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**SHAUN BAXTER**

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

**JON BISHOP**

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

**PETE CALLARD**

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

**MARTIN COOPER**

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

**GIANLUCA CORONA**

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

**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.

**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.



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## Welcome

THE ROLLING STONES are one of those bands that seem to divide opinion.

Their obvious nemesis, The Beatles on the other hand are, if not universally adored, then at least universally admired. While some love Jagger, Richards and co's anarchic ways and 'relaxed' musical approach, others can't stand it.

For me, The Beatles were everything in the '60s - we had all the 45s in our house and every LP as it came out. Yet while I always loved The Stones's singles I never bought an album. However, as so often happens - and it was the same with me for Dylan - over the years one can often start to see the wood among the trees. And now it's blindingly obvious that they were just brilliant. And as so often happens it was all about chemistry. What a pairing Jagger and Richards was - and indeed still is. Their fit of talents was perfect, even if this very closeness meant they would fall out bigtime over the years, but thankfully get back together again.

This chemistry also went for the pairing that began in 1969 of Keith and new boy Mick Taylor. After Brian Jones's firing from the band the ex-Bluesbreaker joined The Stones and he and Richards instantly bonded. Taylor's finely crafted blues and country tinged licks were the perfect foil for Keef's legendary G tuning, and while he bashed away with suspended and resolved open-tuned chords up and down the neck, Mick planted the coolest fills, runs and solos on top.

Illustrating this perfect pairing is our transcription of Honky Tonk Women. The single version - a UK and US chart topper in 1969 - only ever appeared on compilation albums like Get Yer Ya Yas Out and 40 Licks, but it's often hailed as the band's finest track.

Like me, you may well have played it over the years but never actually nailed that elusive intro, the pedal-steel-like fills and the overall vibe that Keith and Mick T conjured up. So we asked Steve Laney to dissect the song and come up with a definitive, giggable version. What's more, he's added a brilliant new solo - a Johnny Hiland style hot country wig-out - just in case you want to veer away from the song's own solo, or extend the number for a big live finish. I've definitely learnt a thing or two from it myself. Cheers Steve!

Of course the issue is packed, as usual, with a ton of other brilliant stuff, so better get on with learning it! See you next month...

*Mark*



## 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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ON THE CD: TRACKS 4-6



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



Slide supremo  
Derek Trucks

## ON THE BOTTLE

Slide or bottleneck guitar seems to be really getting a lot of attention these days what with the rise of players like Derek Trucks, Sonny Landreth and co. Every so often I decide that I'm going to have a go at it, as I just adore the sound of slide, be it traditional blues, the modern styles of Trucks and co or even George Harrison's slide musings post-Beatles. The trouble is, no matter how good my intentions, my efforts are always pathetic and I end up putting the guitar and slide down in disgust. I've never seen any lessons in GT about the slide style, so any chance of giving we frustrated Duane Allmans a leg up and running say a six-part series on how to actually do it?

Michael Jarvis

Over the years we have touched on slide quite a bit, Michael. Going back many, many years, The Hamsters' Snails Pace Slim did a series for us, and more recently Guthrie Govan gave us a six-parter that covered a lot of ground, from ancient to modern. Plus we often run songs that hinge on slide – like last Month's Just Got Paid from ZZ Top. We have recently been considering one big slide lesson though, showing how to do it properly, with hints and tips on what the pitfalls are and how to get going and not fall at the first fence. Quite a few of our guys are great slide players so expect something in the next few months. In the meantime, why not string up a spare instrument with heavy strings and a high action in preparation...

## STAR LETTER WRITE ONE AND WIN A PRIZE!

### JAZZ FOR MORTALS

I've been reading Guitar Techniques for several years and always get a huge amount of enjoyment and improvement from each issue. However, Pete Callard's recent series on jazz guitar basics has been one of the most important lessons I've worked through in a long time, because it encouraged me to re-evaluate my knowledge of 'basic' guitar skills. In particular, it was surprising to learn how the small chord voicings worked so well, as it was moving between unwieldy monster shapes that had been preventing me from really enjoying playing jazz. Also, in working out how Pete created these (by omitting the 5th or root, for example), it got me back into music theory, which in the frenzy of interesting new lessons to try each month often gets relegated to the backburner. Funnily enough, it reminded me of learning your tab a few years ago of Stevie Ray Vaughan's Texas Flood: I worked for ages memorising every note,

and eventually I could play a rough but identifiable rendition.

However, my blues improvisation didn't come on in the leaps and bounds that I had hoped because I realised later that I wasn't understanding what Stevie was doing and why it sounded so great. It was

only through swallowing my pride and going back to basics that encouraged me to look at what notes were doing what, and this helped me improve much faster. Talking to some of my friends who play guitar, we agreed that we all love to learn songs, licks and style studies, but are usually reluctant to tread back over 'old territory' and really question our understanding of the more basic stuff, and why it works. So thanks for these fantastic features, and for the occasional reminder to check the foundations – as I've discovered, sometimes the most important progress is to be found there!

Adam White, Norwich

We wondered whether we were doing the right thing in 'dumbing down' Pete's jazz column for a bit. But I was convinced that a lot of GT readers would really enjoy it, and perhaps even start delving into jazz as a result of it not seeming quite so daunting. As it happens it's been an excellent series and any player in any style could gain something from it – as Jason pointed out in his lessons introduction last month, blues players would get an awful lot from that lesson alone as it just took the theory one step further, showing how to use different pentatonic scales for each chord, using simple arpeggios and adding in the major 3rd, b5 and 6th etc. Going back to the basics never hurt anyone, as in my experience even if you know 95% of it, the 5% you discover you didn't know is sometimes earth-shattering. When Pete finishes this short series (I've been referring to it as 'jazz for mortals') he'll go back to the more intermediate and advanced stuff. And who knows, quite a few more GT readers might continue reading this always excellent tutor's columns each month, primed as they will now be with the very basics you mention.



Pete Callard:  
jazz master  
and player for  
the stars...

## 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.



### BLUES DUES

Yet again we see Guitar Techniques continuing its obsession with blues. The last two issues have both focused on it while the amount of rock and jazz, while not getting any less, seems to be relegated to a couple of short articles. Surely we deserve better than this. Could you not give us a great big feature on playing electric rock or even acoustic rock, or a 10-page appreciation of

jazz techniques? I can predict your answer already – "We need to sell magazines and people like blues" – but please spare a thought for those of us that would rather have a bit of something else every once in a while.

Pete Norton, London

It's true we do need to sell magazines and blues remains the most popular form of music that we cover – sales figures and readers' surveys tell us

this, time after time. Even if you prefer rock and jazz to blues, it's worth remembering that jazz and blues sprang from the same well, and in their infancy during the 1920s were not far apart at all – players like Lonnie Johnson were considered both jazz and blues. It was only when guys like Charlie Christian began using different scales to follow the chord changes on more complicated numbers, that more distance was placed between the genres. But rock





GARY MILLER / JILL MACCIE

Rush: we tabbed them and they ain't blues!

music came directly from electric blues, pop and rock and roll, adding a tougher attitude and becoming more riff-based. In some cases it was also less harmonically sophisticated (even than blues) but definitely more technique driven.

My point is that blues licks, shapes and general fingering patterns form the basis for most styles – if someone says, “Show me how to be a great rock improviser” you can bet that the teacher’s first reference will be the minor pentatonic scale (as indeed, to continue Adam White’s discussion about Pete Callard’s recent articles, would be the likely case in jazz). So when people criticise us for doing “too much blues”, in a way they are criticising guitar music itself, since most of it derives quite clearly from blues. I’ve said many times that learning everything in a great blues article will definitely improve your rock playing and add further spice to your jazz and pop. So I challenge the dissenters to try it, as I firmly believe it’s the bluesy elements in rock and jazz that make them so attractive. And we certainly haven’t lessened either rock or jazz content – we’ve also managed to squeeze a great classical column in every month, not to mention fusion, the recent metal and prog rock series and tabs of Genesis, Rush and Yes songs. I do wish people would stop confusing what’s on the cover with everything else that’s in the magazine – GT is the broadest based guitar magazine in the world and while I’m here will always stay that way.

### WHAT GUITAR?

Every month I really look forward to seeing the new issue on the shelves, as your choice of cover guitar is always great. Some wonderful instruments have stared

back at me over the last couple of years and I was wondering where they come from? Whose are they? If they’re all owned by the team then I’m insanely jealous; or do the various companies give them to you? Do they let you keep them as a form of payment for the exposure they’re getting? If so, have you ever thought of giving them away as some form of competition prize? If so I’ll have the three-pickup Les Paul Custom from the recent Your Best Blues Ever cover. Or the sunburst Tele from the 50 Chords You Have To Know issue! Come to think of it, the red PRS Singlecut from the 40 Awesome Licks cover was pretty tasty too!

Paul Williams

You’ve kind of answered your own question in a way, Paul. Well, the first part anyway. The guitars come from a variety of sources: the 1963 blue Strat (Bend It) and sunburst ‘66 Tele (50 Chords) are both mine, while the blue Music Man Luke (Speed Up!) and red PRS Singlecut (Awesome Licks) belong to Jason Sidwell. The black Les Paul Custom (Best Blues Ever) was borrowed from Vintage And Rare Guitars in Bath. Fender, Gibson and PRS have all kindly lent us instruments – the SRV Strat on Spring 2010 and the American Special Strat last month, the PRS DGT on June 2009 and the white SG Custom from back in October 2008. Sadly they don’t let us keep them, but I rather like your competition idea so will have a chat with the various powers that be and see if we can maybe do it on special occasions.

### WHAT AMP?

My trusty old Peavey Classic has been a fantastic workhorse for some years but now I’m feeling it’s time for an upgrade. I don’t have a particular make that requires my allegiance, because it’s more about what the amp can do rather than what name’s on the front. I want my amp to do everything, from blues and rock to cleaner tones like jazz, funk and country. A friend of mine said that’s exactly what I DON’T want, insisting that a good clean tone from the amp and a few well-chosen pedals is the better way forward. Is it not possible to get the one amp that does all things? I’m playing a lot of semi-pro, pretty high-profile gigs now so need quite a few different sounds.

Jason Peters

As I see it there are three distinct ways to go here, Jason. One is the way I mostly use, which is to get a good valve amp that pumps out a great clean tone; then add a quality drive pedal, echo unit and any other pedals you feel you REALLY need. Another way is to combine the pedals into one single multi-FX unit. There are some brilliant ones around at the moment from all the famous manufacturers – I have a TC Nova System and Jason uses Boss GT-10. They can supply the most incredible array of tones, and as the Classic such a great amp one approach would be to keep it and spend a few hundred pounds on a few good stompers or one multi-FX. You’ll need to re-programme the factory presets though because in my experience they are usually way over-the-top and need taming. Finally, it’s worth checking out the newer modelling amps from the likes of Line 6, Peavey, Roland, Hughes & Kettner, Vox, Fender et al. They’ve come on in leaps and bounds in recent years and will give you a million bucks worth of vintage amp tones in one box. Like the multi-FX boxes, you’ll need to do a bit of programming if you are to get the most out of them. Check out Guitarist for reviews, or look on [www.musicradar.com](http://www.musicradar.com) for more on what we think are the coolest pedals, multi-FX units and modelling amps around.

## READER'S LETTERS



Peavey Classic: a great amp so why not get a few pedals or a multi-FX?

### PLAY GUITAR NOW!

There have been a few special DVD issues recently, under the banner Guitar Techniques Presents... ‘Play Guitar Now’, all done by Stuart Ryan. I have his two blues ones and a great acoustic one too. Is this something you are planning to continue? I for one certainly hope so because the DVD/video format makes it all so clear and easy to understand – and Stuart Ryan is an excellent tutor, player and presenter!

Roger Bailey

Yes, Roger, they will indeed be continuing. In fact they will be coming quarterly and allow us to focus on many styles and technical levels in a very detailed way. But a new development will soon see them available electronically,



downloadable from our website at [www.musicradar.com](http://www.musicradar.com). Unlike the Zinio digital downloads of GT (and our other magazines) that have been available for a while – sadly without the CD content – these will contain everything that’s in the Play Guitar Now! magazine and on the DVD. Incidentally, the latest one – Hot Blues – is on sale now. It’s a cracking blues-rock tutor, again from Stuart, so check it out!







Synyster  
Gates Custom  
Black and Red  
Pinstripe

Robin Finck  
Ultra III

Zacky  
Vengeance ZV  
Mirror

JD  
'Blutcher'  
Bass

## Four radical new Schecters...

SCHecter HAS LAUNCHED not one but four new intriguing guitars: Synyster Gates Custom Black and Red Pinstripe (£1099), Zacky Vengeance ZV Mirror (£899), Robin Finck Ultra III (£899) and JD 'Blutcher' Bass (£749). Tying in with the release of the new Avenged Sevenfold album *Nightmare* the Synyster Gates Custom gets a new set of cool red and black clothes. One of the flagships of the Schecter Artist range, the Custom features Seymour Duncan Custom Invaders, original Floyd Rose trem, mahogany body and three-piece 24-fret set neck to make a modern classic. On the other side of the stage from Synyster Gates is Zacky Vengeance, who has his own newly updated signature model, the ZV Mirror. Featuring a spectacular Fractured Mirror top and all chrome hardware, this guitar is spectacularly eye catching, while the Seymour Duncan SH-4 pickup set means it

sounds the business too. Guitarist Robin Finck from Seminal industrialists Nine Inch Nails takes a surprising vintage route with his signature model Ultra. Duncan designed Fg 101 toaster top humbuckers in the neck and middle positions give a retro '50s twang, while the Seymour Duncan SM-3B hot mini humbucker in the bridge gives more power and bite. A Bigsby B-50 vibrato and red or black nitro cellulose lacquer complete the guitar.

For the JD 'Blutcher' bass, John Deservio turned to Schecter to help provide his thunderous low end in Zack Wylde's Black Label Society, and together they created a bass with a 24-fret multi-laminate maple and walnut thru neck, mahogany body with 'BLS' logo, EMG pickups with active three-band EQ, kill switch and Hipshot bridge. Everything about it screams power! Visit [www.westsidedistribution.com](http://www.westsidedistribution.com) for more.

## Lucky Steven bags Giltrap guitar

Steven Smith of Bridgwater has won himself a Vintage VE2000GG Gordon Giltrap Signature guitar from a competition in the concert programme of Gordon's recent *Shining Morn* tour. A long-time fan of Gordon's, Steve managed to meet up with the acoustic maestro and have the guitar officially presented to him at a local concert. "I was both astonished and delighted" says Steven. "I had not thought that I would ever own such a high quality instrument as this, endorsed as it is by both Gordon and Rob Armstrong, and I thank



John Hornby Skewes for their generosity in providing such a magnificent prize."

The VE2000GG was developed in collaboration with Gordon, JHS and Rob Armstrong, master luthier and designer of Gordon's original

custom built guitar on which the signature model is closely based.

Gordon says of the win: "Well done sir! Nice to know that the guitar has gone to someone who appreciates it for what it is - an outstanding guitar by anybody's standards and at any price!" The Signature guitar retails at £479 and includes a special Gordon Giltrap Signature hardshell case. A 12-string version, VE2000GG-12, is also available at £499 including case. Visit [www.jhs.co.uk](http://www.jhs.co.uk) and [www.giltrap.co.uk](http://www.giltrap.co.uk) for further details about the guitars or Gordon.



### Learn to play Dio now!

Lick Library is releasing *Learn to Play Dio*, a guitar tuition DVD from Danny Gill that celebrates five classic 1980s metal tracks from the legend Ronnie James Dio. Tracks featured are *Holy Diver*, *Don't Talk To Strangers*, and *Rainbow In The Dark* from *Holy Diver*, the undisputed highlight of Dio's career. Then Danny takes a look at *The Last In Line* and *We Rock* from *The Last In Line*. The double DVD set has over three hours of lessons taking you through the high energy playing of Vivienne Campbell. Danny takes you through the solos note for note, and then performs the songs to a backing track so you can see how it all fits together. The DVD guitar lesson shows split screens of what both of Danny's hands are doing. The DVD tuition set retails at £24.99. For further information about Lick Library and all its products go to [www.licklibrary.com](http://www.licklibrary.com).



### Mini wah/volume pedal

Guitar pedal manufacturers Morley have added a new Mini Wah/Vol pedal to their product range. The MWV Combines wah and volume into a compact package measuring only 4.5" x 6.75" x 2.75". It combines the tone from a Morley wah with the clarity and control of their popular volume pedal, all in one unit. The new pedal features a super tough cold rolled steel housing, LED indication, easy access battery door and can be powered from one 9-volt battery or an optional 9V adapter. It retails at £103.99. Also available in this series are Mini Morley Wah (£95.99) and Mini Morley Volume (£84.99). Go to [www.westsidedistribution.com](http://www.westsidedistribution.com) for more details.





# 60 Seconds with...

A minute with a great guitarist is enough to discover what really makes him tick. This month: US blues sensation **Kenny Wayne Shepherd**

**GT: Who was your first influence to play guitar?**

KWS: There have been so many players, but the biggest single inspiration was Stevie Ray Vaughan.

**GT: What was the first guitar you lusted after?**

KWS: My 1961 Stratocaster is my number one guitar and I'll never forget the day I got it.

**GT: What was the best gig you ever did?**

KWS: Every gig is special, so I can't really choose one.

**GT: And your worst playing nightmare?**

KWS: With a pedal board, there are many cables and it takes a while to figure out which one went bad. This can be a tremendous problem in the middle of a show.

**GT: What's the most important musical lesson?**

KWS: Play from your heart. It doesn't matter how many notes you can play, what matters is WHICH notes!

**GT: Do you still practise?**

KWS: Every night on stage. That's the best practice, playing live. I find that when I'm on stage I play with a different level of intensity than if I'm at home playing.

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

KWS: Most of the time I walk out on stage without warming up. The most important thing I do before a show is to have a few quiet moments to get 'spiritually centred' before I walk on stage so that I am confident that I am coming from the right place.

**GT: If you could put together a fantasy band with you in it, who would the other players be?**

KWS: The band I have now. Chris Layton from Double Trouble is one of the best drummers alive, and my bass player Scott Nelson and Riley Osbourn on keyboards really help lay it down with power, and Noah Hunt, my lead vocalist belts it out with the best of them.

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

KWS: There have been many 'greats', but there will never be a 'greatest'. That's a fact when you are talking about artists.

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

KWS: Voodoo Child (Slight Return) by Jimi Hendrix. I think it's one of the best guitar songs of all time.

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

KWS: Blue On Black is one of my proudest moments. But I am very proud of many of the songs on my new record LIVE In Chicago, and also my new studio album that will be out next year. I'm proud of the maturity I hear in my playing compared to my earlier recordings.

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

KWS: Ultimately, as a great father. But I'd like to be remembered as a guy who played to the best of his abilities every time he walked out on stage, and in the process brought some joy into people's lives.

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

KWS: LIVE In Chicago is out on October 18th, and I'm currently working on my new studio album. I am playing shows around the US, joining the Experience Hendrix tour right now and eagerly anticipating a European tour - I hope to come there real soon.

## PHIL HILBORNE'S ONE-MINUTE LICK MELODIC 'VISITOR' LICK



Playing tasty melodic licks is often less about technique and more about finding nice note choices and phrasing ideas. One way of forcing yourself out of scale pattern type licks is to play over progressions that contain an unexpected chord or two. In this month's lick the phrase is played over three chords that come from the key of C major - Am (vi), G (v) and (C i); but

there is also an Ab major chord which comes from the parallel minor (Cm, or the vi chord from Eb). Although you can obviously think in terms of scales it is often better to just look for common notes (C) and chord tones and simply treat the extra chord as a welcome 'visitor', amending your licks to suit. Experiment with this idea to come up with some great new melodic licks.

♩ = 98 slow  
♩ = 144 fast

Am Ab G C

Am

5 5 7 5 8 5 4 5 7 (9) 7 5 7 5

BU BD



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## WHAT STRINGS DO YOU USE?

We ask a great guitarist all those little questions you really do want the answers to. This month: **JJ Grey** of Florida swamp-blues outfit Mofro

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

**JJG:** I'll use any old pick someone hands me, or my fingers if I have to. I have bags full of picks with my name on them but I don't know how thick they are or what they're made out of.

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

**JJG:** I love my Stigtronics Tremolo and Electro-Harmonix Memory Man but I get all the gain juice straight out of my Bolt amplifier. I don't really use a lot of pedals with my electric rig. If I play solo acoustic I might use a looper, an EH Holy Grail, and my EH Pog.

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

**JJG:** I play keys, harmonica and bass from time to time on stage and on my records. I got a studio at home with all the different instruments. I write and arrange all my songs there before I go to the big studio. That said a lot of the stuff I record in my home studio ends up on the albums.

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

**JJG:** Very, very slowly (like at least a week of trying to read it before I'd get it), but I'd like to get more familiar.

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

**JJG:** Yes they do. I've been using Monsters or Mogawml. They don't rear up as easy and I reckon they sound thicker.

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

**JJG:** Derek Trucks, Luther Dickinson



JJ Grey:  
Mofro's  
guitarist

and everybody in my band. But I'm not really jealous because there is no way in hell I'd ever be able to play like those guys so I don't even think about trying. That said they all still inspire me and it does make me want to play that little bit better.

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

**JJG:** My little red Western Auto True Tone. It was the first guitar I ever bought and it sounds sick! I retired it a few years ago. I'd also grab my Gibson Southern Jumbo. It's seen a lot of action with me as well.

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

**JJG:** I'm playing a Bolt 100-watt head through a 2x12 cabinet for guitar and a Victoria twin for harp. The bolt has three channels and I set each channel up as stages of gain (clean, nasty, and super nasty).

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

**JJG:** I'm not sure. Regular I guess.

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

**JJG:** I like Dean Markley Blue Steels - 10s. I don't really know anything about strings other than these play as good as any and seem louder to me.

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

**JJG:** I'm out on the USA leg of a tour in support of my new album called Georgia Warhorse.

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Line 6  
DT50 212  
Combo

## Line 6 amp range unveiled

Line 6 has unveiled its new DT50 line of flagship guitar amplifiers combining flexible, boutique-style tube design and revolutionary new HD amp modelling technology. DT50 guitar amplifiers produce the four amp voicings on which all great amplifiers are based: classic American cleans, chimy and crunchy British tones, and modern high-gain distortion. To deliver the most authentic sonic signature, each voicing comprises a preamp and tone stack fuelled by brand-new Line 6 HD modeling technology, and automatically paired with dynamic analog circuitry including tube configuration and negative

feedback topology courtesy of Reinhold Bogner's versatile 50-watt EL34 power section.

To produce a classic American voicing, DT50 amps engage HD modelling technology to configure the preamp and tone stack to produce a gleaming, classic clean tone and supports it by reconfiguring its analogue components for a high amount of negative feedback, reproducing the analog circuitry of the great American amplifiers.

The prices are: DT50 112 Combo (£1,199); DT50 212 Combo (£1,349); DT50 Head (£999); and DT50 412 Cabinet (£569). Visit [www.line6.com](http://www.line6.com) for further details.

Line 6  
POD HD  
400

## Three New PODs from Line 6

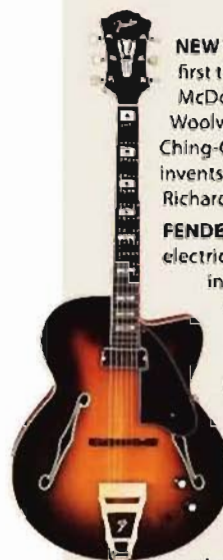
Line 6 has launched a family of new POD HD multi-effect pedals, which debuts 16 brand-new Line 6 HD amp models, and much more. The new HD amp models offer a wide array of amp tones and they do so with "previously unachievable realism". They are inspired by a variety of immortal modern and vintage guitar amplifiers including a Fender Twin Reverb, Hiwatt Custom 100, Supro S6616, Gibson EH-185, Dr Z Route 66, Vox AC-30 (Top Boost), Marshall JTM-45 MkII, Park 75, Mesa Boogie Dual Rectifier, ENGL Fireball 100, and more. POD HD500, the flagship of the three-product family, features a

comprehensive collection of digital and analogue ins and outs, a 48-second looper, and over 100 effects. Its back panel includes quarter-inch balanced and XLR unbalanced outputs, XLR mic input, stereo FX send and return, MIDI in and out/thru, S/PDIF and more. The smaller models, the PODHD300 and POD HD400, feature full sets of ins and outs, a 24-second looper, and more than 80 and 90 M-class effects, respectively. Prices are: POD HD300 (£259), POD HD400 (£339), and POD HD500 (£409). Visit [www.uk.line6.com/podhd](http://www.uk.line6.com/podhd) for further details.

That Was The Year...

# 1974

Giant pandas, the three day week and budget Gibsons



**NEW YEAR'S DAY** becomes a public holiday for the first time; inflation soars to 17.2%; the first McDonald's restaurant in the UK opens in Woolwich; China sends Britain two Giant Pandas, Ching-Ching and Chia-Chia; professor Ernő Rubik invents the Rubik's Cube puzzle; and US president Richard Nixon resigns over the Watergate scandal.

**FENDER FINALLY THROWS** in the towel on their electric archtop guitars designed by Roger Rossmeisl, introduced in 1968 and featuring the 'German Carve'. The Montego I and II and the LTD models are jazz styled hollow-bodies with spruce tops, hand wound humbucking pickups and bolt-on necks but have failed to attract sufficient sales.

**THE CONSERVATIVE GOVERNMENT** introduces the three-day week to conserve electricity during the lengthy coal miner's strike. The power cuts also cause Joe Walsh, Steely Dan and the Allman Brothers to cancel their UK tours. Prime Minister Edward Heath calls

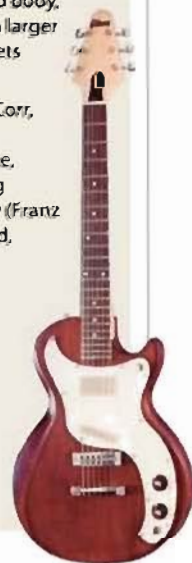
a general election hoping to end the dispute but it results in a hung parliament. Heath fails to convince the Liberals to form a coalition so Labour's Harold Wilson forms a minority government and makes an improved pay offer to the miners, which they accept.

**THE BREAKUP OF FREE** spawns two bands, with Paul Rodgers and Simon Kirke forming Bad Company and Andy Fraser and Paul Kossoff teaming up with Hendrix drummer Mitch Mitchell for an as yet un-named trio. Chicken Shack disband as guitarist Stan Web joins Savoy Brown; Vinegar Joe call it a day as singers Elkie Brooks and Robert Palmer decide to pursue solo careers; and Jeff Beck pulls the plug on Beck, Bogert and Appice. Mick Taylor quits The Stones and Ian Hunter leaves Mott The Hoople to make a solo album with the help of guitarist Mick Ronson.

**RICKENBACKER ADDS** a sister guitar to its 480 model with a bass-like cresting wave body. The 481 has a bound body, a pair of exposed pole humbucking pickups and a larger scratchplate; but curiously the bridge, pickups, frets and nut are all set at an angle.

**GOOSEBERRY BUSH FINDINGS** include Andrea Corr, Robbie Williams, James Blunt, Chad Kroeger (Nickelback), Jewel, Ryan Adams, Alanis Morissette, Victoria Beckham and Melanie C (Spice Girls), Meg White, (The White Stripes) and Nicholas McCarthy (Franz Ferdinand). Returning to the soil are Graham Bond, Mama Cass Elliot, Lightin' Slim, Nick Drake, Duke Ellington and legendary American television talk-show host Ed Sullivan.

**GIBSON LAUNCHES THE MARAUDER** as their lowest priced electric guitar with bolt-on maple necks and alder bodies. To save in production costs the controls, socket and the single coil and humbucker pickups are mounted onto the scratchplate. It may be a budget model but still not cheap compared to the rest of the market.







1969 - 2009

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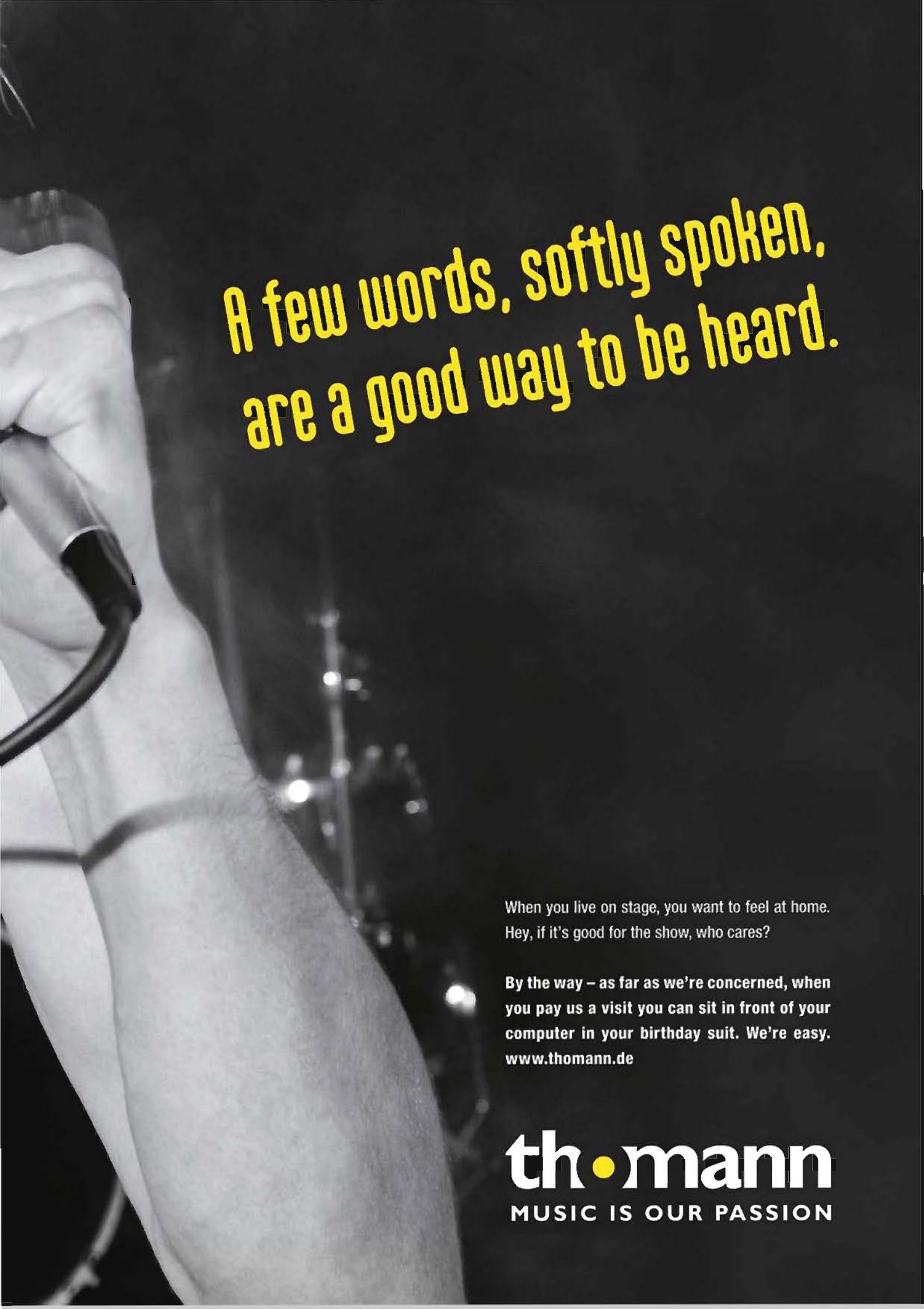
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# The Rolling Stones

## Honky Tonk Women



Now it's time for a bona fide classic! Ladies and gentlemen, **Steve Laney** is proud to present the open G-tuned tour de force that is Honky Tonk Women...

### ABILITY RATING



**Moderate**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> G	<input checked="" type="checkbox"/> Playing in open tunings
<b>TEMPO:</b> 114 bpm	<input checked="" type="checkbox"/> Pedal steel type bends
<b>CD:</b> TRACKS 4-6	<input checked="" type="checkbox"/> Hybrid picking

HONKY TONK WOMEN was released as a single on July 4, 1969 and became an instant chart-topper on both sides of the Atlantic. The song has since appeared on the set lists of pub bands the world over and has been covered by artists as diverse as The Pogues and Ike and Tina Turner.

At face value the song might appear to be just another blues tune with a twist. However, scratch beneath the surface and the abundance of pedal steel type string bends reveals what has to be one of the first examples of country rock. It's worth noting at this point that Keith Richards and Mick Jagger were heavily influenced by their friend Gram Parsons, widely regarded as one of the

founding fathers of country rock.

The release of Honky Tonk Women was somewhat overshadowed by the band's former guitarist Brian Jones being found dead in his swimming pool a day earlier. Brian's replacement Mick Taylor is credited by Keith Richards as being the one who electrified an earlier version of the song called Country Honk. However, Mick states that the track was pretty much complete when he joined and that he just overdubbed his parts.

The rhythm guitar part is played by Keith in open G tuning. You'll see some repetitions

**“I say good luck to people who want to emulate me, but they better realise what they're getting into”**

*Keith Richards*


of certain licks and phrases throughout the piece, but overall Keith is very ad lib in his approach. If you're a stickler for detail you'll want to learn and memorise the parts note for note, but check any live performance of Keith's and you won't find him doing that.

There are two main guitars: one is in open G tuning and is louder and fuller. The second is in standard tuning and, although they are likely both Les Pauls, this has a brighter tone. There are pedal steel type licks throughout, which I've notated too.

The solo is again in open G tuning. And with three guitars on the record, in a live situation you would need three players to reproduce the song note for note. However, in reality you may be the only guitarist, if not one of two in a band. In this situation you'll need

to decide what you believe to be the most relevant parts of the tune and make your decision accordingly. Ultimately that choice is yours, but why not check out any live versions of The Stones to see how they do it today with Keith and Ron Wood's two-guitar line-up?

Incidentally the music shows tempos of 116-126bpm: the song's tempo speeds up quite a bit as it progresses, so these represent the slowest and fastest of the tempos.

Lastly, Honky Tonk is a very 'guitar friendly' song and so it will accommodate solos in a number of different styles. However it seems tailor made for the hot country approach so I've tabbed an extra solo for you to have a go at. But also why not experiment with some of your own ideas? One great idea would be to try some bottleneck? You're in open G tuning after all and the notes in the original solo should offer a great springboard for ideas, melody-wise. 

### GET THE TONE



During their early years The Stones played a lot of Epiphone, Gibson, Harmony and British guitars such as Brian Jones' Vox Teardrop. Keith now plays Honky Tonk on a Telecaster, which he began using in the 1970s. It was while touring in the US that Keith laid his hands on a Tele, which he liked for its dry sound. A small valve amp would be ideal for the tone of this track. You need to have the amp just breaking up, so it needs to be predominantly clean but with a hint of drive for that dirty sound and slight sustain. In a two-guitar band a humbucker/single-coil combination (eg: Les Paul/Tele) would be ideal.

### TECHNIQUE FOCUS

#### OPEN G TUNING

These days Keith removes the sixth string in G tuning (low to high, D G D G B D becomes G D G B D), but I don't believe he did that for this recording. By panning your sound system to the right, you can clearly hear the drone of a low D, which first occurs in bar 30. Keith once said: "The only thing that was bugging me was the bottom string, because with open G your root note is on the fifth string, not the bottom string. So eventually we took the sixth string off". From what we can hear, this "eventually" was after the recording of Honky Tonk Women.



**TRACK RECORD** With a career spanning over 40 years there's a wealth of Stones material to choose from. Honky Tonk Women originally appeared as a single, but it can be found on many Rolling Stones compilation albums including the recent 40 Licks, although Singles Collection: The London Years (1989) is our personal favourite. Country Honk can be found on Let It Bleed (1969).



## THE ROLLING STONES: HONKY TONK WOMEN

Honky Tonk era  
Stones with Keith  
Richards and Mick  
Taylor on guitars





## PLAYING TIPS

## CD TRACK 4

[Bars 4 - 6] The notes here must be played simultaneously, so you'll need to use pick and fingers, or flesh only like Keith for a warmer sound.

[Bars 7 - 8] Be sure to allow the top string to ring whilst sliding here.

[Bar 9] Keith omitted strings here and similarly again throughout the track.

[Bar 11] Barre across the strings with your first finger. Pull-off the second string at the 6th fret (F) with your second finger to the 5th (E) of the first finger barre. Later in the song, Keith performs a double pull-off to create his almost trademark F/C to C move (he may have meant to do that here too).

### INTRO

♩ = 116-126

### VERSE 1

0:17

G5



**[Bars 31 - 32]** Keith plays a variation of this lick at the end of each chorus. One time favouring predominantly bends whilst at another opting for slides.

37



## PLAYING TIPS

## CD TRACK 4

**[Bar 47]** This muted strum is achieved by laying your fingers lightly across the strings and then strumming them for a percussive effect.

**[Bar 48]** Look out for the D on beat 3. It's not an open G as it was previously.

**[Bar 57: solo]** Bend with your third finger supported by second and first.

**[Bars 59]** The bend here needs to sound clipped (staccato). Release the pressure on this fretted note as soon as you've bent up to the virtual 9th fret. Play the 5th fret on the first string with your first finger. Keith uses this lick again and again throughout the solo.

41

C F/C

45

G5 D G/D D C/G G C/G

BU

49

CHORUS 1:37

G C/G D G/D D G/D G C/G G C/G G

52

C/G G C/G G C/G G C/G D G/D D G/D

55

SOLO G 1:54

BU BD



**[Bar 67]** The slide from 3rd to 5th fret is reminiscent of Chuck Berry, Keith's big influence. Then use the first finger's pad to catch the first string's 5th fret.

**[Bar 73]** It's back into the chorus here, but look out for the subtle rhythmic variations that Keith makes each time at the 12th fret.

54

63

58

60

79



## PLAYING TIPS

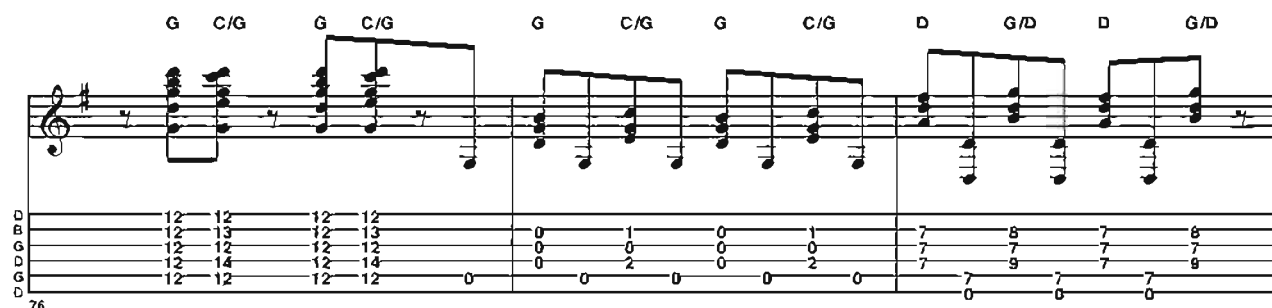
## CD TRACK 4

**[Bars 86]** Be sure to play the chord of D5 here in the second half of this bar, use all down strokes to get the correct sound and feel.

**[Bars 87-90]** Lastly, Keith finishes with a final variation on this lick that has appeared throughout the piece.

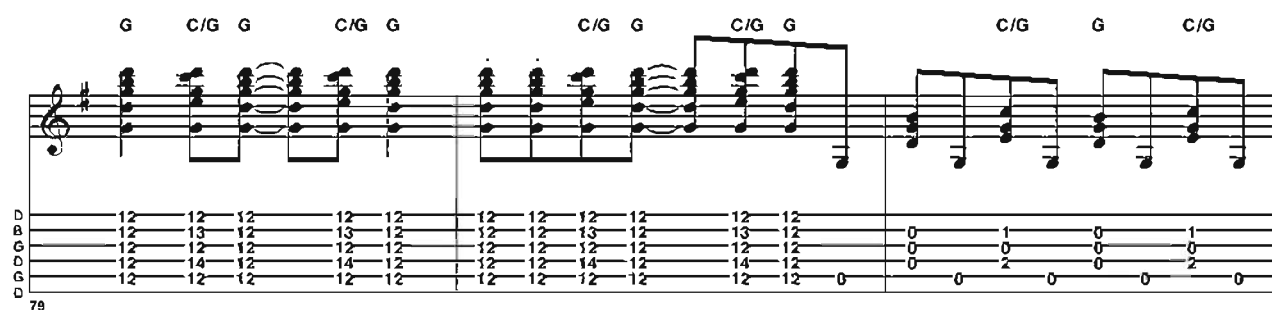
**[Final thought]** The variations throughout this piece make life a little more difficult. However, learning any piece of music note for note will help you adopt the mindset of a player, recognise their traits and ultimately make any future piece of music of theirs that you attempt to learn much easier.

Chords: G C/G G C/G G C/G G C/G D G/D D G/D



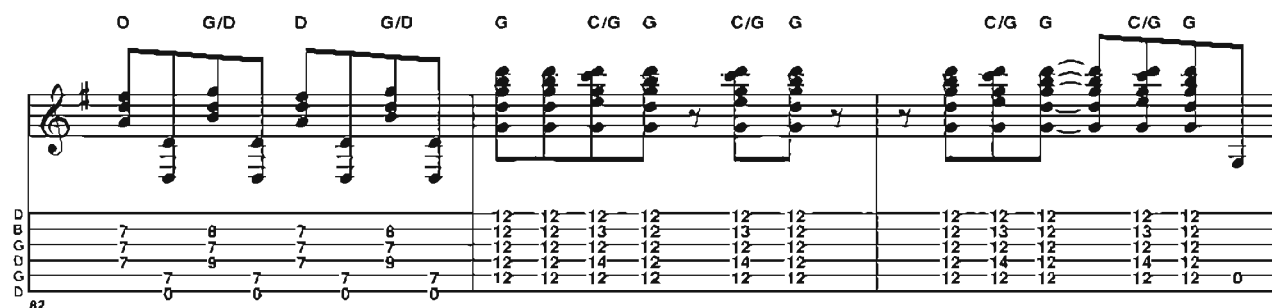
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Chords: G C/G G C/G G C/G G C/G G C/G G C/G



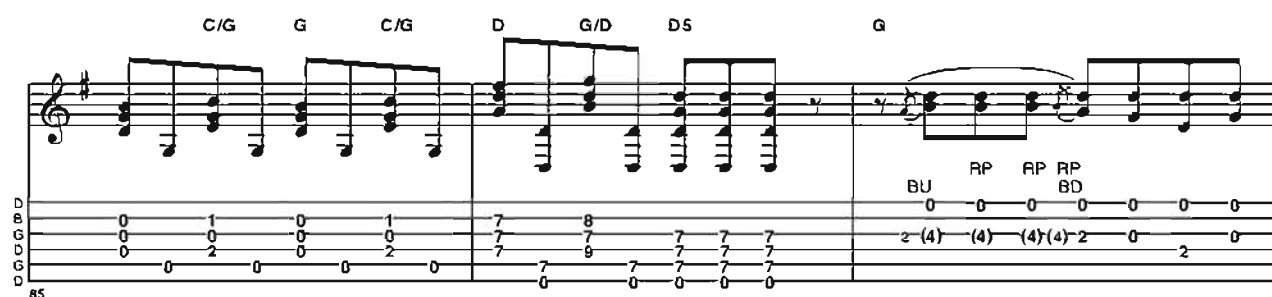
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Chords: D G/D D G/D G C/G G C/G G C/G G C/G

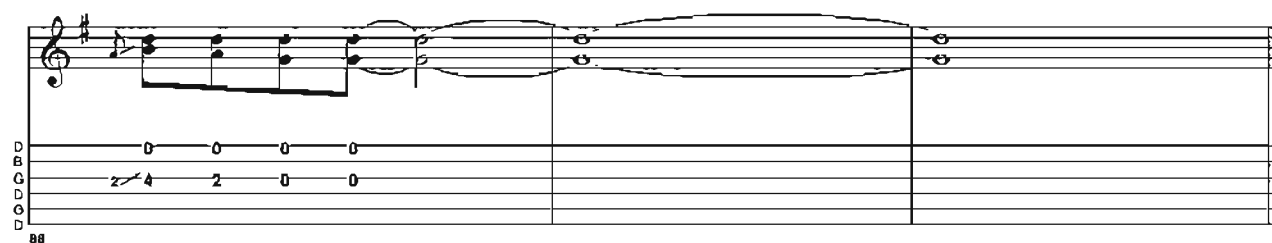


82

Chords: C/G G C/G D G/D D5 G



85



88



## CD TRACK 4

## ALTERNATIVE SOLO - COUNTRY

**[General]** This solo is in standard tuning and could replace Keith's original. It's based on the style of players like Johnny Hiland and Brad Paisley.

**[Bar 1]** Keep the third-string bend in tune here. It's easy to allow it to flatten.

**[Bar 6]** Use picking hand muting for the chicken pickin' on the fourth string.

**[Bar 7]** Pay attention to the picking directions here.

**[Bar 9]** This is a challenging but ultimately rewarding lick - it's tough on the second finger too, so approach it slowly and with caution.

**Bar 1:**  $\text{♩} = 116$  **G**

Hold bend BU RP RP BD

**Bar 2:** **C** **F/C** **C**

BU

**Bar 3:** **G** **A** **D/A** **A**

**Bar 4:** **D** **G/D** **D**

**Bar 5:** **G** **C**

**Bar 6:** **G** **C**

**Bar 7:** **G** **C**

**Bar 8:** **G** **C**

**Bar 9:** **G** **C**

**Bar 10:** **G** **C**

**Bar 11:** **G** **C**

**Bar 12:** **G** **C**

**Bar 13:** **G** **C**

**Bar 14:** **G** **C**

**Bar 15:** **G** **C**

**Bar 16:** **G** **C**

**Bar 17:** **G** **C**

**Bar 18:** **G** **C**

**Bar 19:** **G** **C**

**Bar 20:** **G** **C**

**Bar 21:** **G** **C**

**Bar 22:** **G** **C**

**Bar 23:** **G** **C**

**Bar 24:** **G** **C**

**Bar 25:** **G** **C**

**Bar 26:** **G** **C**

**Bar 27:** **G** **C**

**Bar 28:** **G** **C**

**Bar 29:** **G** **C**

**Bar 30:** **G** **C**

**Bar 31:** **G** **C**

**Bar 32:** **G** **C**

**Bar 33:** **G** **C**

**Bar 34:** **G** **C**

**Bar 35:** **G** **C**

**Bar 36:** **G** **C**

**Bar 37:** **G** **C**

**Bar 38:** **G** **C**

**Bar 39:** **G** **C**

**Bar 40:** **G** **C**

**Bar 41:** **G** **C**

**Bar 42:** **G** **C**

**Bar 43:** **G** **C**

**Bar 44:** **G** **C**

**Bar 45:** **G** **C**

**Bar 46:** **G** **C**

**Bar 47:** **G** **C**

**Bar 48:** **G** **C**

**Bar 49:** **G** **C**

**Bar 50:** **G** **C**

**Bar 51:** **G** **C**

**Bar 52:** **G** **C**

**Bar 53:** **G** **C**

**Bar 54:** **G** **C**

**Bar 55:** **G** **C**

**Bar 56:** **G** **C**

**Bar 57:** **G** **C**

**Bar 58:** **G** **C**

**Bar 59:** **G** **C**

**Bar 60:** **G** **C**

**Bar 61:** **G** **C**

**Bar 62:** **G** **C**

**Bar 63:** **G** **C**

**Bar 64:** **G** **C**

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## PLAYING TIPS

**CD TRACK 4**

**[Bar 11]** Also take care with the tricky rapid picking on the fourth string.

**[Bar 15-16]** Many rock guitarists will alternate-pick lines like these, whereas country players prefer hybrid picking (pick and fingers) as shown here. Use the second finger as a 'hook' to play the higher adjacent string.

The image displays a musical score for guitar, organized into three systems. Each system consists of a standard musical staff (treble clef) and a guitar-specific staff (labeled E, B, G, D, A, E) showing fret numbers and fingering.

- System 1:** Features chords F/C and C. The guitar staff includes fingering numbers (3, 4, 1, 1, 4, 3, 1) and a sequence of fret numbers (5, 5, 5, 6, 5, 5, 5, 7, 8, 8, 7, 8, 8, 7, 8, 5, 8). A rhythmic notation below the staff shows a sequence of eighth notes: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ etc.
- System 2:** Features chord D. The guitar staff includes a sequence of fret numbers (6, 7, 8, 0, 6, 5, 7, 5, 7, 6, 6, 5, 5, 5, 3, 4, 5, 3, 5, 5, 4, 3, 3, 3, 1, 2, 3). A rhythmic notation below the staff shows a sequence of eighth notes: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ etc.
- System 3:** Features chord G. The guitar staff includes a sequence of fret numbers (3, 5, 6, 7, 5, 5, 6, 7, 5, 7, 8, 9, 7, 7, 8, 9, 8, 10, 11, 12, 10, 12, 13, 14, 15). A rhythmic notation below the staff shows a sequence of eighth notes: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ etc.

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L O V E



# Ozzy Osbourne

## Over The Mountain



We mark the approaching 30th anniversary of Ozzy and Randy's partnership with a transcription of their track Over The Mountain. Your Sherpa is **Charlie Griffiths...**

### ABILITY RATING



**Moderate/Advanced**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> G# minor	<input checked="" type="checkbox"/> Alternate picking
<b>TEMPO:</b> 132bpm	<input checked="" type="checkbox"/> Whammy bar tricks
<b>CD:</b> TRACKS 7-9	<input checked="" type="checkbox"/> Knowledge of minor modes

RANDY RHOADS' RECORDING career spanned just five years. He made two albums with Quiet Riot in 1977-78, but it was his work with Ozzy Osbourne that elevated him to legend status. The first album, *Blizzard Of Ozz* (1980) contained *Crazy Train*, *Suicide Solution* and *Mr Crowley*, while the follow-up was *Diary Of A Madman* (1981), which opens with this month's featured track. Less than a year after its release Rhoads was killed when a plane stunt went wrong; however the brevity of his career is disproportionate to the effect that he had on rock guitar playing. His classical guitar background equipped him

with a level of vocabulary rarely seen before in rock, and his work with Ozzy paved the way for a new class of guitarist.

For the original recording, Randy tuned to Eb, but we've transcribed the track a semitone higher so you can play along in standard tuning. In 2002, due to legal wrangles, the album was reissued with Bob Daisley (bass) and Lee Kerslake (drums) replaced by touring musicians Rob Trujillo and Mike Bordin. Fans were naturally critical, so to mark the upcoming 30th anniversary of the Ozzy/Rhoads partnership, the original recordings

**“Being with Ozzy is more than a dream. I was so lucky to jump from a local band to a headline act this big”**

*Randy Rhoads*

are soon to be made available, along with previously unseen video footage of Randy.

We are in the key of G# minor but shift between G# Phrygian (G# A B C# D# E F#) for the main riff, with its dark sounding b2 interval, and Aeolian for the verses - differing by just one note (A# instead of A) giving the scale a major 2nd. Randy uses alternate picked 1/16ths throughout the verses and opens the choruses with big power chords; plus there is a tricky double-stop section to test your rhythm chops. For the solos, Randy mainly sticks to Aeolian and minor pentatonic scales (1 b3 4 5 b7), but keeps it interesting by essentially changing key to suit the chord he's playing over, rather than taking the easier diatonic route. Technique wise, Randy throws in sequenced scales, quick pull-offs and a multitude of whammy licks. This now seems

commonplace, but Randy was one of the first to have a Fender style vibrato fitted to a humbucking guitar, brilliantly demonstrating the potential of the combination on this track. Keep your whammy bar within easy reach of your picking hand so you can grab it without having to stray too far from the strings.

The form of the song uses repeats that need to be mapped out in advance; having an overview will help prioritise tricky areas that may need more work than others. The first half of the song has an intro, verse, bridge, verse, bridge form. Next are three new sections: chorus, interlude and the solo. After the solo there is a short bridge (which is just like the intro) and one final verse. The finish, repeat the chorus and interlude once more before ending with a short outro solo. **T**

### GET THE TONE



Randy most likely used his vibrato-equipped polka dot V, built by LA luthier Karl Sandoval. Randy's tone came from two Marshall Plexi 100s in stereo, with MXR pedals including: distortion, graphic EQ, flanger and chorus. To recreate Randy's method of effectively double tracking his sound, plug into a stereo chorus pedal and feed it to two separate amps. Next, place a stereo delay after one of the outputs of the chorus and then set it to delay the signal by about 10-20 milliseconds. The delay won't be that perceptible, but you will hear that it really adds depth to the stereo field. For the start of the solo you can also use an octave pedal to add the lower register. On the CD, we used an Axe FX Ultra to mimic Randy's set-up.

### TECHNIQUE FOCUS

#### ALTERNATE PICKING

Practising should be a daily habit, but hopefully Randy's riffs and licks will give you some picking inspiration. Most paramount is to be relaxed at all times. The commonest form of tension is incorrect wrist movement. Rather than the wrist moving up and down, try a more rotational motion so the radius and ulnar bones in your forearm move around each other, like turning a key. For metal, you need to be able to pick the strings in palm-muted or regular fashion - the first being in contact with the strings and the second floating slightly away. Some players like to anchor the hand by the bridge pickup with the fourth finger. Always use a metronome, and never practice too fast. Your objective is to remain relaxed and be as accurate as possible; you will naturally attain speed over time.



**TRACK RECORD** Due to Randy's tragic early death, he only appeared on two of Ozzy's studio albums *Blizzard Of Ozz* (1980) and *Diary Of A Madman* (1981) - on which *Over The Mountain* was the opening track. The Tribute album was released in 1987 and features some live recordings and some fascinating studio out-takes of Randy's own acoustic guitar tribute to his mother Dee.

OZZY OSBOURNE: OVER THE MOUNTAIN



Randy Rhoads:  
influenced an  
entire generation  
of rock players

»



## OVER THE MOUNTAIN

### CD TRACK 8

**[Bars 1-28]** Use your fretting hand's third finger to play the initial E octave to prepare for the following A5 power chord with the first, third and fourth fingers. Then shift everything down a semitone to the tonic. So far the riff contains the notes G# A D# E - the root, b2, 5, and b6 intervals, suggesting a G# Phrygian tonality. The fourth ending of the intro however contains two octave shapes on B and A#, which are the b3 and the non-Phrygian major 2nd interval, which acts as a transition into the Aeolian modality of the verse. This same modal interchange happens for each of the three verses in the song.

**[Bars 21-38]** The bridge shifts the tonal centre up a b6 to the VI (E) and VII (F#) chords which, although being played as power chords, actually function as major triads. This is a very effective bridge as the eventual resolution of the VII chord (F#) going up a tone to the I chord (G#m) is very satisfying. Play the chords boldly, using broad downstrokes with the pick. A slight rake like attack will help separate the notes and add definition. It is totally appropriate to restate some of the treble strings as the chord is ringing. The tab shows what Randy played, but you should feel free to add your own embellishments too.

**A INTRO**  $\text{♩} = 132$  **E5 A5 G#5** 1. 2. 3 **E5 A5**

**B VERSE 1** 0:21 **E5 F# G#5 C#5**

**C BRIDGE 1** 0:50 **Ema7 F# E5 F#5/C# E5 F#5/C# E5 A5**

**D BRIDGE 2** 0:50 **E5 F#5/C# E5/B F#5/C# E5 A5**

The musical score is presented in four systems, each with a guitar staff and a corresponding tab. The first system (Intro) shows a sequence of power chords and a melodic line. The second system (Verse 1) continues the melodic and harmonic development. The third system (Bridge 1) introduces new chords and a more complex melodic line. The fourth system (Bridge 2) concludes the piece with a final chord progression. The tabs include fret numbers and pick-up notes (PM) to guide the player.

**[Bars 39-54]** We now return to the verse section. The ascending phrase at the end of every 4th bar is very similar to a G#m7 arpeggio. The first four notes spell out the arpeggio perfectly (G# B D# & F#), which are the root, m3, 5 and b7 intervals. When we reach the third and second strings, two extra notes can be spotted, namely C# and E, which are the 4th and b6 intervals. If we

now collate all these notes we get 1, b3, 4, 5, b6 and b7, which is almost G# Aeolian (we're just missing the 2nd!). Randy varies the attack on this arpeggio throughout; sometimes picking as usual, but other times using pinched harmonics, which are achieved by momentarily touching the string with the side of your thumb as you play a downstroke.



## OVER THE MOUNTAIN

### CD TRACK 8

**[Bars 55-74]** The second incarnation of the bridge section is as before, except for a few subtle variations, most notably the addition of the b7-to-root hammer-ons from the 2nd to 4th frets on the first string. Play the hammer-ons with the first and third fingers while maintaining the picking hand momentum and palm muting. At bar 67 we move into the chorus with its pleasant, open quality, helped by the use of the top two strings which are diatonic, making them perfect for use as drone notes.

**[Bars 75-82]** This interlude riff uses notes from D# minor pentatonic (D# F# G# A# C#). It's a fantastic exercise for double-stop hammer-ons and pull-offs. Use one-finger-per-fret with your first finger barring across the second to fifth strings, your first, second, third and fourth fingers taking care of the 7th, 8th and 9th frets respectively. Practise slowly and ensure that both fingers are acting simultaneously, changing between a palm-muting for the C# root notes, slightly lifting the side of your palm away to perform the treble notes.

1:55

C#5 E5 F#5/C# E5/B F#5/C# E5 A5 G#5

58

E5 A5 G#5 F#5 B5

84

**F CHORUS 1** 2:03 3:45

C#m7 Bsus4 C#m Bsus4

67, 123

C#m Bsus4 C#m G#5 B5 Asus2

71, 127

**G INTERLUDE** 2:18 4:00

D#madd9 1, 2, 3 G#5 4 D#madd9 B5 To CODA

75, 77, 79, 81, 131, 133, 135, 137

82, 138

**[Bars 83-84]** Randy starts the solo with a melody highlighting the diminished 5th interval (G#-D); a great choice as it is such a striking sound and really draws the listener in. The scale sequences in bars 87-90 are based in C# Aeolian mode (C# D# E F# G# A B) and use a combination of legato and alternate picking. It's a good idea to keep your picking hand moving alternately throughout the legato sections in order to keep the momentum

and timing consistent - as you would do if you were strumming a funk rhythm. After a G# minor pentatonic blues lick in bars 91-92, bar 93 starts with a series of hammer-ons and pull-offs, then some fretting hand hammer-ons, which are all played while simultaneously dipping and releasing the whammy bar. Use the tab directions as a guide, but listen to the recording to hear exactly how it should sound. Attitude here is more important than absolute accuracy!

**[H] SOLO 2:32**  
G#m

B5 C5

PM

83

87

C#m

89

C#m

E F#m

G#m

PM

BU

BD

BU

(S#m)

scoop

w/bar

91

93

E5

11 13 12 11 14 9 9/11 12 X

16 19 17 16 19 16 19 17 16 18 16 18 14 16 14 18 16 18 16 14 16 14 13

16 19 17 16 19 16 19 17 16 18 16 18 14 16 14 18 16 18 16 14 16 14 13

14 16 14 16 18 16 18 (19) 19 16 19 (21) (21) 18 16 21 (21) X 19 16 19

16 19 16 19 16 19 18 19 20 20 20 20 12 13 15 12 13 14 12 14 11 12 11 14 12 11





Joe Bonamassa



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## OVER THE MOUNTAIN

**CD TRACK 8**

**[Bars 94-102]** The final 8 bars of the solo are essentially played unaccompanied, save for some E5 powerchord stabs at the start of every two bars. The first lick is an alternate picked scale sequence, which appears to be based around E Aeolian (E F# G A B C D) for the most part, except there is a C# on the fourth string. The second lick is a Rhoads trademark and is a series

of open-string pull-offs played with the first and second fingers. The tonality here is E Dorian (E F# G A B C# D) with an added b5 (Bb), which makes it sound bluesier. Bars 100-101 are all played with whammy bar in hand. Use the bar notation as a guide only and make sure you listen to the recording to fully appreciate the sound of each lick - again, attitude is king.

[illegible]

101

[illegible]



**CD TRACK 8**

**[Bars 107-122]** The second half of Verse 3 contains a double-stop, played on the top two strings at the 7th fret. Play the root note with your first finger and barre the top two strings with your fourth, and make sure you keep the fingers close to the strings for muting purposes - imperative at this volume.

**[Bars 139-147]** After following the sign back to one more round of the chorus and interlude sections we finish the song with this coda, which reprises the same scale sequence as seen in the main solo. This time however, the lick is

played in G# Aeolian (G# A# B C# D# E F#) and Randy remains diatonic to the scale through to the end. During bars 143-145 the tempo quite dramatically slows down to around 120bpm. Practise phrasing the licks with a metronome set to a quarter-note click first, so you have a strong sense of where the emphasis of downbeats should be. When playing over the backing track, you will notice that the power chord stabs are also hitting quarter notes. The final chords (E5, A5, G#5) are played in unison, back at the original tempo of 132.

1

2

D. S. al CODA  
Play repeats

PM

PM

118

CODA

**K** OUTRO

4:15

G#m

PH

E  
B  
G  
D  
A  
E

139, 141

145



band practice. **cancelled**

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# Ludwig van Beethoven

## Moonlight Sonata



**Bridget Mermikides** has a wonderful piece for you to learn this month. It's the Moonlight Sonata by one of the most influential composers of all time - Ludwig van Beethoven, transposed from piano to guitar...

### ABILITY RATING



**Moderate/Advanced**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> A minor	<input checked="" type="checkbox"/> Classical technique
<b>TEMPO:</b> 70 bpm	<input checked="" type="checkbox"/> Classical repertoire
<b>CD:</b> TRACK 10-11	<input checked="" type="checkbox"/> Arpeggio playing

THE CLASSICAL PIECE this month is one of Ludwig van Beethoven's most well known piano solos, recognised by almost everyone whether they know what it's called or not - the moody and evocative Moonlight Sonata. The piece was originally called Quasi Una Fantasia, meaning 'almost a fantasy' and the title Moonlight Sonata came after Beethoven's death when music critic and poet Ludwig Rellstab compared it to moonlight shining on Lake Lucerne.

The usual format for a Sonata is three movements, the tempos of which are normally fast, slow, fast. But this piece breaks that mould with a slow and extremely melancholy first movement. Tragically, Beethoven lost his hearing towards the end of his life and the Moonlight Sonata was written in the early stages of his deafness. The piece was dedicated

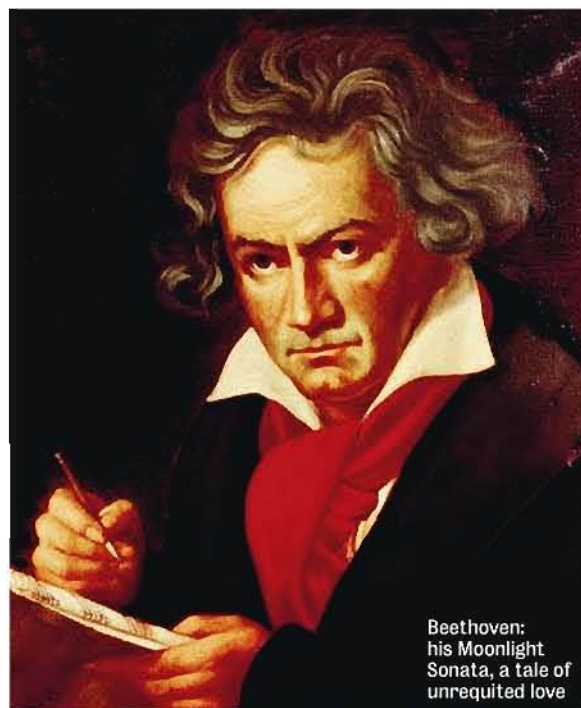
“Piano music arranged for solo guitar is compromised by the fact that we cannot play as many notes simultaneously”

to Beethoven's pupil, 17-year-old Countess Giulietta Guicciardi to whom the composer had proposed a marriage. The marriage - to this obviously much older man - was forbidden by the parents of the Countess and the tragic quality in the piece has made a strong impression on many listeners. Indeed, John Lennon is said to have loosely based his brilliant song Because from The Beatles' Abbey Road album on it, in order to capture this same sad and melancholy mood.

The French romantic composer Hector Berlioz is quoted to have said "It is one of those poems that human language does not know how to qualify". Beethoven himself, however, became exasperated by the popularity of the piece saying, "Surely I've written better things!"

Piano music arranged for solo guitar is always compromised by the fact that we cannot play as many notes simultaneously as a pianist can. So some editing is necessary to make it physically playable, while striving to maintain the harmony, voicing and spirit of the piece.

Also, in order to play this piece on guitar it has been transposed from the original key of C# minor to the far more guitar-friendly A minor. This makes it easier to play, and actually makes it sound better on the guitar, as it uses the natural resonance of the instrument in that register - and of course some open strings - to good effect. Purists might balk at such




Beethoven: his Moonlight Sonata, a tale of unrequited love

BRUCE MANN / RETNA

downright blasphemy, but we'll risk their wrath this time in the knowledge that Ludwig himself would have probably loved the idea.

If you enjoy playing this piece try arranging other famous classical tunes by Bach, Mozart and Schubert for the guitar. It's most educational, a really worthwhile challenge and also a lot of fun. And of course you can also transpose pieces to more familiar keys should the opportunity present itself.

Anyway I'm sure we'll be returning to this idea in the months to come so, as always, your suggestions are most welcome. 



**TRACK RECORD:** There's a great album of Beethoven's best-known sonatas out on Decca. Entitled Beethoven's Favourite Piano Sonatas It has all three movements of the Moonlight, as well as Pastorale, Tempest, Appassionata, Waldstein, Rondo, Les Adieux and more. It's a great place to start if you want to try your own transpositions of piano music for guitar.

## MOONLIGHT SONATA

## CD TRACK 11

[Bars 1-12] The start of the piece sets up the arpeggio accompaniment figure and is straightforward: bass notes are plucked with the thumb and the arpeggios notes with *i m a*. Keep the volume low and to help the melody stand out from the accompaniment, rest stroke can be used. A barre is needed at bar 10 but can be dropped on the last beat when the Eb melody note comes in.

The barre is back at bar 12 but should be placed on the last 16th note of bar 11. On beat 2 of bar 12 we unfortunately lose the full length of the melody note Eb when reaching down for the bass note G. However the ear manages to still 'hear' the melody note even though it does not sustain and it does not mar the overall effect of the piece.

Adagio sostenuto

pp

1

4

7

10

13



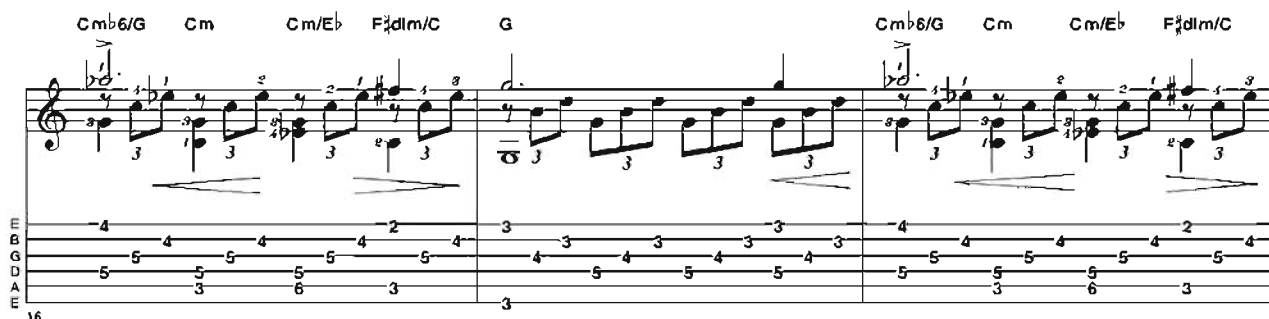
## PLAYING TIPS

## CD TRACK 11

[Bars 16-24] This is tricky and the fretting hand feels a little squashed at the beginning of the bar. Also the melody note is unfortunately lost on beat 2 in order to accommodate the accompaniment, but the fingering indicated here is a

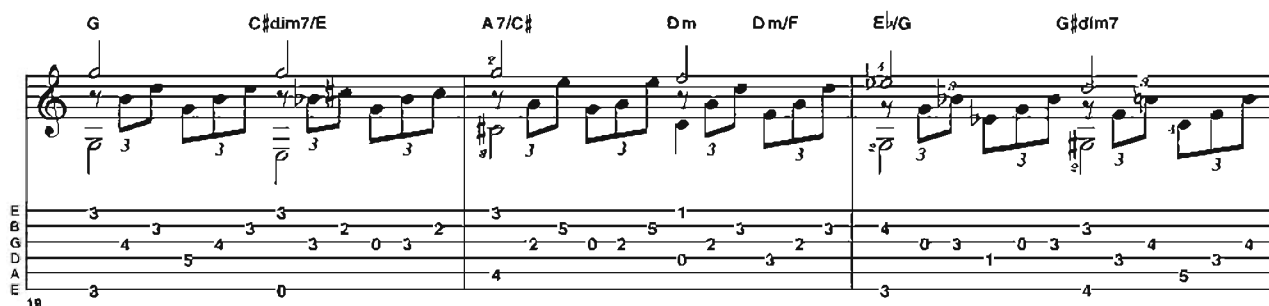
good solution for keeping the triplets fluent. A barre should be placed on the last 16th note of bar 24 to keep the melody connected.

Chords: Cm<sup>b6</sup>/G, Cm, Cm/E<sup>b</sup>, F<sup>#</sup>dim/C, G, Cm<sup>b6</sup>/G, Cm, Cm/E<sup>b</sup>, F<sup>#</sup>dim/C



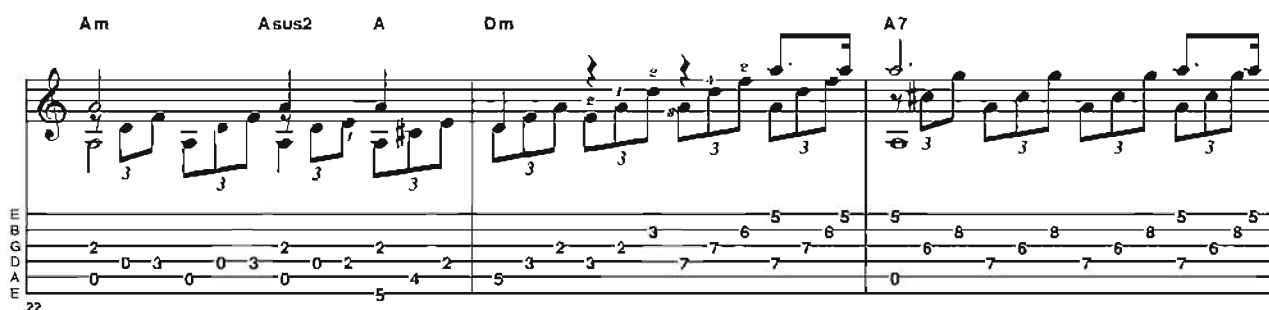
16

Chords: G, C<sup>#</sup>dim7/E, A7/C<sup>#</sup>, Dm, Dm/F, E<sup>b</sup>/G, G<sup>#</sup>dim7



19

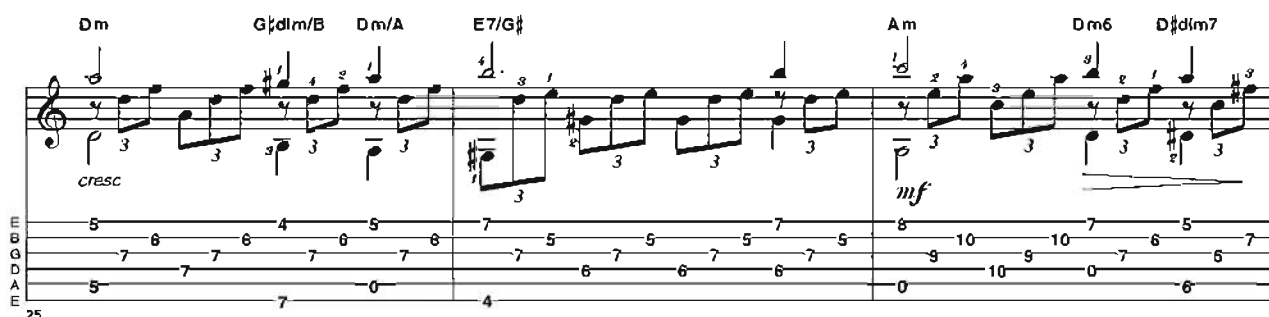
Chords: Am, Asus2, A, Dm, A7



22

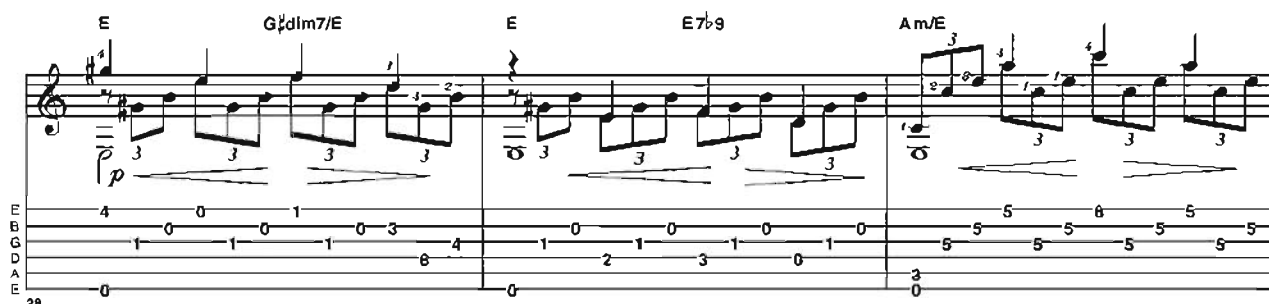
Chords: Dm, G<sup>#</sup>dim/B, Dm/A, E7/G<sup>#</sup>, Am, Dm6, D<sup>#</sup>dim7

*cresc* *mf*



25

Chords: E, G<sup>#</sup>dim7/E, E, E7<sup>b9</sup>, Am/E



28





## PLAYING TIPS

**CD TRACK 11**

**[Bars 52-57]** In bar 52 we have the awkward fretting hand issue again where the fingers feel squashed in too close together. With perseverance it does work! At bar

57 we get this lovely descending sequence and if possible try to allow the upper melody notes to sustain over each triplet figure.

C G7 C E7/B Am  
 cresc  
 46  
 E7 Am Bb/D Bb E7 Am A  
 49  
 Dmb6/A Dm Dm/F G#dim7/D A Dmb6/A Dm Dm/F G#dim7/D  
 52  
 A Dm G7 C Amb Bdim E7/G# Am  
 55  
 Dm6/F Dm6 Esus2 Dm6 Am/E E E7 Am  
 58





# Vintage Electric Blues



After WWII a new breed of electric bluesman emerged that would push the music on to new heights. These players were prime influences for Hendrix, Clapton, The Stones and more. **Jon Bishop** goes vintage...

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Slide technique
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Intonation and vibrato
<b>CD:</b> TRACKS 12-18	<input checked="" type="checkbox"/> Blues feel and phrasing

IN THE LATE 1940S and early '50s a number of guitarists started to use newly available amplification to augment their sound. Electric instruments made it possible to play at louder volumes enabling solos to be heard over drums and other loud instruments. The sound of a valve amp turned up loud also focused the tone and helped with sustaining long notes.

The first guitars to be fitted with pickups were big semi-acoustics. These were basically

acoustic guitars with pickups and suffered from feedback at high volumes. The solidbody electric was a far more manageable tool and our featured players quickly graduated to it.

The goal of this feature is to get you sounding more authentic in the vintage blues style. To help you achieve this there's a backing track on the CD to practice along with. There are 15 examples to study and they have been split between five players with three examples per player. The examples

**“The goal of this feature is to get you sounding more authentic in the vintage blues styles”**

highlight three concepts that you can learn and incorporate into your playing. We have also tabbed a demonstration solo drawing from the ideas in the examples.


The electric blues revolution began with Muddy Waters' 1948 recording *I Can't Be Satisfied*. Muddy's style can be viewed as Delta blues played on electric guitar. For the Muddy examples use an open G tuning - from low to high, DGDGBD. Open G has the same intervallic structure as an A-shaped major chord only now we can play this chord with a one-finger barre or indeed the slide.

Elmore James was an influential slide player who often used an open D tuning (DADF#AD) for slide. Open D lets you play the notes of a six-string major barre chord with one finger; it also has the advantage of making the classic blues accompaniment riff

extremely easy to play with two fingers.

Otis Rush's sound is typical of West Side Chicago blues. Otis plays a right-handed guitar left-handed so the strings are effectively upside down. To bend notes, the high strings are now pulled down and the hand has a lot more power when pulling (as with Albert King). The result is a powerful and aggressive bending technique.

Hubert Sumlin is famous for playing in both Muddy and Howlin' Wolf's band in the 1950s. He cultivated a fingerstyle picking technique that used the flesh of the fingers to create nuances in his tone and dynamics.

T-Bone Walker was one of the first bluesmen to use an electric guitar. His still modern sounding style influenced many players including Chuck Berry, who in turn influenced an entire generation. T-Bone's bending style is of particular interest and it's amazing how wide a variety of players still use T-Bone's vocabulary in their playing. 

## GET THE TONE



To get an authentic 'vintage' tone a semi-acoustic with a valve amp is great, although you can approximate to the sound with a solidbody (Muddy used a Tele) and a 'crunchy' setting on a virtual amp such as a Pod, AmpliTube or Guitar Rig. I used my Gibson ES-335 into a '90s Fender Deville combo, with a heavy brass slide for that raspy blues tone.

## TECHNIQUE FOCUS SLIDE OR BOTTLENECK

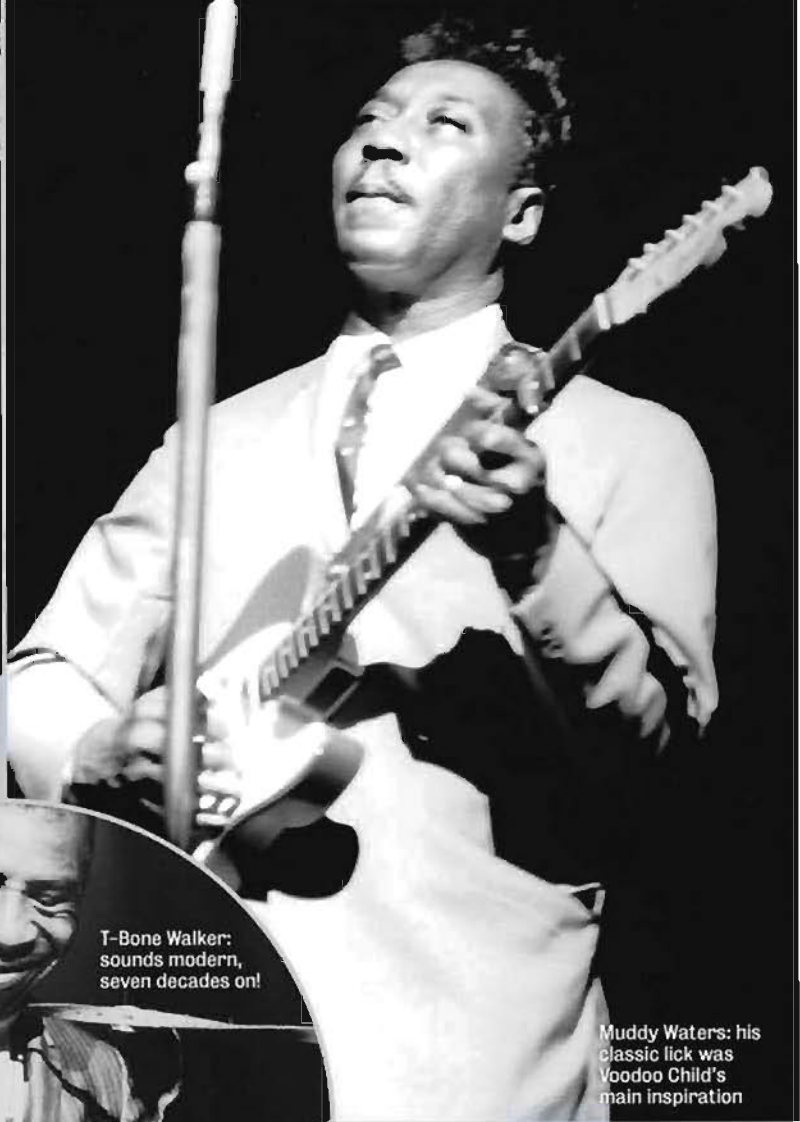
Two of our featured guitarists (Muddy and Elmore) use slide as the basis of their technique. On old acoustics, noise wasn't particularly a problem and in fact extraneous notes and noises probably added to the overall effect. With electric guitars you need to think about damping unwanted notes, and using the slide on your second or third finger allows you to damp behind it with the first or first and second fingers. Keeping your picking hand palm close to the bridge will also allow extra damping, particularly of the lower strings. Adding vibrato is vital if you are to create a strong and authentic sound. Many players anchor their fretting hand's thumb on the back of the neck and use it as a pivot to generate vibrato. Don't be coy with it either - aggression is the order of the day!



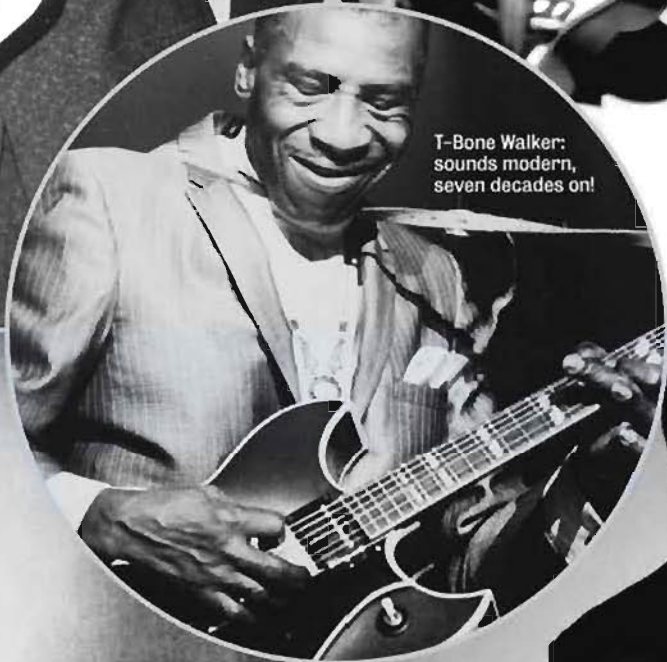
**TRACK RECORD** For Muddy Waters check out the compilations *Essential Collection* and *The Anthology*. For T-Bone Walker, try the 4CD box set *Original Source*. Other CDs of note include *The Definitive Elmore James*, *The Essential Otis Rush* and *Hubert Sumlin's Blues*. Luckily there are many great blues compilations out there so check out your local music store or look on Amazon...



Hubert Sumlin:  
Rory Gallagher and  
The Stones's Brian  
Jones adored him



Muddy Waters: his  
classic lick was  
Voodoo Child's  
main inspiration



T-Bone Walker:  
sounds modern,  
seven decades on!



Elmore James:  
hugely inspired  
Fleetwood Mac's  
Jeremy Spencer



Otis Rush: a huge  
influence on  
Bluesbreakers  
era Eric Clapton





## ELMORE JAMES 2

CD TRACK 13

**Example 5:** Here's an example of how easy it is to play the classic blues and rock 'n' roll accompaniment figure with this tuning. Simply barre the strings

with the first finger of your fretting hand and use the third finger to add the 'boogie' aspect...

♩ = 100 G5 G6 G5 G6 G5 G6 G5 D5 F5 E5 D5

## ELMORE JAMES 3

CD TRACK 13

**Example 6:** This is a classic turnaround phrase not dissimilar to the kind of sound that Robert Johnson used in his playing. This turnaround idea has been

handed down from the earliest blues players and is still used today by modern guitarists everywhere.

♩ = 100 D Ab A N.C. D5

## OTIS RUSH 1

CD TRACK 14

**Example 7:** This first example from Otis contains some classic blues vocabulary. You can easily hear where some of Eric Clapton's Bluesbreakers-

era licks came from. Clapton loved Rush's aggressive string bending and vibrato and it's very evident in his cover of Otis's All Your Love.

♩ = 70 A7

## OTIS RUSH 2

CD TRACK 14

**Example 8:** This example is another collection of great blues phrase fragments. This time you can hear a little bit of Jimmy Page in the

proceedings. It may be no coincidence that Led Zeppelin also covered Otis's track, I Can't Quit You Baby.

♩ = 70 E7 D7



## OTIS RUSH 3

CD TRACK 14

**Example 9:** The final Otis Rush example might be pretty simple to play but the catchy rhythm is what makes it sound so cool. As you'll find with so many

blues licks, this idea can be made to fit over all three chords with a little modification here and there.

## HUBERT SUMLIN 1

CD TRACK 15

**Example 10:** This example features a very important blues riff performed 'Sumlin' style. This lick works for all three chords if you move it to fit the

respective chord, so try also playing it over the IV chord (C, at the 8th fret) and the V chord (D, at the 10th fret).

## HUBERT SUMLIN 2

CD TRACK 15

**Example 11:** This is a sweet sounding lick using a fingering position that BB King also favours - King was influenced by Sumlin and also T-Bone Walker. The

slide from C to D (first string, 8th to 10th frets) is a Sumlin favourite and always sounds great.

## HUBERT SUMLIN 3

CD TRACK 15

**Example 12:** To finish off our section with Hubert here's a neat little turnaround lick that's great to use as it is or you can modernise it with

distortion etc. Be sure to include all the finger slides as the secret to sounding authentic here is in the articulation.

# T-BONE WALKER 1

CD TRACK 16

**Example 13:** This first T-Bone example is one of his favourite licks and he would often play many variations of it during a solo. It's also the basis of one

of Stevie Ray Vaughan's classic licks. SRV often included the b9 (Bb) to add chromatic interest but the contour remains similar to T-Bone's template.

# T-BONE WALKER 2

CD TRACK 16

**Example 14:** This one is another T-Bone favourite and outlines the tonality of the A7 beautifully. This is the kind of idea that players like Chuck Berry would

go onto establish as the cornerstones of rock'n'roll, and which The Stones and AC/DC would adapt to their own inimitable styles.

# T-BONE WALKER 3

CD TRACK 16

**Example 15:** This final chord riff is both simple and effective in equal measure. T-Bone would often use chords to play lead, shifting them around

the neck chromatically, and this idea was taken up by Jimi Hendrix (live Red House) and Clapton (Sitting On Top Of The World etc).

# 24-BAR STUDY SOLO

CD TRACK 17

**[Bars 1-8]** These opening phrases highlight the cool modern style of T-Bone Walker. The quartertone bends (blues curls) on the minor third (C) are a very

important feature in the blues. Set your amp up for a light crunch and select the bridge pick up. T-Bone laid down the template for modern blues players.



## 24-BAR STUDY SOLO ...CONTINUED

## CD TRACK 17

**[Bars 9 - 12]** These bars contain a neat little turnaround phrase, which is easy to play and sounds great. The double-stops in bars 11 and 12 are bent slightly sharp and are reminiscent of the sound of a freight train horn - from T-Bone to Chuck Berry, The Stones and AC/DC.

**[Bars 13-16]** The chords in bars 15 and 16 are classic blues voicings. These chords are easy to slide between and sound great. Again, you can hear these

ideas in the playing of every great blues guitarist, showing that styles and licks are passed down from generation to generation.

**[Bars 17-20]** The lick that starts in bar 18 is the sort of thing that many would associate with Chuck Berry, Keith Richards, AC/DC's Angus Young or even Led Zeppelin's Jimmy Page. This idea however is a classic T-Bone Walker lick and shows the massive influence he had on modern guitar playing.

Chords: D7, A7

Chords: E7, D7, A7

Chords: A6, A9

Chords: A6, A9, D7

**24-BAR STUDY SOLO ...CONTINUED**

**[Bars 21–23]** It's time for a flashy end lick and this one is challenging if you pick all the notes. You can add some pull-offs if you'd like to lighten the load. These licks are reminiscent of the kind of thing Eric Clapton played in the early part of his career, gleaned from players like Otis Rush and Freddie King.

**CD TRACK 17**

**[Bar 24]** The track ends with two chords - simple but hugely effective. These are simply a semitone approach from Bb9 to A9, and you can hear their influence in music as diverse as Elvis Presley (Jailhouse Rock) and Cream (almost every live ending they ever played!).

19

22

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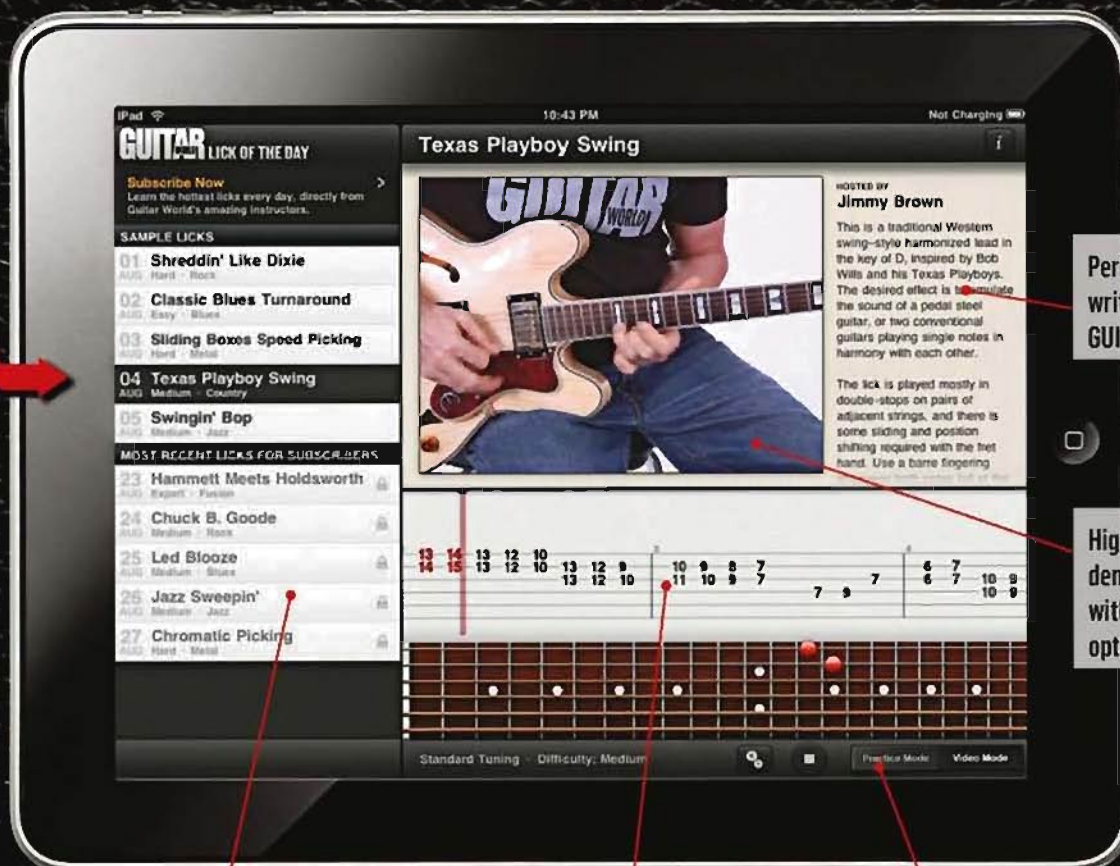
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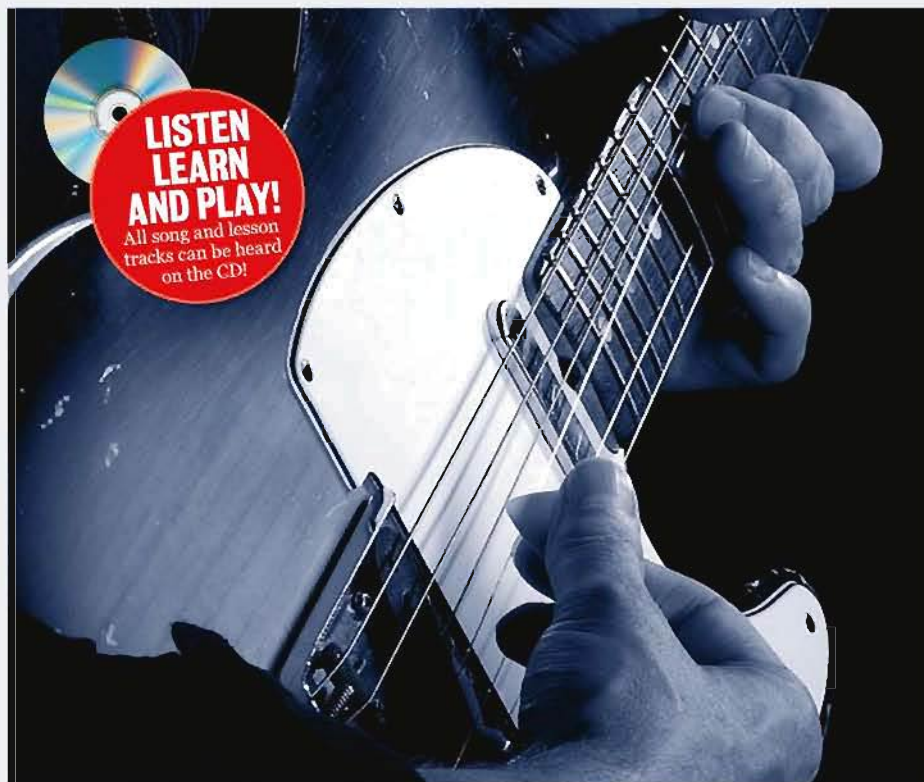
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THIS ISSUE OF *Guitar Techniques* is nothing if not eclectic. We do strive to offer a varied bag of styles, names and playing levels but this time the emphasis on variety is very apparent. You've already seen four very different front end features (The Rolling Stones, Ozzy, Beethoven and numerous vintage blues artists) so now you're at stage two where we present various shorter tutorials. Kicking off, Scott's 30 Minute Lickbag offers up six examples that are beneficial not just from a time perspective (if you've only limited guitar contact in the evening, it's ideal) but also in genre/ability. If you're a little jaded by old-school bluesers, John's Blues tutorial looks at Philip Sayce. There's a smidgeon of 'Malmsteen meets SRV' with Sayce - a mind blowing technique married to a genuine love of blues. We haven't seen blues fury quite like him for some time so do check him out! Moving on, Martin delves into the AOR world of Boston - a band with tight guitar skills and considerable songwriting chops with the Rockman inventor, Tom Scholz at the helm. For Luca's fascinating fusion series, Ray Gomez is the focus - from

days with Stanley Clark and Lenny White to becoming a solo artist, this Strat player has both melody and speed in abundance (check out his piece, West Side Boogie). If you're hankering for more blues turnaround ideas, Shaun's Creative Rock is jam packed full of them. For our popular and long running video tutorial, we start a short series with the funky blues rock soul shredder (he can seemingly do everything, with feel),

Richie Kotzen. Grab a bit of the magic that has seen him as a solo artist and collaborator for Poison, Mr Big, Vertu and Greg Howe. Chord comping in a modern jazz style is the focus for Pete's jazz column with four and three-string chord voicings. If you think jazz is all about big five and six-string chords, your re-education can start right here.

To close, Stuart's acoustic tutorial focuses on hybrid picking for a very tasty solo guitar piece. So tasty, in fact, you may just want to try it with fingers instead!

*Jason*

## LESSONS GT185

**ON THE CD: TRACKS 19-24**  
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B[MM]'s Scott McGill has six more luscious licks for beginner, intermediate and advanced players this month...

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**BLUES** ..... 54

John Wheatcroft unlocks the tasty blues style of the awesome Philip Sayce...

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Stuart Ryan takes a look at how to make melodies out of chords...



**ON  
VIDEO!**

Richie Kotzen calls in to give us a face-to-face lesson in his fabulous hot guitar style!  
Page 72





# 30-Minute Lickbag



BIMM Brighton's guitar virtuoso **Scott McGill** has six more licks for you in a variety of styles and a range of performance levels...

## EASY LICKS EXAMPLE 1: RAMONES RIFF

CD TRACK 19

Power chords at the ready! Here's a riff to get the feel and attitude of Johnny Ramone's punk rock style. The chords are basic, but the position shifting is a little tricky. In the tab I've suggested the simpler up and down stroke

strumming, but for complete authenticity use just downstrokes. Try it that way once you've mastered it with strumming. A crunchy vintage Marshall Plexi tone with a bridge position humbucker is the way to go.

$\text{♩} = 105$  G D C G D G

or: V V V V V V V

## EASY LICKS EXAMPLE 2: LOWELL GEORGE SLIDE

CD TRACK 20

This is our tribute to Little Feat's leader, who was also a tasty slide guitar player. The line draws on an A major pentatonic scale with the fourth added (A, B, C#, D, E, F#). Pay attention to damping with the picking hand and the slide hand (a

finger muting the strings behind the slide and your picking hand's heel resting on the strings by the bridge usually does the trick). Dial in a smooth low gain sustain and build up to the 103bpm tempo.

$\text{♩} = 103$  A A/G D/F# F7

## INTERMEDIATE LICKS EXAMPLE 3: KEB MO ACOUSTIC

CD TRACK 21

Inspired by the beautiful subtle songwriting of Keb Mo, this phrase is in 10ths exclusively (a third plus an octave) within the D major scale (D, E, F#, G, A,

B, C#). Pay close attention to the fingerings and rhythm as there is a bit of syncopation that can be tricky.

$\text{♩} = 100$

m

INTERMEDIATE LICKS EXAMPLE 4: TOWER OF POWER STYLE FUNK

CD TRACK 22

Keeping it fast and funky in a Tower Of Power sort of way, watch the 9th chord fingerings in the last bar as they are a little tricky at the 106bpm tempo.

Concentrate on rhythmic precision using a clean neck pickup sound for maximum bite.

$\text{♩} = 106$  E9 E13 Bb9 A9 N.C. Bb9 A9 D9 Eb9 E9

ADVANCED LICKS EXAMPLE 5: CARL VERHEYEN LINE

CD TRACK 23

This one is reminiscent of LA session ace Carl Verheyen and features the use of consecutive 5ths and some string crossing for intervallic interest. Although the line uses the G minor scale with no 6th (G, A, Bb, C, D, F) and G blues scale

(G, Bb, C, Db, D, F, G), it can be successfully used against more interesting harmonies. Use a bit of gain and smooth sustain with a bridge position humbucker for the best result.

$\text{♩} = 123$  Gm7 F/Eb A7#9#5 Abmajb5 Gm11 Gb7#9#5 Dbmaj7b5

ADVANCED LICKS EXAMPLE 6: JOE PASS STYLE SOLO JAZZ

CD TRACK 24

An example based on the augmented 4th (tritone) substitution similar to Joe Pass's approach, this is a III-III-II-bII-I progression in Bb with the top solo line based primarily on melodic minor scale sounds. To get an idea of how these

lines sound as substitutions, replace the Db9 chord with G7 and the B9 chord with F7. Make it swing with a clean bassy neck pickup sound at the suggested 62bpm tempo.

$\text{♩} = 62$  D13 Db9 C13 B9 Bbmaj7 Eb9/9



# Philip Sayce



This month **John Wheatcroft** looks at one of the cream of the crop of cutting edge contemporary blues guitarists, the fantastic Philip Sayce...



Philip Sayce  
with bashed-up  
vintage Strat

Sayce's style melds all that is good about blues-rockers Hendrix and Clapton, with the soul of SRV and the chops of Bonamassa. So the future of blues guitar looks in safe hands.

Philip followed the time-honoured tradition of paying his dues whilst still a teenager by immersing himself in the Toronto bar scene, playing in a host of bands and in countless jam sessions. His first big break came in 1997, when he landed the gig as second guitar for the legendary Canadian guitarist Jeff Healey, touring the world for the next three years and absorbing everything he could from this amazing artist. Following this, Sayce upped sticks and moved to Los Angeles, resulting in an 10-month stint with successful US band Uncle Kracker, and a particularly productive six-year period playing lead guitar for the multi-award winning, multi-platinum selling artist Melissa Etheridge.


Philip spent his time as a sideman wisely, treating this as his musical education and the best possible preparation for his own journey to follow. For the last few years his growth as an artist in his own right has

been his primary focus, developing his songwriting (often in collaboration with the great Richard Marx), performing live with his trio, releasing a number of albums under his own name and building a worldwide fan base by touring relentlessly. The timing is definitely right, and Philip's reputation as a live performer and recording artist is gathering momentum at a staggering rate, and not without good reason.

Sayce's guitar playing is both steeped in tradition and forward thinking. Whilst his

influences are clearly to the fore, Sayce is definitely his own man, with a bold and dynamic intensity to his phrasing, super-clean technique and fluent articulation. He's full of great ideas, huge tone, and all packaged within fantastic songs.

John's trivia fact this month is that Philip's new live drummer, Chris Jago, used to be my flat-mate when we both lived in Liverpool. Small world eh, and we Scousers get everywhere. Nice one Chris!

There are four musical examples for you to get your teeth into this month. Although these phrases are fairly short, you may notice rather a lot of notes squeezed into such a small space. Philip's playing can be fast and furious at times, but don't be put off if initially they're too quick for you. They'll all work perfectly well at slower tempos, so use the GT metronome markings as a longterm goal and aim to build up accuracy, speed and stamina over an extended period of time. You might wish to consider getting hold of some type of slow-down software/hardware to allow you to both transcribe rapid phrases with ease, and practice them at your own pace along with a reduced tempo version of the original track, increasing in steady and controllable increments. I personally use a program called Transcribe, which for me has proved to be an invaluable and indispensable piece of kit. Have fun, see you next month. 

**“I love players that play emotionally, and not cerebrally. Not from the brain, and more from their heart”**

*Philip Sayce*

## GET THE TONE



Sayce is a Fender player, with 'Mother', his trusty '63 Strat never far from hand. Amps are usually either a hot-rodded Fender '60s Super Reverb or his signature Cougar. Along with wah and Univibe, to get close to Sayce's tone you'll need a quality overdrive and a good fuzz pedal. Like many of his influences, Philip generally tunes his Strat down a semitone to Eb. This adds a touch more depth and resonance to his tone, and makes all that huge string bending and wide vibrato business that he is so good at just that little bit easier to achieve, especially with the medium to heavy gauge strings that he prefers.

## ABILITY RATING



**Moderate/Advanced**

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Intensity and delivery
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Rhythmic phrasing
<b>CD:</b> TRACKS 25-33	<input checked="" type="checkbox"/> Speed and stamina

BORN IN WALES but brought up in Toronto, Philip Sayce is a player that you should make your business to become familiar with.



**TRACK RECORD** We'd heartily recommend Philip's most recent album releases, *Innerevolution* and *Peace Machine*, available to purchase either as a round plastic silver coloured disc that comes in a box with words and pictures, and also to download from iTunes or similar, or to stream online on Spotify. Spoilt for choice, eh!

# EXAMPLE 1 RHYTHMIC SUBDIVISIONS

CD TRACK 26

Let's begin with a fiery pentatonic-based idea in the rock-friendly key of E minor (E G A B D), although you could easily make this line work over E7#9 too (E G# B D Fx). The first half of this idea is derived from 16th-note subdivisions - four notes per click. For the second half we switch to triplet

based phrasing, as you might expect, three notes per beat. Philip's playing is full of this rhythmic to-ing and fro-ing, and he's super-flexible with the notes he selects, so you should aim to become just as improvisational and concern yourself more with the concept than the specific notes.

*J = 144* *8va* *Em7* *E7#9*

BU 15-17 12 15-12-15-17 12 15-12 15-12 15 12 15-12 12-15-12 14-16 14-16 12

15-14-12 14 14-12 14-12 12 14-12 14 14-12 14-12 10 X X

(8va) 3 3 3 BU BD 15-17-17-19-17-15 17 15-17-17-19-15 17 17

# EXAMPLE 2 RHYTHMIC PHRASING

CD TRACK 28

Whilst there is nothing too complex here from a notes perspective, we're jumping all over the place with rhythmic groupings. It's probably fair to say that Sayce executes lines such as this fairly intuitively, the net result of spending many years absorbing the vocabulary of the past masters. That

said, it's still a good idea to be mindful of the rhythmic content of your phrasing. Once you've got this idea down, why not attempt to invent a variation where the notes change, but rhythmically they all stay in exactly the same place?

*J = 88* *8va* *Em* *C* *Em* *D*

BU PB 17 BD 17-19-19-17-15-17 15-17 15 17 17-20 15-17 15 16 18-14-12-14-16 12 12-15-17 15-17 12

(8va) Em C Em D Em BU 15-17 12 15-12 14-16 12 15 (16-14) 14 12 14-16 12-14 12 14-12 14-12 14



## LESSON: BLUES

### EXAMPLE 3 SPEEDY PENTATONICS

Pentatonic yet again, but it really is a case of not what you use, but how you use it. In bar one we're superimposing a rhythm of three against our bar of four, a common blues device. The subsequent stream of notes in bars two to four may take some time to get up to speed, so make sure you

work with a metronome or drum machine, reducing the tempo and only advancing once you establish the necessary accuracy and stamina. Accurate and controlled sounds good at any tempo, whereas sloppy and fast always sounds bad!

**CD TRACK 30**[illegible]

#### EXAMPLE 4 HORIZONTAL PHRASING

Possibly one of the trickiest aspects of getting around the fretboard is making the transition from vertical to horizontal motion within a single phrase. Here we see how Sayce makes the transition from orthodox position-based phrasing, connecting both 'C' and 'E' form blues boxes in

bars one and two, and shifting to a minor pentatonic idea that covers each of the five distinct areas in a single phrase by shifting horizontally along the length of the top two strings. Like all the examples presented this month, be patient with respect to building up speed, stamina and accuracy.

**CD TRACK 32**

♩ = 120 Shuffle A7

BU 12-15 10-12 12-14 12-14 10 7-7 5 7-9 5 6-5 5-8-10 8 8-5 10-8 10-8

BU 12 10 13-10 15 12 15-13 17 15 17-15 20 17 20-17 20-22 20 17 20 17

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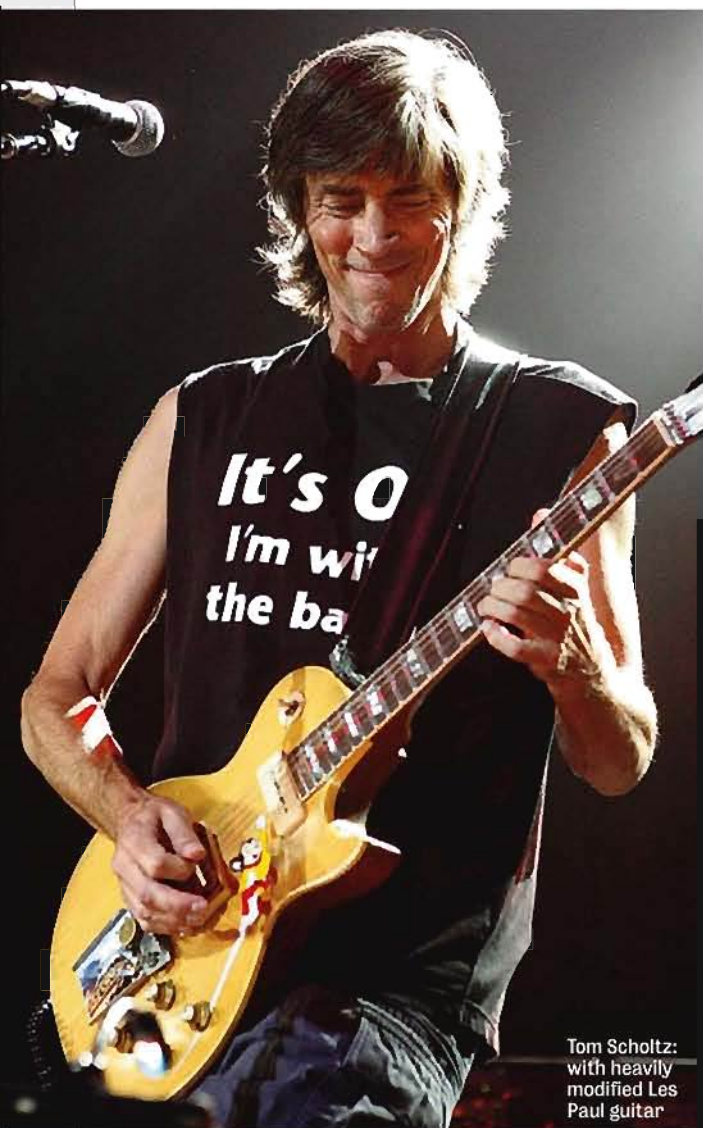
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# Boston



**Martin Cooper** heads to Boston to ask Tom Scholz if he can join him with some classic American rock harmony guitar playing...



Tom Scholz:  
with heavily  
modified Les  
Paul guitar

BOSTON IS ONE of those bands where you hear a song and then say "Oh I didn't realise that was them!". For example *More Than A Feeling* is one of the most recognisable rock songs of the past 35 years, but you may not know that it's by Boston (who incidentally are from Boston).

Their 1976 debut album has sold more than 17 million copies to date, making it the second best selling debut album of all time in America; and the band, under the careful leadership of guitar player and principal songwriter Tom Scholz, are set to release a new album in the not too distant future.


The first Boston album was made up of demos that Scholz made in his home studio, that were basically deemed up to scratch for release with minimal overdubs, and the rest is history. Not bad when you consider that this was a time long before Pro Tools and the like made professional quality home recording the breeze it is today.

Along with being a great writer and guitar player, Scholz is responsible for one of the most instantly

recognisable guitar tones of the latter part of the 20th century, and not just from his own playing. He designed the Scholz Rockman guitar amp, which was designed to be a portable DI amp, released at a time when the Sony Walkman was first becoming the fashionable and innovative way to listen to music on the move. The Scholz Rockman was

used by such classic bands as Def Leppard, Journey, Rush and ZZ Top to name but a few. It was characterised by a great compressed overdrive tone - in fact, exactly the sound you hear on *More Than A Feeling*.

This month's track features many of Scholz's traits such as harmony lead guitar parts, double-tracked rhythm guitars, and plenty of melody amongst the rhythm parts. We're in the guitar friendly key of G major (G A B C D E F#), and all the rhythm and lead parts use these notes, so there's nothing to worry about outside of that. I doubled the main arpeggio part with an acoustic guitar as well as electrics, and then played lightly muted 1/8th notes on the acoustic as a rhythm part through the rest of the tune. I haven't written this part out so as to focus on the electric guitar part, but all you need to know is that the acoustic exactly doubles the electric guitar arpeggios and then plays 1/8th note power chords for the rest of the track. This serves to add some extra clarity to the arpeggios and then adds some percussive sounds to the chord parts, and is a commonly used trick in many rock songs with distorted electric guitars. Take a close listen to many of your favourite rock songs, and you'll see what I mean!

The harmony part on the lead guitar is mainly playing a 3rd above the lower part, so in this key if guitar 1 is playing G, guitar 2 would be playing B and so on. Thanks to Mark Prentice for playing bass this month! 

**“ Boston's debut album is the second best selling debut album of all time in America ”**

## GET THE TONE



As mentioned in the text, Scholz designed and used the Rockman amp. This is a solid-state design and therefore doesn't sound like a valve amp. The Rockman Sustainor also has chorus, reverb and compression effects. I used the Eleven amp plug-in from Digidesign, which actually serves as a useful tool this month in terms of it being a simulator, rather than a valve amp. Scholz also uses Gibson Les Paul guitars. Any humbucking pickup equipped guitar will work for this style, and I used a Charvel San Dimas with a Rockbox Boiling Point overdrive pedal.

SAVINE BERMAN / CORBIS

### ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: G major	<input checked="" type="checkbox"/> Rhythm playing
TEMPO: 133bpm	<input checked="" type="checkbox"/> Harmony lead ideas
CD: TRACKS 34-37	<input checked="" type="checkbox"/> Theory knowledge



**TRACK RECORD** As mentioned in the main text the 1976 self-titled debut album features the mega hit *More Than A Feeling*, as well as *Peace Of Mind*, while their 1986 album *Third Stage* features classic US number 1 single, *Amanda*. There's also a *Greatest Hits* album to check out.

# EXAMPLE TOM SCHOLZ RHYTHM

CD TRACK 35

The arpeggios in the rhythm part will need to be clean, accurate and in tune. Bear in mind that the electric guitars are doubled, which serves to add a natural chorusing effect, and there are also acoustics playing the

same notes, so any errors will sound very messy indeed. Pay attention to the hammer-ons, pull-offs and slides. these details add to the impact of the notes, particularly where two guitars play in unison or harmony.

## RHYTHM GUITAR

$\text{♩} = 133$  C Dadd11 G/B C Dadd4 Em C

1, 17

C Dadd11 G/B C Cadd9 To CODA

5, 21

G5 C G C C D.C. al CODA

9, 13

CODA

G5 D Em C Play 3 times G5

25, 29, 33 37

# EXAMPLE 2 TOM SCHOLZ LEAD

CD TRACK 35

## LEAD GUITAR 1

$\text{♩} = 133$  G5 D Em C

24 24 7 3 [3] 2 3 5

1 25 7



# LESSON: ROCK

## EXAMPLE 2 TOM SCHOLZ LEAD

CD TRACK 35

When it comes to the lead guitar part there are actually two guitars playing the whole solo – they start by playing the same thing in unison and then break off into separate harmony parts, so don't feel that you

have to write harmony lines 100% of the way. You might achieve some interesting dynamic changes by breaking into harmony just for one section, and so on.

Chords: G5, D, Em, C, G5

Chords: D, Em, C, G5

### LEAD GUITAR 2

Tempo: ♩ = 198

Chords: G5, D, Em, C

Chords: G5, D, Em, C, G5

Chords: D, Em, C, G5



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# Ray Gomez style



This month **Gianluca Corona** investigates the style of one of the most highly regarded fusion guitarists of all: the session guitarist and solo artist Ray Gomez...



Ray Gomez:  
veritable six-  
string master

## ABILITY RATING

● ● ● ● ● Advanced

INFO	WILL IMPROVE YOUR
<b>KEY:</b> Various	<input checked="" type="checkbox"/> Jazz-rock vocabulary
<b>TEMPO:</b> Various	<input checked="" type="checkbox"/> Alternate picking
<b>CD:</b> TRACKS 38-45	<input checked="" type="checkbox"/> Bending and vibrato

NOT MANY GUITARISTS have had their tunes covered by that late monster of the electric guitar, Shawn Lane. But Ray Gomez is one such player, just going to show the esteem in which Gomez is held by other

notable musicians. His West Side Boogie, originally from the album Volume (1979), was also featured on Lane's Powers Of Ten (1992) project. Such respect from a player as awesome as Lane was an indication of just how good Gomez truly is.

Born in Casablanca (Morocco) in 1953, Gomez grew up listening to a R&B artists like Ray Charles and the intriguing textures of North African rhythms. Attracted to music from a young age, he started playing drums and then bass before finally settling on the guitar, performing in front of crowds when he was only ten. After his family moved to Spain in 1965, Ray soon became known as a prodigious talent and played with some of the best Spanish bands, enjoying success with the single Mamy Blue (1971) with The Pop Tops, which reached number one in Spain and Israel, selling three million copies worldwide.

After an invitation from George Harrison in 1973, Ray decided to move to England, where he stayed for a year, hanging out with top prog rock guys such as Keith Emerson (ELP), Bill Bruford and Jon


Anderson (Yes) and Carmine Appice (Vanilla Fudge and Beck, Bogert and Appice).

Moving on in 1974 he left England to live in New York, where he became one of the top session and fusion players. He joined bass legend Stanley Clarke's band, which allowed him to express his fiery playing to great effect. He played on many of Clarke's albums including School Days (1976), I Wanna Play For You (1977), Modern Man (1978), Time Exposure (1984), This Is Jazz (1998) and Portrait

Of Stanley Clarke (2000).

But Ray's talents extend far beyond fusion and you'll hear his six string work on albums by the likes of Chaka Khan, Deodato, Jack Bruce, Norman Connors, Tori Amos and Aretha Franklin, to name a few.

But it was his fabulous playing on his own album Volume (1979) that earned Ray his formidable reputation and inspired Shawn Lane to pay his homage. Sadly, Volume has long been out of circulation but you'll find one or two of the tracks up on YouTube. Check them out!

Although you'll often hear Gomez playing minor and major pentatonics and blues scales, he often adds more harmonic and melodic tension. His torrential jazz-rock lines and subtle lyricism have become legendary in 'muso' circles, but he also has a bluesy feel that also keeps everything down to earth and 'listenable'. He is a skillful improviser and a total master of the Fender Stratocaster. If you haven't heard this amazing player then you should check him out now! 

“After an invitation from George Harrison, Gomez moved to England, where he stayed for a year”

## GET THE TONE



To get really close to Ray's sound you really need a Strat or Strat-like guitar. The single-coil pickup is the secret to getting the clarity that only a Strat (or a Tele) can deliver. A valve amp or good emulation is also mandatory. A light string set (.009s) would help for all of the bending vibrato and fast runs, but it really would be best to go to a heavier gauge as soon as you can manage.



**TRACK RECORD** If you can somehow get a copy of Ray's legendary album Volume (1979), you really should! Failing that you can check him out on Lenny White's Venusian Summer, Stanley Clarke's Schooldays (1975) and I Wanna Play For You (1977). Also see if you can find Shawn Lane's cover of West Side Boogie on his Powers Of Ten (1992) album.

**EXAMPLE 1 ADDING ALTERATIONS**

CD TRACK 38

Aim for a 'laid back' vibe with this example. Note the chromatic ideas going from the 9th up to the major 3rd (D, D#, E) and from the root down to the 7th (C to Bb). The same idea is repeated an octave lower to give strength to the phrasing. In bar 5 we modulate the E note down to Eb using the whammy bar. Use the diminished scale (mode 2, starting with a semitone) over the

A7 chord to give the 'edgy' sound of the b9, #9, and b5 notes. The same alterations can be found over the G7 chord. The phrase keeps going in 16ths, even after the resolution to C7. The next A7 chord contains the alterations b9 and #9 and it resolves to D7. The G minor pentatonic scale adds a little light relief over the last G7 chord, but notice even that has the #9 as an alteration.

*♩ = 130 Shuffle*

**EXAMPLE 2 SWITCHING BETWEEN PICK AND FINGERS**

CD TRACK 40

We start with a lick based on the Dorian mode, with some chromatics played on the second string. On the second lick, a major 3rd (C#) is added to the Dorian mode, giving it a Mixolydian flavour. On the let-down bend that

follows, watch the intonation of your pre-bend. The last section involves double-stops and should be picked using fingers only - Ray would quickly get rid of the pick by holding it between his first and second fingers.

*♩ = 200*



# LESSON: FUSION

## EXAMPLE 2 SWITCHING BETWEEN PICK AND FINGERS ...CONTINUED

CD TRACK 40

## EXAMPLE 3 THE KITCHEN SINK!

CD TRACK 42

This section shows how Ray throws everything into his playing! The first part is played fingerstyle, but be ready as you'll need the pick a few bars later. Here the thumb and first fingers pull the strings and release them to twang against the frets, producing a sound similar to slap bass. The chords

involved are altered for a dark, tense sound before switching to some open-string voicings with hardly any tension at all. Notice also the melodic use of harmonics. With all those natural harmonics living on the 4th, 5th, 7th, and 12th frets, many melodies (in friendly keys of course) are actually possible!

**EXAMPLE 3 THE KITCHEN SINK... CONTINUED**

CD TRACK 42

**EXAMPLE 4 EXTERNAL COLOURS**

CD TRACK 44

Here we're bending to 9th and a 13th notes. These slightly 'external' colours part the guitar is playing sixteenths ideally over a dotted minim (3 against 4), still have the flavour and warmth of a blues approach. In the double-stop producing some odd rhythmic displacement.



# Blues Turnarounds PART 4



**Shaun Baxter** concludes his series on improvising over the last two bars of a typical blues progression by focusing on a mixture of approaches...



Here is the complete progression we are looking at this month:

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

Although we have studied some typical blues turnaround lines, the idea has not been to sound like an authentic blues player, but to look at a variety of approaches that may help you to be more creative when improvising or writing your own type of lines. This month, we are going to look at ways of combining the various concepts that we have studied so far, as well as looking at a few new ones, such as chromatic motion, and implying major and minor I V I progressions.

The most important chord progression in jazz is the I V I sequence. Jazz players spend much of their musical lives devoted to playing over this particular sequence using various lines and concepts.

Interestingly, by recognising shared function through common chord tones, it is possible to find a host of I V I progressions within the blues turnaround chord sequence.

Harmonically, a I chord is freely interchangeable with a V chord, because of the amount of common

tones. For example, Em7 (I in the key of D) is related to A7 (V in the key of D) because it has the same notes as the upper extensions of A11.

	E	G	B	D
Em7:	1	b3	5	b7

	A	C#	E	G	B	D
A11:	1	3	5	b7	9	11

Consequently, it is possible to imply this progression when soloing over the first part of the turnaround sequence.

I	V	I
(Em7)	(A7)	(D)

It's also possible to find another major I V I (Am7, D7, Gmaj7) at the following point of the sequence:

I	V	I
(Am7)	(D7)	(Gmaj7)

The substitution works because, like Em7 and A7, Am7 has the same notes as the upper extensions of D11; D#dim7 (in which D# is the same pitch as Eb) has four of the five notes of D7b9; and Gmaj7 has the same four notes as the upper extensions of A13.

It's also possible to imply a minor I V I over the same chords:

I	V	I
(C#m7b5)	(F#7)	(Bm7)


The substitution shown above works because C#m7b5 has four of the five notes of A9 (so it relates to the first two chords); all the notes of D#dim7 are contained within F#13b5; and all the notes of Bm7 are contained within A13.

Finally, one can transpose the minor I V I shown above up a perfect fourth, thus implying F#m7b5, B7b9, Em7 over the same three chords in the sequence:

I	V	I
(F#m7b5)	(B7b9)	(Em7)

The particular substitution works because F#m7b5 has four of the five notes of D9; D#dim7 has four of the five notes of B7b9; and as explained in Examples 11-12, Em7 represents the four upper extensions of A11.

There are lots of books full of major and minor I V I lines. Try *Bebop Lines For Guitar* by Les Wise. Learn some lines and then experiment with various ways in which they can also be applied when playing over a blues turnaround. You'll be astonished at how well they work, and how much sophistication they add.

Before trying this month's line examples, you may want to reacquaint yourself with some of the concepts that we have studied so far, by looking at Diagrams 1-3. 

**“By recognising shared function through common chord tones, it is possible to find a host of I V I progressions within the standard blues turnaround chord sequence”**

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: A	<input checked="" type="checkbox"/> Ideas over a blues sequence
TEMPO: 120 bpm	<input checked="" type="checkbox"/> Use of alternative scales
CD: TRACKS 46-48	<input checked="" type="checkbox"/> Use of pre-learned lines

PREVIOUSLY IN THIS SERIES, we have looked at the following ways of playing over the final two bars of a typical 12-bar blues sequence: using either one or a combination of various scales to play/float over the entire two-bar section (for example, using various A scales over the turnaround section in an A blues); using tones belonging to the various chords within the progression; and using ideas that stem from the V chord (in this case, E7).



**TRACK RECORD** If you like to hear blues playing with a twist, you should listen to Scott Henderson. Scott is one of the world's finest fusion players and also a big fan of blues players like Stevie Ray Vaughan, and has recorded his own fantastic blues albums and we would heartily recommend *Dog Party* (1994) and *Tore Down House* (1997).

## GET THE TONE



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

**DIAGRAM 1**

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

**DIAGRAM 2**

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

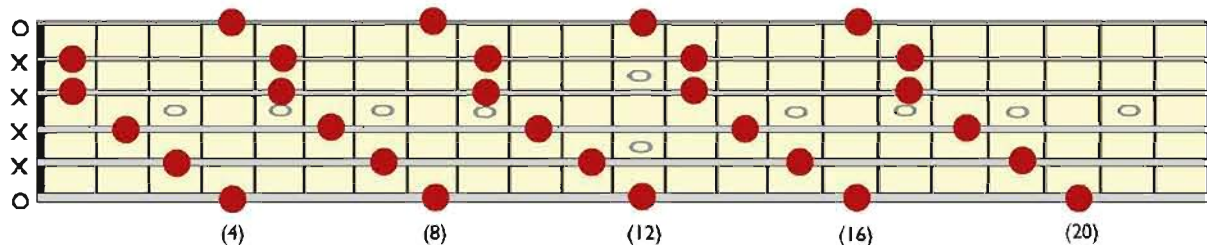
**DIAGRAM 3**

E ALTERED DOMINANT SCALES	
E augmented scale	E G G# B C D# 1 #2/b3 3 5 #5/b6 7
E wholetone	E F# G# A# B# C# (D) 1 2 3 #4 #5 #6 C# (b7)
E superlocrian	E F G Ab Bb C D 1 b2 b3 b4 b5 b6 b7
E nine-note augmented scale	E F# G C# A# B C D D# 1 2 #2/b3 3 #4/b5 5 #5/b6 b7 7

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**DIAGRAM 4 THE NOTES OF E AUGMENTED (E, G#, B#)**



**EXAMPLE 1**

CD TRACK 47

These first three examples demonstrate chromatic motion: a powerful device that is commonly used. Note that its success relies mainly on establishing convincing start

and finishing points. Players like Allan Holdsworth and Gary Moore, although wildly different in style, are both brilliant at starting and finishing on strong tones.

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

A7 Chromatic passing motion A7 Passing notes E7

**EXAMPLE 2**

CD TRACK 47

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

A7 Chromatic passing motion A7 Passing notes E7



# LESSON: CREATIVE ROCK

EXAMPLE 3

CD TRACK 47

Chords: A7, A7/C#, D, D#dim7, A7/E, F7, E7, A7

Effects: Ring, Chromatic passing motion

EXAMPLE 4

CD TRACK 47

This example is loosely connected to chromatic motion, but, as you can see, it's a bit more specific than that. Within the progression, D#dim7 to A7/E work well together, because they function as B7b9 to Em6.

During the line in Example 4, the F and D notes work well over the D#dim7 chord, because they imply the b5 and #9 of B7#9b5:

(B7b9) (Em6)

B7#9b5: B D# F A D  
1 3 b5 b7 #9

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Effects: Ring, Passing notes

EXAMPLE 5

CD TRACK 47

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7

Effects: BU, Hold

Scale: A mixolydian

EXAMPLE 6

CD TRACK 47

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7

Effects: BU, Hold

Scale: A minor pentatonic

EXAMPLE 7

CD TRACK 47

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7

Effects: BU, Hold

Scale: A major pentatonic

## EXAMPLE 8

CD TRACK 47

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Bass line labels: BU, BU BD, BU, BU, A minor pentatonic, A minor blues, E superlocrian, A7

## EXAMPLE 9

CD TRACK 47

All of the E altered dominant scales that we have listed contain an E augmented triad (1, 3, #5). E augmented: E G# C

Refer to Diagram 4 to see where the notes of E augmented arpeggio are situated on the guitar neck.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Bass line labels: Passing note, BU, A7, D7, Passing notes, E augmented arpeggio, A7

## EXAMPLE 10

CD TRACK 47

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Bass line labels: Passing note, BU, Mixture of Am pent. and mixolydian, D7, D#dim7, A7, E whole-tone scale

## EXAMPLE 11

CD TRACK 47

These two examples are based around an Em7-A7-D (IIIm-V-I in D) being implied at the same point as the A7, A7/E and D7. To understand this and the following examples,

refer back to the earlier explanation on implying major and minor IIIm-V-I's over the turnaround sequence.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Bass line labels: Passing note, Em7, A7, Passing notes, D (1 2 3 5 tetrachord), B7b9, A major pent

## EXAMPLE 12

CD TRACK 47

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Bass line labels: Passing note, A7, Am7, D7b9, G, E7b9



# LESSON: CREATIVE ROCK

## EXAMPLE 13

CD TRACK 47

The line in Example 12 has been transposed up a perfect fourth, and embedded within a line that implies Am7, D7, Gmaj7 over the D7, D#dim7 and A7/E part of the sequence.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7

Notes: 10, 10, 12, 9, 10, 11, 13, 12, 10, 9, 10, 9, 12, 11, 9, 12, 10, 9, 12

## EXAMPLE 14

CD TRACK 47

This couple of lines exploits the fact that it is also possible to imply C#m7b5 - F#7 - Bm7 over the same three chords in the sequence.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Notes: 2, 4, 5, 4, 3, 5, 2, 3, 4, 2, 4, 5, 2, 5, 7, 5, 2

## EXAMPLE 15

CD TRACK 47

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Notes: 2, 3, 4, 3, 2, 1, 4, 5, 2, 4, 3, 5, 4, 7, 0, 1, 0

## EXAMPLE 16

CD TRACK 47

Here, the minor IIIm-V-I line in Example 15 has been transposed up a perfect fourth, and embedded within a line that now implies F#m7b5, B7b9, Em7 over the same three chords as the previous three examples.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Notes: 5, 7, 7, 8, 9, 7, 6, 7, 8, 10, 7, 9, 8, 7, 7, 8, 9

## EXAMPLE 17

CD TRACK 47

Finally, it's also possible to play across a blues turnaround with atonal ideas, as long as: there is enough musical logic to the musical idea (themes help here); and that you finish convincingly (ideally on a chord tone). Here, the musical logic comes in

the form of a consistent shape/theme (in this case, a sus4 arpeggio) that is shifted chromatically up in semitones. Furthermore, it starts 'inside', and also finishes on notes related to the underlying chords.

Chords: A7, A7/C#, D7, D#dim7, A7/E, F7, E7, A7

Notes: 14, 12, 14, 14, 15, 13, 15, 14, 16, 16, 17, 15, 17, 19, 16, 19, 18

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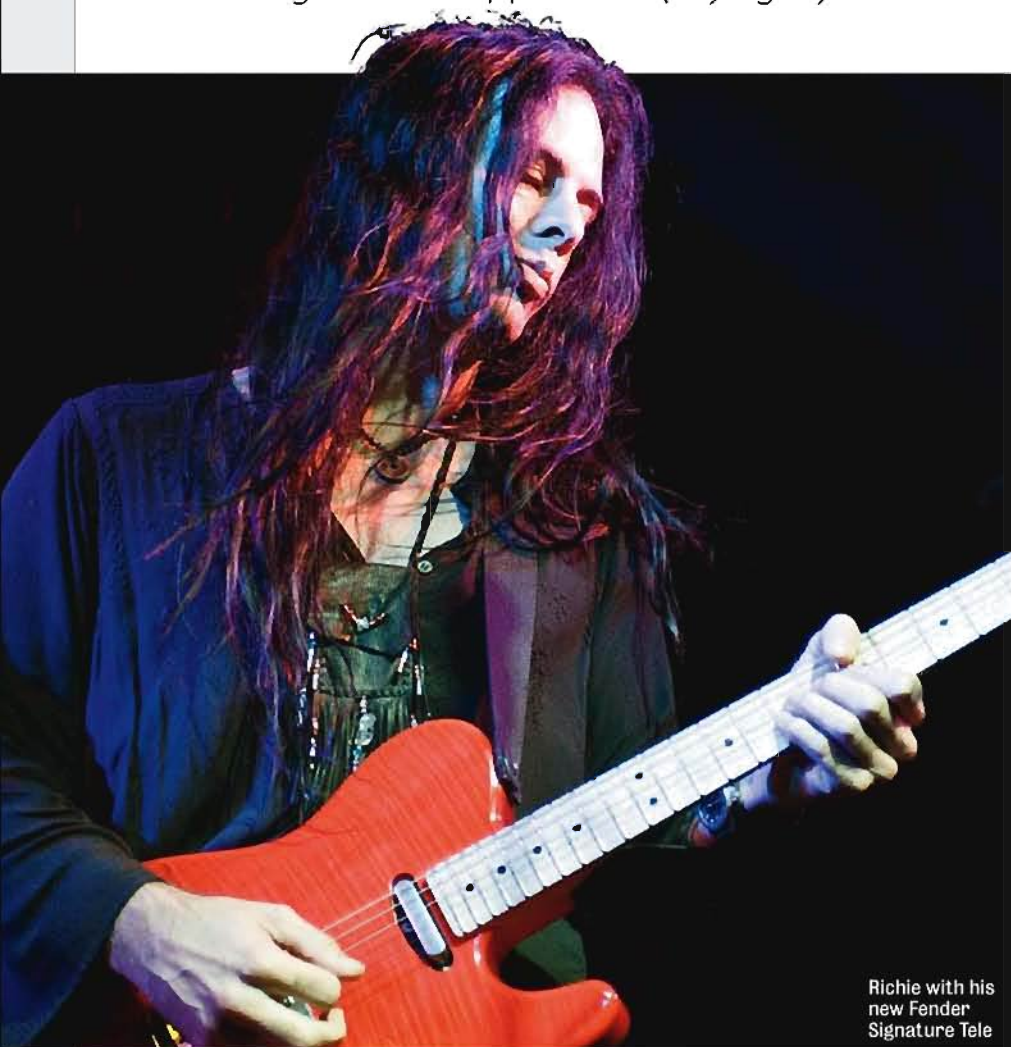


# Richie Kotzen tutorial

PART 1



Richie Kotzen is simply a phenomenal player. In this video lesson, Richie gives **Charl Coetzee** an insight into his approach to playing rhythm...



Richie with his new Fender Signature Tele

## ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: G	<input checked="" type="checkbox"/> Rhythm playing
TEMPO: Various	<input checked="" type="checkbox"/> Bank of ideas
CD: CD-ROM File	<input checked="" type="checkbox"/> Riffs and fills

THE ART OF setting up a groove and playing it with feel is often overlooked by guitarists in favour of playing the perfect solo. What's interesting about Richie's playing is that he can shred with the best of them but he can

also lay down a solid groove. Joe Bonamassa recently said "I play rhythm 80% of the time because I also sing songs". It's no different in Kotzen's case, specifically on recent albums.

When asked about his use of chord voicings, grooves and feel, Richie responded by saying "It's a combination of all those things but I'm not a funk guitar player by any means. It sounds like a cliché, but it's about phrasing. The tonality of what the instrument sounds like when you play it comes more from your hands than it does from the amp. I think most people have to realise that, but I

think a lot of people don't. A lot of people get caught up in gear.

"A big part of it is how you phrase and, when I play, a lot of times I'm hearing a melody in my head and it's coming into the guitar", he continues. "I know that I'm playing within a pentatonic scale when I do that lick but I'm thinking in terms of a melody. It's kind of a flow."

Richie's lines have a lot of vocal elements that lend a 'human' quality to his playing. This results in a sort of ebb and flow where he plays with the time by stretching the beats out, much like a singer with great feel would do. Use the tab to get the notes down but then try and play along and emulate the feel and groove he sets up rather than following the rhythmic notation religiously.

Richie explains how he sets up a basic rhythm: "I don't sit down and think to myself 'Man I gotta play something funky', I just try and play something a normal dude could relate to." He stressed the importance of melody and rhythm being the main thing and everything else needs to support that. He also breaks down the role of the guitar in two parts. First where the guitar interacts melodically with the vocal and secondly just supporting the vocal when it branches off into a new section by letting the chords ring. He also touched upon the importance of listening to other band members in the trio setting: "If the drummer does something that requires a reaction, instinctively it's gonna change and you're gonna create something new."

“The tonality of an instrument comes more from your hands than it does from the amp”

## GET THE TONE



Richie played a Cornford Combo with a prototype Fender Telecaster. It has a birds eye maple neck with Strat-like neck dimensions and it comes fitted with a Drop D tuner, Strat-like comfort cuts and 'aged chrome' look hardware. Pickups come courtesy of Di Marzio, a Twang King in the neck and a low output humbucking pickup, the Chopper T, in the bridge position. His amp is mostly set to a smooth and saturated lead tone that he cleans up by turning his volume knob down for rhythm parts.



**TRACK RECORD** All of Richie's albums feature his first rate lead and rhythm guitar playing. We recommend his first two albums, *Richie Kotzen* (1989) and *Fever Dream* (1990), alongside two of his more recent offerings, *Into The Black* (2006) and *Peace Sign* (2009).

### EXAMPLE 1 & 2 PHRASING

As Richie demonstrates his approach to phrasing, note the carefully placed articulations along with the accents. He also uses his second finger to pluck the

strings to create a different tonality. The open strings also add an extra texture to the lines, with a strong E minor sound.

### EXAMPLE 3 PLAYING MELODICALLY

In this example you can hear how Richie's lines are influenced by the melodies he hears in his head as opposed to relying on scales and shapes to dictate

the contour of his lines. Although he's aware of the scales he's playing (in this instance the E blues scale), this is not uppermost in his mind at the time.

N.C.

The image shows a musical score for a piece titled "N.C.". It consists of two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including triplets. The bottom staff is a fretboard diagram for a guitar, with the strings labeled E, B, G, D, A, E from top to bottom. It shows the fret positions for the notes in the melody above it, using numbers 0-7 and slash marks for bends or slides. The diagram is divided into three measures corresponding to the measures in the top staff.

#### EXAMPLE 4 BLENDING IDEAS FROM DIFFERENT SOURCES

This further shows how he uses melodies to construct his lines. You can also hear how Richie blends funk/soul/rock style ideas along with horn based phrasing

interchangeably in this E minor based example.

N.C.

Handwritten musical score for a piece titled "N.C." (No Chords). The score is written on a single staff with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff. The bass line is indicated by a vertical label "BASS" on the left, with notes written below the staff. The melody consists of three measures. The first measure has a whole rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, a quarter note A4, and a quarter note G4. The third measure has a quarter note F#4, an eighth note E4, a quarter note D4, and a quarter note C4. The bass line consists of three measures. The first measure has a whole note G2, a whole note A2, and a whole note B2. The second measure has a whole note C3, a whole note B2, a whole note A2, and a whole note G2. The third measure has a whole note F#2, a whole note E2, a whole note D2, and a whole note C2. The bass line is written in a simplified manner, using numbers 1-7 to represent notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a four-line staff with a bass clef. The first system's bass line includes a '4' at the beginning and a '7/8' below the staff. The second system's bass line includes a '5' at the beginning and a 'V' at the end. The melody features a triplet of eighth notes in the first measure of the second system, marked with a '3' above the notes. The piece concludes with a double bar line and a repeat sign.



## EXAMPLE 4 BLENDING IDEAS FROM DIFFERENT SOURCES ...CONTINUED



## EXAMPLE 5 DRIVING THE GROOVE

Richie sets up a basic E dorian rhythm that non-musicians can relate to as well. Note his carefully placed ghost notes to drive the groove and the use of the b7 (D) to

establish the bluesy tonality. He incorporates the b7 in two different octaves, once as part of the chord voicing and once as part of the bass movement.



## EXAMPLE 6 GROOVE AND SYNCOPATION

An insight into Richie's approach of incorporating interaction between the riff and the melody. Once again pay close attention to Richie's carefully placed ghost notes

along with his use of grace notes and articulation. The great thing about this riff is how Richie balances groove and syncopation whilst adding melodic lines.



### EXAMPLE 6 GROOVE AND SYNCOPATION ...CONTINUED

Musical notation for Example 6, continuing the groove and syncopation. The notation includes a treble staff with a melodic line and a bass staff with a complex bass line. Chords Bm7, G, and A are indicated above the staff. The bass line includes various fret numbers and rhythmic markings.

### EXAMPLE 7 BASIC RHYTHM

This shows the basic rhythm Richie used and embellished upon in the previous example.

Musical notation for Example 7, showing the basic rhythm. The notation includes a treble staff with a melodic line and a bass staff with a complex bass line. Chords Asus4 and Bm are indicated above the staff. The bass line includes various fret numbers and rhythmic markings.

### EXAMPLE 8 MELODIC MOTIF

This is the melodic motif he used to fuse in with the previous rhythmic idea.

Musical notation for Example 8, showing the melodic motif. The notation includes a treble staff with a melodic line and a bass staff with a complex bass line. The chord N.C. (No Chord) is indicated above the staff. The bass line includes various fret numbers and rhythmic markings.

### EXAMPLE 9 FUSING EXAMPLES 7 AND 8 TOGETHER

Example 9 further illustrates the communication between the riff and the melody by playing the previous two examples together.

Musical notation for Example 9, fusing Examples 7 and 8 together. The notation includes a treble staff with a melodic line and a bass staff with a complex bass line. Chords Bm, Asus4, N.C., G, and A are indicated above the staff. The bass line includes various fret numbers and rhythmic markings.



# Modern Jazz Sequence



For this month's jazz basics progression, **Pete Callard** throws some key changes into the mix...

## JAZZ BASICS 5



Pat Metheny: one of jazz guitar's modern greats

can then take into your own playing, but without ever moving too far away from what you already know. So far we've looked at a couple of blues progressions very familiar to guitarists, but this month and next we're going spread our wings a little and tackle something a bit more challenging.

The 16-bar progression we're going to be working from (Example 1) is a popular modern jazz sequence, and although it only features four chords, each one is in a different, unrelated key to its predecessor. Soloing over key changes is one of the biggest challenges to the improvising musician and is very much at the core of jazz. Fortunately we can relax a little - for this month at least - since chords and accompaniment (or 'comping' as jazzers say) are our initial concern.

I want to begin by looking at some extensions we can add to the chords of this progression to spice things up a touch. Put simply, an extension is a note that can be added to a 7th chord to expand the harmony - basically a 9th, an 11th or a 13th. We can add extensions to any 7th chord, and as this month's progression consists of 7th chords, we can add any of the extensions to them. Let's start with 9ths. Example 2 features a sample comping pattern using minor and dominant 9th chords added to and in place of the 7th chords indicated in Example 1. As we touched on in previous columns, we're going to be using smaller top

string voicings alongside the bigger voicings demonstrated in Diagram 1 - smaller voicings give us more options and a lot more freedom to move around than five or six string ones, and the top strings cut through much more in an ensemble situation. Incidentally, you'll notice I've added a C7 altered chord right at the end of the progression to mark the end of the sequence and set up a stronger pull to the Fm7 chord as the progression repeats.

Example 3 features some more extensions and comping ideas, this time mixing 9th, 11th and 13th chord voicings - again using smaller top string shapes alongside the bigger voicings shown in diagram 1. Experiment mixing 7th, 9th, 11th and 13th chord voicings and familiarise yourself with the distinctive sound of each so that you can use them to best effect. Also try applying them to the other progressions we've looked at in previous columns. Remember, your comping will sound slicker if you keep the top notes of your voicings close together, so that you're not moving too far with each chord change - this is known as 'voice leading'.

For Example 4 we're going to be looking at a groovy Herbie Hancock style comping pattern for the progression using some of the chords we've discussed, and adding a few new ones here and there. I find it's helpful to see patterns like this in relation to the underlying chords so that you can apply them in different situations rather than just learning them as a set lick. Have fun experimenting with the various ideas we've discussed, and join me next month for some soloing on these changes.

**“Your comping will sound slicker if you keep the top notes of your voicings close together, so that you're not moving too far with each chord change.”**

### ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: F MINOR	<input checked="" type="checkbox"/> Rhythm guitar playing
TEMPO: 120bpm	<input checked="" type="checkbox"/> Chord and voicing knowledge
CD: TRACKS 49-52	<input checked="" type="checkbox"/> Comping ideas

WELCOME TO THE latest in our short series of articles aimed at introducing some of the basics of jazz. The goal of these articles is to examine a few straightforward chord sequences and use them to introduce some simple ideas from the world of jazz that you

### GET THE TONE



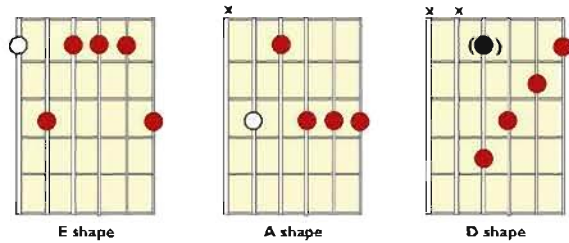
You can use any sound you feel is appropriate for the ideas here. For a good classic jazz sound, use the guitar's neck pickup with the tone control rolled off to around 3 or 4 (or take the treble down on the amp), and set up a warm clean tone on your amp. Some of the bluesier jazz players add a bit of drive so push gain and treble up to 7 for this kind of sound.



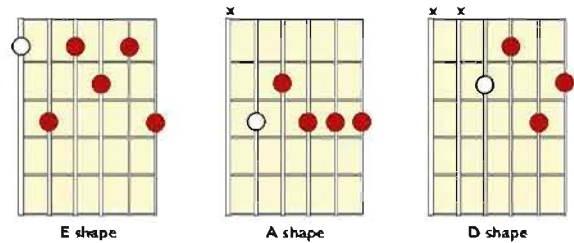
**TRACK RECORD** A few classic jazz tunes in a similar vein to the progression featured here include Cantaloupe Island and Maiden Voyage by Herbie Hancock, So What and All Blues by Miles Davis, Impressions by John Coltrane and Footprints by Wayne Shorter. If you want to hear this concept taken further, try The Pat Metheny Group (1977) and Still Life Talking (1987) by the wonderful Pat Metheny.

# CHORDS

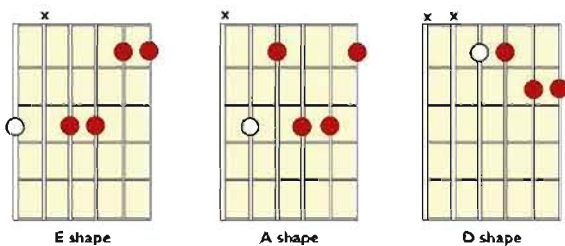
## Minor 9th Chord Shapes



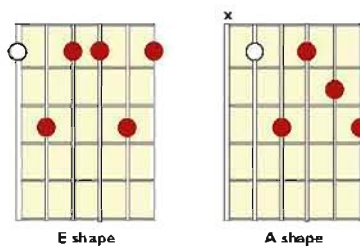
## Dominant 9th Chord Shapes



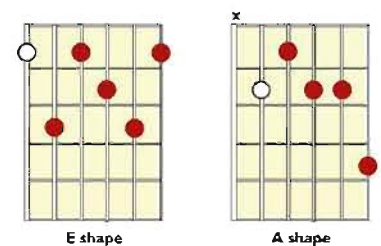
## Minor 11th Chord Shapes



## Minor 13th Chord Shapes



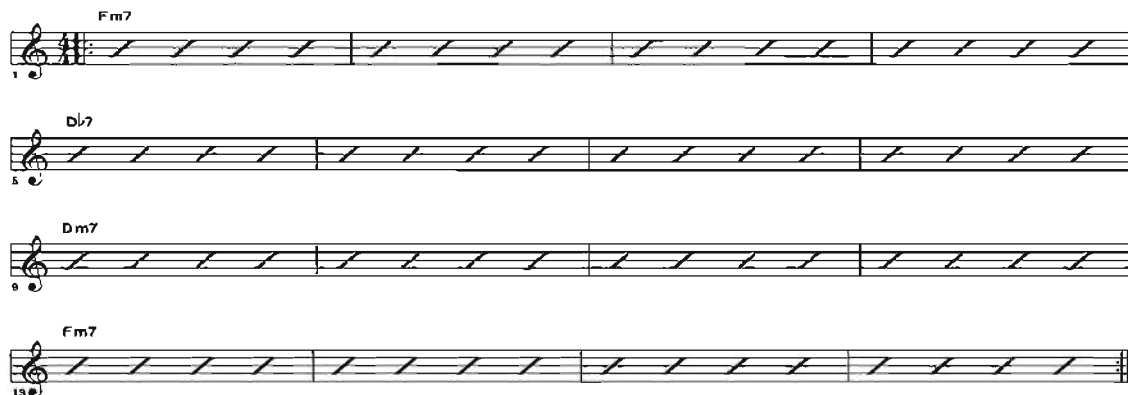
## Dominant 9th Chord Shapes



## EXAMPLE 1 MODERN JAZZ SEQUENCE

NOT ON CD

Example 1 demonstrates the basic 16-bar modern jazz chord sequence in F minor that we're going to be working from for this month and next.

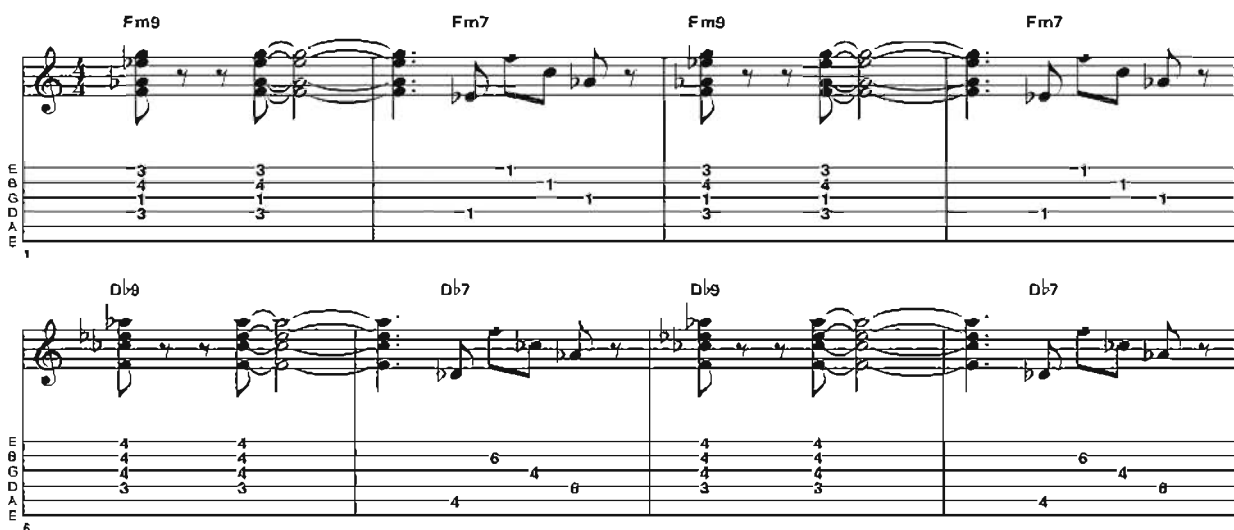


## EXAMPLE 2 COMPING PATTERN BASED ON 9THS

CD TRACK 49

Example 2 demonstrates a sample comping pattern moving between minor and dominant 9th and 7th chords (see chord diagrams), starting around the bottom part of the neck first time through the progression then moving up to around the 8th fret on the repeat. We're going to be using some smaller

top string voicings alongside the bigger shapes; also watch out for the added C7 altered chord (C7#5) right at the end of the progression to mark the conclusion of the sequence. This sets up a stronger pull to the Fm7 chord as the progression repeats.





# LESSON: JAZZ

## EXAMPLE 2 COMPING PATTERN BASED ON 9THS ...CONTINUED

CD TRACK 49

**Dm9 Dm7 Dm9 Dm7**

9

**Fm9 Fm7 Fm9 C7b9#5**

13

**Fm9 Fm7 Fm9 Fm7**

17

**Db9 Db7 Db9 Db7**

21

**Dm9 Dm7 Dm9 Dm7**

26

**Fm9 Fm7 Fm9 C7#6 Fm9**

29

**EXAMPLE 3** COMPING PATTERN MIXING 9THS, 11THS AND 13THS

**CD TRACK 50**

Example 3 features a comping pattern based on adding minor and dominant 9th, 11th and 13th chords (see chord diagrams) to the 7th chords in example 1,

again starting around the bottom part of the fretboard first time through the progression then moving up to around the 8th fret on the repeat.

First system of guitar notation (measures 1-4). Chords: Fm9, Fm13, Fm9, Fm13, Fm9, Fm13, Fm9, Fm13. Fingering is provided for each measure.

Second system of guitar notation (measures 5-8). Chords: Db13, Db9, Db13, Db9, Db13, Db9, Db13, Db9. Fingering is provided for each measure.

Third system of guitar notation (measures 9-12). Chords: Dm13, Dm9, Dm13, Dm9, Dm13, Dm9, Dm13, Dm9. Fingering is provided for each measure.

Fourth system of guitar notation (measures 13-16). Chords: Fm11, Fm9, Fm11, Fm9, Fm11, Fm9, Fm11, C7b9#5. Fingering is provided for each measure.

Fifth system of guitar notation (measures 17-20). Chords: Fm9, Fm13, Fm9, Fm13, Fm9, Fm13, Fm9, Fm13. Fingering is provided for each measure.



# LESSON: JAZZ

## EXAMPLE 3 COMPING PATTERN MIXING 9THS, 11THS AND 13THS ...CONTINUED

CD TRACK 50

Chord sequence: D $\flat$ 13, D $\flat$ 9, D $\flat$ 13, D $\flat$ 9, D $\flat$ 13, D $\flat$ 9, D $\flat$ 13, D $\flat$ 9

Fretboard diagram (Measures 21-24):

Measure	Chord	Fret	String
21	D $\flat$ 13	9	E
		11	B
		10	G
		9	F
22	D $\flat$ 9	11	E
		12	B
		10	G
		9	F
23	D $\flat$ 13	11	E
		12	B
		10	G
		9	F
24	D $\flat$ 9	11	E
		12	B
		10	G
		9	F

Chord sequence: Dm13, Dm9, Dm13, Dm9, Dm13, Dm9, Dm13, Dm9

Fretboard diagram (Measures 25-28):

Measure	Chord	Fret	String
25	Dm13	10	E
		12	B
		10	G
		10	F
26	Dm9	12	E
		13	B
		10	G
		10	F
27	Dm13	12	E
		13	B
		10	G
		10	F
28	Dm9	12	E
		13	B
		10	G
		10	F

Chord sequence: Fm11, Fm13, Fm11, Fm13, Fm11, Fm13, Fm11, C7 $\flat$ 9 $\sharp$ 5, Fm9

Fretboard diagram (Measures 29-32):

Measure	Chord	Fret	String
29	Fm11	11	E
		11	B
		13	G
		13	F
30	Fm13	13	E
		15	B
		13	G
		13	F
31	Fm11	11	E
		11	B
		13	G
		13	F
32	Fm13	13	E
		15	B
		13	G
		13	F

## EXAMPLE 4 HERBIE HANCOCK STYLE COMPING PATTERN

CD TRACK 51

Example 4 features a sample rhythm guitar part for the sequence using a Herbie Hancock style comping pattern - for the second time through the sequence we're moving up the fretboard and playing the same pattern an octave higher. I've referred to the chord names in the simplest terms - ie

as triads over the root note of the underlying chord. But they could also be referred to as extended chords (eg bar 1: Fm9, Fm6sus, Fm7 etc). It's helpful to see them in relation to the underlying chords so that you can apply them in different situations rather than just learning them as a set lick.

Chord sequence: C $\flat$ m/F B $\flat$ /F Fm7 B $\flat$ /F C $\flat$ m/F B $\flat$ /F Fm7 B $\flat$ /F etc

Fretboard diagram (Measures 1-4):

Measure	Chord	Fret	String
1	Fm7	4	E
		3	B
		3	G
		5	F
2	B $\flat$ /F	1	E
		3	B
		3	G
		5	F
3	Fm7	4	E
		3	B
		3	G
		5	F
4	B $\flat$ /F	1	E
		3	B
		3	G
		5	F

Chord sequence: D $\flat$ 9 B $\flat$ m/D $\flat$  A $\flat$ m/D $\flat$  B $\flat$ m/D $\flat$  D $\flat$ 9 B $\flat$ m/D $\flat$  A $\flat$ m/D $\flat$  B $\flat$ m/D $\flat$  etc

Fretboard diagram (Measures 5-8):

Measure	Chord	Fret	String
5	D $\flat$ 9	4	E
		2	B
		0	G
		2	F
6	B $\flat$ m/D $\flat$	4	E
		2	B
		0	G
		2	F
7	A $\flat$ m/D $\flat$	4	E
		2	B
		0	G
		2	F
8	B $\flat$ m/D $\flat$	4	E
		2	B
		0	G
		2	F

**CD TRACK 51**

E  
B  
O  
D  
A  
E

E  
B  
G  
D  
A  
E

E  
B  
G  
D  
A  
E

E  
B  
G  
D  
A  
E

E  
B  
G  
D  
A  
E

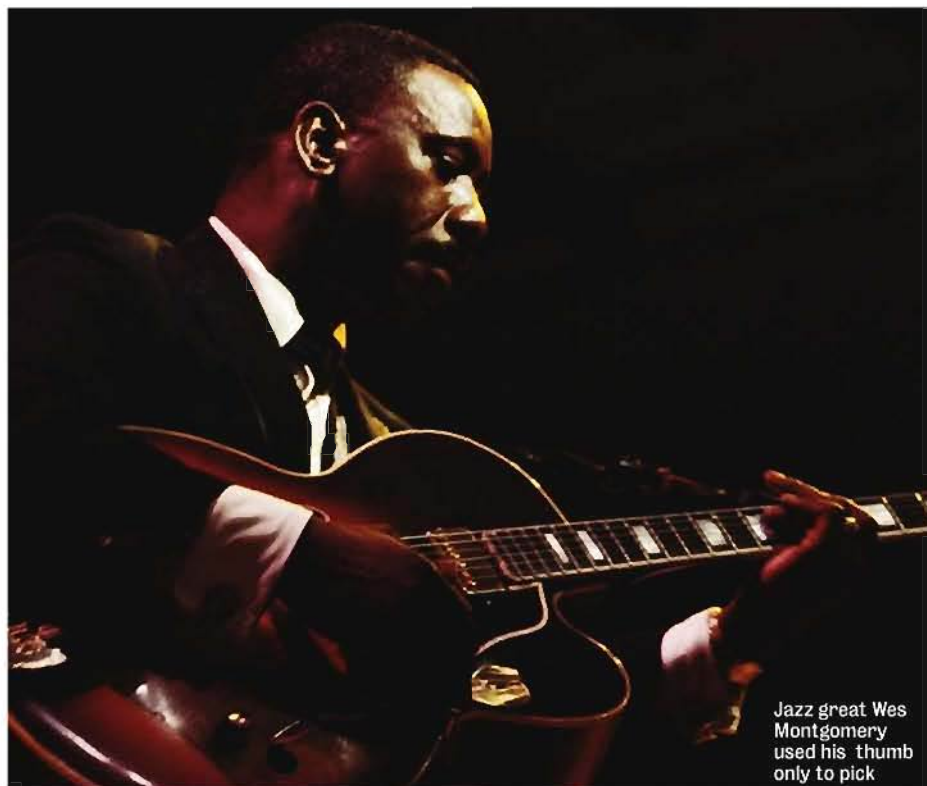
E  
B  
G  
D  
A  
E



# Chord melody style



This month **Stuart Ryan** focuses his steely gaze on the chord melody style of soloing. This is often used by jazz guitarists but it sounds great on an acoustic too...



Jazz great Wes Montgomery used his thumb only to pick

## ABILITY RATING



Moderate


INFO	WILL IMPROVE YOUR
<b>KEY:</b> G major	<input checked="" type="checkbox"/> Fretting hand co-ordination
<b>TEMPO:</b> 100 BPM	<input checked="" type="checkbox"/> Single-note picking
<b>CD:</b> TRACK 53	<input checked="" type="checkbox"/> Hybrid picking

FOR MY FINAL instalment of plectrum style acoustic guitar tutorials we will look at a more detailed approach to playing solos. I took my inspiration for this month's piece from the great jazz guitarist Wes Montgomery and his solo composition *Mi Cosa*. If you haven't heard it check it out; it's beautiful! My 'tip of the hat' to Wes can be played fingerstyle as well but some of the single-string runs may prove easier if played with a pick. There is also the issue of tone – when playing the chords in this style

the downward pick stroke will give a nice crisp tone with each note sounding in succession, whilst the fingerstyle method of plucking all the strings simultaneously will give you a warmer, more rounded tone. Try both to hear the difference.

There are times when you can use the pick predominantly and others where hybrid picking becomes essential. In bar 8, for example, the G chord requires you to play the bass note with the pick on the sixth string whilst you can use the 'm' and 'a' fingers to pluck the open second and third strings. Of course it's worth remembering that Wes used his picking hand thumb to play everything and this is another approach worth trying – trust me, the warm, fat tone achieved from playing with the thumb is unlike anything else, but it does take a fair amount of dexterity.

There is also plenty of work for the fretting hand here and there may be some chords that are new to you. It's essential to remember that the fretting hand needs constant development as well as the picking hand. This comes from learning new chord shapes and being able to assimilate them into your chord vocabulary. We all have a library of shapes we can jump in and out of with no effort but there is nothing more frustrating than coming to a halt when you see an unfamiliar shape, so make sure you continue fretting hand development.

In addition to the chord challenges there are also some arpeggios and single-string runs. Fingerstyle players often become adept at playing 'laterally' – by this I mean fleet fingerpicked runs based around chord shapes across the strings. But it's also essential to develop your 'linear' ability to become the most rounded player you can be – think about playing runs with two or three notes per string, or up and down one string. Using the pick removes this challenge but try playing some of the arpeggio patterns using hybrid picking – you may find a new turn of speed. 

“There are times when you can use just the pick and others where hybrid picking is essential”

## GET THE TONE



Jazz guitars are great for this style as they meld brightness and clarity with warmth. But in truth any guitar works fine – the above settings are for a regular acoustic amp.



**TRACK RECORD** Check out *Mi Cosa* by Wes Montgomery for an example of a lyrical solo piece that works equally well played with pick, fingers or a combination of both. We recommend that you listen to all Wes Montgomery albums. Joe Pass too was a remarkably musical jazz guitarist – look out for his series of *Virtuoso* albums, and also listen to Barney Kessel and Kenny Burrell for further inspiration.

## EXAMPLE CHORD SOLOING

CD TRACK 53

**[Bar 1]** A typical hybrid picking opportunity presents itself here, so use the pick for the open fourth string whilst you pluck the notes on the first string with the 'm' or 'a' finger. All other notes can either be plucked with the pick or a picking hand finger.

**[Bar 5]** Here is where the 'chord melody' aspect comes in – the chord is followed by a single-string melody note which can be played with a pick or one of the picking hand fingers (tip – try alternating the 'm' and 'a' fingers).

**[Bar 13]** You can practise several picking ideas on the arpeggio here; either using the pick for all of the notes or rehaps employing the pick on the fifth, fourth and third strings, the 'm' finger on the second and the 'a' finger on the third.

**[Bar 16]** There is quite a lot of space in this chord so you'll need to be accurate with the pick which picks the sixth string and the 'm' and 'a' fingers which pick the third and second.

$\text{♩} = 100$  D13 Cmaj13#11 D11 G

Am9 D13b9/F# A7b9 G/B Edim7 D9 G7

C7 Cm6 G Em Am9 Cm13/Bb Dsus4 D

G/B Gmaj7 G(b5)



# LESSON: ACOUSTIC

## EXAMPLE CHORD SOLOING

CD TRACK 53

[Bar 22] Now here is a phrase that can be picked with the pick but if you feel especially brave you may want to take this in isolation and try using the 'i' and 'm' fingers alternately or the 'i' finger and picking hand thumb alternating - as Jeff Beck would do.

[Bar 31] Although there is no note played on the fifth string in this GMaj7 chord you should find that the second finger on the fretting hand automatically rests against that string, thus muting it. I hope you try a variety of approaches on this piece as each one offers something slightly different.

N.C. D GMaj7 Fmaj13 $\sharp$ 11 Am11/E Eb/9add $\sharp$ 11

17

A7sus4 C $\sharp$ dim7 D7alt

21

Am13 F $\sharp$ dim7 GMaj7 GMaj7/B Am11 Cm11 Am11 B $\flat$ /C

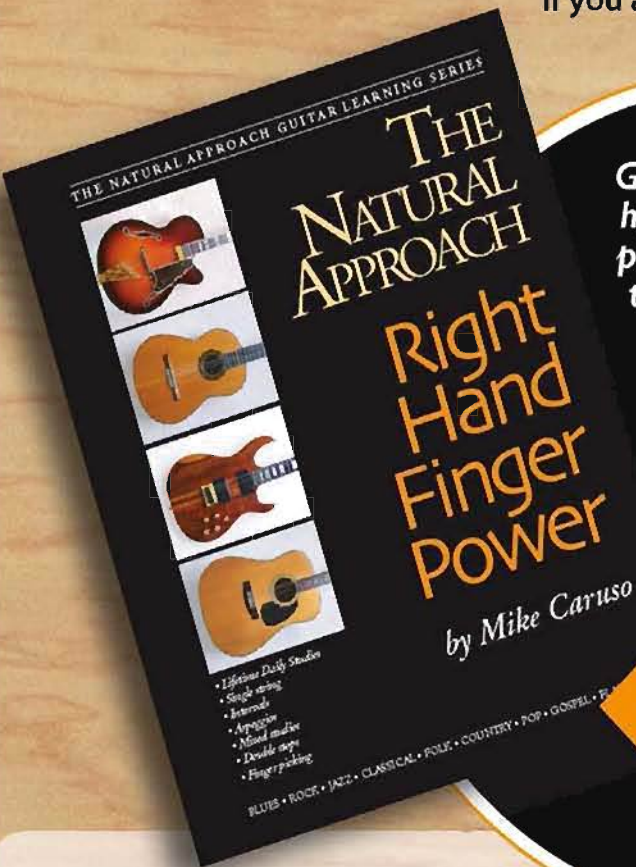
24

Am7/G A $\sharp$ dim7 D13/F $\sharp$  Dm7 $\flat$ 5 G/C B $\flat$ /E $\flat$  GMaj7

28

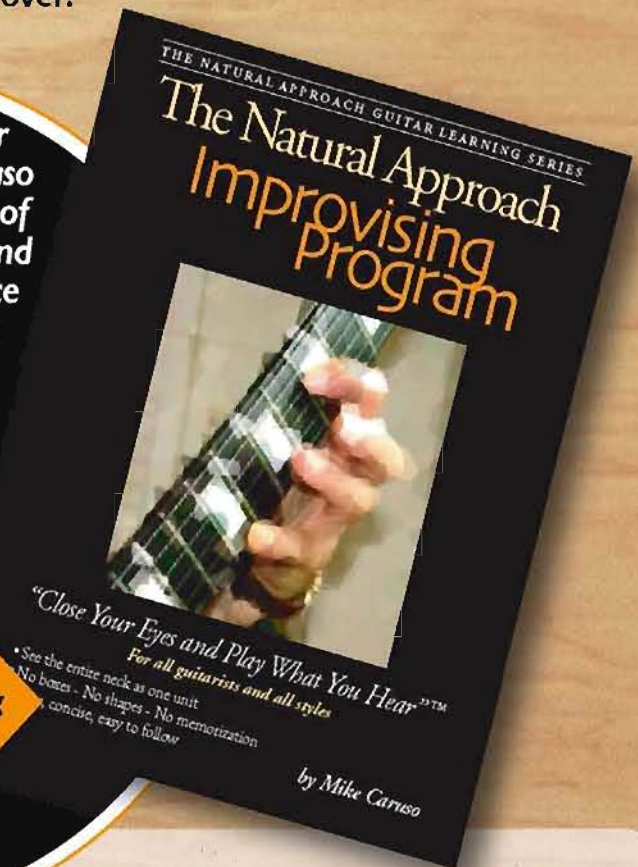
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# New Albums

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

## ALBUM OF THE MONTH



### STEVE LUKATHER ALL'S WELL THAT ENDS WELL

Mascot Records ★★★★★

As one of the most successful session guitarists ever, the possessor of an exceptionally good rock voice and a great songwriter too, you'd expect any Lukather album to be

good. But this is simply brilliant; a delight from start to finish and surely destined to become a classic. It boasts wonderful songs and great lyrics, all beautifully sung and punctuated by stunning guitar. Having been producing great solos for so long, it would be easy for Steve to be repeating himself by now but no, the ideas just keep coming. There are so many different feels - slow soaring passages, fret melting runs and sonic bends flow like silk throughout - that this will keep you coming back time and again. Check out Can't Look Back, Tumescence and Flash In The Pan, but it's all top quality stuff and should be considered an essential purchase for all!



### DAVID MEAD ARBORETUM

The Guitar Label ★★★★★

The source of musical inspiration is a mysterious, elusive and wonderful thing. A sound, a phrase, a place or, in David Mead's case, a word; Arboretum. It could have been the title for a single track he says, but then the thought of the exotic woods from which acoustic guitars are made came into mind and that inspired the whole album. And what a superb instrumental collection it is too. Highly melodic, honest and expertly executed this is

David at his acoustic best. It's all beautifully produced too, making it a listening experience that will transport you to better place where all is calm and beautiful and Mother Nature reaches out to embrace you. From the opening sound of birdsong and the first crystal chord right through to the night time storm, this is a glorious set that somehow touches your inner soul. Miss it at your peril.

### JJ GREY & MOFRO GEORGIA WARHORSE

Alligator Records ★★★★★

Having performed for many years around the States, including gigs with some of his major influences, Grey has become an experienced and respected singer-guitarist. He's certainly a tasty player and offers his own brand of American 'Deep South' R&B and 'Florida swamp soul' music, and when it comes to recording he plays most of the instruments himself. He uses a



variety of top notch musicians as his band when performing live. The band is known as Mofro, a name that JJ used as a term to describe his style of music when he first started out. The songs are good, the performances are great and all are well captured by friend and producer Dan Prothero. Cool guitar sounds abound, particularly on All, The Hottest Spot In Hell (featuring a voicebox), and a combination of electric, acoustic and slide on the title track. There's a great feel throughout and definitely more substance than you get in a Florida swamp.

### JOHN 5 THE ART OF MALICE

Mascot Records ★★★★★

There's the fast and furious, the manic, the frantic and then there's John 5. This is acrobatic guitar playing at its most extreme and performed with a sense of urgency and excitement that will astound and inspire. Liberally laced with



slower and more melodic tracks to offer some respite from the relentless blistering licks, this all-instrumental album promises to astound the listener. There's tight playing throughout but it's particularly noticeable on tracks like Portrayed As Unremorseful which features speed picking - it's a real plectrum destroyer! What John achieves over many other players is that sense of fun that is always present on the faster tracks. You can imagine him dissolving into laughter at the end of a take from the sheer exuberance of the playing experience. Be amazed as

he explores the genres in his own distinctive way: an extraordinary and exceptional guitarist.

### ERIC CLAPTON CLAPTON

Reprise ★★★★★

Just when you think you've heard all that a performer can produce, along comes Eric Clapton and blasts that idea straight out of the water. Simply titled Clapton this is Eric's nineteenth solo album and it's like a whole new chapter in his career. It's a collection of new

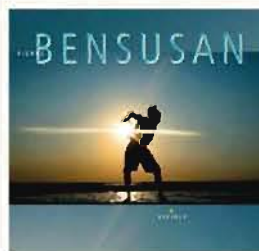


songs, blues songs and standards, all executed with that touch of Clapton magic. This is not about guitar solos (although there are plenty and they're great); this is about a seasoned performer embracing music as a whole and putting his own particular slant on it. It's packed with blues, jazz and soul influences and features several hi-profile guests including Steve Winwood, Sheryl Crow, JJ Cale and Derek Trucks for starters. It's cool, it's sophisticated, it's packed with feel and a damn good listen from start to finish. Clapton has said that it might come as a surprise to his fans but then that's fine, as the way it turned out was a surprise to him too. Just listen and judge for yourself...

### PIERRE BENSUSAN VIVIDLY

DADGAD Records ★★★

Many guitar aficionados regard Pierre Bensusan as one of the principal architects of DADGAD acoustic guitar playing, and so any new release is always greeted with





a great deal of anticipation. Unbelievably the faithful have had to wait five years for this album. The last release, *Altiplanos*, set new benchmarks for instrumental guitar music and so this new chapter is long overdue. From the outset, Bensusan's brilliant technique makes its entrance in typically virtuosic style. This is the first recording to feature Bensusan's new signature George Lowden guitar and it sounds like player and instrument are a perfect match, since every note is as clear and sonorous as you'd expect. There are vocals on more tracks than have featured on previous albums in recent years, which might not be welcomed by the hardcore instrumental fanbase – but the guitar accompaniment on each is, as you'd expect, exemplary. Check out the beautiful *Par Un Beau Soir de Dimanche*, for instance, and we think you'll agree that *Vividly* has been well worth waiting for.

## GOV'T MULE MILLENNIUM

*Provogue* ★★★

This three CD live package is taken from a very special gig that took place on the 31st December 1999

where Gov't Mule took to the stage at Atlanta's Roxy Theatre in front of a horde of die-hard fans, with the sole purpose of ushering in the new Millennium, Southern style. (Hence the album's witty title – see what they did there?) The concert features the band's original line-up plus some very special guest appearances. These include legendary blueser Little Milton as well as The Black Crowes' Audley Freed. The show blisters through over three hours' worth of Mule classics – plus unexpected covers like King Crimson's 21st Century Schizoid Man – which has to be heard to be believed! It's often very hard to convey the spirit of a live gig via a CD, but *Millennium* succeeds on all counts because it's obvious from the outset that both band and audience were in party mood from the word go.



## CLASSIC ALBUM



## NEIL YOUNG HARVEST

*Reprise* ★★★★★

Although an established artist before joining up with Crosby, Stills and Nash, it was Young's fourth album, recorded soon after he left them, that gave him the full recognition that he deserved. Released in 1972,

it was more 'middle of the road' than his previous work and featured guests such as Crosby, Stills, Nash, Linda Ronstadt and James Taylor, working along with country session musicians that Neil called the Stray Gators, and the London Symphony Orchestra. The basic tracks – *Heart Of Gold*, *Old Man* and *Dance, Dance, Dance* – were laid down in the first session and although *Dance* was released later, the mould was set. *Heart Of Gold* and *Old Man* became the two single pulls, the former selling brilliantly in the UK. The album's success stunned Young and initially he shied away from the stardom it produced, but ultimately was able to fully appreciate what he had brought into the world. It has spawned many a band since its release and still sounds fresh today.



## JANE'S ADDICTION LIVE VOODOO

*Eagle Vision* ★★★★★

In spite of the downright devastation that hurricane Katrina brought to New Orleans in 2005 (was it really five years ago?), the fabled French Quarter of the city continues to celebrate in the time honoured tradition with the Voodoo Quest, held at Halloween each year. An event of this magnitude requires a monster band to come up with the goods and Jane's Addiction is well suited to the occasion. Guitarist Dave Navarro may have been the last member to join the band but he proves his worth as one incredibly commanding performer and a stunning player. Just watch him twist and turn as he punches out the menacing solo on *Three Days* or the scrubbed guitar on *Stop*, then marvel at the huge sound produced by three musicians and a singer. But perhaps the most important aspect is that this concert has been hailed as perhaps the best ever performance by the band. Here it is in its full glory and it's an absolute belter!



## RUSH 2112 & MOVING PICTURES

*Eagle Vision* ★★★★★

Here's yet another release in the excellent Classic Albums TV series featuring the best part of an hour's worth of unscreened material. It examines not one but two great Rush albums. *2112* (from 1976) represents the band's first real attempt to move away from their British rock influences. It represented a unique identity and showed what Rush could really do. *Moving Pictures* proved to be a real highlight in the band's long career, stuffed full of hit material and still the most requested songs at their concerts. The time gap between the releases offers a great insight into how much the band was progressing, musically and in popularity. As the *Caress Of Steel* album had bombed the band needed a serious rethink about their music, and the sci-fi inspired *2112* was it. More successes followed but for the release of *Moving Pictures* in 1981 Rush introduced shorter songs, more sounds in their music and incredible hook lines. This was an album for the masses but the fans loved it too.



## GHOST BLUES & THE BEAT CLUB SESSIONS RORY GALLAGHER

*Eagle Vision* ★★★★★

On this double DVD the first disc offers the fascinating story of a man who has become a blues legend. It's laced with rare footage of Rory's formative years with Taste; but he went on to achieve 25 glorious years as a solo artist, blazing a trail for other Irish bands to follow as Taste moved from clubs in Belfast to gigs at London's Marquee. Rory's life was all about playing and after Taste's demise he continued performing until his untimely death in 1995. Regarding his famous Strat the story goes that it became so bereft of finish due to high levels of alkali in his blood which made his sweat act like paint stripper! Disc 2 features Beat Club sessions from the '70s showing Rory at his peak. Quality is good in spite of being recorded so long ago, although one section is marred by 'special video effects' that were overused at the time. But it's an excellent package and a very worthwhile purchase.



# Theory Godmother



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## Diverse Bends

Dear Theory Godmother

I've been having some trouble with my string bending technique. I thought it was pretty good for a while but as my ear has improved and I've started recording myself playing, I've noticed some things that have really started to bother me. I'm fine when I'm using the G string or below, but when I bend the first or second strings up a tone or more, I touch the third or fourth which then rings out if I release the bend too quickly. It's usually covered if I'm using a backing track or noise gate but I would really like to make my playing sound as clean as possible. Any advice would be much appreciated.

Charlie

Without being able to see exactly what you're doing with your fingers when you bend the string, I can only hazard a guess as to where the problem is occurring, Charlie. Something I've seen many times before is players who position their fingers perpendicular to the fingerboard when they push the string. This means that the fingernail comes into contact with

the unbent lower strings causing them to sound when the bend is released. To get around this, you have to allow the fleshy part of the fingertip to touch the lower strings - the softer flesh acting as a mute. The other thing to consider is some light picking hand muting while you bend - especially if it's a tone or more - as this will stop any random vibration in the lower strings dead.

Consider both these techniques for a while when you practise and if the problem persists, I would suggest that you book a lesson or two with a teacher who can have a close look at what's going on and advise you accordingly. Good luck!

## Memory Man

Dear Theory Godmother

I've been playing guitar since I was ten and now I'm 32. When I play covers it's often hard for me to memorise solos note for note. I can play them for a while but then, after a week or so, I find that I've forgotten some passages. How can I improve my memory? Please don't tell me it's too late!

Matteo

I think what's happening here is that you're not allowing enough time for the

material you're learning to filter through to your long-term memory. It's a fact that if you learn something over a brief period of time you'll forget it sooner, whereas something that is worked on at a slower pace over a few weeks will find its way into the long-term memory and stay there. Even if you don't play the piece for a while, you'll discover that a certain amount of muscle memory clicks in when you come back to it, enabling it to be restored to performance level quickly. I've heard many players say that when they've reviewed a piece they haven't played for many years it seems that their fingers remember it better than they do themselves! This is because all the spade work was done years ago and fingerings, etc, have been well and truly embedded in the subconscious.

So next time you learn a solo, keep it in your practice routine for longer so that it has the chance to take up residence in your mental library.

## The Sixth Form

Dear Theory Godmother

Could you please clarify the use of the various types of sixth for me, please? I've been classically trained and am trying to broaden my horizons a little by straying

into rock'n'roll and a bit of jazz. I'm particularly interested in the definition of the Italian, French and German sixths - do these crop up in jazz or rock? I haven't come across their use so far, although I have seen some examples where chords have been incorrectly notated as minor sevenths where one of the above would have been more appropriate.

Kevin

To be honest, Kevin, you're unlikely to come across this type of sixth chord in popular music as I believe they are strictly denizens of classical harmony; even then, as far as I can see they don't appear in the music theory syllabus until well after Grade 8.

Starting with the basics, the most common guises for a sixth in everyday terms are as intervals in the major and minor scales:

C Major

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

C Minor

C	D	E <sup>b</sup>	F	G	A <sup>b</sup>	B <sup>b</sup>	C
1	2	b3	4	5	b6	b7	1

In the case of the C major scale, the sixth is A (see Ex 1) and in C minor it's Ab (see Ex 2). If you play both, you will be able to hear the same kind of difference as you would between major and minor thirds (Ex 3). However, when we talk about common sixth chords it's only the major sixth interval that is used:

C6:	C	E	G	A
Cm6:	C	E <sup>b</sup>	G	A

I've shown a couple of guitar-friendly examples of these chords in Ex 4.

However, there is such a thing as an augmented sixth chord and this is where the German, Italian and French variations enter the field - and I must warn you now that things are going to get extremely confusing.

As far as murky music history is concerned, the augmented sixth chord first turned up in Renaissance music and evolved during the subsequent Baroque, Classical and Romantic periods. But the

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"I came to Sweden as a pretty young guy and ran into a record store owner who had one of the most fabulous record collections of pre-war blues I think I've ever seen. I just dove into that for about a year and listened exclusively to blues. For a while it was about just trying to find out what they were doing, but I would say that I just gave up trying to physically clone stuff, I discovered that, for me, osmosis worked better. I just basically listened and I knew that, sooner or later, everything would just come back in my playing. And that's basically what happened; I gave up ruining records trying to work out every note Robert Johnson played!"



■ Example track taken from Talking Guitars by David Mead, published by Sanctuary. ISBN: 1-85074-620-0. Price: £9.99 (UK), \$14.99 (USA).



## EXAMPLES 1-7

Ex 1



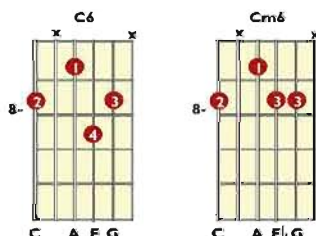
Ex 2



Ex 3



Ex 4



Ex 6



Ex 7



Ex 8



first bump in the carpet comes when we examine from where this family of chords gets its name. An augmented sixth in the scale of C major is defined as the interval between C and A# – as with any 'augmented' interval it has been increased by a semitone (Ex 5). But amazingly, this isn't the way the interval reveals itself in the Euro sixths at all. Instead, all of the chords concerned are based on a root of Ab – technically the flat sixth. So just to make sure that we're all keeping up so far, the augmented sixth family in C all have a root of Ab – making sense? So where does the name 'augmented sixth' come from, then? Well, the interval that gives the chords their family name is formed between the Ab and #4th – so, in C once again, this interval is to be found here:

A b – F #  
= an augmented sixth (Ex 6)

This interval is common to all three variations; the differences begin when we examine each of them in detail. We'll begin with the Italian sixth, which is spelled like this:

Italian sixth (in C, remember):  
A b – C – F #  
b6 – 1 – #4

The French sixth is basically the same, other than it contains an additional D:

French sixth:  
A b – C – D – F #  
b6 – 1 – 2 – #4

The German sixth is again similar except that it contains an Eb rather than a D:

German sixth:  
A b – C – Eb – F #  
b6 – 1 – b3 – #4

See Ex 7 for examples of each. Now, I've said this three or four times already, but forgive me because it is important to remember that we are in the key of C major here. A few of you might have recognised the fact that the spelling of all of these chords is very similar to Ab7 – the fact that they are all built on that root would imply this even more. So why have something as fantastically complicated as this when we could as easily redefine the chords as Ab anyway? Believe it or not, I've not found anyone (or any book for that matter) that can give a good reason. Academics still fight about the precise definition and usage of these chords and, to my mind, it's better not to get too involved as, like I've said from the start, you're very unlikely to meet them. I can shed a little light as to their usage, though; most of the time, they resolve into a straight V chord. In the key of C this would mean that all three Euro sixths will tend to resolve into G7. So does this mean that the old blues turnaround I've shown in Ex 8 should

have an Italian sixth instead of the Ab7? I'm not going to touch that one with a barge pole!

## Paying Your Dues

### Dear Theory Godmother

I wonder if you can clear something up for me. I know that when music is played live, royalties are collected and passed on to the artist or artists who wrote the piece, but is it the responsibility of the band or the venue to pay this?

Alex

It's down to the venue to pay, Alex. The Copyright, Designs and Patents Act 1988 states that if you use copyright music in public, you need the permission of every composer beforehand. Obviously this is impractical and so a licence from the Performing Right Society grants you this in one fell swoop. The money from the licences is then passed on to the artists concerned and everyone's happy. Occasionally a performer or band will be asked to provide a set list categorising every song played during the performance, but this is rare in my own experience. If you need more information on this, check out the PRS website at [www.prsformusic.com](http://www.prsformusic.com).

## Free Hand?

### Dear Theory Godmother

When I pick, I tend to rest the edge of my hand or tips of my fingers on the guitar, but I'm told that this isn't a good habit and that it's best for your picking hand to float free. Is this correct?

Damion

To be absolutely honest, I've seen some of the world's finest players adopt some strange picking habits and make them work. Some very fast pickers who employ minimal movement of the pick – they often use the 'stubby' type of pick – will use this method, but I think most teachers would agree that anchoring the hand is generally not a good thing to do. This is mainly because of the way it limits movement – for instance, try stumming this way! So generally it's better to keep the picking hand floating free (unless, of course, you're muting) as this offers the hand optimum control.

However, for many rock and metal guitarists keeping string noise at bay often requires the picking hand's palm to mute the lower strings. This is popular for players like Yngwie Malmsteen and Paul Gilbert.

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

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

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

### PICKING

#### Up and down picking



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

#### Tremolo picking



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

#### Palm muting



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

#### Pick rake



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

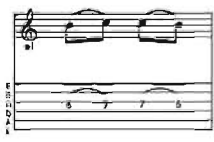
#### Appoggiate chord



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

### FRETTING HAND

#### Hammer-on & Pull-off



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

#### Note Trills



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

#### Slides (Glissando)



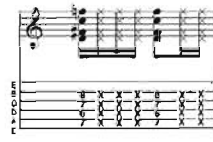
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

#### Left Hand Tapping



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

#### Fret-Hand Muting



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

### BENDING AND VIBRATO

#### Bend up/down



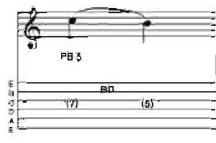
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

#### Re-pick bend



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

#### Pre bend



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

#### Quarter-tone bend



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

### CAPO

#### Capo Notation



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

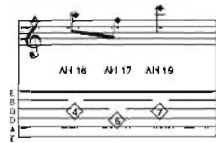
### HARMONICS

#### Natural harmonics



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

#### Artificial harmonics



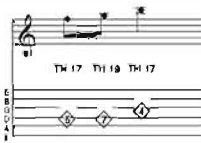
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x' and pick (with a pick, p or a).

#### Pinched harmonics



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

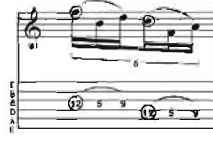
#### Tapped harmonics



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

### R/H TAPPING

#### Right-hand tapping



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



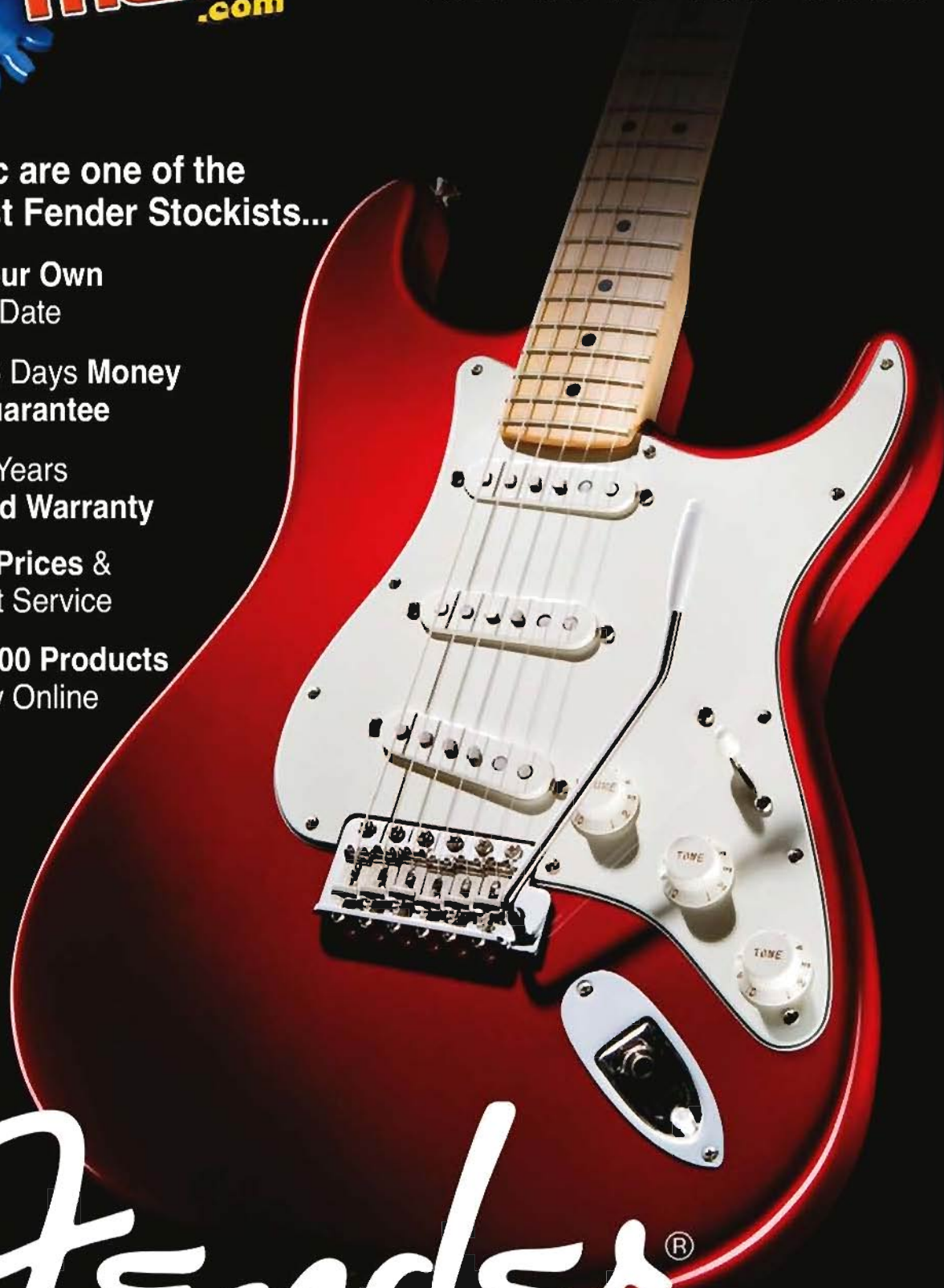
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