strings and controlling them" and the cost is expected to exceed \$6000.



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MUSIC IS OUR PASSION

Strat Heaven



Many of the world's finest players have used the Fender Strat to create iconic tracks in an enormous variety of styles. **Jon Bishop** examines how the Strat's tonal variety can be utilised to play riffs and licks across a variety of genres...

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Tonal authority
TEMPO: Various	<input checked="" type="checkbox"/> Authentic feel
CD: TRACKS 4-10	<input checked="" type="checkbox"/> Stylistic range

THE FENDER STRATOCASTER is a bona fide 20th century design classic. When viewed in terms of iconic design, the Strat ranks alongside products as diverse as the Coca Cola bottle and VW Beetle. The first run of Strats was produced in 1954 and the original models featured three single-coil pickups and a three-position selector switch. The three pickups and selector were accompanied with controls for overall volume and two, separate tone pots.

Players found interesting sounds with the selector switch 'in-between' positions 1 and 2 and also positions 2 and 3. The use of the

'in-between' sounds led to a five-way selector switch being developed. This five-way selector allowed players to use the two new 'hollow', almost vocal, sounds with relative ease.

Another key feature was the synchronised vibrato system that allowed the user to add wobble to chords as well as single notes.

Over the years the basic design of the Strat has changed very little. There are however some


“Over the years the basic design of the Strat has changed very little”

popular modifications that have improved the guitar's performance without interfering with its integrity. A modern Strat features a two-point 'floating' vibrato system, which is more stable than the original six-screw design. A 22-fret fingerboard has been developed with a 9.5"

radius that helps with playability. Many players also fit higher frets than that of the original and some Strats now come with these too.

The musical segment of this article draws inspiration from the palette of sounds that can be achieved by utilising the various features of this amazing instrument.

The 25 musical examples feature licks in the style of many of the world's most famous Strat players. There are five examples per pickup selection and it is good practice to experiment and see just how much difference using the appropriate pickup can make. Each example has some performance notes and a little background on the player that inspired it.

As a bonus there is also a study piece to learn and a backing track to practise over. Some of the ideas from the feature have been used in the study piece to demonstrate them in context. The backing track alternates between the chords of Em7 and A7 and this means you can solo away happily using the Strat friendly (just ask SRV, EC and JH!) E minor pentatonic scale. In order to acknowledge the A7 chord when it appears, C# (the 3rd of A) is a great target tone. Many thanks to Pete Riley for playing the drums on Strat Heaven! 



The iconic Strat and its five-way pickup selector

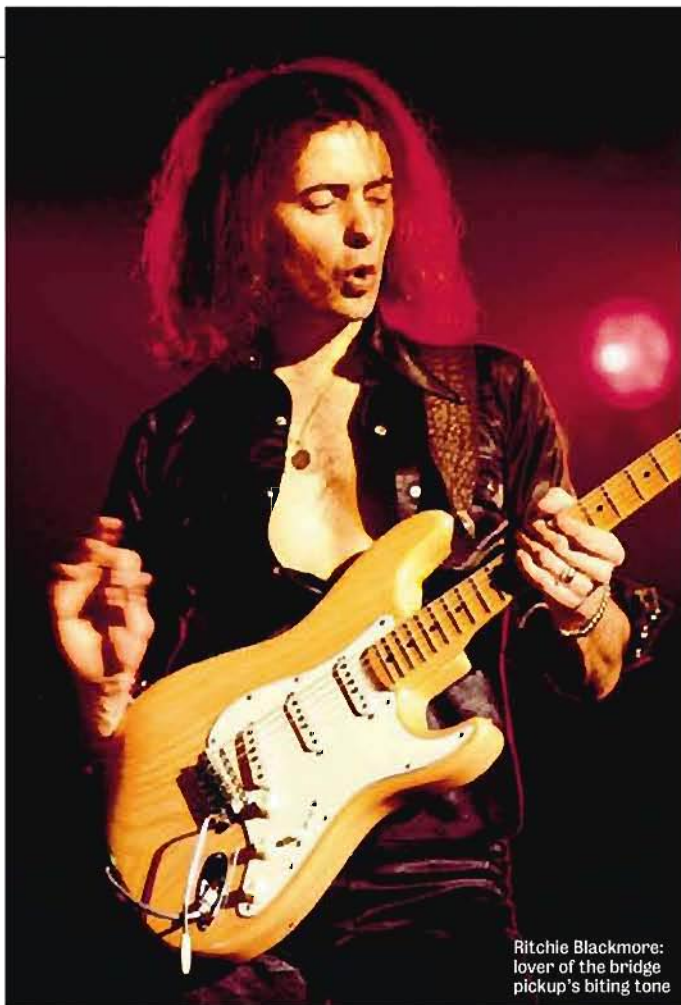
GET THE TONE



For this article I used my old 1973 Fender Stratocaster plugged into a '90s Fender Blues Deville 2x12 combo. The pedal board featured a T-Rex Mudhoney overdrive pedal, T-Rex Replica delay pedal, Fulltone Clyde wah and a Keeley compressor. The ideas in this article can be played on any type of guitar but using a Stratocaster or other guitar with three single-coil pickups will provide the most authentic results.



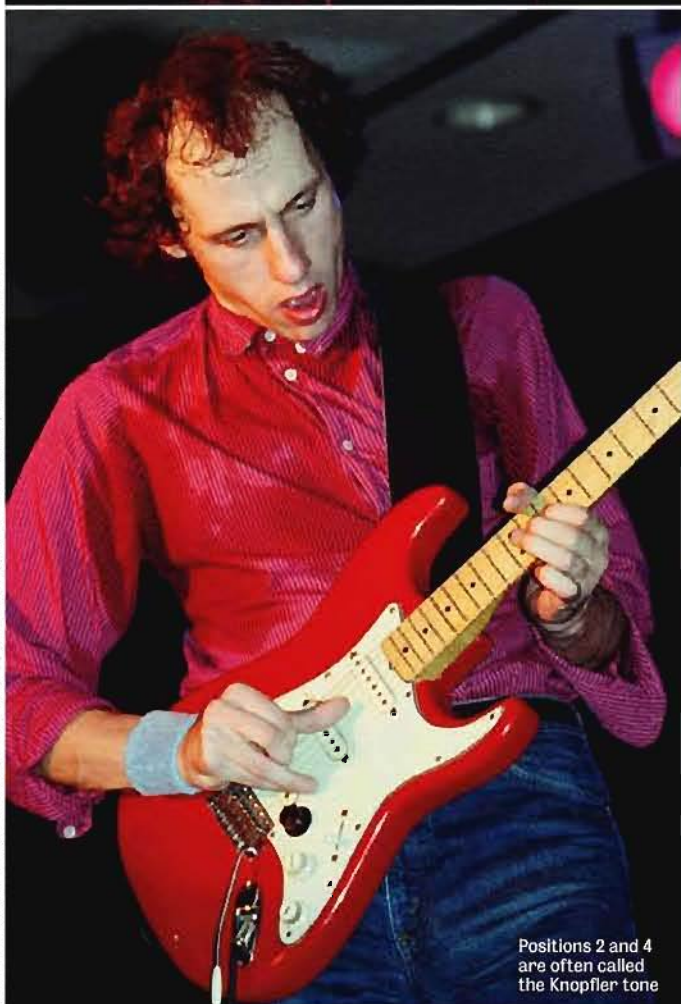
TRACK RECORD There are many great recordings made with the help of the Fender Stratocaster. You may wish to try something new from one of the artists covered in this article. Alternatively the live DVD entitled *The Strat Pack - The 50th Anniversary Of The Fender Stratocaster - Live* features many great players performing with the Strat.



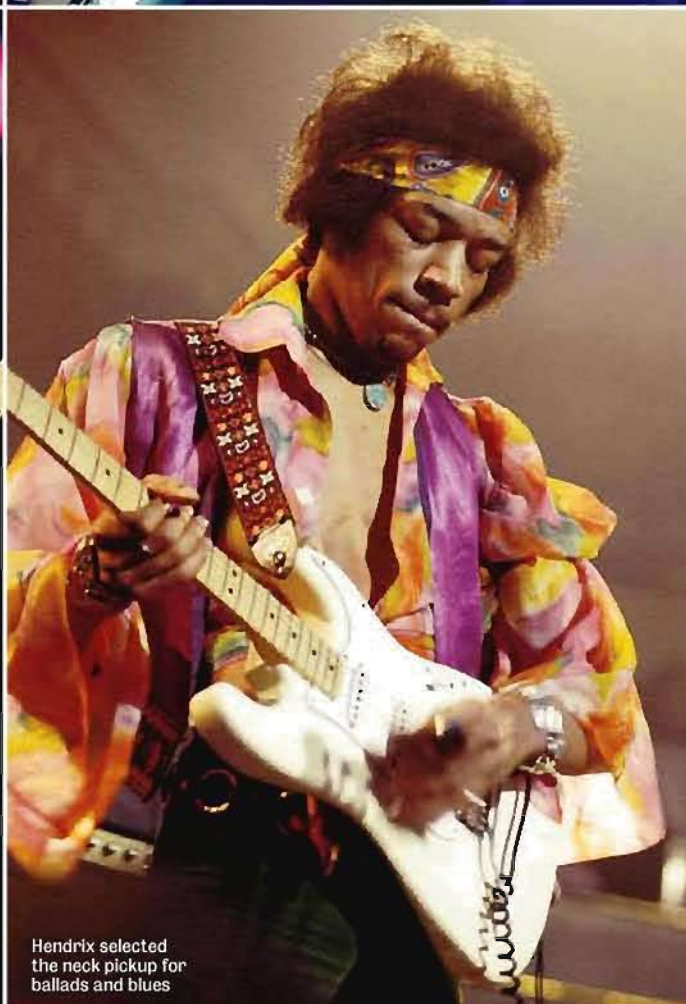
Ritchie Blackmore: lover of the bridge pickup's biting tone



Eric Clapton often favours the middle pickup on his Strat



Positions 2 and 4 are often called the Knopfler tone



Hendrix selected the neck pickup for ballads and blues

JOHN LYNN KIRK / GETTY IMAGES, BRIAN TRAVIS / REX FEATURES, MICHAEL OCHS ARCHIVE / GETTY IMAGES, DAVID REDFERN / REDUX



BRIDGE PICKUP

CD TRACK 4

One Strat modification is to change the bridge pickup for something meatier. But the beast can be tamed and some fantastic results can be achieved with it. Here are some of the styles that utilise the bridge pickup, to help you fall back in love with it...

[Example 1] Many musicians think of the Telecaster when country music is on the menu. However the Strat's bridge pickup with a crunchy sound can be

equally able to serve up the country-rock goodies. This example uses hybrid picking so check out the notation for the picking hand directions.

$\text{♩} = 127$ A7

With light overdrive *f*

[Example 2] The Strat is a great rock guitar and this example is very much in the style of Ritchie Blackmore. One way to tame the brittleness of the bridge

pickup sound is to use a fingerstyle approach with an overdriven amp. Many new Strats come with a bridge pickup tone pot for this very reason.

$\text{♩} = 100$ G5 F5 Bb5 C5 G5 F5 Db5 C5 Bb5 G5 Bb5 C5 G5

With distortion *ff*
With fingers



BRIDGE AND MIDDLE TOGETHER

CD TRACK 5

Bridge and middle pickup together are often incorrectly referred to as 'out of phase'. They are actually in-phase and it's their relative positions that provides a modern funky tone for clean rhythm and a cutting sound for lead work. Most modern Strats are hum cancelling with both selected too.

[Example 6] This example features an innovative use of position two (bridge and middle pickup together) as popularised by U2's The Edge. If you add a

delay pedal and use the 'grip' part of a Dunlop Jazz III pick to strike the strings then this lively sound is created.

Example 6 Musical notation for guitar. Tempo: $\text{♩} = 120$. Key: D major. The notation shows a lead line with a melody and a guitar line with fret numbers. The guitar line starts with a 'With delay' instruction and a 'mf' dynamic. The melody line has a 'Dsus2' chord marking. The guitar line ends with a 'rall. on rpt.' instruction.

[Example 7] Country slide genius Bonnie Raitt uses the Stratocaster as her guitar of choice. This example features a Bonnie-style slide riff in standard

tuning. Take this one slowly at first and be sure to include all the slides up to the various pitches. Notice how 'vocal' this sound is.

Example 7 Musical notation for guitar. Tempo: Free time. Key: A major. The notation shows a lead line with a melody and a guitar line with fret numbers. The guitar line starts with a 'With slide' instruction and a 'f' dynamic. The melody line has an 'A' chord marking. The guitar line ends with an 'A5' chord marking.

[Example 8] The lovely hollow-sounding pickup selection is great for 16th-note funk strumming. The Isley Brothers' guitarist Ernie Isley used his Strat

to create funky strumming figures and Hendrix style lead wig-outs (Jimi had played with The Isleys and was a big personal influence on Ernie).

Example 8 Musical notation for guitar. Tempo: $\text{♩} = 112$. Key: E major. The notation shows a lead line with a melody and a guitar line with fret numbers. The guitar line starts with a 'f' dynamic. The melody line has several chord markings: Em11, Em7, Emsus4, Em7, Em11, Em7, Bm7, Bm7sus4, Bm7, Bm11, Bmsus4, Bm7, and Em7.

[Example 9] You can create a 'humbucker' like sound by rolling the tone off to 6 or 7. If you turn up the mids on your amp this will also help create a thicker

tone similar to that of a humbucker. Eric Clapton's signature guitar features a mid boost circuit to help emulate the sound of his Gibson guitars.

Example 9 Musical notation for guitar. Tempo: $\text{♩} = 130$. Key: A major. The notation shows a lead line with a melody and a guitar line with fret numbers. The guitar line starts with a 'With overdrive' instruction and a 'ff' dynamic. The melody line has several chord markings: A5, G5, E5, D5, E5, D5, and E5.

[Example 10] Here is the first appearance of probably the most famous of Strat players, Jimi Hendrix. Jimi's rhythm styles were sublime and he often

used the 'in-between' selections to augment his lovely lines. His sonic influence was also evident in the sounds of Robin Trower and SRV.

Example 10 Musical notation for guitar. Tempo: Free time. Key: E major. The notation shows a lead line with a melody and a guitar line with fret numbers. The guitar line starts with a 'mf' dynamic. The melody line has an 'E' chord marking. The guitar line ends with an 'Eadd9' chord marking and a 'rall.' instruction.



MIDDLE PICKUP

CD TRACK 6

The middle pickup selection still retains much of the bite of the bridge pickup but without the former's brittleness. This makes it a popular choice for both rhythm and lead work and everyone from The Beatles to Hendrix have employed it to great effect.

[Example 11] In this example we are still using Jimi for inspiration but this time it's lead tone we are interested in. Jimi often used the middle pickup for

lead and rhythm work and his tone is the stuff of legend. Click on the wah-wah for the ultimate Jimi experience!

[illegible]

[Example 12] George Harrison used a Strat for the Rubber Soul recording sessions. He and John Lennon both bought 1964 sonic blue ones and George

later painted his in psychedelic patterns and christened it 'Rocky'. The single-coil sounds worked a treat on the songs from this most influential of albums.

[Example 13] Jeff Beck is a true master of the Stratocaster guitar and utilises all the controls and features to create his unique style. One of Jeff's many

tricks is to emulate the sound of slide playing using his fingers and incredibly deft use of the whammy bar.

[Example 14] Pete Townshend interestingly favours the Clapton signature model Strat for his more recent live work. The Windmilling Wildman has made

a career out of delivering classic riffs with an aggressive attack (just don't skewer your hand with the arm, as Pete unfortunately did!).

[illegible]

[Example 15] This riff is inspired by Rolling Stones and ex-Faces guitarist Ronnie Wood. Ronnie owns and performs with many different Strats but his

best loved ones are sunburst maple-necked models from the 1950s. This example is easy to play but it sounds very effective.



MIDDLE AND NECK TOGETHER

CD TRACK 7

This selection is also great for funk strumming and if you roll the tone down a good jazz tone is also achievable. Try it with overdrive for a lead tone with a difference.

[Example 16] Mark Knopfler is another cracking Strat player. This lick is reminiscent of his lead work on many early Dire Straits tracks. The most

authentic results will come from using a fingerstyle technique, as Mark does, but this cool lick still works if you use a pick.

$\text{♩} = 115$ Dm

Fingerstyle *f*

Let ring - - -

BU RP BD

12(14) 10 13-10 12 10-10 10 10 12 10-10 11(13) 12 (13) (11) 12 14

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

[Example 17] You can emulate the sound of a jazz guitar if you roll the tone down to around half-way. Be careful not to roll off too much tone as things

can get a bit woolly. Turning the bass up on the amp will also help. John Lennon and Jimi Hendrix liked this sound too.

Ama7 Bm7 E7 Aadd9 G#ma7 Ama7

Free time

Roll tone down to 7. Fingerstyle *mf*

4 5 7 9 7 9 7 10 9 7 0 15 16
2 7 7 7 7 7 7 10 7 0 13 14
2 6 7 7 7 7 7 7 7 0 13 14
0 0 7 7 7 7 7 7 7 0 13 14

5

[Example 18] The middle and neck pickup together is an important component of Buddy Guy's signature tone as it can be both warm and slicing.

This lick features an aggressive bending and finger vibrato, which are other important ingredients of the Buddy Guy sound.

$\text{♩} = 145$ B7

With distortion *ff*

BU BU

12(14) 12 10 12 12 10 12 12(14) 10 12 X 19

[Example 19] Here's a lick in the style of another great bluesman and Fender signature Stratocaster beneficiary Robert Cray. Robert really digs in when

he plays, using a clean tone (on his Matchless amp). This example is all about tone and feel so really concentrate on these aspects here.

$\text{♩} = 120$ Cm7

f

11 10 8 11 10 8 10 12 11 12 10 8 11 13

10 8 10 10 8 10 10 12 11 12 10 8 11 13

[Example 20] Red Hot Chili Peppers' funk-rock master John Frusciante is often pictured playing a beaten-up old sunburst '60s Strat. This example is a funky

little ditty reminiscent of some of his earlier work with the band. A clean Fender amp tone will bring this lick to life.

$\text{♩} = 100$ C7

B9 C9 1 C7 G5 F#5 F5 2 C7 C5

f

6 5 5 X 3 5 5 3 5 6 7 7 8 7 8 X 5 5 X 5 3 12 12 11 10 X X 12 12 11 10 X X 10 10 9 8 X 5 5 X 5 5 10 10 8



NECK PICKUP

CD TRACK 8

The neck pickup on a Strat sounds great, and some players like to use this thick tone for everything they do...

[Example 21] The amazing rhythm work of Chic's guitarist and producer extraordinaire Nile Rodgers is living proof that the Strat's neck pickup is great

for funk. Keep your strumming hand moving and relaxed and sit back on the beat. A clean amp tone and a touch of reverb will add the required sparkle.

$\text{♩} = 105$ G9sus4 Gm7 B13 C13 Ema7 Fma7

[Example 22] SRV was very fond of the neck pickup sound and this lick is reminiscent of the way he sometimes navigated a turnaround section. You

can dial in quite a bit more gain here and even add a touch of chorus and delay for a more authentic Texas tone.

$\text{♩} = 115$ E7 D7 A7

[Example 23] If you roll the tone control down on the neck pickup and add some overdrive you can replicate Eric Clapton's 'woman tone'. Clapton

originally performed woman tone on Gibson guitars with humbuckers so Eric's mid boost circuit helps to achieve this sound (simply add more drive).

$\text{♩} = 100$ E7

[Example 24] Dave Gilmour is famous for coaxing silky tones from his black '70s Strat with maple neck. This lick uses a compressor for that familiar Pink

Floyd 'epic' tone. The pre-bend with vibrato added to the tail end of the note is a nice Gilmour trick - a long delay or big reverb will add authenticity.

$\text{♩} = 120$ Gm

[Example 25] John Mayer is an exciting Strat player from the SRV school so the neck pickup is regularly featured in his playing. This last lick is all about

hitting the strings hard with the pick and making sure your string damping is good. A big clean sound with lots of headroom is the order of the day here.

$\text{♩} = 160$ Em



STRAT HEAVEN

CD TRACK 9

This study piece has been written to show off the tonal variety that is achievable with the Strat. All the pickup selections are showcased and notated as is the vibrato arm work. Learn the notated solo then come up with one of your own over the backing track provided.

[Bars 1-4] These opening chord strums are augmented with an arpeggio played an octave up in artificial harmonics. Fret the notes as normal then lightly touch the string with the first finger of the picking hand just above the 'AH' fret. Pluck the string with the thumb and repeat across the chord.

[Bars 5-8] This phrase is inspired by Jimi Hendrix. Switch to the bridge and middle pickup selection and deliver the lick in a smooth, emotive style.

[Bars 9-12] The neck pickup is great for serving up these 'jazz style' chords. The phrase in bars 11 and 12 is a simple cascading lick and sounds good with the selector switch in the middle-and-neck position.

[Bars 13-16] Here's a tip of the hat to Stevie Ray Vaughan. Stevie was very fond of the neck pickup and these double-stops sound great on a clean tone with a hint of chorus and delay. Now see what tones you can come up with!

♩ = 110
Half time feel

Em11

Bridge pickup

AH 14 AH 15 AH 14 AH 17

A13

G

NH

Em7

mf

Bridge & mid pickup

A

Em7

f

Neck pickup

Aadd9

Neck & mid pickup

Em7

A7

Neck pickup

w/bar

w/bar

STRAT HEAVEN ...CONTINUED

CD TRACK 9

[Bars 17-20] Let's rock! Stick on the drive and the Strat becomes a great rock lead instrument. These bars are easy to play and use the whammy bar to add some expressive vibrato.

[Bars 21-24] The semitone bend in bar 23 from C to C# is best played with your second finger if you can manage it. This phrase also nicely outlines the A

chord and adds some chromatic notes to link the chord and scale tones.

[Bars 25-28] These bars recycle the Jeff Beck idea we looked at in example 13 and here it's all about expression as well as accuracy.

[Bars 29-33] This fast legato phrase is deceptively easy to play but sounds great when played with a wah-wah pedal.



The notation consists of five systems, each with a guitar staff (treble clef, key of D major) and a bass staff (bass clef, key of D major). Chord symbols (Em7, A7, E5) are placed above the guitar staff. Performance instructions like 'With distortion', 'Bridge pickup', 'Mid pickup', 'w/wah', 'Free time', 'scoop', and 'doop' are included. Fingering and bending instructions (BU, BD, 0, 3, 4, 7, 10, 12, 14, 15, 16, 17) are written on the bass staff. The systems are numbered 17, 21, 25, 29, and 31 on the left margin.



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 **BOSS**

Rush

The Spirit Of Radio



Classic prog-rock doesn't get much better than from one of Canada's finest exports. **Steve Allsworth** serves you up some of Alex Lifeson's tastiest riffs...

ABILITY RATING



Moderate/Difficult

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> Playing 'odd' time signatures
TEMPO: Various	<input checked="" type="checkbox"/> Alternate picking
CD: TRACKS 11-12	<input checked="" type="checkbox"/> Legato technique

RUSH FORMED IN Toronto, Canada in 1968 and initially comprised Alex Lifeson (guitars), Geddy Lee (bass, vocals) and John Rutsey (drums). Their self-titled album of 1974 saw Rutsey replaced by drummer Neil Peart, who also assumed the role of main lyrics writer. His cerebral words, often inspired by science fiction and fantasy, became one of the hallmarks of the band. After *Fly By Night* (1975) and *Caress Of Steel* (1975) came their breakthrough release *2112* (1976). This was a futuristic concept album that provided the musical blueprint for their subsequent career. A *Farewell To Kings* (1977) and *Hemispheres*

(1978) followed, with *Permanent Waves* (1980) achieving even greater commercial success. The latter album featured this month's track, *The Spirit Of Radio*, which was inspired by Toronto radio station CFNY's slogan. It became a major hit in the US and the UK and marked a concerted move towards shorter, less epic tracks. Despite its relatively radio-friendly length and pop leanings, the track still contains typical prog devices. Time signature and tempo changes feature heavily, as do contrasting musical styles (rock, pop, fusion and reggae) and some short yet

“I think we're quite unique in that we do have our own sound and approach and we don't really care what's going on elsewhere”

Alex Lifeson

complex instrumental breaks. Like a lot of Rush tracks, there are several contrasting thematic ideas that are best approached separately. One of the trickiest aspects however is feeling the tempo changes from one section to another. I've tracked the original tempo, so you'll notice certain riffs take a few bars to settle in (for example, the Reggae section in bars 138-155). This is probably because the original was tracked live with the entire band and the tempos reflect this natural 'breathing'.

One of the main features of this track is the opening legato riff which is a constantly recurring theme. I've tabbed it a little more precisely than the original performance, where quite a few of the open E notes that are played directly after a D are either very quiet

or not played at all. After listening to many of Alex's recent live performances, many of these open E notes seem to be a random but natural by-product of the alternate pick motion between the first and second string. Similarly, I've tidied up the mini instrumental break at bars 127-129 since it was likely played via a nod rather than to click (hence the widely varying tempos). You might also like to take the same approach to the solo, where I've tabbed a mixture of the studio and live versions. The original, for instance, has a string pull in bar 162 that goes off the edge of the fretboard and produces some almighty feedback. The important thing is intent rather than exact execution, so even with the rapid wah-wah chords there's licence to play slightly differently. After all, it's all about 'Spirit'.

GET THE TONE



Describing Alex's tone is extremely difficult due to his ever-changing gear list. During the early part of Rush's career he used a variety of Gibson guitars, including Les Pauls and semis, a Howard Roberts Fusion together with various Marshall, Hiwatt and Fender amps. *The Spirit Of Radio* covers the '80s period when he moved into a solid state Gallien Kreuger set-up with custom made Lado guitars. His sound is more processed than most, with a Boss CE-2 chorus being a fairly constant addition to the basic sound. Whilst this will add an appreciable 'fatness' to the sound, delay and reverb will also provide the required depth. Rounding off your tone will avoid any top end harshness that wasn't really present in his sound until later in the decade.

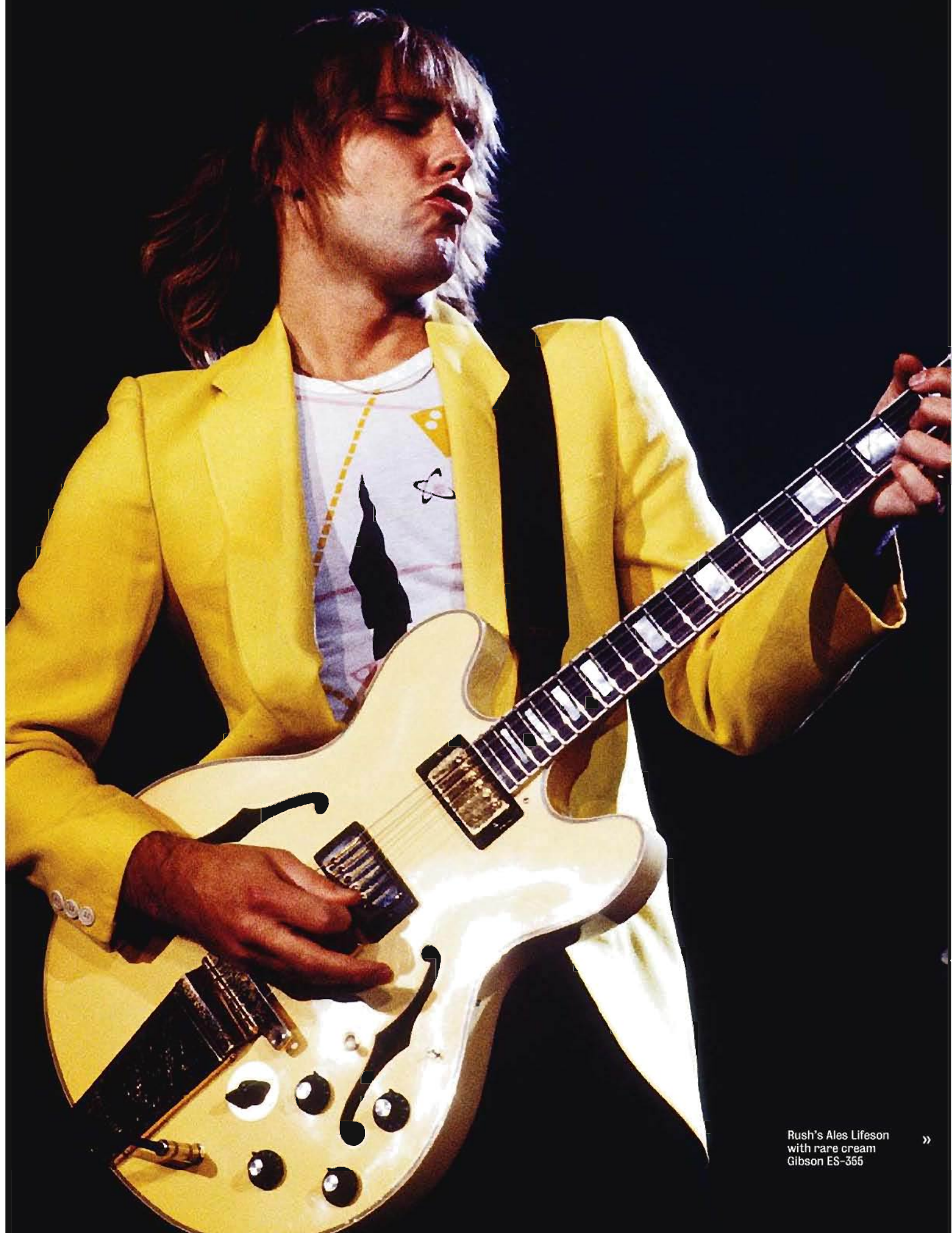
TECHNIQUE FOCUS

ODD TIME SIGNATURES

A staple of Rush and much other prog-rock is the use of odd time signatures. We're used to counting in fours, so odd time signatures (specifically any bar that contains an odd number of beats such as 7/8, 9/8, 5/4) can take some getting used to. The 7/8 bar crops up quite a bit in this track and is usually the result of subtracting an eighth note beat from the end of the bar and using it as the 'one' in the following bar. If the tempo is reasonably slow, a good way to count this is 'one two three four five six sev', shorting the 'seven' since the two syllables can throw you off. For faster tempos you might like to feel the phrase as a 4/4 (which is the equivalent of an 8/8 bar) minus the last 8th note. Try counting 'one two three four, one' saying 'one' in the same place as the 'and' of a standard 4/4 bar.



TRACK RECORD *Permanent Waves* (1980) is the perfect place to start your exploration of Rush, as it features *The Spirit Of Radio*. But we can also highly recommend *Fly By Night* (1975), *A Farewell To Kings* (1977), *Hemispheres* (1978) and *Moving Pictures* (1981), which boasts the mighty Tom Sawyer. If technically advanced music with 'other worldly' lyrics is your thing, then Rush is the band for you.



Rush's Alex Lifeson
with rare cream
Gibson ES-355

PLAYING TIPS

CD TRACK 11

[Bars 1-10] This riff can sound a little clumsy at first, so it's worth slowing down to ensure the picking is smooth with no obvious note bleed, particularly between the D and E notes. Take special care to ensure that when you speed up, the picking between strings doesn't become heavy and clunky.

[Bars 12-19] Alex is in typical blues-rock territory here with the I and IV chords using b3rd to major 3rd ideas. Although each bar has an 8th note push, the final bar uses the 'push' on beat 1 (hence the 7/8 bar). Play anything that's technically tricky slowly at first and build up speed as you gain confidence.

INTRO
♩ = 135 N.C.

E5 Play 4 times

1, 2 3, 4, 5, 6

7 8, 9 10

♩ = 180
0:16 **E5** **A5** **E5** **A5** Play 3 times

11 13, 15, 17

0:27 **E5** **Badd11** **E/G#** **A** **B5** **E5**

19

0:34 **E5** **B** **E/G#** **A5**

24

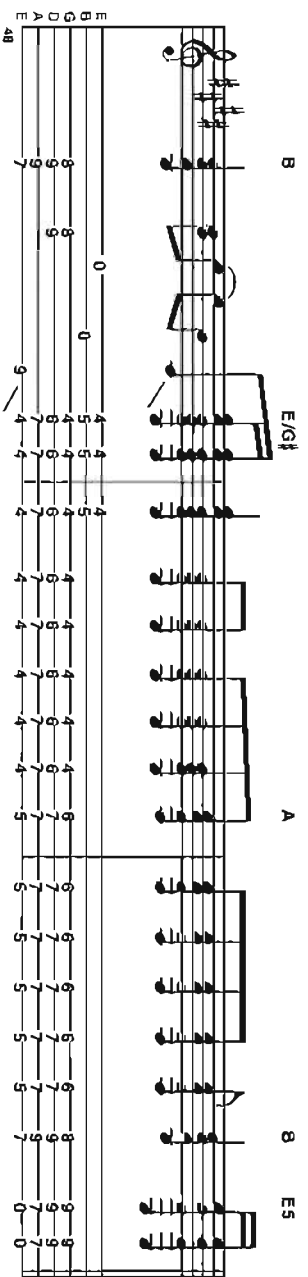
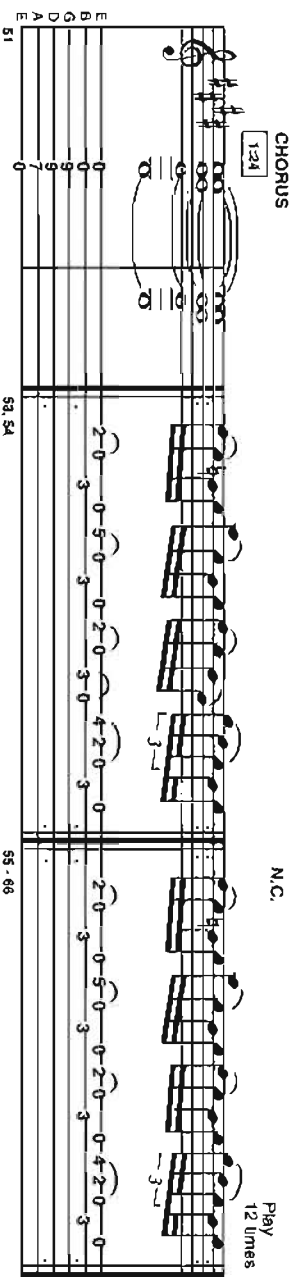
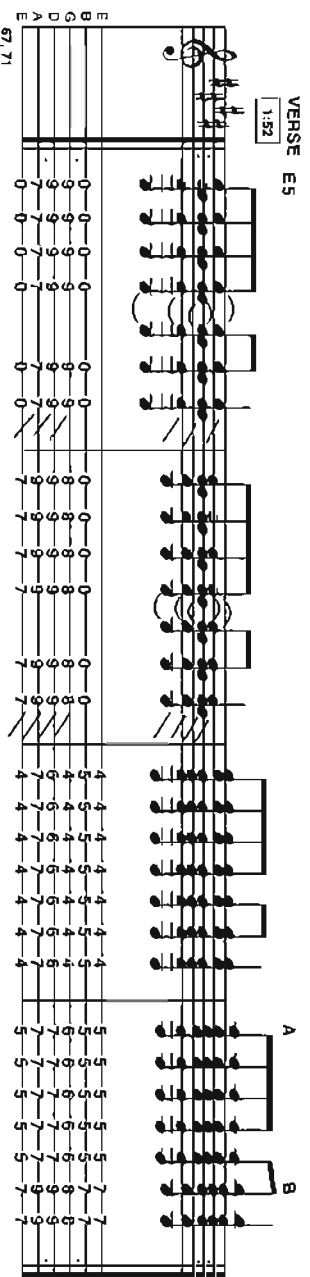
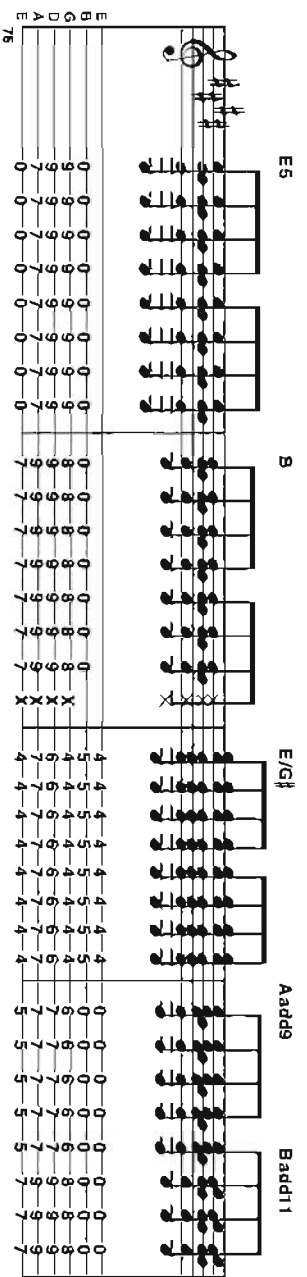
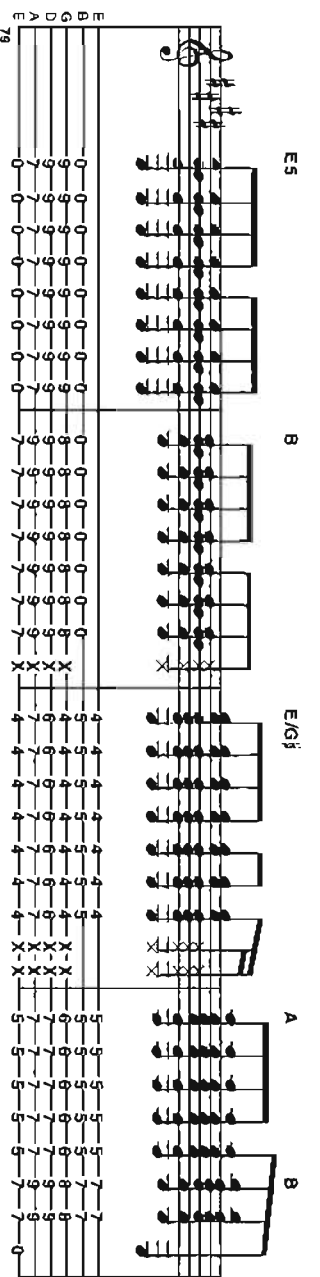
[Bars 24-50] These jangly pop chords use open strings to add depth to the I-V-I-V progression. Although there's an identifiable rhythmic idea throughout, Alex improvises around this general framework when playing live. He also prefers the second E/G# chord shape (bars 41 onwards).

VERSE
 0-41 E5

PLAYING TIPS

CD TRACK 11

[Bars 67-86] The contrasting rock drum beat is mirrored to some extent by the perpetual 8th note rhythm in the guitar chords in this verse. As Alex tends to do live, use more or less open strings depending on the chords you're playing, your main options being on the A and B.

CD TRACK 11

[Bars 101-116] Alex uses his thumb on the sixth string to play the D/F# and E/G# chord. This will give you easy access to the sus4 shape, but watch out for the open strings in the middle of the chord. Take care with your counting from bar to bar, particularly when Neil Peart reverses the back beat in bars 115-116.

Sheet music for bars 83-86, featuring guitar and bass staves. Chords indicated: E5, Badd11, E/G#, A, B.

Bar 83: E5 (Guitar: E5, Bass: E5)
 Bar 84: Badd11 (Guitar: Badd11, Bass: Badd11)
 Bar 85: E/G# (Guitar: E/G#, Bass: E/G#)
 Bar 86: A, B (Guitar: A, B, Bass: A, B)

CHORUS (2:28) E5

Sheet music for bars 87-90, featuring guitar and bass staves. Chord indicated: E5.

Bar 87: E5 (Guitar: E5, Bass: E5)
 Bar 88: E5 (Guitar: E5, Bass: E5)
 Bar 89: E5 (Guitar: E5, Bass: E5)
 Bar 90: E5 (Guitar: E5, Bass: E5)

N.C. (No Chord) Play 5 times

Sheet music for bars 91-99, featuring guitar and bass staves. Chord indicated: N.C. (No Chord).

Bar 91: N.C. (Guitar: N.C., Bass: N.C.)
 Bar 92: N.C. (Guitar: N.C., Bass: N.C.)
 Bar 93: N.C. (Guitar: N.C., Bass: N.C.)
 Bar 94: N.C. (Guitar: N.C., Bass: N.C.)
 Bar 95: N.C. (Guitar: N.C., Bass: N.C.)
 Bar 96: N.C. (Guitar: N.C., Bass: N.C.)
 Bar 97: N.C. (Guitar: N.C., Bass: N.C.)
 Bar 98: N.C. (Guitar: N.C., Bass: N.C.)
 Bar 99: N.C. (Guitar: N.C., Bass: N.C.)

BRIDGE (2:52)

Sheet music for bars 101-104, featuring guitar and bass staves. Chords indicated: D/F#, Dsus4/F#, D/F#.

Bar 101: D/F# (Guitar: D/F#, Bass: D/F#)
 Bar 102: D/F# (Guitar: D/F#, Bass: D/F#)
 Bar 103: Dsus4/F# (Guitar: Dsus4/F#, Bass: Dsus4/F#)
 Bar 104: D/F# (Guitar: D/F#, Bass: D/F#)

Sheet music for bars 105-108, featuring guitar and bass staves. Chords indicated: E/G#, Esus4/G#, E/G#, Esus4/G#, D/F#, Dsus4/F#, D/F#, Dsus4/F#.

Bar 105: E/G# (Guitar: E/G#, Bass: E/G#)
 Bar 106: Esus4/G# (Guitar: Esus4/G#, Bass: Esus4/G#)
 Bar 107: E/G# (Guitar: E/G#, Bass: E/G#)
 Bar 108: Esus4/G# (Guitar: Esus4/G#, Bass: Esus4/G#)
 Bar 109: D/F# (Guitar: D/F#, Bass: D/F#)
 Bar 110: Dsus4/F# (Guitar: Dsus4/F#, Bass: Dsus4/F#)
 Bar 111: D/F# (Guitar: D/F#, Bass: D/F#)
 Bar 112: Dsus4/F# (Guitar: Dsus4/F#, Bass: Dsus4/F#)

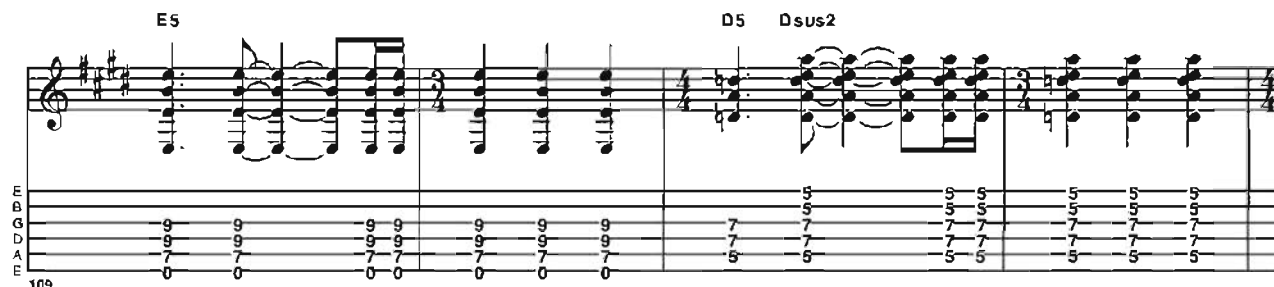
PLAYING TIPS

CD TRACK 11

[Bars 127-129] This brief instrumental interlude jumps to 210 bpm (although it's likely the original was played purely on feel rather than to click). Although it's technically not that tricky, it can obviously take some getting used to so it's worth listening to the transition a few times to familiarise yourself.

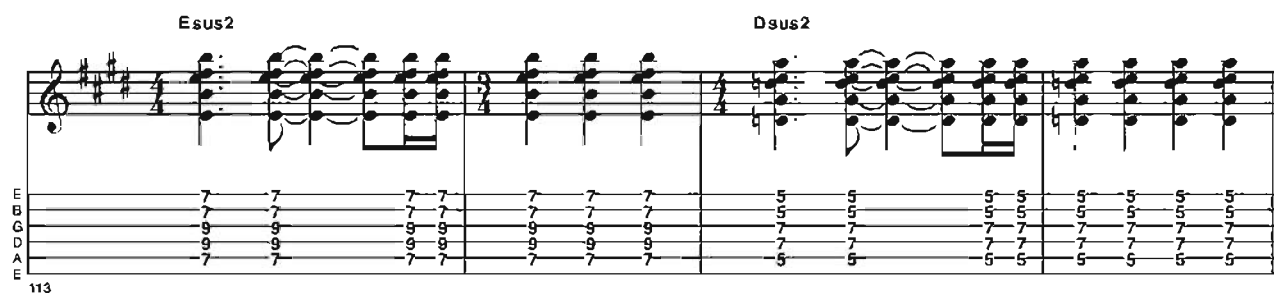
[Bars 138-155, next page] This Andy Summers style reggae section uses simple major chord fragments on typical offbeats. You should feel a natural drag as you make the transition from reggae riff to rock riff, so be careful to avoid rushing ahead of the tempo here.

E5 **D5 Dsus2**



109

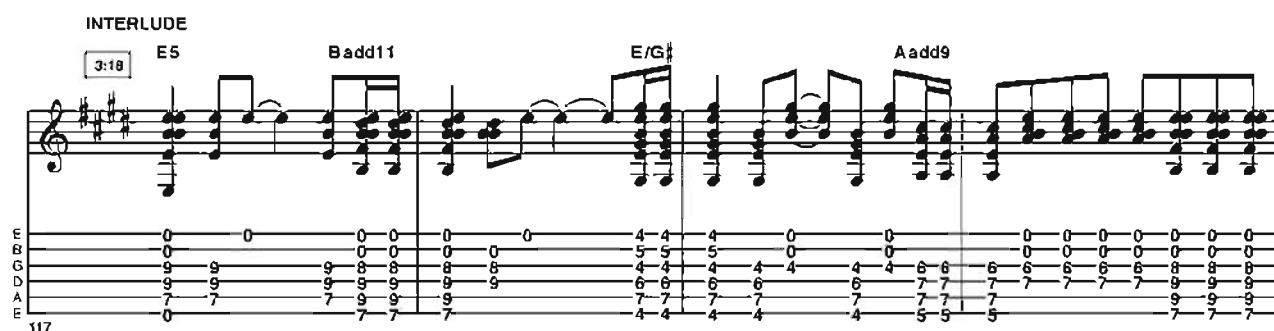
Esus2 **Dsus2**



113

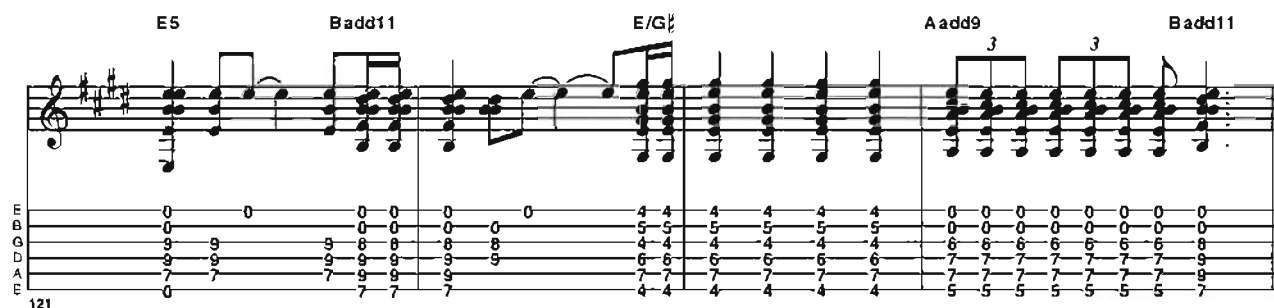
INTERLUDE **E5** **Badd11** **E/G#** **Aadd9**

3:18



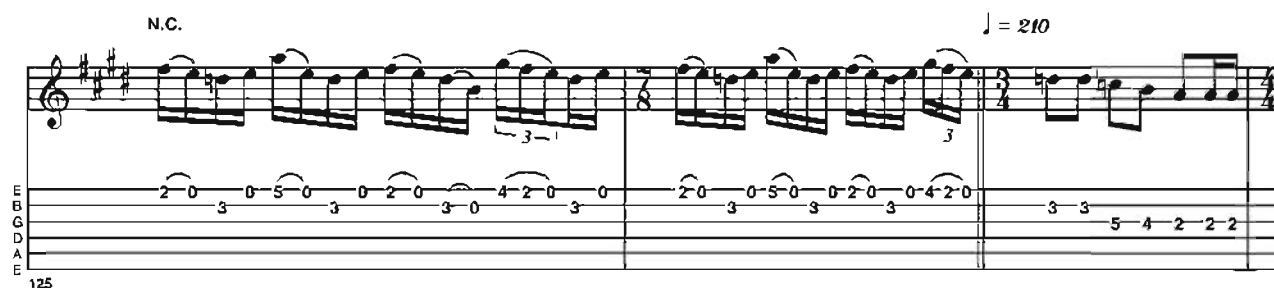
117

E5 **Badd11** **E/G#** **Aadd9** **Badd11**



121

N.C. **♩ = 210**



125

CD TRACK 11

[Bars 156-167] Alex picks out the C# and D from E Mixolydian as hinted at in the opening riff (E F# G# A B C# D). The bends in the third bar need to be executed with the first finger to avoid moving out of position (although there's a knack to this particular technique which can take some practice).

You might prefer (as Alex does live) to simply play the open second and third strings during the long whammy bar bend in bars 161-163. Use the whammy for a little more aggression and control on the bends, particularly for the final tone and a half bend.

128 $\text{♩} = 185$ 8:38 A5 E5 A5

137 PRE-SOLO $\text{♩} = 149$ 3:49 E A B E A B E5

144 $\text{♩} = 158$ A5 E5 A5 $\text{♩} = 146$ E

149 A B E A B E5 $\text{♩} = 159$ A5 E5

154 SOLO 4:17 A5 E5

Gtr.2 BU 15(17) PB 15 BO (17)-(15)-12-14 grad. BU (15)-12-14-12

PLAYING TIPS

CD TRACK 11

[Bars 168-180] Although there are a few overdubs on the original, with careful counting you should be able to comfortably make the transitions between riffs here. Like the intro, the 7/8 bar will push you into the next bar early. The main legato riff is slightly quicker, so I've put in a click to help.

168

161

Gradually pull up on whammy bar to raise pitch

165

167

168. 170. 172

174

OUTRO 4:35

Play 3 times

175

Don't fret!

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ZZ Top

Just Got Paid



Here **Charlie Griffiths** demonstrates this ZZ Top favourite and throws in an additional Joe Bonamassa solo for good measure...

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: E	<input checked="" type="checkbox"/> Slide playing
TEMPO: 94 bpm	<input checked="" type="checkbox"/> Knowledge of open tunings
CD: TRACK 13-16	<input checked="" type="checkbox"/> Control of dynamics

BILLY GIBBONS, DUSTY Hill and Frank Beard formed ZZ Top in 1969 in Houston Texas, making them the longest surviving original line-up of any rock band in history. During their incredible 41-year career they have recorded 14 studio albums, been inducted into the Rock & Roll Hall Of Fame, and stacked up numerous classic hits including Sharp Dressed Man, Legs, Tush, La Grange and, of course, Gimme All Your Lovin'. Their popularity and longevity is perhaps attributable to their ability to keep one eye on the popular zeitgeist and the other firmly on their blues-rock roots. Their '80s era sound is perhaps the most instantly recognisable, utilising synthesised keyboard sounds alongside rock riffs and blues solos. This allowed them to not only survive the synth-pop decade, but garnered them their biggest selling album, Eliminator (1983).

The trio are all now in their sixties, but are happily showing no signs of retiring; they are currently in the studio with legendary producer Rick Rubin, working on their 15th album, with an apparent return to their pre-'80s blues sound.

Just Got Paid is from just that era and it appears on their second album, the strangely named Rio Grande Mud. It not only features one of rock's most classic riffs, but also showcases The Reverend Willy G's awesome slide guitar soloing. Combining the two parts

poses a bit of a problem in that the rhythm guitar on the track is played in standard tuning whereas the lead is played in open E tuning. When playing live, Billy opts for open E and plays an amalgamation of the rhythm and lead parts - he never fully recreates the parts on the record, preferring to improvise. In our transcription we have remained faithful to the original recording, but followed BG's example and created a single part, inevitably necessitating lots of switching between rhythm and lead as we go.

“The trio are now all in their sixties but are happily showing no signs of retiring - currently recording their 15th album!”

For riffing, the open E tuning facilitates a similar approach to that of dropped D in that the lowest three strings are tuned to an open root-fifth-root powerchord; but contrary to dropped D, rather than tuning the sixth string down a tone, we instead tune the fifth and fourth strings up a tone so the three lowest strings are tuned E B and E. You can therefore barre across those three strings with a single finger, on any fret, and create a power chord. If we now take this concept a stage further and tune the third string up a semitone to G#, we now have all the notes of an open E major chord [E B E G# B E low to high]. This means that wherever on the neck the slide is placed parallel to the frets, a major chord is created. This

major chord sound will act as the basis of the lead fills and soloing as the tonality of the song is E Mixolydian (E F# G# A B C# D) with the additional, judicious use of the bluesy minor 3rd (G) and b5 (Bb) intervals.

The form of the song is linear and the transcription contains no repeats, consisting of three verses - each of 12 bars in length. These are glued together with two short lead guitar breaks, a bridge, a quiet interlude section and of course that extended slide solo that covers a generous 30 bars! The first 26 of those 30 bars remain in an E tonality, and as with the rest of the song combines both the Mixolydian (1 2 3 4 5 6 b7) and blues scales (1 b3 4 b5 5 b7), whereas the final four bars constitutes a brief key change, residing in the A major pentatonic scale (1 2 3 5 6).

Joe Bonamassa solo

When we caught up with Joe recently he kindly demonstrated the modern blues approach that he uses when covering this ZZ classic with his band. His solo section is a touch less 'happy' sounding than the original, due to the accompaniment being based around the cooler minor 7th tonality, rather than the more cheerful dominant 7th. The groove is heavier and incorporates a minor pentatonic-based riff. We have taken some of the licks that Joe demonstrates on the GT video and created a 16-bar solo to show how they might be used in context. Joe's main scale choice is E minor pentatonic (1 b3 4 5 b7) and he makes full use of all five positions; occasionally adding the major 2nd and 6th intervals to suggest a Dorian tonality (1 2 b3 4 5 6 b7). Break the solo down into manageable chunks and repeat each phrase in isolation before you try to join the whole thing together and eventually aim use the ideas as a basis for your own improvisations. You can see Joe discussing options on the CD-Rom. 

GET THE TONE



Billy Gibbons may well have used his treasured 'Pearly Gates' 1959 Les Paul Standard on the recording, but you'll get close to Billy's tone with any humbucker-equipped guitar through a cranked tube amp. Use a relatively dry medium crunch setting with the mid range frequencies boosted and no effects. Billy has been known to use an American 'quarter' or Mexican Peso coin as a pick, and the rhythm guitar track certainly does have a clang to the attack, suggesting this. For the CD version we used a Fender Tele, with a stacked humbucker in the bridge through a Fender Deluxe Verb with a Mid Boost pedal in the front, all courtesy of a Fractal Audio Systems Axe-Fx Ultra.



TRACK RECORD: Other than *Rio Grande Mud* (1972), on which our track *Just Got Paid* appears, *Tres Hombres* (1973), *Fandango* (1975) and *Eliminator* (1983) are all 'must haves' for blues and rock guitar fans alike. Joe Bonamassa's *Just Got Paid* is featured on *Live From Nowhere In Particular* (2008) and *Live From The Royal Albert Hall* (2010).

A full-page photograph of Billy Gibbons of the band ZZ Top. He is wearing a black baseball cap with "ZZ TOP" in white, dark sunglasses, and has a very long, full white beard. He is wearing a black leather jacket over a white t-shirt. He is playing a black Fender Telecaster guitar with a white pickguard and a silver bridge. His left hand is on the neck of the guitar, and his right hand is on the strings near the bridge. The background is dark and out of focus.

TECHNIQUE FOCUS

SLIDE PLAYING

Place the slide on your second finger, leaving your first, third and fourth free to play the rhythm parts. Choose your slide wisely; the material doesn't really matter, although a glass one will for obvious reasons have a more traditional 'bottleneck' tone. The most important factor is that the slide fits your finger snugly, so you might need to try a few for size.

When applying the slide to the strings, keep a light but even pressure. The string should not make any contact with the frets so a raised action will limit the possibility of the string accidentally being fretted, plus have the added bonus of improving your tone.

Once you can create a pleasing sound, the next thing to consider is intonation. Playing in tune with a slide is much trickier than conventionally fretting a note, as there is so little margin for error. To play any particular note, the point at which the slide contacts the string should be directly in line with the fret-wire. Perhaps the most challenging aspect of slide playing is moving from one string to the next. Unless the string you are leaving is prevented from ringing, pretty soon you'll end up with a cacophony of sound, so you need to constantly use the picking hand fingers and palm to mute the unwanted strings.

Billy Gibbons: with
snazzy custom
shop Tele

PLAYING TIPS

CD TRACK 14

[Bars 1-11] Use your first and third fingers to play the opening riff. Keep your picking hand moving in a constant down and up motion with a sixteenth note feel. For each down stroke use the side of your palm to mute the strings at the bridge. For each upstroke, bounce the palm away from the strings so that the notes on the fourth and fifth strings ring cleanly. Immediately we are switching between fretted notes and using the slide. Watch out for the dotted lines above the notation, these are there to tell you whether to slide, or not to slide!

[Bars 12-23] The chords in the verses are second inversion major triads (5th, R, 3rd). On the original these would be E shaped chords in standard tuning, but as we're playing the song in open E, a first finger barre is all that's required. The only problem is smoothly getting from the A5/E hammer-on, back to the D4/A triad in bar 13, so barre at the 5th fret with first finger, hammer on to the 7th fret with the third finger, then play the 10th fret with the fourth finger. You then have time to switch back to the more natural feeling first finger for the final beat.

A INTRO

$\perp = 94$ E7

Open E tuning

E7

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass part provides a rhythmic accompaniment with a mix of eighth and sixteenth notes. The score is divided into three measures, each containing a guitar staff and a bass staff. The guitar staff includes a capo position of 8 and a key signature change to one sharp. The bass staff includes a capo position of 18 and a key signature change to one sharp. The guitar part includes a melodic line with a key signature change to one sharp and a time signature change to 4/4. The bass part includes a rhythmic accompaniment with a mix of eighth and sixteenth notes. The score is divided into three measures, each containing a guitar staff and a bass staff. The guitar staff includes a capo position of 8 and a key signature change to one sharp. The bass staff includes a capo position of 18 and a key signature change to one sharp.

B VERSE 3

E/B

D/A

A5/E D/A

5/E D/A

E7

E/B

CD TRACK 14

[Bars 24-35] We're straight into verse 2 here. As with verse 1 (and 3), keep your palm loosely in contact with the strings at the bridge to create that Billy Gibbons 'chop' sound. Don't push into the strings too much, or you'll risk compromising the tone of the chord. Once again, keep your strumming hand moving consistently within the sixteenth note framework, especially during the rests, as

this will ensure your timing is accurate and your choice of down or upstroke is automatically decided for you (providing you always start with a downstroke). Focusing on bar 24, the first and third strums are both on the second sixteenth notes of the beat, so these would require upstrokes. Conversely, the second and fourth strums sit on downbeats, so these are automatically downstrokes.

Chords: D/A, A5/E, D5/A, E7

Notation: (PM) ---, w/slide ---, PM, PM, PM, PM, w/slide ---

Tab: 10 10 10 5 10 12 | 5 3 5 3 5 3 5 3 5 7 6 7

17

Chords: G7, A7

Notation: PM, PM, PM, PM, w/slide ---, w/slide ---

Tab: 5 3 5 3 5 3 5 3 5 2 3 2 3 5 5 5 5 5 5 5 5 5

19

Chord: E7

Notation: w/slide ---, PM, PM, PM, w/slide ---

Tab: 11 10 3 5 3 5 11 10 10 12 10 11 3 5 3 5 11 10 10 12 10 12

22

C VERSE 2

Chords: E/B, D/A, E7

Notation: PM ---, PM ---, PM, PM, PM, PM

Tab: 12 12 12 12 10 10 10 10 10 10 10 10 3 5 3 5 3 5 3 5

24

Chords: E/B, D/A

Notation: PM, PM, PM, PM, PM ---, PM ---

Tab: 3 5 3 5 3 5 3 5 12 12 12 12 10 10 10 10 10 10 10 10 10 10 12

27

PLAYING TIPS

CD TRACK 14

[Bars 36-38] Bar 36 brings us the first guitar break, which is set up with an extra bar of the main riff. The lick is played pretty much unaccompanied, except for a sustained A5 powerchord so the first thing to consider is maintaining the correct tempo throughout. Being only two bars, it shouldn't pose too much of a problem, but it's probably worth tapping your foot throughout to be sure. The lick itself is played on the second and third strings and outlines the notes of E blues scale (E G A Bb B D), with the addition of the major 2nd (F#) on the 8th fret, second string. The final slide from 8th fret down to the 3rd should be played slowly and evenly.

[Bars 39-48] For the solo, the open E tuning maximises access to scale tones and minimises the need for lateral movement to reach them. The 'home' fret in this case is the 12th, which low to high gives: R, 5, 5, 3, 5, R. Billy also moves down to the 10th fret, which from low to high provides: b7, 4, b7, 2, 4, b7, all of which are in E Mixolydian. For a bit of bluesy grease, the Reverend also adds notes at the 11th fret, most commonly the b5 (Bb) on the second string and the m3rd (G) on the third string. There is also the occasional major 7th (D#) on the fifth string. So think of the 10th and 12th frets as 'safe' and use the 11th fret to add tension.

E7 **G7**

PM PM - PM PM PM PM PM

3 5 0 0 0 3 3 5 0 0 0 3

A7 **E7**

w/slide PM - PM PM PM w/slide PM PM PM PM

3 5 [5] 14 14 4 6 7 3 5 3 5 11 10 10 12 12

D GUITAR BREAK 1

A5

PM PM PM w/slide (throughout) PM

3 5 0 0 0 X X X X 11 10 11 10 12 8 7 8 8 8 7 8 [8] 3

E SOLO

A7 **E7** **A7** **E7** **A7** **E7**

w/slide (throughout) PM

12 10 12 11 10 10 11 11 12 11 10 11 12 12 10 11 10 12 12 10 12 12

A7 **E7** **A7** **E7** **A7** **E7**

PM PM PM PM PM PM

12 10 12 11 12 10 12 12 10 10 11 11 12 12 12 12 11 10 11 10 10 10 12 12

[Bars 51–64] Now we venture up the fretboard – first, to a double-stop at the 15th fret on the second and third strings (D and B, the 5th and b7 of E, so ‘safe’ diatonic notes). Next is a double-stop at the 17th fret on the same two strings (C# and E, the 6th and root of E Mixolydian, also safely diatonic). Soloing in open tunings can be bewildering, so map out these ‘safe-zones’ so you have a definite idea of what notes you should target, and which ones should be passing tones.

PLAYING TIPS

[Bars 65–68] For the final four bars of the solo the chords change to D and A7 and the tonal centre shifts up a 4th to A. This means that the 5th fret is now ‘home’. All the intervals that we mapped out earlier still apply, but now must be visualised in this new position. The mood also seems to have taken a more cheerful turn. This is because the note choice now favours the major pentatonic (1 2 3 5 6). The solo ends with a double-stop at the 10th fret, giving us the major 6th and root. This is directly comparable to when we ventured up to the 15th fret previously;

5

demonstrating that our network of positions and 'safe-zones' will work in any key. **[Bars 69-76]** The interlude section starts on bar 69 and is played at a very low volume. The first thing to do is to turn your guitar volume down to about half to clean up the tone and perhaps switch to the neck or middle pickup for a mellower sound. A good technical approach is to pluck the strings using only the fleshy part of your fingertips, as this will give you the greatest dynamic control - especially if you have opted to use a coin as a pick.

CD TRACK 14

F INTERLUDE

Вм Е5/В
(по 5)

[Bars 81-86] Here we have the bridge section, which essentially is there to do the same job as the Intro; restating the main riff and setting up the final verse section.

The main riff is repeated five times; the second and fifth repeats each ending with a slide fill up at the 10th to 12th fret region. Practise the transition between fretting and slide slowly, making sure that the intonation of the slide licks is accurate – remember you are aiming to place the slide directly over the fret-wire, not behind the fret where you would normally play. If slide is a new technique for you, try sliding a cloth under the strings at the bridge to keep the strings muted, so you can focus on intonating correctly.

Bm
(no 5)

75

78

E7

Fretted throughout

81

84

E/B E5/8

D 5/A

A5/E D5/A

E7

97

PLAYING TIPS

CD TRACK 14

[Bars 86-98] The form of the verses is exactly the same. The first eight bars are the same 4-bar structure played twice, and finish with a bar each of G7 and A7 before two bars of the main riff. Billy uses the open tuning by playing G and A triads over the corresponding dominant chords. The G triad in bar 95 is played on the second, third and fourth strings at the 3rd fret in an arpeggiated style, which would be best approached using the pick on the fourth string and the second and third fingers to pluck the third and second strings. Here the notes can ring

together to form the chord, then slide up to the A triad at the 17th fret.

[Bars 99-106] The outro is over a brand new riff in E minor pentatonic. Keep your first finger in light contact with the strings just behind the slide to prevent the strings on the headstock side from ringing sympathetically. As you perform the slides on the fourth string, mute the two lowest strings with the heel of your palm and rest your spare three fingers on the top three strings to keep them muted. Sustain the final note before fading out with your volume knob.

E5/B **D5/A**

E7 **G7**

A7 **E7**

J OUTRO **D** **E7** **D** **E7** **D** **E7** **D**

E5 **until fade**

JOE BONAMASSA SOLO

CD TRACK 16

[Bars 1-4] The solo begins with some simple phrases, using position four of the E minor pentatonic scale. The descending line in bar 4 incorporates F# minor, then A minor triads - an approach called 'arpeggio substitution' which in this case highlights the 9th, 11th and 13th intervals, suggesting E Dorian mode.

[Bars 5-8] The phrasing continues with evenly phrased, alternate picked 1/16th notes, interspersed with some cool slides and bends. Joe's picking accuracy is

highly developed and a similar technique will only be achieved by repeating these licks very slowly, and gradually increasing the tempo with a metronome.

[Bars 9–10] In bar 9, we have a country style lick using diatonic 6ths within E Dorian. To play this lick, Joe incorporates the second finger of his picking hand to pluck the third string while keeping the pick on the fifth. Hybrid picking is an excellent strategy to use where string skips such as this are involved.

JOE BONAMASSA SOLO ...CONTINUED

CD TRACK 16

[Bars 10-13] Joe's phrasing keeps things interesting throughout. Particularly effective is his ability to change gears between subdivisions; from 1/16th notes, to 1/32nd notes to Eric Johnson-esque 1/16th note triplets whilst maintaining an even tone and tempo. Be sure to keep your foot tapping to maintain a solid handle on the tempo. This is tricky stuff so invest time and you will be rewarded.

[Bars 14-18] The climax of the solo demonstrates the more unusual 1/16th note quintuplet rhythm, (ie: five evenly spaced notes per beat), within the E blues scale (1 2 b3 4 b5 5 b7). Keeping these notes evenly spaced is a bit trickier, but once mastered offers a very useful phrasing alternative at those tempos when 1/16th notes are too slow, but 1/16th note triplets are too fast.

[illegible]

The second system of the musical score for 'The Wind' continues the melody and accompaniment. The melody, in treble clef with a key signature of one sharp (F#), consists of eighth and sixteenth notes, with slurs and fingerings (5, 6) indicated. The guitar accompaniment is shown on a six-string staff with fret numbers (12, 15, 14, 12, 14, 14, 12, 15, 12, 14, 12, 14, 12, 14, 12, 12, 14, 12, 14, 12, 14, 12, 10, 14, 12) and includes a '14' marking at the beginning of the second measure. The system concludes with a double bar line and a repeat sign.

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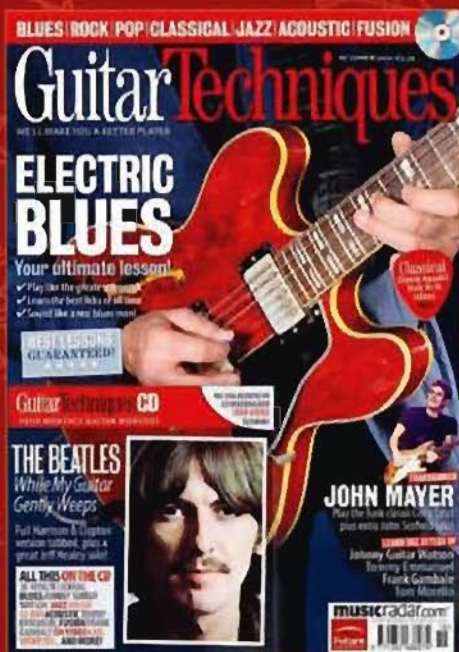


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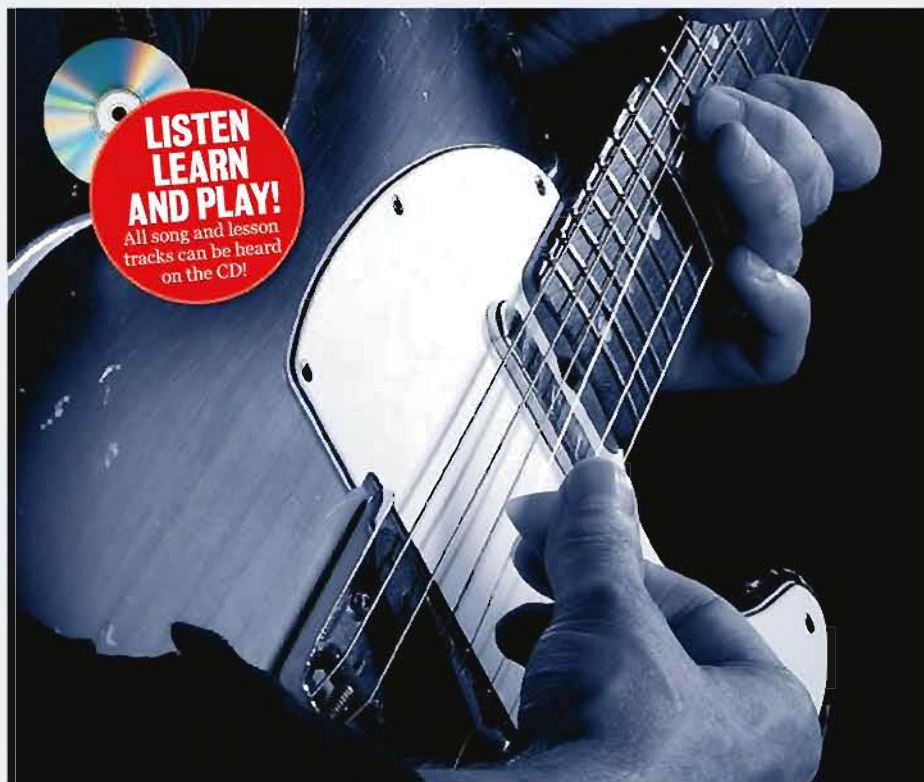


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OVER THE PAST year, we've seen a surge of readers asking about improvising and how to get better at it. Many are coming from an electric blues perspective but others have been from a rock or jazz standing. The bottom line is - how do I get better at creating solos in a band environment?

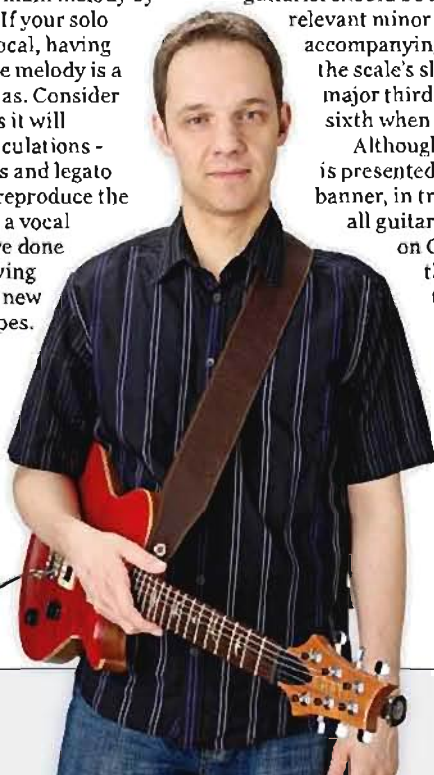
The first thing we say to these enquiries - and this is strangely overlooked by many - is get familiar with the main melody by learning it on the guitar. If your solo is taking over from the vocal, having your playing rooted in the melody is a great springboard for ideas. Consider duplicating it carefully as it will develop your playing articulations - guaranteed. Bends, slides and legato will all be mandatory to reproduce the level of emotion found in a vocal performance. Once you've done this, explore ways of varying the melody so it takes on new rhythmic or melodic shapes. Ultimately, all this gives your playing focus and a point of reference with the song or piece that you're playing.

As for addressing the 'what scales' question, it's obviously a big topic. That said, there are very solid fundamental approaches to get

you up and running. The most popular is the 12-bar blues format and using the minor pentatonic scale for soloing. We cover this relatively frequently in GT under various guises. More recently, Pete Callard's jazz column began with simple blues based pentatonic vocabulary and, in this issue's part five of the series, moves up to a level every competent blues based guitarist should be at. That is, using the relevant minor pentatonic for the accompanying chord plus tweaking the scale's shape to include the major third and/or the major sixth when desired.

Although this information is presented under our 'jazz' banner, in truth it's applicable for all guitar styles. As many of us on GT say it's more often than not the guitar tone, not the note choice, which creates genre divisions. So go on, grab a bit of Pete's jazz savvy to make your blues and rock soloing sound authoritative!

Jason



LESSONS GT184

ON THE CD: TRACKS 17-22
30-MINUTE LICKBAG 50
 BIMM's Scott McGill has six mouthwatering morsels for you this month...

ON THE CD: TRACKS 23-33
BLUES 52
 John Wheatcroft uncovers the tasty blues style of Michael Landau...

ON THE CD: TRACKS 34-36
ROCK 56
 Martin Cooper meets Welsh alternative rockers The Manic Street Preachers...

ON THE CD: TRACKS 37-38
FUSION 58
 Gianluca Corona focuses on the jazz-rock style of Brand-X's John Goodsall...

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CREATIVE ROCK 62
 Shaun Baxter continues his look at blues turnarounds from a rock perspective...

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CLASSICAL 72
 Bridget Mermikides tabs Carcassi's Opus 60 No. 7 and includes great warm-up exercises!

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JAZZ 76
 Jazz up your major blues soloing. Pete Callard shows you how to sound cool...

ON THE CD: TRACK 53
ACOUSTIC 82
 Stuart Ryan continues his look at hybrid picking with a look at Michael Hedges...





30-Minute Lickbag



BIMM Brighton's multi-faceted guitar virtuoso Scott McGill has six more licks, at three different levels, for you to try...

EASY LICKS EXAMPLE 1: ALBERT COLLINS BLUES

CD TRACK 17

Here's a fantastic starter lick for aspiring blues and rock players based on the C blues scale (C, Eb, F, F#, G, Bb, C). Pay attention to the vibrato and string bends

and dial in some vintage valve amp crunch for the right tone if you want to sound like Albert 'The Ice Man' Collins...

Musical score for "The Rose Tree" featuring a guitar melody and a guitar/bass line. The guitar part is in G major, 4/4 time, with a tempo of 47. The guitar/bass line is in G major, 4/4 time, with a tempo of 47. The score includes a key signature change from G major to G minor for the second system.

EASY LICKS EXAMPLE 2: THIN LIZZY STYLE RIFF

CD TRACK 18

This riff in F# minor (as most great Lizzy riffs are!) has some tricky shifts between power chords and open chords. Watch the scale line during the

fourth bar and use a humbucker and vintage British valve amp sound for maximum Lizzy authenticity.

♩ = 145

F#5 A5 E5 F#5 E5 A5 E5 F#5 A5 B5 N.C. F#5

4 4 0 2 4 2 0 2 4 4 0 2 5 4 2 0 4 2 0 4

INTERMEDIATE LICKS EXAMPLE 3: ROBIN TROWER RHYTHM

CD TRACK 19

Inspired by '70s era Trower, this example is typical of his chord work. Pay careful attention to the hammer-ons and slides. Start slowly and work your

way up to a comfortable 56bpm tempo. A bridge position single-coil pickup and some Univibe or Flanger effect will do the trick.

INTERMEDIATE LICKS EXAMPLE 4: JONI MITCHELL ACOUSTIC

CD TRACK 20

This is a tribute to Mitchell's unique acoustic guitar style. The tuning is C, G, D, F, G, C from low to high and play this with plenty of energy. Due to the low

string tension of the tuning, be careful not to bend the notes out of tune. Enjoy those lush resonant harmonies!

Example 12-12 *Altered tuning*

Example 12-12 shows a musical score for a piece in 12/7 time, featuring a sequence of chords: Csus4add9, Csus4add9, Fmaj7add9/A, and Bbadd6/9. The score is written for guitar, with a treble clef and a key signature of one sharp (F#). The guitar part is shown in a standard six-string format, with the strings labeled G, C, D, F, G, C from top to bottom. The score includes a guitar-specific notation (a single line with a treble clef) and a standard musical notation (a five-line staff with a treble clef). The guitar-specific notation shows the fret numbers for each string, while the standard musical notation shows the notes. The score is divided into two systems, with a double bar line separating them. The first system contains the first two chords, and the second system contains the last two chords. The guitar-specific notation for the first system is as follows:

String	1	2	3	4	5	6
G	0	0	0	0	0	0
C	0	0	0	0	0	0
D	9	9	9	9	12	12
F	10	10	10	10	12	12
G	10	10	10	10	12	12
C	0	0	0	0	0	0

The guitar-specific notation for the second system is as follows:

String	1	2	3	4	5	6
G	0	0	0	0	0	0
C	0	0	0	0	0	0
D	0	0	0	0	0	0
F	0	0	0	0	0	0
G	0	0	0	0	0	0
C	0	0	0	0	0	0

INTERMEDIATE LICKS EXAMPLE 4: JONI MITCHELL ACOUSTIC ...CONTINUED

CD TRACK 20

Diagram showing guitar licks for Example 4, Joni Mitchell Acoustic ...Continued. The diagram includes three chord voicings: F#sus4add9, G#sus4add9, and C#sus4add9. The licks are written on a six-string staff with a treble clef and a key signature of one sharp (F#). The licks are marked with a 'V' for a vibrato effect. The diagram also includes a bass line with a treble clef and a key signature of one sharp (F#).

ADVANCED LICKS EXAMPLE 5: JIMMY BRYANT STYLE

CD TRACK 21

Country swing at its finest, reminiscent of Bryant's legendary work with Speedy West. These are three-string arpeggios that utilise a slur at the last

note, blending into the next arpeggio. Observe the picking, watch the Bb triad inversions at the end and use a single-coil clean valve sound to make it cook!

Diagram showing guitar licks for Example 5, Jimmy Bryant Style. The diagram includes two systems of licks. The first system is marked with a tempo of 97 bpm and includes chords: Gm Bb, F#m, Fm, Fdim, Eb, Ebm6, Dm, and Dbm. The second system includes chords: Cm, Cdim, Bb, Bb/D, Bb/F, and Bb6. The licks are written on a six-string staff with a treble clef and a key signature of one sharp (F#). The licks are marked with a 'V' for a vibrato effect. The diagram also includes a bass line with a treble clef and a key signature of one sharp (F#).

ADVANCED LICKS EXAMPLE 6: ULI JON ROTH

CD TRACK 22

A great primer for Uli's neo-classical work, we have neighbouring tones implying the chords. The diminished licks are interesting as everything is

on two strings. Relax the picking hand and go for 137bpm as there are some stretches here. Use alternate picking and single coil grit to get it singing.

Diagram showing guitar licks for Example 6, Uli Jon Roth. The diagram includes two systems of licks. The first system is marked with a tempo of 137 bpm and includes chords: Gm, Eb/G, Gm, Gdim, Cdim/F#, Ebdim/A, Gdim/Db, and F#dim/C. The second system includes chords: Gm, Gdim/Db, F#dim/C, and Gm. The licks are written on a six-string staff with a treble clef and a key signature of one sharp (F#). The licks are marked with a 'V' for a vibrato effect. The diagram also includes a bass line with a treble clef and a key signature of one sharp (F#).

Michael Landau



John Wheatcroft takes a look at an LA session ace who doubles up in his spare time as a blazing blues rock maestro, the wonderful Michael Landau...



Mike Landau:
fabulous blues
guitar player!

The chances are that you have heard Michael Landau. For over 30 years he has been a first-call session ace, appearing on hundreds, maybe thousands, of records. Landau's playing is dripping with feel, dynamics, and musicality. He has graced the stage with some of the most important contemporary artists in American music, including regular and extended stints with Joni Mitchell, Boz Scaggs, James Taylor, and countless others and for good reason.

Alongside his session credits Landau has produced a healthy body of work as a band member, being involved in numerous collaborative projects with such heavyweights as Robben Ford, Vinnie Colaiuta, Russ Ferante, and Scott Kinsey. As if this were not enough, we also need to take into account his work as a solo artist, most frequently treading the boards as The Michael Landau Trio. As you can see, he's been a busy boy.


Michael has also been friends with Steve Lukather since high school, and in the '70s they both auditioned for a then unknown new band called Toto.

Landau's style has its roots in blues and classic rock. He has a superb sense of rhythm, a bold

than relying upon musical clichés dictated by any particular genre. There's also a sense of what George Benson calls 'reckless abandon' about his playing and, as you can probably guess, I like it a lot.

To put you in the general ballpark area, imagine if Jimi Hendrix had spent a few years playing with fusion legend Joe Zawinul of Weather Report fame. I think the end result would sound a lot like Landau!

The interesting melodic shape to his lines, often featuring large interval skips in unexpected places, coupled with his complex and intuitive sense of rhythmic phrasing, add up to a result that always sounds super musical, and never ever 'exercise driven'. Every guitar player could learn something from checking him out.

There are five examples this month, each examining one aspect of Michael's playing style. As always, treat this as the start of your studies, making sure you transpose these ideas into different keys, inventing your own variations, and anything else you can think of to keep your practice fresh and inspired. Why not transcribe five of your own favourite lines from Landau's playing, or any other artist we've featured in the past? If you were to do this, then go back in six months time, comparing how much you've retained, I'll guarantee that those ideas you have discovered yourself will be far more deeply ingrained and therefore more likely to come out naturally when you improvise. 

“I lost track a long time ago of the number of records I've played on. I know it's over 500”

Michael Landau

GET THE TONE



For a guitarist with a CV as diverse as Michael's, you'd be correct to assume that he employs a wide range of equipment, changing his rig frequently to match the current musical situation. For in-depth details why not take a visit to michaellandau.com where you can also keep tabs on upcoming releases and tour dates. For live use Landau usually chooses vintage Fender Strats. From there he goes through a selection of stomp boxes, and then into a quality valve amplifier, either going the head and cab route for rock-based tones, or into some form of vintage Fender-style combo for more general 'Americana' situations.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Advanced pentatonic vocabulary
TEMPO: Various	<input checked="" type="checkbox"/> Application of expressive devices
CD: TRACKS 23-33	<input checked="" type="checkbox"/> Harmonic changes playing

IF YOUR IDEA of the session player is some sterile android churning out sterile but note-perfect performances, think again.

and dynamic delivery; is articulate, technically and harmonically sophisticated; and has a tone to die for. He's also stylistically very broad, as you'd expect with a player with such a diverse resumé and wealth of musical experience. He's comfortable playing over odd time signatures, Latin feels, straight grooves, classic blues, rock, roasting-tempo bebop and pretty much anything else you can throw at him. At all times he still manages to sound like himself, as he tackles differing musical situations on his own terms, rather



TRACK RECORD Michael's most recent release, *Renegade Creation* is a collaboration with Robben Ford and the stellar rhythm section of Jimmy Haslip and Gary Novak. To hear Landau with long-time sparring partner Vinnie Colaiuta, get hold of the *Karlzma* album Document (Creatchy 2005). From a solo perspective, check out the appropriately entitled *Live* (Provogue 2006), by the Michael Landau Group.

CD TRACK 24

would play, as he changes groupings, pushes and pulls phrases and drifts across the beat frequently. This is all executed with total control, and it's likely that this would be a completely intuitive process, so be sure to listen to his playing directly and be mindful of this aspect of his phrasing.

[illegible]

CD TRACK 26

deals with changes without sounding too 'jazzy', keeping his vocabulary firmly rooted in the blues and rock camps, but he really nails the harmonic shift here, selecting Bb Mixolydian for Bb7 (R 2 3 4 5 6 b7), shifting to A minor pentatonic, with the additional 2nd/9th, for Am7 (R 2 3 4 5 b7).

J = 76 Shuffle Bb7

This musical score is for a piece titled "J = 76 Shuffle Bb7". It is written for guitar and includes a vocal line. The tempo is 76 BPM and the feel is a shuffle. The key signature has two flats (Bb7). The score is divided into two systems. The first system has two measures. The second system has two measures. The guitar part is written on a six-string guitar staff. The vocal part is written on a single staff. The score includes various musical notations such as notes, rests, accidentals, and articulation marks. The guitar part includes fret numbers and some specific techniques like bends and slides. The vocal part includes lyrics and phrasing marks.

BU BD BU **BU BD** **PB 8 BD** **PB 8 BD**

Am7 **BU** **BU**

LESSON: BLUES

EXAMPLE 3 ALTERED DOMINANT PLAYING

GD TRACK 28

For both Eb7 and D7, Landau plays a phrase based around a chromatically decorated augmented triad (R 3 #5), whilst for our destination Gm7 we're firmly back in blues-rock territory. Once again we see the note selection of

minor pentatonic with additional 2nd/9th (G A Bb C D F). The tempo is fast and furious, so it's crucial to be decisive here, or else the chords have gone by before you've even got started!

♩ = 165 Double time Bebop

Eb9 D7 alt

Gm7

EXAMPLE 4 TONE SLIDES

GD TRACK 30

Michael is an expert at taking basic melodic material and making it sound fantastic. Here we're concerned with tone slides in the major pentatonic scale, so make sure you know where these are found. There are numerous

position shifts too, facilitated by both slides and hammer-ons. Mixing up technical approaches is a good way to take a sterile piece of information, such as a scale, and turn it into something expressive and musical.

♩ = 120 Latin

Bm7 E9 Amaj7 Dmaj7 Bm7 E9

Am7 Bm7 E9 Amaj7

EXAMPLE 5 NAILING CHANGES WITHOUT CLICHÉS

GD TRACK 32

We round things off with a deceptively simple phrase that once again highlights Landau's beautiful approach to both mixing up rhythms, and to following changes without relying upon jazz clichés. Here we're shifting

between two minor tonalities, Em7 (E G B D) and Gm11 (G Bb D F A C). See if you can identify the intervals within each phrase and how each relates to the underlying harmony.

♩ = 104

Em7 Gm11

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Manic Street Preachers



As their fantastic new album hits the streets **Martin Cooper** takes a trip to Wales to learn the alternative rock style of The Manics...



James Dean Bradfield in classic Les Paul pose...

THE MANIC STREET PREACHERS are almost as famous for the disappearance of former guitar player and lyricist Richey Edwards in 1995 as they are for their music. Edwards has not been seen since, and was officially declared presumed deceased in 2008. Since 1995, bassist Nicky Wire has taken over the lion's share of the lyric writing, and the band hit the top of the UK album chart with their second post-Edwards album, and the first not to feature any of his lyrics, *This Is My Truth, Tell Me Yours* in 1998. Controversy has followed Wire since he became chief lyric writer, with his politically inspired writing gaining attention alongside some of his outspoken views in the press.

Vital to the band's sound is guitarist and frontman James Dean Bradfield. His melodic style and great voice have been central to The Manics' sound during their most successful period over the past 15 years. Bradfield has also contributed to the lyric writing side of the

band in recent years, most notably with the song *Ocean Spray* (written about his ailing mother) on the album *Know Your Enemy*. The band's sound is hard edged, with Bradfield employing many guitars and amps to create a full, rock sound but there is a strong sense of melody and highly crafted writing throughout their repertoire.

The Manic Street Preachers continue to tour and record - they were the first Western band to play in Cuba when they worked there 10 years ago, and a fabulous new album, *(It's Not War) - Just The End Of Love*, has recently been released to rave reviews.

Our example highlights several of James Dean Bradfield's guitar playing traits, and whilst he obviously has to carry the bulk of the harmony with his rhythm guitar playing, he tends to mix chords with single-note melody lines, hook-laden octave parts and so on. It's a kind of 'rhythm meets lead' technique and really the antithesis of the Hendrix or Steve Vai type of playing, proving that along with players like U2's The Edge, strong melodic ideas can be as rewarding to play and to listen to as rock pyrotechnics or blues pentatonics.

Bradfield is very much a rock player, with Slash being one of the guitarists that has most influenced him, particularly in his formative years learning guitar in Wales. He also has a fondness for the punk style of The Clash. With this in mind, our track features some aggressive chords and single-note lines. I double tracked the guitar parts, as Bradfield uses more than one amp when he plays live in order to get a wide range of tones from his gear. There are no overdubbed parts, adding to the 'trio' feel throughout the track. Check out the playing tips and tone suggestions for more information. Thanks to Mark Prentice for playing bass this month. 

“It's a kind of 'rhythm meets lead' technique and really the antithesis of the Jimi Hendrix or Steve Vai type of playing”

GET THE TONE



Bradfield uses a wide variety of instruments including Les Pauls, Telecasters and Rickenbacker guitars. He often uses multiple amps in his live rig, including Orange, Marshall and Fender. Having said that, you don't need to spend £5000 to get a good rock tone like Bradfield's. Generally speaking you want a guitar with humbucking pickups, a Marshall type amp and an overdrive pedal. I used a Taylor Solidbody Classic guitar and a Rockbox Boiling Point overdrive pedal plugged into Digidesign's Eleven amp plugin.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: D major	Combined rhythm/lead
TEMPO: 133 bpm	Timing and feel
CD: TRACKS 34-36	Overall accuracy



TRACK RECORD *Generation Terrorists* from 1992 features the well-known Manics song *Motorcycle Emptiness*, and for the post-Edwards era, 1996 album *Everything Must Go* has the hit single *Design For Life*. *This Is My Truth, Tell Me Yours* (1998) has the Number 1 single *If You Tolerate This*. There's also a greatest hits album called *Forever Delayed* which is a great introduction to the group.

CD TRACK 35

[Bars 9-24] Here I switched the overdrive pedal off, and then I turned it back on again at bar 25. Make sure you don't miss the front end of the bars that

[Bar 33 onwards] The lead guitar part here features octaves all the way through - make sure that you mute the fourth string throughout this section and watch the intonation of the two notes that you're playing. Remember you want it to be an octave apart, and not slightly sharp or flat of an octave.

37

John Goodsall style



Gianluca Corona continues his fusion series with a look at the style of John Goodsall, guitarist and composer with the legendary British jazz-rock group Brand-X...



John Goodsall
with unusual
Gibson ES-345


moved to England and met the Genesis drummer Phil Collins during a recording session. They teamed up with keyboardist Robin Lumley and bass player Percy Jones in 1975 to form the early core unit of jazz-rock outfit Brand-X. Percussionist Morris Pert was added to the lineup a couple of years later.

Brand-X had a unique instrumental jazz-rock sound. Like John McLaughlin's Mahavishnu Orchestra, Joe Zawinul's Weather Report and Chick Corea's Return To Forever, Brand-X was dedicated to exploring and creating new musical ideas. Their first album *Unorthodox Behaviour* (1975) received critical acclaim and helped to introduce rock audiences to jazz-rock (the Genesis connection clearly helped in this respect). Goodsall's soaring guitar solos, combining blues bends with modal and chromatic passages, perfectly complemented Jones' fluidly idiosyncratic bass lines and Collins' high-octane drum grooves on classic tracks *Nuclear Burn* and *Running On Three*, while *Euthanasia Waltz*

tracks, and *Do They Hurt* (1980) before disbanding. In 1981 a selection of unused studio outtakes was released as the rather disappointing *Is There Anything About?*

Excellent Goodsall solos from the early Brand-X period include his intricate fretwork on *Deadly Nightshade* from *Masques* and his powerful lead on *Cambodia* from *Do They Hurt*. But if you're a dedicated fusion fan you should find all of the early albums a genuinely rewarding listen.

Goodsall and Jones teamed up again, this time with gifted drummer Frank Katz during the early '90s as Brand-X for *Xcommunication* (1992), which showed all three musicians in fine form. They also released *Manifest Destiny* (1997) and *Live At The Roxy* (1997).

More recently, Goodsall formed John Goodsall's Ghost Society and they have been performing Brand X material alongside new compositions. He also teamed up with producer Franz Pusch for the MP3 download album *Only Visions* (2008). 

“Goodsall's soaring guitar solos combined blues bends with modal and chromatic passages”

ABILITY RATING

● ● ● ● ● **Advanced**

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Alternate picking
TEMPO: Various	<input checked="" type="checkbox"/> Odd time signatures
CD: TRACKS 37-38	<input checked="" type="checkbox"/> Modal phrasing

BORN IN PENNSYLVANIA, John Goodsall started playing guitar at age seven and toured with Carol Grimes when he was just 15. After playing with Colosseum's Jon Hiseman and The Alan Bown Set in the States, Goodsall

demonstrated a more melodic acoustic side to Goodsall and the title track favoured Jones' more experimental approach. They followed this up with *Moroccan Roll* (1977), which featured compositions by all four of the band's members.

Collins left to focus on his more lucrative work with Genesis and for *Masques* (1978) he was replaced by session drummer Chuck Burgi. By then the percussionist Pert had become one of the band's main composers. Brand-X also released *Product* (1979), which featured Collins as a guest on a couple of

GET THE TONE



Overall, the mighty all-rounded sound of the humbucker is what we need here. If you have single coils instead, try turning down the treble control of the amp a few notches, or use a fat sounding overdrive pedal to thicken it up. Effects like chorus, flanger and delay will help in getting Goodsall's rich texture but try not to make the sound too wet. Lastly, valve amps and medium gauge strings are best for the warm tones needed here.

TRACK RECORD All of the Brand-X albums are worth a listen as they embody all that's great about fusion. But we particularly recommend *Unorthodox Behaviour* (1976), *Moroccan Roll* (1977), the live *Livestock* (1977), *Masques* (1978), *Product* (1979), *Do They Hurt* (1980) and *Xcommunication* (1992). Also check out *Fire Merchants* (1989) and *Only Visions* (2008).

EXAMPLE BRAND X**CD TRACK 37**

Odd time signatures are common in progressive rock and fusion, and that includes Brand-X. The first part of our piece, in 9/16, goes with an open-string arpeggio which uses many chord extensions. It then moves to 4/4 in bar 9,

but be careful about that odd 15/16 bar, which is there to give you a taste of '70s prog madness. Listen to the CD to get the 'feel' of the rhythm in your head; this will help immeasurably.

Example Brand X musical score, showing guitar notation and fretboard diagrams across five systems. The score includes various chords and time signatures.

System 1: $\text{♩} = 90$, Em9 , Em8/9 (Play 4 times), G6 (Play 4 times), Bbadd11 (Play 4 times). Time signature: 9/16.

System 2: Em (Play 4 times), A7sus9 (Play 4 times). Time signature: 4/4.

System 3: Asus9 , Asus6/9 . Time signature: 15/16.

System 4: Fmaj7\sharp11 , F\sharp7add11 . Time signature: 15/16.

System 5: G6/9 , Am9 , Asus6/9 , Bsus4 . Time signature: 7/4.

The score includes fretboard diagrams for the guitar, showing fingerings and positions. The diagrams are labeled with fret numbers (0-12) and string numbers (1-6).

LESSON: FUSION

EXAMPLE BRAND X ...CONTINUED

CD TRACK 37

We are then back to arpeggios but this time in 5/8 (bar 13 onwards). The last two solo parts (starting at bar 20) are based on the C Dorian (1 2 b3 4 5 6 b7)

and the A Mixolydian (1 2 3 4 5 6 b7) modes. Aim to be aggressive and lyrical - two essential components of Goodsall's playing.

$\text{♩} = 180$

Cm7

BU RP BU BD

11(13) (13) 11(13) (11) 8 10 7 8-7

E
B
G
D
A
E

19

5 7-8-10 8-11-8-10-8 10-8-7 10 8 7-8-10 8-11-8-10-8 10-8-7 8-7 10-8 10

E
B
G
D
A
E

25

8-10-11 8-11-10-8 11-10-8 11-8 10-8 10 8 8-10-11 8-11-8-10-8 11-10-8-10-11 8-11-8

E
B
G
D
A
E

29

10-8 11-10-8-10-11 8-11-8-10-8 11-10-8-11 8 11-8-11-8 11-8 10-8 10-8 10-8-10

E
B
G
D
A
E

32

8-10-10-10-10-10-10-10-8-10-10-10-10-10-10-10 8-10-10-10-10-10-10-10-8-10-10-10-10-10-10

E
B
G
D
A
E

35

EXAMPLE BRAND X ...CONTINUED

CD TRACK 37

37

40

C5

45

F G A Em7

$\text{♩} = 100$

BU BD

49

A Em7

51

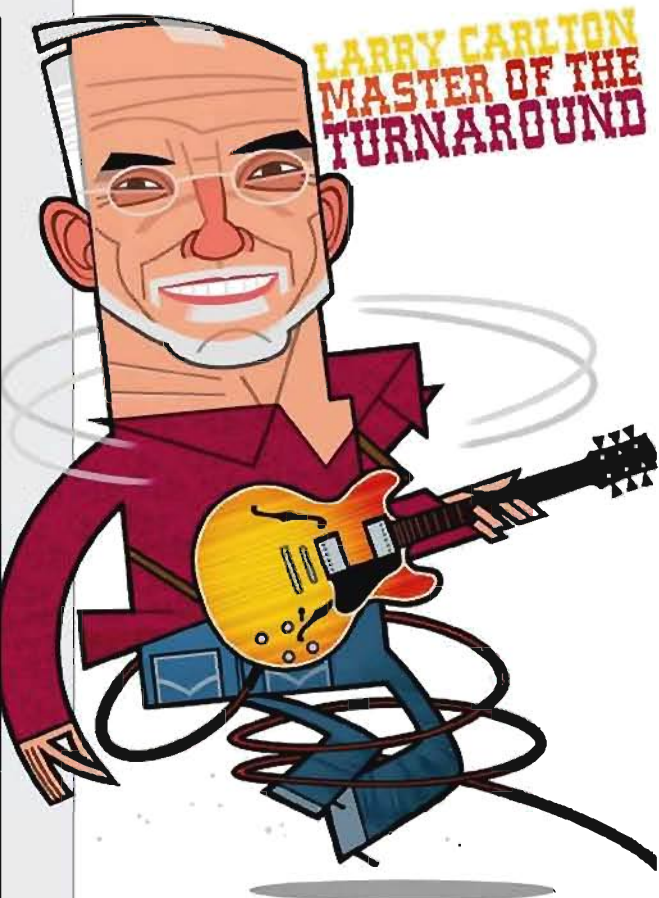
A Em/maj11

Blues Turnarounds PART 3



Shaun Baxter continues his new series devoted to improvising over the last two bars of a typical 12-bar blues by focusing on the V chord...

**LARRY CARLTON
MASTER OF THE
TURNAROUND**



concept of playing a range of E altered dominant scales within our turnaround lines for the following chord sequence:

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

The E7 at the end of the sequence is known as the V chord, because it is a dominant chord based on the fifth note of the 'home' A chord (I). This particular chord is important because more than any other chord it exerts the biggest pull back to the A chord.

In other words, V to I embodies the principle of tension and resolution in music. This is an important principle, and by using it skilfully, we can avoid boredom for the listener due to the music sounding settled all the time.

Normally, one would play Mixolydian over a dominant chord; however, it is often nice to increase the tension on this chord by adding chromatic alterations, as both an accompanist or a soloist, using notes like #9, b9, #5 and b5.

This month we are going to look at a range of altered dominant scales that will produce these sorts of tense-sounding alterations against

the V chord. Tension on this particular chord will make the sense of relief all the more pleasurable when returning to the A chord at the start of the following 12-bar chorus.

But let's recap some of the main characteristics of the altered dominant scales. Because they are dominant, they all comprise a root, major third and minor seventh.

The E augmented scale is a six-note scale that can be understood in various different ways. First, it can be seen as comprising a consecutive series of minor third and minor second intervals (in other words, a repeated series in which an interval of three semitones is followed by an interval of one semi-tone: see Diagram 1).

Alternatively, it can be viewed as an augmented triad with a chromatic 'approach' note a semitone below each note (Diagram 2);

however, as you can see, it can also be viewed as comprising two augmented triads (in this case, E+ and D#+).

The symmetrical nature of this scale means that it is ripe for thematic development, as everything that you play within the augmented scale can be transposed up or down in intervals of a major third and still all of the notes will be in the scale.

The whole tone scale is so called because it comprises consecutive whole tones only. This means that it has six notes, not seven; and is referred to as a synthetic scale. E whole-tone:

E	F#	G#	A#	B#	C##
1	2	3	#4	#5	#6

Note that this scale contains two augmented sequences/triads a tone apart: E aug: E, G#, B#; F# aug: F#, A#, C##

Diagram 3 shows all the notes of E whole-tone as they exist on the guitar neck. Here, the black notes represent E augmented, and the white notes represent F# augmented.

E Superlocrian (also known as the altered scale, or diminished whole tone) is the seventh mode of F melodic minor (see Diagram 4):

E	F	G	A#	Bb	C	D
1	b2	b3	b4	b5	b6	b7

It's the most commonly used altered dominant scale because, apart from all the vital components for a dominant scale (root, 3rd and b7th) it also contains all the possible chromatic alterations (#9, b9, #5 and b5).

There is also a nine-note version of the augmented scale that we looked at earlier. This can be seen as following a repeated 'tone, semitone, semitone' pattern (Diagram 5); however, it can also be seen as comprising three

“Tension on the V chord will make the sense of relief all the more pleasurable for the listener when returning to the A chord at the start of the following twelve-bar blues chorus”

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.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: A	<input checked="" type="checkbox"/> Bank of ideas
TEMPO: 120 bpm	<input checked="" type="checkbox"/> Breadth of scales
CD: TRACKS 39-41	<input checked="" type="checkbox"/> Pre-learned lines

IN A 12-BAR blues, a turnaround is the conclusive cadence that occurs during the last two bars. It rounds off the 12-bar sequence, but also sets up the start of the following one.

So far in this series we've looked at playing over this section using one or a mixture of various scales with an A root note (for a blues in A); and notes belonging to the various chords within the sequence (chord tones).

This month we're going to introduce the



TRACK RECORD American guitarist Larry Carlton has enjoyed much success as a solo artist, as well as appearing on hundreds of hit records by artists such as Steely Dan and Joni Mitchell. Larry has a strong blues vein in his music but has more sophisticated aspects to his style than Robben Ford. Kill two birds with one stone and listen to Larry Carlton With Robben Ford Live in Tokyo (335 Records, 2007).

augmented triads: in this case, E+, D#+ and D+ (Diagram 6 shows the position of all the notes of E whole-tone on the guitar neck).

When using the nine-note augmented, the results are darker and more geometric-sounding than with the six-note version. And beware, because there are only three of the 12 notes in music not being used in the nine-note scale, things could descend into a chromatic mess. Again, like the six-note version, you will get more convincing results if you interpret it in a more harmonic or 'vertical' way, whereby arpeggio sounds are extracted from within the scale. Its symmetrical quality also means that any musical idea can be developed by shifting it up or down in intervals of a major third.

Finally, when improvising over the final two bars you need to remember that all these E altered dominant scales can be used over E7, the whole second bar and the entire two-bar sequence.

As you shift through these options, notice that tension is being brought forward, so that it starts earlier and lasts longer.

Before trying this month's turnaround examples, you may want to re-acquaint yourself with list of tone intervals that belong to each of the chords within the progression (Diagram 7).

As in previous months' articles, the transcription of the various lines is pretty explicit, because it's labelled throughout. As explained on the CD, each example is followed by two bars of A7 (the first two bars of what would be the following chorus).

One final reminder: because many of these lines are not necessarily complete, as they would often contain a pick-up phrase that carries on from the turnaround line and continues into the following chorus, you should try experimenting with some pick-up lines of your own. **1**

DIAGRAM 7 CHORDS AND THEIR 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	b7
F7	F	A	C	Eb
	1	3	5	b7
E7	E	G#	B	D
	1	3	5	b7

DIAGRAM 1 E AUGMENTED SCALE

E		G	G#		B	C		D#
1		#2/b3	3		5	#5/b6		7

DIAGRAM 2 E SIX-TONE AUGMENTED SCALE

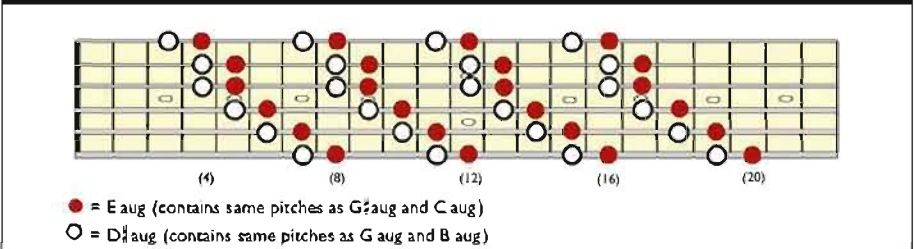


DIAGRAM 3 E WHOLE-TONE AUGMENTED SCALE

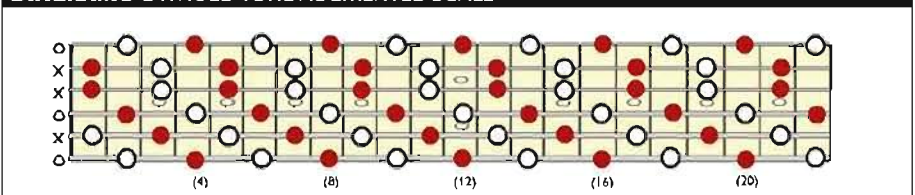


DIAGRAM 4 E SUPERLOCRIAN

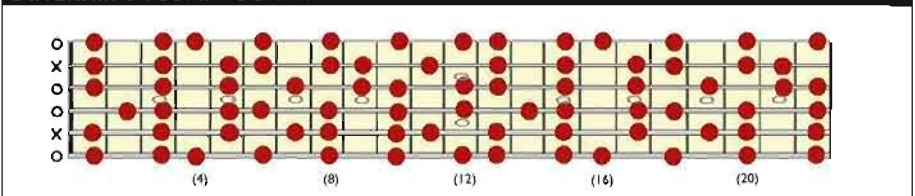
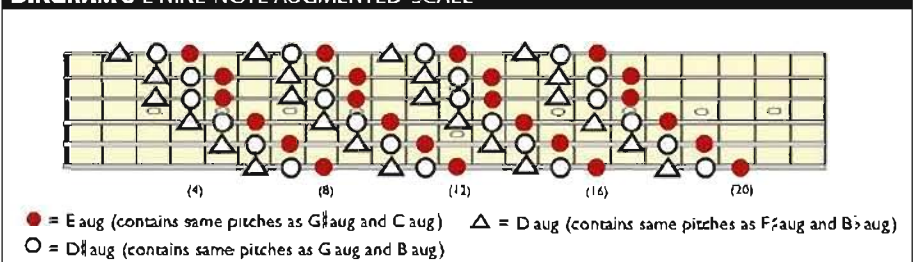


DIAGRAM 5 E NINE-NOTE AUGMENTED SCALE

E	F#	G	G#	A#	B	C	D	D#
1	2	#2/b3	3	#4/b5	5	#5/b6	b7	7

DIAGRAM 6 E NINE-NOTE AUGMENTED SCALE



EXAMPLE 1

CD TRACK 40

Both these examples feature an altered dominant scale on the E7 chord only. In Example 1, the A major pentatonic scale contains the following notes:

A	B	C#	E	F#
1	2	3	5	6

♩. = 120 A7 A7/C# D7 D#dim7 A7/E F7 E7 A7

E B G D A E

10 9 11 11 12 9 10 11 9 11 9 12 9 11 (12) 9 10 9 12 (14)

A7 D7 Passing notes A major pent. E augmented scale A major pent.

LESSON: CREATIVE ROCK

EXAMPLE 2

CD TRACK 40

Chords: A7, A7/C#, D7, D7dim7, A7/E, F7, E7, A7

Scale runs: A major pent. (9-10-11-12-13), E whole-tone scale (9-10-11-12-13-14-15-16)

Other labels: Passing note, BU BD

EXAMPLE 3

CD TRACK 40

All the examples from 3 to 8 feature an altered dominant scale for the whole of the second bar. In Example 4, the A major blues scale used in the first bar contains the

following notes: A B C C# E F#
1 2 b3 3 5 6

Chords: A7, A7/C#, D7, D7dim7, A7/E, F7, E7, A7

Scale runs: A major pent. (9-10-11-12-13), D7 (10-11-12-13-14-15-16), E whole-tone scale (9-10-11-12-13-14-15-16)

Other labels: BU, BU BD

EXAMPLE 4

CD TRACK 40

Chords: A7, A7/C#, D7, D7dim7, A7/E, F7, E7, A7

Scale runs: A major blues scale (9-10-11-12-13-14-15-16), E superlocrian (9-10-11-12-13-14-15-16), Passing notes (9-10-11-12-13-14-15-16), A7 (9-10-11-12-13-14-15-16)

Other labels: BU, BU BD

EXAMPLE 5

CD TRACK 40

In Example 5, the A minor blues scale used in the first bar contains the following notes:

A C D Eb E G
1 b3 4 b5 5 b7

Chords: A7, A7/C#, D7, D7dim7, A7/E, F7, E7, A7

Scale runs: A minor blues scales (9-10-11-12-13-14-15-16), E augmented scale (9-10-11-12-13-14-15-16), A7 (9-10-11-12-13-14-15-16)

Other labels: BU, BU BD

EXAMPLE 6

CD TRACK 40

And in Example 6, the A minor pentatonic scale used in the first bar contains the following notes:

A C D E G
1 b3 4 5 b7

Chords: A7, A7/C#, D7, D7dim7, A7/E, F7, E7, A7

Scale runs: A minor pentatonic (9-10-11-12-13-14-15-16), E augmented scale (9-10-11-12-13-14-15-16), A7 (9-10-11-12-13-14-15-16)

Other labels: BU, BU BD

EXAMPLE 6 ...CONTINUED

CD TRACK 40

EXAMPLE 7

CD TRACK 40

EXAMPLE 8

CD TRACK 40

EXAMPLE 9

CD TRACK 40

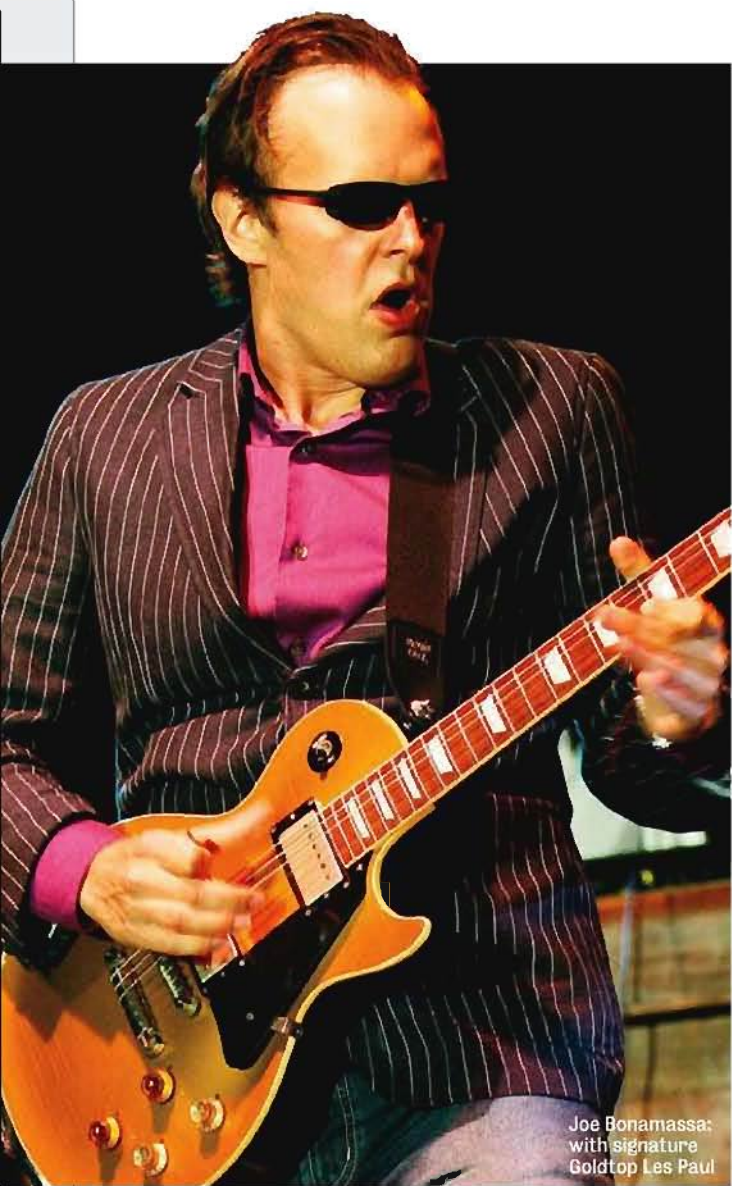
Finally, in daring fashion, an E altered scale is used through the entire sequence. Okay, it doesn't sound particularly bluesy, but it is quite interesting. Note that the

speed in which this lick is played helps to smooth out the dissonant effect of implying E7 over the entire sequence.

Joe Bonamassa



The amazing Joe Bonamassa found time to show **Charl Coetzee** some of the techniques that make him one of the today's foremost blues-rockers...



Joe Bonamassa:
with signature
Goldtop Les Paul

NOT TOO LONG ago Joe Bonamassa played to a crowd of 150 people here in the UK and five years later the Hammersmith Apollo is packed with 5000 raving fans waiting to see this amazing guitarist in action. This is testament to Joe's brilliance both as a performer and a guitarist. His influences range from BB King to Eric Johnson and in this article he shared with us two of his strongest areas: his fiery blues-rock playing and his various approaches to string bending.

One thing that's evident in Joe's playing is his innate feel for the blues, but always with that fiery touch. "In my phrasing I always try to begin and end with the blues but in the middle it's really kind of open," he explains. "I sometimes get bored playing and I think the audience might also be getting bored, so I then try and do something else."

There's nothing that spells out a player's ability as clearly as his handle on string bending. It's one of the elements that can truly help a player find his own voice and develop a


unique sound. And it's certainly the case with Joe. It's also the technique that enables you to get as close as possible to emulating the human voice, which great blues players do exceptionally well. Taking wood and wire and bringing that human touch to your playing is what will strike a chord with your listeners. Clearly then, string bending is a technique

well worth spending the time to develop.

Joe seems to have immaculate control when it comes to string bending. "Well I like 11 gauge strings," he says. "I like the guitar to fight back a little bit because you don't want to be the over-bending guy. It's also really important that when you make those initial bends you commit to them. Waffling will get you into trouble because people can sense fear. So try to be on the money and listen to what you're doing. I've seen some performances that can be described as shaky at best but when you 'own it', it helps."

As seen in the previous example Joe likes to use a combination of chords and bends in his playing. This helps to flesh out the harmony and even add some interesting textures like the 6th voicings where Joe only plays the root and the 6th. "I always look for an interesting voicing of a chord," he affirms. Joe is also an advocate of strong rhythm playing and having a solid chord vocabulary at your disposal. "Chords get overlooked because everyone wants to be a lead player," he asserts. "Even in the most egomaniacal situation like mine where I'm the frontman in a solo guitar project, I play rhythm more than I play lead because I sing the songs."

In example 3 Joe demonstrated his use of half bends. "Using half bends gets you into a situation where the conventional licks that you do play sound unconventional, and that's not necessarily a bad thing."

There's quite a bit to get your teeth into this month, so make sure you do as Joe says and listen to how your playing sounds and really commit to string bends and finger vibrato so that they sound convincing and not "waffly". Have fun! 

“One thing that's evident in Joe's playing is his innate feel for the blues, but always with that fiery Bonamassa touch”

GET THE TONE



For the recording Joe played his signature Les Paul through a mic'd Marshall Bluesbreaker, using his volume control to clean or dirty things up as required. Joe is a humbucking fan so any similarly equipped guitar will get you in the right ballpark. Thanks to Paul Marshall at Marshall Amplification and to Cato Music for the loan of the amp.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Pentatonic phrasing
TEMPO: Various	<input checked="" type="checkbox"/> Blues soloing
CD: CD-ROM File	<input checked="" type="checkbox"/> String bending

TRACK RECORD Joe hasn't made a bad record, so any of his releases from 2000's *A New Day Yesterday* to *Black Rock* in 2010 would make excellent listening. We particularly love *Had To Cry Today*, *Live From Nowhere In Particular*, *The Ballad Of John Henry* and the aforementioned latest release, *Black Rock*. Also look out for his new supergroup *Black Country Communion*.

[Bars 1-4] Joe starts off with a typical blues lick to set the tone before he launches into a speedy Eric Johnson inspired pentatonic run.

[Bars 5-6] After the climactic build of the previous lick Joe contrasts it with slower rhythms and lower notes as well as a carefully placed V chord - D7/A

[Bars 6 - 8] Note the use of a rake and the descending G harmonic minor run to spice things up a bit. So many ideas coming thick and fast here!

[Bars 9 -10] As with so many great bluesers, Joe mixes both major and minor ideas - here mixed in with the use of his quirky semitone bending.

[Bars 11-14] Here he ascends the neck using a familiar rock type sequence all played on one string.

[Bars 16-17] And here we see that unmistakably fiery touch again before ending the line with a typically bluesy phrase.

»

EXAMPLE 2 STRING BENDING

[Bars 1-4] Note how Joe applies vibrato to his bent notes (bar 2) and check out his control when releasing the whole-tone bend by a semitone (bar 4).

[Bars 5-6] Again see how Joe mixes both minor and major ideas to get that authentic blues sound.

[Bars 7-8] Joe pays homage to his influences with a Delta blues turnaround.

[Bar 10] Here's a real bending extravaganza as Joe uses a combination of semitone, tone and minor third bends. He ends the phrases with a 6th voicing, using only the root and the 6th of the scale.

[General] Notice how Joe never stands still in his playing - ideas are fresh and immediate and to see this up close is quite breathtaking.

EXAMPLE 2 STRING BENDING

[Bars 15-16] Note how he sets up a great motif before reverting to more traditional, albeit quickfire blues phrasing.

[Bars 22-23] These country tinged bends could be a result of Joe's lessons with the late great Danny Gatton.

[Bars 24-31] Notice here how Joe employs a combination of standard pentatonic ideas along with arpeggios - always seamlessly integrated - to cover a large area of the neck, before coming back down and ending things with a G5 chord.

17

[illegible]

26

[illegible]

EXAMPLE 3 HALF BENDS

[General] In this example Joe demonstrated his use of what he calls "half bends" to make classic licks sound less conventional.



The musical notation shows four systems of guitar licks. Each system includes a standard musical staff and a fretboard diagram below it. The fretboard diagrams indicate specific fret numbers and bend markings (BU for bend up, BD for bend down, PB for pull bend). The licks are numbered 1, 3, 6, and 8.

System 1: Lick 1. Fretboard: 5-8 (9)-(9)-(8)-(10)-(8)-(11)-(8). Bends: 1/4, 1/4.

System 3: Lick 3. Fretboard: 11-(13)-(11)-(13)-(11)-(14)-(12). Bends: 1/4, 1/4.

System 6: Lick 6. Fretboard: 12-11-10-13-13-(15)-(14). Bends: PB, BU, BD.

System 8: Lick 8. Fretboard: 20-(22)-20-19-3-3-6-5-4-5-4-3-0-3-0-3-5-3-0-3-3-6-3-12-3-1.

PLUG IN - ROCK OUT

Vox amPlug headphone guitar amps – your fastest ticket to a great tone



The advertisement features a collection of Vox amPlug headphone guitar amps. The amps are shown in various colors and styles, including Lead, Acoustic, Metal, AC30, Classic Rock, Bass, and a red Joe Satriani signature model. A small Vox amPlug Cabinet is also shown on the right.

Lead: Delivers hi-gain lead guitar sounds, plus a digital reverb.

Classic Rock: Gives you the great high-gain sound of a classic British amp.

Joe Satriani: The Joe Satriani signature model is the only model with a unique "Satriani" sound, featuring a high-gain lead guitar sound.

amPlug Cabinet: Share your amPlug sound. Featuring a 25" speaker and a 12" speaker, it's the perfect way to get a great tone without the need for a full-sized amp.

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Matteo Carcassi Opus 60 no.7



For the sixth in her series of intermediate level classical guitar lessons, **Bridget Mermikides** returns with another piece by the Italian guitarist and composer Matteo Carcassi...

IN THIS MONTH'S classical guitar lesson we return one last time to the Italian guitarist and composer Matteo Carcassi (1792 – 1853) with Study No.7 in A minor from his set of 25 studies, opus 60. Carcassi achieved fame in his lifetime both as a performer and a teacher, and his Complete Method for Guitar remains valuable, relevant and widely used today. As mentioned in previous GT issues, his set of 25 studies is standard repertoire for all classical guitar students with its superb content for building technique and repertoire. Each study focuses on a particular aspect of technique and at the same time provides a beautifully composed and satisfying piece of music. It is well worth investing in a copy.

Study No. 7 in A minor is one of the most popular in the book as it seems to grab the attention of the listener with its dramatic sounding character. It is a great technique developer for both plucking and fretting hands and when learned methodically with correct fingering can sound very impressive and fluent without being fiendishly difficult. And that can't be bad!

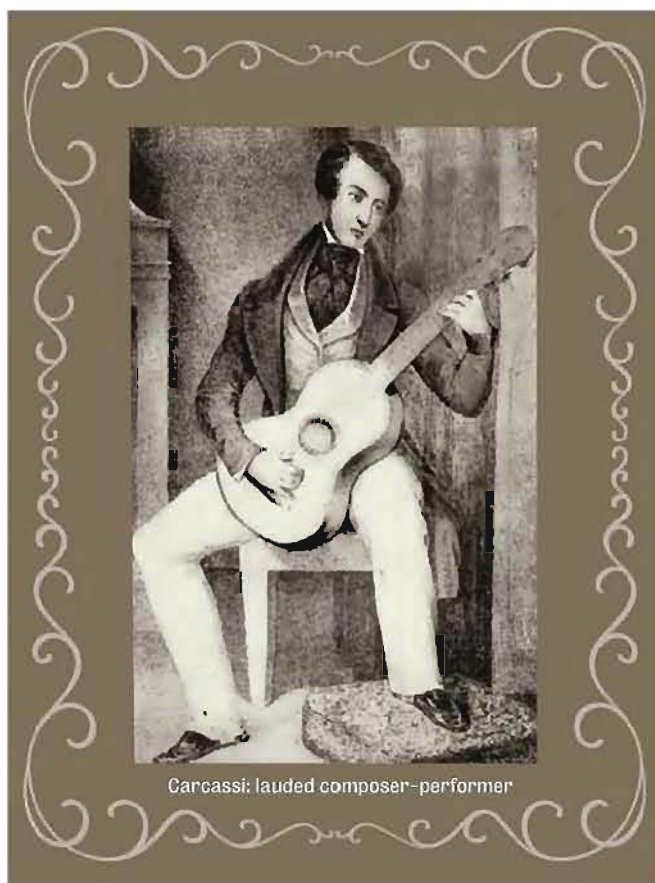
For the plucking hand the piece can be broken down into four components: tremolo fingering, arpeggios, second and first finger alternating rest stroke, and thumb and second finger alternating free stroke. The

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: C	<input checked="" type="checkbox"/> Plucking hand agility
TEMPO: Various	<input checked="" type="checkbox"/> Speed and fluency
CD: TRACKS 42-47	<input checked="" type="checkbox"/> Ability to impress friends



Carcassi: lauded composer-performer

fretting hand moves through many chord shapes so it helps to have an understanding of the underlying harmony.

It also uses pulls offs in shifting positions on the first string. The following technique builders pinpoint the main technical elements of the piece and so should be incorporated into the piece in the same way.

The opening bar should be played with the tremolo pattern: p a m i. Working for the same tone with each finger is the key to making this sound good - so smoothly-filed nails should be the order of the day before


we start. From bar 2 the plucking hand uses the principle of the three fingers sticking to their respective top three strings.

In bar 8 try playing the F with a first finger rest stroke then repeat the same finger free stroke on the next B note. This way of playing through the string and repeating the lower one is a bit like economy picking and can give a nice fluidity to the plucking hand.

Switch to fingers i and m in bar 10 (as opposed to m and a) as they will provide you with more control. Try switching to rest stroke for a strong attack on beat 2 of bar 16 and back to free stroke with the thumb and second finger half way through bar 17 - this will help with fluency.

The 3rd fret barre in bar 23 should be placed across four strings only so it can quickly pivot, thus enabling the fingertip to slide easily to the E note on beat 3.

The fretting hand fingering is placed by the noteheads throughout. It is normal to see this in classical guitar music and the fingering here has been carefully planned to give the best results in

both playability and tone. We hope you have fun - it's a great one to master well enough to impress your friends and family! 

“Study No. 7 is one of Carcassi's most popular pieces as it seems to grab the attention of the listener with its dramatic sounding character”



TRACK RECORD Award winning David Tanenbaum is chair of the guitar department at San Francisco Conservatory and has been artist in residence at the Manhattan Music School. Along with many recordings featuring modern classical guitar repertoire he has also produced a range of albums in the more traditional style. His Estudios - Carcassi, Sor & Brouwer comes highly recommended.

CD TRACK 43

Aim for even volume and accurate timing - well filed nails with round and smooth profiling will help both causes!

♩ = 50
♩ = 100

Allegretto

Pamipami

Pamipami

Pamipami

CD TRACK 44

Stick to 1 m a on the third, second and first strings respectively. Use the planting method for each set of four sixteenth notes

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a 3/4 time signature and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Below the treble staff is a bass staff with a single line, containing a series of '0' characters representing a rhythmic accompaniment. The second system continues the melody and accompaniment. The lyrics 'The Rose Tree' are written below the bass staff, aligned with the notes of the melody.

CD TRACK 45

The first and second finger alternating rest stroke with fretting hand pull-offs shown here relate to content in bar 16

[illegible]**CD TRACK 46**

These alternating thumb and second finger free strokes occur half way through bar 17 - they can also be executed with thumb and first finger

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 10 measures, and the second system contains the next 10 measures. The melody is written in treble clef with a 3/4 time signature. The accompaniment is written in bass clef. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, while the accompaniment features a steady eighth-note bass line. The lyrics 'The Rose Tree' are written below the melody. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

LESSON: CLASSICAL

EXAMPLE MATTEO CARCASSI OPUS 60 NO 7

CD TRACK 47

Your primary concerns in the main piece are: picking fluency; clarity, evenness of tone and clean chord position shifts

$\text{♩} = 1/8$ approx

Am Am/C Am/F Am/E Dm Am/C E/B Am Dm6 B7/D \sharp Esus4 F(\flat 5)

Am/E Am/E Asus2 E Am Am/C Am/F Am/E Dm Am/C E/B Am

Dm6 B7/D \sharp Esus4 E Am C C/E C/A C/G

Dm/F A/E Dm D7 G Gm3/7/A G7/B C G/D C/E C

F A/E D D7/F \sharp G F7 E E7/G \sharp Am G/D B7/D \sharp

CD TRACK 47

When you have all the technical aspects sorted, think about giving your performance the kind of flair that Carcassi himself would have done...

[illegible][illegible]

Am Am/C F Am/E Am Am/C Am/F Am/E Bb/D A7/E
 E B B D D A A 21

Am Asus2/E F Am/C Dm6 B7/D# Am E Am

12-bar jazz-blues

JAZZ BASICS 5



Pete Callard explores another side of the blues and shows you how to sound sophisticated and jazzy in this well-known and often well-worn format...



Scott Henderson: master of the jazzy blues style

in the less familiar key of Bb (Example 1). Last month we approached it from a rhythm guitar perspective; this time we're going to be soloing, starting off with our old friend the pentatonic scale. Incidentally, the ideas we discussed in GT182 for soloing on the minor blues progression can all be applied to this progression as well.


Playing the pentatonic scale over a 12-bar blues isn't exactly a revolutionary concept - many guitarists have spent their entire careers doing it - but great though it sounds, from a jazz perspective it doesn't really pin down the chord changes. As we mentioned in GT182, one of the big differences between blues or rock soloing and jazz soloing is that, whereas these players tend to stick to one scale that fits the whole sequence, jazz players like to improvise chord by chord. One way to do this while still using the pentatonic scale is to try playing a different pentatonic scale for each chord; so on the Bb7 we'd use Bb minor pentatonic, on the Eb7 we'd use Eb minor

pentatonic and on the F7 we'd use F minor pentatonic. This is an idea used frequently by players like Robben Ford, Scott Henderson and Larry Carlton as it still keeps the bluesy pentatonic sound, but follows the chords more closely and as such sounds a bit more interesting harmonically. As we're basically playing minor scales over major chords, one thing to be careful of with this approach is the minor 3rd in each pentatonic scale (the note that makes a chord or scale major or minor). Bb minor pentatonic sounds okay over the Bb7 despite the clash between the Db in the scale and the D in the chord, but it gets a bit

much with all three chords or scales. So a good way around this is to bend, slide or hammer-on from the minor 3rd in each scale to the major 3rd which, along with being a great blues sound, also pins down the chords more strongly (Diagram 1, Example 2).

Another idea for spicing things up is to add an extra note to the pentatonic. Inserting a 6th (in Bb, the note G) to the minor pentatonic gives us some interesting options - we can either replace the b7th with it (a favourite approach of Robben Ford - Diagram 2), or add it to the existing pentatonic (Diagram 3). The addition of the 6th, as well as providing us with a different sound to play with, also means that the Bb 'Robben Ford' pentatonic now outlines both the Bb7 and Eb7 chords rather neatly (the 6th, G, on the Bb7 chord becomes the major 3rd on the Eb7 chord), so we don't have to worry about changing scales until we get to the F7 (Example 3).

In GT182 we discussed how the notes of a chord played individually are called an arpeggio and, as arpeggios are what jazz soloists use to outline the chords that they're playing over, we can use our knowledge of the chords in this progression to expand our soloing and really pin down the chord changes. Example 4 demonstrates soloing around a jazzier version of the sequence that we looked at in Ex 6 last month, just using the notes from the chord shapes that we worked on last time and in GT181. You maybe wouldn't play an entire solo like this, but mixed in with pentatonic ideas it can add new-found sophistication to your soloing.

Join me next month when we'll be investigating a whole new sequence. 

“Mixed in with pentatonic ideas, arpeggios can add new-found sophistication to your blues soloing...”

GET THE TONE



You can use any sound you feel is appropriate for the ideas here. For a classic jazz sound, use the neck pickup with the tone control rolled off to around 3 or 4 and set up a warm clean tone on your amp. Players like Larry and Robben prefer a bit more drive so simply push the gain control up to about 8, move treble to 6 and reverse the middle and bass settings.

ABILITY RATING



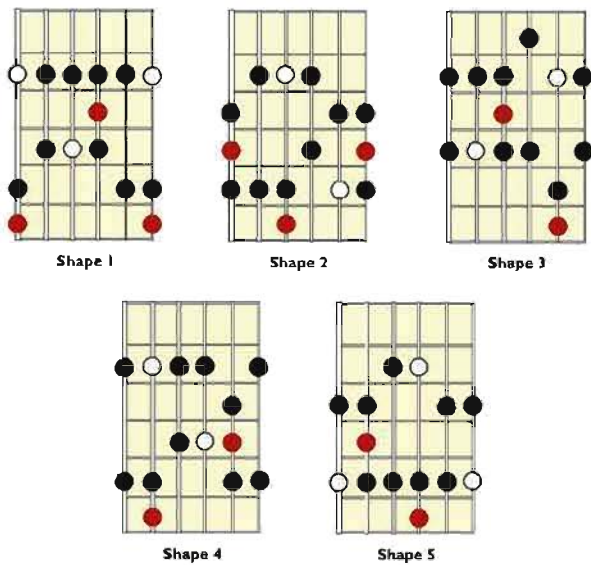
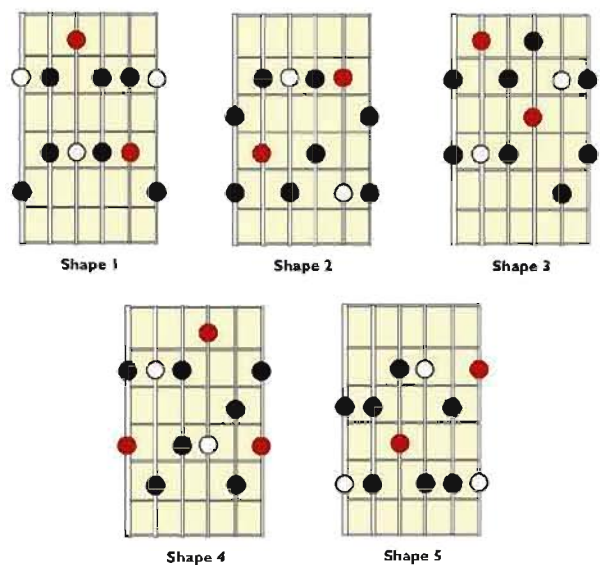
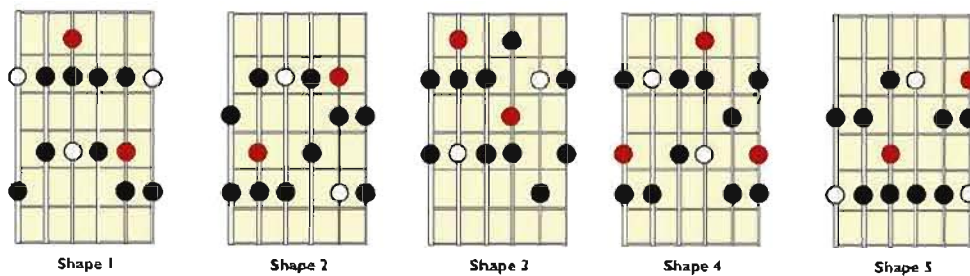
Moderate

INFO	WILL IMPROVE YOUR
KEY: Bb	<input checked="" type="checkbox"/> Pentatonic knowledge
TEMPO: 125bpm	<input checked="" type="checkbox"/> Arpeggio knowledge
CD: TRACKS 48-52	<input checked="" type="checkbox"/> Jazzier soloing ideas

WELCOME TO THE fifth in a short series of columns aimed at introducing some of the basics of jazz, but without ever moving too far away from what you already know. This month we're continuing to tackle a familiar sequence, the 12-bar blues progression, albeit



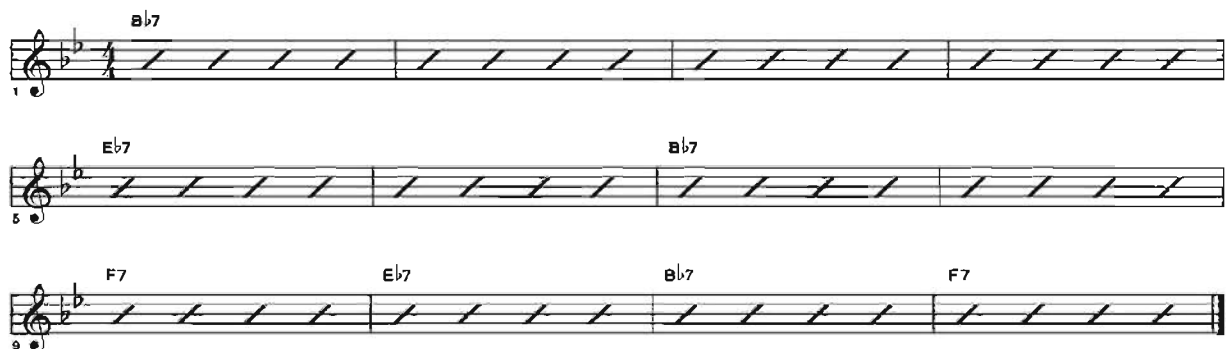
TRACK RECORD Any of Larry Carlton's recent *Sapphire Blue* albums, Robben Ford And The Blue Line or Scott Henderson blues albums will show you how far the blues-jazz concept can be taken. A few classic jazz takes on the 12-bar blues progression include *All Blues* and *Freddie The Freeloader* by Miles Davis, *Blue Monk* by Thelonius Monk and *Watermelon Man* by Herbie Hancock.

DIAGRAM 1 ADDING MAJOR 3RDS TO THE MINOR PENTATONIC SCALE

DIAGRAM 2 REPLACING b7TH WITH MAJ 6TH IN THE MINOR PENTATONIC SCALE

DIAGRAM 3 ADDING THE MAJOR 6TH TO THE MINOR PENTATONIC SCALE

EXAMPLE 1 BLUES SEQUENCE IN Bb

NOT ON CD

Here's a 'slow change' 12-bar in Bb. In a 'quick change' blues we go to the IV

chord for a bar in bar 2 rather than staying on the I chord for all four bars.


EXAMPLE 2 PENTATONIC SCALES AROUND THE SEQUENCE

CD TRACK 48

Example 2 features a sample solo that changes pentatonic scales with the chords, so over the Bb7 we play Bb minor pentatonic; over the Eb7 it's Eb minor pentatonic; and over the F7 it's F minor pentatonic. On each

of the chords I'm moving from the minor to major 3rd (diagram 1) in the corresponding pentatonic to further pin down the sound of the chord - to help you spot it I've indicated in the music each time this happens.



LESSON: JAZZ

EXAMPLE 2 PENTATONIC SCALES AROUND THE SEQUENCE ... CONTINUED

CD TRACK 48

[illegible]

B \flat 7

Handwritten musical score for "Eli7". The score is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on the treble staff, and the bass staff contains a bass line with figured bass notation. The piece is divided into two systems. The first system has a repeat sign at the beginning. The second system has a repeat sign at the end. The piece ends with a double bar line and a repeat sign.

System 1:

- Measure 1: Treble clef, B-flat, 3/4. Bass line: 16-13.
- Measure 2: Treble clef, B-flat, 3/4. Bass line: 14-15.
- Measure 3: Treble clef, B-flat, 3/4. Bass line: 15-13.
- Measure 4: Treble clef, B-flat, 3/4. Bass line: 15-13.
- Measure 5: Treble clef, B-flat, 3/4. Bass line: 11-12.
- Measure 6: Treble clef, B-flat, 3/4. Bass line: 11-14.
- Measure 7: Treble clef, B-flat, 3/4. Bass line: 14-15.
- Measure 8: Treble clef, B-flat, 3/4. Bass line: 11-14.
- Measure 9: Treble clef, B-flat, 3/4. Bass line: 11-13.
- Measure 10: Treble clef, B-flat, 3/4. Bass line: 14-13.
- Measure 11: Treble clef, B-flat, 3/4. Bass line: 11-13.
- Measure 12: Treble clef, B-flat, 3/4. Bass line: 13-13.

System 2:

- Measure 13: Treble clef, B-flat, 3/4. Bass line: 11-12.
- Measure 14: Treble clef, B-flat, 3/4. Bass line: 11-14.
- Measure 15: Treble clef, B-flat, 3/4. Bass line: 14-15.
- Measure 16: Treble clef, B-flat, 3/4. Bass line: 11-14.
- Measure 17: Treble clef, B-flat, 3/4. Bass line: 11-13.
- Measure 18: Treble clef, B-flat, 3/4. Bass line: 14-13.
- Measure 19: Treble clef, B-flat, 3/4. Bass line: 11-13.
- Measure 20: Treble clef, B-flat, 3/4. Bass line: 13-13.

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled 'Bb7', contains the first five measures of the melody. The second system, labeled 'F7', contains the final two measures. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The time signature is 3/4. The notation includes eighth and sixteenth notes, rests, and triplets. Fingering numbers (1-3) are indicated below the notes. The score concludes with a double bar line and a repeat sign.

EXAMPLE 3 ADDING THE MAJOR 6TH

CD TRACK 49

Example 3 features a sample solo using the Bb minor pentatonic with the addition of the major 6th (G) to outline the Bb7 and Eb7 chords (see diagram 2) - I've indicated in the music each time I use the 6th. For the F7 I'm going back

to the F minor pentatonic but adding the major 3rd as in Example 2 (although I don't in the example, you could also add the 6th to this scale). I'll leave it to you to spot the minor and major 3rds...

The solo is written in a 12-bar format, divided into four systems of three bars each. The key signature is two flats (Bb major/Eb minor). The chords are Bb7 (bars 1-4), Eb7 (bars 5-8), F7 (bars 9-12), and Bb7 (bars 10-12). The solo uses the Bb minor pentatonic scale (Bb, C, D, Eb, F) and the Eb minor pentatonic scale (Eb, F, G, Ab, Bb). The major 6th (G) is added to the Bb7 and Eb7 chords. The F7 chord is played with the F minor pentatonic scale (F, G, Ab, Bb, C). The solo is divided into four systems of three bars each. The first system (bars 1-3) starts with Bb7. The second system (bars 4-6) starts with Eb7. The third system (bars 7-9) starts with F7. The fourth system (bars 10-12) starts with Bb7. The solo ends with a final Bb7 chord in bar 12. The notation includes various musical symbols such as slurs, ties, and accidentals. The bass staff includes fret numbers and some specific notes like 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22.

LESSON: JAZZ

EXAMPLE 4 USING CHORD SHAPES TO IMPROVISE

CD TRACK 50

Last month we worked on the chords to this progression, so let's use that knowledge to help expand our soloing. Example 4 demonstrates soloing around the 12-bar blues sequence just using the notes from the chord shapes

that we learned last time and in GT181. The first 12 bars are based roughly around the A shape Bb7 chord on the 1st fret, while the second 12 bars move further up the neck...

The solo progression is as follows:

- Bar 1:** Bb7 (1st fret)
- Bar 2:** Bb7 (1st fret)
- Bar 3:** Bb7 (1st fret)
- Bar 4:** Bb7 (1st fret)
- Bar 5:** Eb7 (5th fret)
- Bar 6:** Eb7 (5th fret)
- Bar 7:** Eb7 (5th fret)
- Bar 8:** Eb7 (5th fret)
- Bar 9:** Bb7 (1st fret)
- Bar 10:** Bb7 (1st fret)
- Bar 11:** Bb7 (1st fret)
- Bar 12:** Bb7 (1st fret)
- Bar 13:** G7 (3rd fret)
- Bar 14:** G7 (3rd fret)
- Bar 15:** G7 (3rd fret)
- Bar 16:** G7 (3rd fret)
- Bar 17:** Cm7 (9th fret)
- Bar 18:** Cm7 (9th fret)
- Bar 19:** Cm7 (9th fret)
- Bar 20:** Cm7 (9th fret)
- Bar 21:** F7 (13th fret)
- Bar 22:** F7 (13th fret)
- Bar 23:** F7 (13th fret)
- Bar 24:** F7 (13th fret)

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Hybrid Picking

PART 2



This month **Stuart Ryan** continues his look at acoustic hybrid picking with some wider chord voicings and impressive Michael Hedges style ideas...



Michael Hedges: the USA's late, great acoustic guitar innovator

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: G Major	<input checked="" type="checkbox"/> Hybrid picking
TEMPO: 100/120	<input checked="" type="checkbox"/> Tone production
CD: TRACK 53	<input checked="" type="checkbox"/> Fretting hand accuracy

IN THIS MONTH'S column I'm again taking a look at using a combination of pick and fingers when playing instrumental pieces. Although this technique is by no means mandatory on this month's composition and you could play it perfectly well with just the fingers, you may find that using the pick gives you a crisper attack and makes strumming easier. A great number of acoustic fingerstylists are also adept at plectrum playing – we have already seen

how the Tommy Emmanuel style works, and Tony McManus is another player who is equally at home using either method.

Perhaps the greatest challenges with this style are maintaining an even volume and dynamic between the pick and the picking fingers – it's likely that the pick will give a brighter sound and harder attack, so you may want to play more softly with the pick whilst digging in more with the picking hand fingers. Being able to strum chords is perhaps the biggest advantage with hybrid picking, though if you are new to this approach and have mostly just used a pick then you will find the ability to pluck on non-adjacent strings (as in the first eight bars in our example) will also be a bonus.

However if you don't have a pick to hand you can easily play this piece with just the fingers, but when it comes to the strumming

sections I would recommend using a loose, relaxed first finger or a combination of i, m and a fingers to lightly brush the strings with an 'up-down' strumming motion.

One of the challenges when using just a pick or hybrid picking is crossing several strings – for example moving from the sixth string to the third string or third to first string. Whilst this isn't a challenge for a fingerstylist (each 'pima' finger is assigned to a string), this can be more problematic for a pick user. Hybrid picking takes care of it by assigning the pick to the sixth, fifth and fourth strings and the i, m and a fingers to the first, second and third strings respectively. Of course, the pick can actually pick any string you desire but when practising the technique, focus on bringing the two elements (pick and fingers) together. It's great for electric styles too!

Another great advantage of hybrid picking is you can go from arpeggiated chordal playing straight into lead licks – this can actually be a great way of playing solo as you can create the illusion that you are accompanying yourself by going from chords to licks and back again. ■

“ Perhaps the greatest challenges with this style are maintaining dynamics between the pick and the picking fingers ”

GET THE TONE



I'm very selective with picks and use the hand made Red Bear Trading Picks. I recorded this on a Nick Benjamin JOM guitar (www.benjamin guitars.co.uk).



TRACK RECORD It's pretty fair to say that Michael Hedges laid down the foundations for what we now refer to as modern acoustic guitar playing with its open tunings, percussive elements and high levels of technical proficiency. His album *Aerial Boundaries* on the Wyndham Hill label showcases why he was so influential. Check out his other albums too. Sadly he died in a freak road accident in 1997.

EXAMPLE MICHAEL HEDGES STYLE**CD TRACK 53**

[Bar 1] If you're hybrid picking, use the pick on the fourth string and the m or a finger to pick the first string. For the notes on the second string you can either use the pick or the m finger. These choices become instinctive with practice.

[Bar 5] Although they are just major and minor triads, the 'wider' voicings of these chords give them a very sweet sound. Electric players like Eric Johnson use these chords and every guitarist should be fluent with these positions.

[Bar 9] You can choose to put the emphasis on picking the notes with the pick or the picking hand fingers here. Try both approaches and see which you prefer (or which comes more naturally). When performing you can even switch approaches mid-song to alter the dynamics if you so desire.

[Bar 15] There's a rather big chord here - a little test for your fretting hand stretching abilities! Practise the changes slowly at first.

Example 1: Michael Hedges Style

Tempo: $\text{♩} = 100$

Chords: G/B, Am, G, D/F#, C/E, G/B, C, Am, G

Example 2:

Chords: D/F#, Em, D, C, G/B, Am

Tempo: $\text{♩} = 120$

Chords: G, C/E, D7sus4, D7, Gadd9, Dadd11

Example 3:

Chords: Em11, Cmaj7

Example 4:

Chords: Am7add11, G/B, Dadd11/A

LESSON: ACOUSTIC

EXAMPLE MICHAEL HEDGES STYLE ...CONTINUED

CD TRACK 53

[Bar 18] The strummed Fadd9#11 is a great example of how useful hybrid picking can be - this would be very difficult with just a pick.

[Bar 19] Here's a Michael Hedges inspired passage: make sure you can co-ordinate the hammer-on/pull-off double-stops on the first and second strings with the plucked open fourth string.

[Bar 25] When playing the notes on the second beat (third and second strings) you can either choose to pluck both notes together using the pick and m finger or just pluck them both with the pick. Both notes together will give a more even sound while using the pick will give a brighter attack and more separation between the notes.

The score is a multi-measure guitar piece in treble and bass clefs, key of D major (one sharp). It continues from bar 17. The notation includes chord names above the staff and fret numbers below the strings. The score is divided into systems, with bar numbers 17, 20, 23, 26, and 29 marked at the beginning of their respective systems.

System 1 (Bars 17-19):

- Bar 17: Gadd11 (Fretting: 0, 0, 2, 0, 1, 0)
- Bar 18: Fadd9#11 (Fretting: 0, 0, 0, 0, 0, 0)
- Bar 19: Em9, D6/9 (Fretting: 2, 0, 2, 0, 2, 0)

System 2 (Bars 20-22):

- Bar 20: Em9, D6/9 (Fretting: 2, 0, 2, 0, 2, 0)
- Bar 21: Em9, Gmaj9 (Fretting: 2, 0, 2, 0, 2, 0)
- Bar 22: Em9, D6/9 (Fretting: 2, 0, 2, 0, 2, 0)

System 3 (Bars 23-25):

- Bar 23: Cadd9#11 (Fretting: 0, 3, 0, 2, 3)
- Bar 24: Gmaj7/B (Fretting: 0, 0, 3, 2, 3)
- Bar 25: Emadd11 (Fretting: 0, 2, 0, 2)

System 4 (Bars 26-28):

- Bar 26: Gadd9 add11 (Fretting: 0, 2, 0, 2, 0, 2)
- Bar 27: F6 (Fretting: 0, 2, 3)
- Bar 28: Gadd9 add11 (Fretting: 0, 2, 0, 2, 0, 2)

System 5 (Bar 29):

- Bar 29: Gadd9 add11, G (Fretting: 0, 2, 0, 2, 0, 2)



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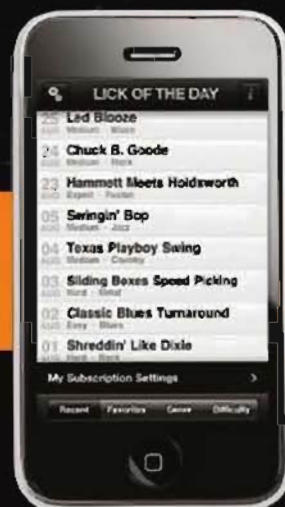
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www.godsticks.co.uk ★★★★★

Godsticks is a delightfully fresh prog-fusion band with plenty of new ideas. On *Spiral Vendetta* you'll also find the occasional nod to past masters (there's some

Holdsworthian bending and stretching in the mix) but that's a big plus in our book. This is stunning playing by all concerned but the album is packed with medium length songs rather than long drawn-out instrumentals and it shines brightly as a result. Tasty (and tasteful) guitar solos often say so much more than eight minutes of self-gratification and here's the proof. Darren Charles is the guitarist and singer and he produces many moments of sheer delight. He also writes most of the material, while Steve Roberts (drummer/keysman) and Bryan Seller (bass) complete the band line-up. It's all uplifting and incredibly inspiring stuff, so ignore it at your peril!



on a truly beautiful and inspirational album that draws on rock, classical and jazz references. Surrounded by top class 'guests', with each being urged to let the music do the talking, every track positively breathes with love and inspiration from all, making it an amazing listening experience. By concentrating on moods and emotions rather than pure technique, November neatly avoids becoming the usual instrumental guitar showcase album that so many great players have unfortunately produced. It demonstrates a refreshing step forward so check out Marignane and the title track - simply glorious!

THE GROUNDHOGS THANK CHRIST FOR THE GROUNDHOGS

Liberty ★★★

This handsome boxed set provides the five Groundhogs albums released on the Liberty label between 1968 and 72, when the band were at their peak, including



their breakthrough album, *Thank Christ For The Bomb*. Initially the band was a four-piece blues outfit with Tony McPhee on guitar and vocals, Pete Cruickshank on bass, Ken Pustelnik on drums and Steve Rye on harmonica, and this was the line-up for their debut album and the first of the set here: *Scratchin' The Surface*. As the band progressed, Rye left, leaving the core trio, but the reduced line-up worked so well that it stayed that way. Still respected, the band has released many albums since leaving Liberty, and McPhee is still

a much loved and influential guitarist. But check out these early tracks, like *Strange Town* and *Soldier*, to appreciate what he can also do so well.

MIGUEL MEGA A NEW PUZZLE

Music Gate ★★★★★

Miguel Mega is a well-respected Brazilian guitarist who knows his way around the fretboard, with enough speed and confidence to produce an album's worth of challenging and proficient playing.



Full of contrasts, his album is entertaining and inspiring, even though it is another purely instrumental offering. There is some lighter relief from the full-on attack, however, thanks to tracks like *Late Night Jam*, *Lumi's Song* and *Cold Weather*. The production seems a little harsh in places but take our word for it - this guy can certainly play! Check out his website (www.miguelmega.com) for full details about the release and other artist related stuff.

JOHN MCLAUGHLIN MY GOAL'S BEYOND

Douglas ★★★★★

John McLaughlin's indispensable solo outing must be the leading contender for the most often reissued recording in jazz! Originally released in 1970, it has since turned up on many diverse labels with a host of different covers to boot - a complete's nightmare. But possibly the most unsettling feature of the newer versions is that the track order is different to that on the original



ROBERT CRAY LIVE AUSTIN TEXAS

Mercury ★★★★★

Originally recorded for the infamous King Biscuit Flower Hour, this memorable concert has finally been put on general release under the guise of an 'Official Bootleg'. Whatever the designation, it's a great concert and the sound quality is truly excellent. Cray is rightfully acknowledged as a great singer but it's a crime that he's probably been overlooked as a great guitarist, so this DVD must surely go some way in redressing the

situation. Robert's take on the blues is very individual and his use of chords and song construction is among the finest in the genre. He also offers a great guitar tone in spite of avoiding the overdriven and distorted delivery championed by so many blues players. Check out his own compositions *The Last Time* (I Get Burned Like This) and *New Blood* as well as the Albert King standard, *Let's Have A Natural Ball*. All in all, it's pure magic.

DOMINIC MILLER NOVEMBER

Q-Rious Music ★★★★★

Although probably best known for his work with Sting, and the much covered *Shape Of My Heart* in particular, Miller shows that he has far more to offer than just his superb accompaniment. Dominic's nylon-string abilities have become legendary but here we have the benefit of his entire guitar playing

vinyl. Back then, side one was dedicated to McLaughlin's acoustic renderings of a hatfull of jazz standards plus his own beautiful ballad *Follow Your Heart*, whilst the other side comprised two experimental Indian-influenced ensemble pieces entitled *Peace One* and *Peace Two*. On this CD, the band tracks begin the proceedings, meaning that the sides have been switched around. We're not purists here, but we can predict some grumbles from collectors. However, all that aside, nothing can detract from this album's importance as a manifesto from a guitar legend who would go on to explore further his interests in Indian music and take fusion guitar to new heights with *The Mahavishnu Orchestra* and *Shakti*. If you're into fusion and love to hear guitar playing at the pinnacle of technique and sophistication, this album is your bible.

SIMON MCBRIDE SINCE THEN

Nugene ★★

We've been keeping our eyes on Simon McBride since he won *Guitarist* mag's Young Guitarist Of The Year competition back in the 1990s at the tender age of 15.

Originally from Carrickfergus in Ireland, it's inevitable that Simon is going to be compared to fellow countrymen Gary Moore and Rory Gallagher and in many ways this is not unjustified, as he stalks the same blues rock terrain on this, his second solo album. Armed with his PRS running hot, a couple of the tracks here could slip seamlessly into a Joe Bonamassa set, especially *Hell Waters Rising*. But just when the blood is pulsing, Simon takes everything back a notch with an acoustic intro to *Save Me*, proving that there is some considerable depth and variety here. Mind you, it's not long before this track lets rip, too! The CD moves through rocky riffs and moody ballads all underpinned by Simon's exceptional lead chops. Fans of hot blues should note that there is a new star on the horizon - so watch out for him!



CLASSIC ALBUM



OASIS (WHAT'S THE STORY) MORNING GLORY?

Creation Records ★★★★★

Released in 1995 at the time when the record buying public was deciding whether they were Oasis or Blur fans, the former's second album, *Morning Glory* made a damn

good case for Oasis. It's fresh, brash, confident and exciting and virtually every track could have been a successful single. In fact five were hits in the UK. *Wonderwall* and *Don't Look Back In Anger* have since become classics and many a pub band can be heard banging out *Roll With It* and *She's Electric* to this day. Although Noel Gallagher definitely found The Beatles a huge influence in his songwriting, if you go back to the old Beatles or Stones battle it would seem that Oasis are far more 'Stones', making Blur appear more 'Beatles'. Comparisons apart, this is packed with great ideas, strong melodies and a streetwise message, all banged out on an electric guitars with true authority, and it remains a powerful album to this day.



ELECTRIC LIGHT ORCHESTRA LIVE - THE EARLY YEARS

Eagle Vision ★★★★★

This is a great collection of early ELO performances captured from Brunel University (1973), Rockpalast (1974) and *Fusion* (1976). It charts the transformation of the band from regular giggers into the polished outfit that they became. The picture and sound quality is well above average, even on the earliest video, and the performance of *Ma-Ma-Ma Belle* is spot on. It's been easy to overlook ELO's bandleader Jeff Lynne as a guitarist as his playing has often been buried under his own huge arrangements, but this DVD gives us a great chance to see the man in action. As you would expect he's in control of proceedings and his voice rings out over the wall of sound. There are little changes for the *Rockpalast* set - if anything that show is less polished - but by the *Fusion* gig ELO had turned a significant corner in performance qualities; Jeff was now wearing those trademark dark glasses and white clothes, and there were more hits like *Strange Magic* and *Evil Woman* included. All in all, this is well captured and very watchable.



JOHN ABERCROMBIE THE JAZZ SESSIONS

MVD Visual ★★

This DVD is an episode from a new 39-part TV profile performance series of famous jazz artists. Each episode, filmed in HDTV with multiple moving cameras and state-of-the-art lighting, features complete musical pieces, interviews and additional footage. John's

musical profile shows him combining bop and free jazz elements with electronics including phase shifters, guitar synths and a volume pedal. Six pieces are included: *Open Land*, *Improvisation #3*, *Alice In Wonderland*, *Jazz Folk*, *Convolution* and *A Nice Idea*. Although there are elements of the styles of Pat Metheny and Ralph Towner evident here, he clearly brings many of his own ideas to the table as well. The performances are organic and compelling, while the interviews are informative and enlightening. It's all good stuff and an essential listen for anyone who likes modern jazz or fusion guitar. And if you like this DVD, don't forget to keep an eye out for other great titles in the series!



THE EVERLY BROTHERS THE REUNION CONCERT

Eagle Vision ★★★★★

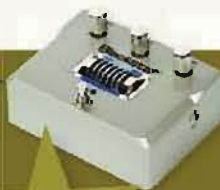
Don and Phil Everly were huge stars during the 1950s and 1960s. They inspired many to take up the guitar and work on the close harmony singing for which they were renowned. Then in 1973 they fell out big time and split in a highly publicised manner. It seemed like they would never to work together again, yet ten years later they did so with a reunion concert at the Royal Albert Hall, backed by some of Britain's top session players. The whole set was packed with hits, and although the Everlys were a little chubbier, their vocals still had that old magic. Phil Everly still rates the gig as the most memorable moment of his career but it's more than that: the concert began the process of healing their famous rift and the Everlys have continued as a duo to this very day. As this superb DVD documents history in the making as well as a fantastic gig it should be an essential addition to your collection!

Theory Godmother



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Loud And Proud?

Dear Theory Godmother

I want to put some demos together of songs I've written. I've got some recording software for my computer, but the problem is recording the guitar parts. The songs require some heavy guitar, but I can't use too much volume as I currently get on well with the neighbours! I've been looking at amp simulators like the Pod, but I don't know if they would be as good as an amp. Any advice?

Larry

Devices like the Pod will give you the sort of thing you need, Larry. But it might be worth exploring the world of 'soft amps', too. These are software packages that simulate the sounds of classic amps - all you need to have is the correct guitar-to-computer interface. A lot of them have cabinet simulators and outboard effects as well and could therefore provide the answer to all your problems. There are many software amps on the market; two of the biggest names are AmpliTube from IK Multimedia and Guitar Rig from Native Instruments. Also try Studio Devil,

Line 6's Gearbox and those that are found in software studio sequencers such as Cubase and Logic.

Your only remaining problem would be monitoring; headphones are fine, but most studio engineers swear by a good set of monitors and that would introduce the problem of volume once again.

Our friends at Guitarist recently ran a feature on just this topic and so delving into their back issues could yield even more enlightenment!

In A Rut

Dear Theory Godmother

I've been having lessons with the same teacher now for around eight months and I don't seem to be making the progress I should and despite putting in the recommended amount of practice, I'm finding that I still make the same mistakes. Do you think I should look for another teacher, take a break from lessons for a while and go it alone, or what?

Des

This is a sticky one for me to comment on, Des, because I don't know exactly what sort of material you have been covering with your current teacher.

We all experience plateau stages in our progress where we seem to be getting nowhere, but usually something will act as a catalyst a little bit further down the line and we find that our playing begins to advance once again.

However, if you think that your teacher isn't offering you the right kind of motivation, you should talk to him about it - don't just sit there bottling it all up, these things are better out in the open. For instance, I once had a student who came in and told me he was worried about his progress and I managed to prove to him there and then that he could actually play things that he had been struggling with just a few weeks earlier. He just hadn't really noticed the progress he'd been making. This, added to an energising bit of chatter from me, spurred him on and he went home happy.

If all else fails, you could try changing your tutor, but I'd definitely recommend you express your concerns about the situation first.

Jazzing Up

Dear Theory Godmother

I read in a jazz theory article online that most chords are converted to 7ths when playing through

standards, etc. How is this possible? I thought that each key only had one seventh chord in it. I know that blues relies entirely on seventh chords, but didn't know this was something common to jazz as well. Can you clear up my confusion for me?

Alex

Ah, hold on, Alex; we're talking jazz theory here and so nothing's quite as straightforward as it might seem.

Fundamentally, what you've read is true - but the article didn't mean that you convert all chords to dominant sevenths. Let me explain. To begin with, you have to be aware that there are different types of seventh chord in music: major sevenths, minor sevenths and dominant sevenths form the basic three family groups and the way we construct them is basically the same. If we take a major scale like C major:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	1

And take the triad based on the first, third and fifth notes:

C	E	G
1	3	5

We arrive at our basic major chord. All chords that call themselves 'major' with no extensions will comprise just these three notes (Example 1).

The same is also true for minor chords - a C minor chord is made up from the first, third and fifth notes of the C minor scale (Example 2):

C	D	E ^b	F	G	A ^b	B ^b	C
1	2	3	4	5	6	7	1

C minor =

C	E ^b	G
1	b 3	5

A dominant chord is based on a major triad plus the seventh note of the dominant (or Mixolydian) scale, like this (Example 3):

C	D	E	F	G	A	B ^b	C
1	2	3	4	5	6	b 7	1

C triad = C E G plus the seventh note B^b

C	E	G	B ^b
1	3	5	b 7

What we have now is a basic major,

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■ Example tract taken from Talking Guitars by David Mead, published by Sanctuary, ISBN: 1-86074-620-8. Price: £9.99 (UK), \$14.99 (USA).

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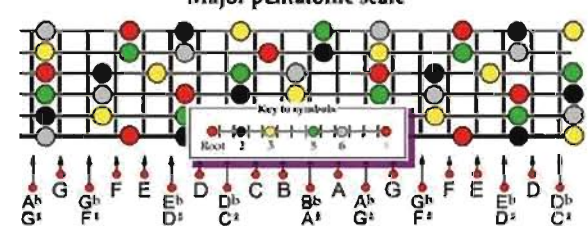
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