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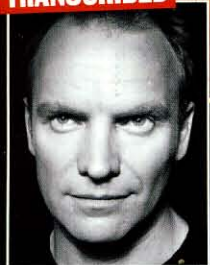
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This month's panel
of GT experts...**STEVE ALLSWORTH**

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

**SHAUN BAXTER**

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

**JON BISHOP**

A newer GT writer, ACM's Jon has already made a big impression. His recent album Acoustic Sketches boasts nine delightful tunes from Jon.

**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.

**DARIO CORTESE**

The Guitar Institute's Dario is a true multi-stylist. As Steve Trovato says: "I have rarely known a guitarist that can play authentically in every style."

**MARTIN GOULDING**

One of the UK's foremost modern rock specialists, Martin also teaches at ICMP and plays guitar with top British progressive band Linear Sphere.

**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.

**DAVID MEAD**

Ex-editor of Guitar Techniques and Guitarist and the country's top author of tuition books, David's 2006 album, Nocturnal, received rave reviews.

**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 Guitar-X in London, John is an outstanding player in all modern styles. He is also a top gypsy jazz man, playing with John Jorgenson.

**MERV YOUNG**

As a senior examiner for the Registry of Guitar Tutors, Merv knows all you need to become an RGT tutor yourself. Check out his fascinating column on page 88.



Welcome

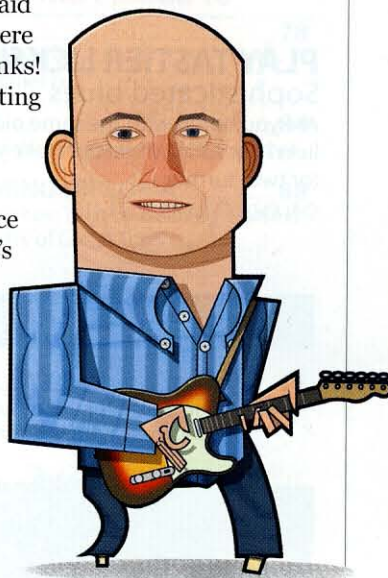
AFTER THE THREE Kings last month, let's push the boundaries on from Albert, Freddie and BB. With help from John Wheatcroft, it's time to look at ways to add some extra sophistication to your playing by the use of 'tastier' licks and ideas. While our examples do hinge around various blues-based changes and chord formulae - simply to give a framework that everyone can understand - don't think this restricts you to using the ideas in blues alone. Since blues formed the basis of almost all types of soloing, players in every style should benefit. I can't imagine a single GT reader (including me!) who won't get something out of this great feature.

If you DO like a bit of blues but fancy it a tad more rhythmic, with a strong hint of SRV, Hendrix and Clapton, and spiced up in a particularly modern way, check out John Mayer's swinging take on BB's Everyday I Have The Blues. There are some great rhythm ideas as well as lead licks here and, as Steve Allsworth points out, Mayer changes the tune almost totally, while showing technical prowess far in advance of the original. All you pub bands - here's a new one for the repertoire!

As a complete foil from all things lick related, why not grab yourself a new party piece in the form of Sting and his guitarist Dominic Miller's Shape Of My Heart. This gorgeous nylon-string, Latin-inspired track is tricky to work out but, once the bones have been laid bare - as Jon Bishop has brilliantly done for you here - it's a breeze. One for the aunts and uncles methinks!

GT is sometimes criticised for overly concentrating on one style or another - usually blues - but the criticism is usually based solely on the cover feature, ignoring all the other great tracks and lessons we pack the mag with each month. So, once again I'll draw your attention to Martin Goulding's incredible Metal Bootcamp series - there's more in one column than most teachers would give you in a year! And Shaun Baxter's ongoing Creative Rock - check it out this month; can you play like that? Well let Shaun show you! And lastly, Pete Callard's ever brilliant Jazz column: this month he gives you a great shortcut to a cool solo by building one from fragments, or motifs. Use these guys - they're here for YOU! See you next time...

Mead



The GT Promise...

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



Guitar Techniques

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PLAY TASTIER LICKS! Sophisticated blues..... 16

Are you bored with the same old blues licks? Let John Wheatcroft take you a stage (or two) further...

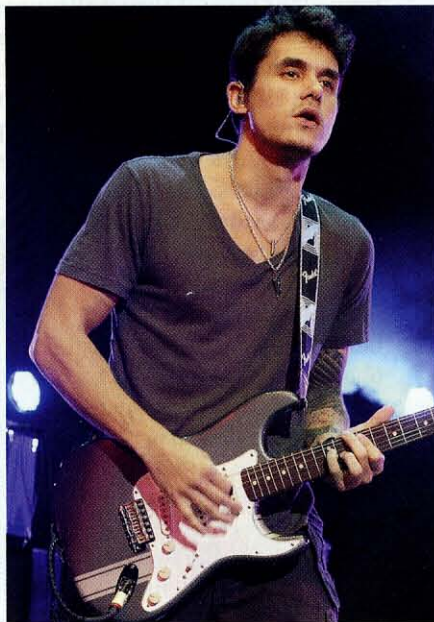
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TRANSCRIPTION

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PAUL WERNER / IMBIMAGE

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GT LEARNING ZONE

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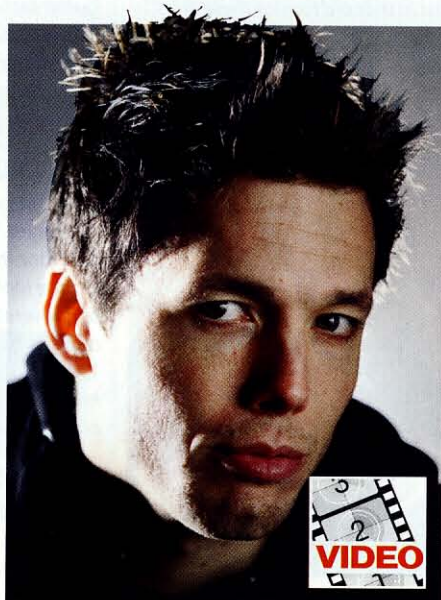
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**LISTEN,
LEARN
AND PLAY!**
All song and lesson tracks can be heard on the CD!



STING & DOM
Shape Of My Heart

JMA / LONDON FEATURES INTERNATIONAL

Talk Back

Write to: Guitar Techniques, 30 Monmouth Street, Bath BA1 2 BW.
Email: guitar.tech@futurenet.co.uk



WINTER IN OZ?

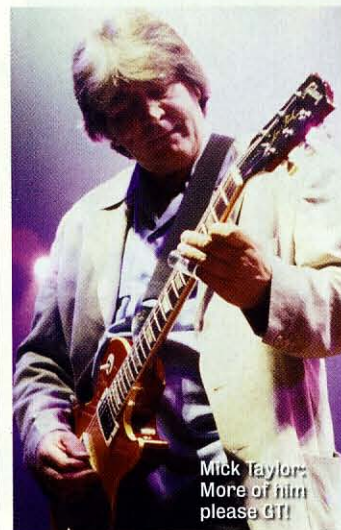
G'day all. Congratulations on a great mag. I'm an ex Pom (going on 60) now living in Australia, and have bought your mag since the start in 1994. I absolutely dig anything by Martin Taylor (where is he now?) and Eric Roche (still sadly missed). Personally, being of the 'old school' I preferred the fully tabbed tracks of old, but hey, things change. Being a blues fanatic, I would love to see more of Mick Taylor – especially Stormy Monday on the John Mayall DVD: jamming with the greats; awesome tone, whether playing a Strat or a Les Paul.

Johnny Winter also deserves a lot more coverage – absolutely brilliant in his day, so respect to the man (how about doing Mississippi Blues?).

Thanks to all you guys and gals who put into GT. I think before your mag came along my guitar playing was going nowhere but has improved immensely over the past few years. So keep up the good work – look forward to future issues with more MT and JW! Please?

Gwyn Newell, Perth, Western Australia

Thanks for taking the trouble to write us a good old 'snail mail' from across the world, Gwyn. And thanks for staying with us through all these years. Regarding the 'old days' of lots of transcriptions: we simply couldn't exist in that old format these days.



Mick Taylor: More of him please, GT!

BRIGITTE ENGLISH/REDPERNS

STAR LETTER WRITE ONE AND WIN A PRIZE!

WHAT STRINGS!

I've really enjoyed the relatively new feature 'What Strings Do You Use?' in the Front End. As you say in the preamble, it's all those inane questions you really want the answers to. It seems to me that there became a time when those exact questions – the ones about gear, amp settings, guitar action and so forth – were seen as uncool by guitar mags and they stopped asking them. But it's great to hear how Buddy Whittington, Derek Trucks and so on set their amps and guitars – it gives us even more of a chance to get their sound!

The point of this letter is that I've also really enjoyed the GT contributors' What Strings too – Phil and Dave K's were very revealing and also very witty. So... how about extending the idea to we, GT's esteemed readers? We also have gear set-ups that we're proud of, and we would love the opportunity to brag about them in your fabulous tome. So, how about it chaps?

Bradley Pitts

It's funny, as soon as we opened this feature out to the great and good they jumped at the chance. That's

Things have changed so much with licences, costs and so forth, and so GT has had to evolve too. I think the mag currently has more actual 'guitar techniques' in it than ever before and lots of readers love it, so we must be doing something right. Song tabs are available all over the place now – which they weren't when we first started, as the Internet was pretty new back then. But I do take your point.

As synchronicity would have it, next month we have a special feature looking at Stormy Monday, as if several famous guitarists might approach it. We've included Mick Taylor (but not Johnny this time), so I hope you enjoy it. Regards from the old country!

ALL THOSE YEARS AGO

I had a really big awakening recently – but a positive one even though it scared the pants off me



Our pal Buddy Whittington told us what strings he uses

what they're into, just like us, and so they wax lyrical about their gear at will. You're right, too; those questions became 'not the done thing' to ask but those are the questions we REALLY DO want the answers to.

A few people have suggested I do mine, but I'm not sure that's quite the thing. However, if I am ever persuaded to, my view is, "If I can do it, so can you!" So, check out our blog at musicradar.com where you'll see a template that you can cut and paste onto your computer, fill the answers in at your own pace and send them to guitar.tech@futurenet.co.uk.

Please don't make them so long that we have to spend hours editing them down (and making choices on your behalf of what to leave out). A couple of sentences for each answer will be plenty. We

can't print them all, so make them good and improve your chances! Okay... off you go!

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.



at first. Some years ago some friends and I had a band and these guys came and filmed us in a local village hall, rehearsing. At the time I thought I was pretty good, if truth be told, doing my best Hendrix and Ritchie Blackmore impersonations.

We never saw the film at the time but recently it came to light when one of the guys got in touch. Good grief! I was shocked at how bad I was then, and then immediately pleased with how much better I'd become. I've been reading GT for about eight years now and the magazine, along with my own struggle to get better – and with help from my long-suffering teacher – has brought my playing on to such a degree that it's almost unrecognisable – happily so – from the player I was all those years ago.

Cliff Bacon, Cardiff

It's funny, but famous players also cringe at things they did years ago, having also moved on in terms of technique, note choice, tone or whatever (often all three). For instance, while many of us consider Crossroads as the pinnacle of Clapton's playing, the whole thing embarrasses him as he says he lost his timing and was playing on one beat when he should have been on another. Had I been Eric I would have kept my mouth shut – I think that bit (in the second solo at the top of the neck) is incredible!

Of course we all move on, and recording oneself even on a day-to-day, month-to-month basis is extraordinarily valuable when checking your progress. It's great, a few months on, to see how that dodgy picking technique, out-of-tune bending or wobbly vibrato all start to smooth out as you become more and more proficient. Recording

LIVERIX

RADAR
LOVE

Quotes from the GT forum at www.musicradar.com Recommend me some easy songs please...

Martynq Another lesson with my teacher is a week away, I'm feeling unconfident and at the moment feel I could well choose not to pick the guitar up to practice since I've no idea what to practice. So in an attempt to gain a teeny-weeny bit of confidence... can anybody suggest a song that is easy to learn but still sounds good. Ideally a song that I actually have heard of! I could also ask for something that I've got the music for... but then I'd have to list the whole of my music collection (though that's admittedly not vast!).

Mellowsun What do you want to learn - rock, blues, jangly pop? What about the first solo to Sweet Child O' Mine, that's pretty easy, from a speed point of view, just focus on getting those bends in tune.

StageStruck All Right Now by Free. This was the first song I learned to play in its entirety. It's not exceptionally fast, so a nice song to play along to. The solo is probably simpler than it sounds too, with some nice string bending and hammer/pulls etc as well as playing in a few positions along the fretboard.

Imported-timmyo Teenage Kicks, I Predict A Riot, Song 2, Basket Case, Vertigo, Dafuzz Don't Cry - GN'R, Whole Lotta Love - Led Zep, Two Princes - Spin Doctors, Purple Haze - Jimbo Hendrix, Back In Black - AC/DC, Paranoid - Black Sabbath, Running With The Devil - Van Halen, Sunshine Of Your Love - Cream, Riverboat Song - Ocean Colour Scene, Anything Oasis have ever done!

Dvae Another Brick In The Wall - Pink Floyd, La Grange - ZZ Top, Cocaine - Eric Clapton, She Sells Sanctuary - The Cult

Martynq You're kidding? Right? These don't look easy at all! Bear in mind I'm completely incompetent and can play very, very few songs. Another Brick in the Wall has got a really difficult solo surely?

Bigdawg it normally only takes a few posts for people to forget how hard some of the easy songs are to play...

Spacepig Dont Look Back In Anger by Oasis would be a good place to start. Slow tempo, simple chords, and a slow pentatonic-based solo. Should be a song you can play from start to finish to give you the confidence you need, but quick enough to learn to enable you to spend more time making every note count. Should be plenty of decent tab about too. Dont really know what your cup of tea is. Best of luck though.



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Clapton: hates his solos in Crossroads

your attempts at GT lessons is great too, and now that recording equipment - including computers - is so cheap and accessible, everyone should be getting better by the day!

SHRED FEST

Just a quick note to let you know how much I'm enjoying Martin Goulding's Metal Bootcamp column. Martin has a great and very thorough way of explaining the techniques used to reach the kind of level of ability required to play modern metal styles. Martin's column has also got me into Shaun Baxter's Creative Rock, which contains an enormous amount of vital information each month. Thanks to these two great teachers for really advancing my playing in a very noticeable way.

Guy Forbes

blues styles, it means Martin can be very specific in the playing tips department and that must help enormously in your progress. Shaun's slightly more 'academic' way of teaching is equally brilliant and shows the range and depth of knowledge we have on GT - we're glad you appreciate them, as all of us on the magazine certainly do.

INSTRU-MENTAL!

After giving up guitar playing for just over a year I recently bought myself a Crafter electro-acoustic guitar and then plodded off to buy Guitar Techniques, which I remembered would have whole songs in it to learn, unlike some of the other mags available. Standing in my local WHSmith I happened upon their last copy of Guitar Techniques which I grabbed super fast because Mason Williams' Classical Gas was tabbed in it (oh, how I could kiss your feet, Ed - well, maybe not, they might be a bit smelly!).

The point being that, like many people who are learning guitar I can't sing and, if I do, it seems to distress/depress people - several have threatened to commit suicide unless I stop: trust me!

So I was wondering if you would consider tabbing a few more instrumentals for those like me who want to keep their vocal chords silent for the welfare of the nation. After all, if people want to top themselves they can go and listen to Morrissey, can't they!

Chris Radlo, Cheshire

First of all, I'll have you know that my feet are a temple to purity and

wholesomeness, with no odour except that of roses, or a mountain stream! Secondly, thanks for buying and enjoying the issue. You didn't say if you tried Europa or Hideaway (although, come to think of it, both would be a bit tricky on an electro-acoustic).

We do an annual Instrumental Issue around this time and that often includes an acoustic or even a proper classical piece. Throughout the year we regularly include instrumentals among the tracks and lessons too. These can range from Ventures and Shadows tunes, through classic rock or blues - as with Santana and Clapton last month - and into jazzier stuff like Larry Carlton's Song For Katie, or prog, like Focus's Sylvia or Hocus Pocus.

It's worth checking out the regular lessons in GT though, because most are 'instrumentalised' takes on a huge variety of guitarist's styles. These make great everyday workouts - and also help you to avoid putting others' lives at risk in the process.



We feel the same Guy. Because metal/shred techniques are so exacting and precise - unlike 'sloppier' (in the nicest possible way)

FOCUS ON YOU "MY FAVOURITE THINGS..."

Dave Tupper reckons these are the coolest guitar things ever - why not show us yours?

- Guitarist:** Brian May - brilliantly musical and fantastic tone
- Album:** Grace, Jeff Buckley - another clichéd answer maybe, but a stunning album
- Track:** Not A Job, Elbow - thankfully now getting the recognition they deserve
- Solo:** The Commodores' Easy - simple, but utterly cool.
- Lick:** Bring On The Night, The Police
- Guitar:** My trusty Fender Highway One Strat - perfect!
- Amp:** Vox AC-30 - if it's good enough for Brian, etc...
- Effect:** A nice bit of compression. A staple effect for any guitarist
- Gig:** TV On the Radio, London 2008
- Rock moment:** The Day The Beatles met Bob Dylan and he changed their world!



Intro

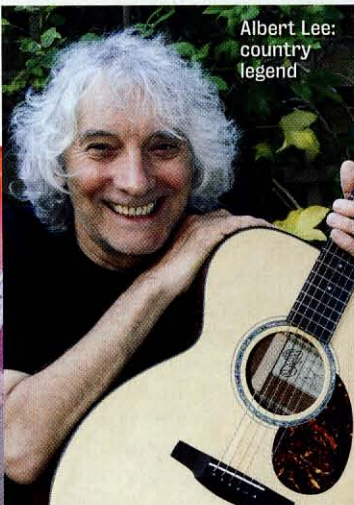
• GUITAR TECHNIQUES • JUNE 2009 •



Steve Vai:
live and
dangerous!



Marco Mendoza:
master of the
electric bass



Albert Lee:
country
legend



Phil Hilborne:
rocking with
Nicko McBrain

See you at the London International Music Show!

ONE OF THE most anticipated guitar events of the year, The London Guitar Show, launches on the 11th June. The four-day show is guaranteed to bring excitement, celebrities and inspiration to the ExCeL centre in London. A world class line-up of acts is due to appear, including the master guitar virtuoso himself, Steve Vai, who is to bring his Alien Guitar Secrets masterclass to the show. This is a three-hour unique experience and once in a lifetime

opportunity to hear Steve discuss music theory, guitar techniques, the music business and, most importantly, ideas on how to discover and unlock personal musical identity.

Grammy award winning and undisputed king of country picking, Albert Lee will be also be playing. Also confirmed are Swans In Flight, Focus's Jan Akkerman and Phil Hilborne with his band featuring Iron Maiden's Nicko McBrain. They will once again hold court on the

main stage on Saturday and Sunday for an amazing concert and Steve Vai will join Phil & Nicko on stage for a couple of tracks of jamming therapy.

But that's not all: all of Future's music titles including Guitarist, Total Guitar and, of course, GT, will be there for the entire duration, with musical events happening on our own stand, so come on over and meet us there! For now visit www.londoninternationalmusicshow.com for all the latest updates.



Tone? Don't talk to me about tone! Nev and Jason are always going on about boutique valve amps set to give just the right amount of distortion when you play hard. I personally think you're better off with a Columbus Les Paul's bridge single-coil on full treble going through the cheapest fuzz pedal you can find into a tranny practice amp with the mid cranked way down. Don't forget to ring modulate your signal. Throw in an echo unit with the delay set to 5 seconds and the feedback to infinity. Put this through an octaver, a treble booster, a Leslie and a flanger feeding into your amp. Then turn the volume up to 10 and play. Your band and audience will love you for it!

PRS acoustics win MIPA award

The recent Frankfurt Musikmesse saw Paul Reed Smith's new line of acoustic guitars receive the Musikmesse International Press Award (MIPA) for Best Acoustic Guitar. Awards were presented at a special ceremony held during the trade show in Frankfurt on April 2 and were bestowed on the best products of 2008/2009 as voted for by journalists from more than 100 international magazines.

Standout musical instrument and equipment

manufacturers have been honoured by MIPA for ten years, and awards in more than forty different categories were given this year. PRS has been

nominated for a MIPA every year since the award was created in 2000 and has received the Best Electric Guitar of the Year accolade six times, a feat unmatched by any other guitar manufacturer. Visit www.prsguitars.com for further details about PRS guitars.



One of PRS's award winning acoustics



WHO? The Hamsters – Snail's Pace Slim (guitar), Rev. Otis (drums), Zsa Zsa (bass)...

WHEN? Yesterday... or was it the day before?

WHAT? Otis and Zsa Zsa larking about at a photo shoot while Slim poses coolly for the camera.

WHERE? At a secret location somewhere in darkest Essex!

GUITARS: Although he uses a range of guitars, Slim's main squeeze is his yellow Sid Poole custom-built, custom graphic, 'Burnin' Vermin'

S-style (pictured) fitted with a Seymour Duncan Hot Rails at the bridge. Zsa Zsa is a P-bass man.

DID YOU KNOW? The Hamsters have been around for over 20 years and recently celebrated their 4,000th gig. They were one of the first UK working bands to develop a truly professional strategy for getting gigs, dealing with promoters and venue landlords, sorting out a mailing list and generally running the band like a small company. Although just a three-piece, their

guitar, bass and drums set-up fills out the sound better than many much larger groups: their gig schedule usually runs to over 150 shows a year and you never feel short-changed after a Hamsters performance. Before the band took over his life, singer and guitarist Slim had been a journalist and once ran his own record company. He has also written techniques columns for GT (blues slide). The Hamsters are one of BBC Radio 2 DJ Bob Harris's favourite bands.

PHIL HILBORNE'S ONE-MINUTE LICK DESCENDING DOMINANT INTERVAL LICK



This month's lick features a very useful set of intervals for playing over dominant chords. It is pretty easy to see how the whole idea is comprised of a mixture of 4ths, 3rds and 6ths and one b7. Notice how the second beat of each triplet contains a 'passing' interval that adds a chromatic colour to

the phrase and is a very common device in country and rock and roll styles. I would suggest that after learning the fingerings as shown here you experiment with other different phrasing and fingering options - there is a lot that can be done with this idea! Enjoy!

♩ = 95
♩ = 75

A7

A13

with pick/fingers (to end)

E B G D A E

That Was The Year...

1985

Dan Dare, Afterburner
and N-Ozone

CBS SELL FENDER to their Company President William Schultz plus a group of employees and investors. The instruments are once again in the hands of a small group of dedicated people. Initially the guitars are made offshore under strict quality control until the new premises at Corona, California are ready as no buildings or machinery are included in the sale.

THE POWER STATION (Andy Taylor and John Taylor from Duran Duran, singer Robert Palmer and drummer Tony Thompson) release their stunning debut album; Live Aid concerts in Wembley and Philadelphia raise over £50m for the Ethiopian famine victims; EastEnders begins on BBC1; the action in the House of Lords is televised for the first time; Ernie Wise makes the first British mobile phone call and red telephone boxes begin to be phased out.



STEINBERGER introduces the S-Trem that offers both tremolo and fixed bridge operation on one guitar. They also offer Roland Controller circuitry fitted into their L Series guitars whilst the XL2 bass is awarded the 'Best in Contemporary American Design'. Demand continues to outstrip supply on these iconic instruments.

PLANET EARTH welcomes Leona Lewis, Charlie Simpson (Fightstar), Lily Allen, Jon Walker (Panic At The Disco), Nadine Coyle (Girls Aloud), Harry Judd (McFly), actress Keira Knightley and Formula One's Lewis Hamilton. Saying 'goodbye and thanks for all the fish' are bandleaders Ray Ellington and Nelson Riddle, Frank Hampson (creator of Dan Dare), designer Laura Ashley, Rock Hudson and the legendary Ricky Nelson. Phil Lynott collapses from a suspected heroin overdose.

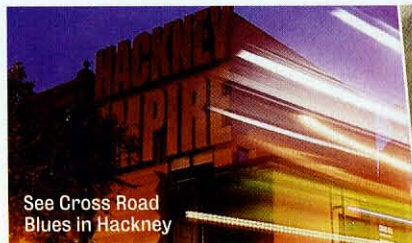


ARIA announce the new Pro II guitars, the PE Supra and the PE Deluxe-KV. The design is a kind of Les Paul with vibrato, the Supra being the

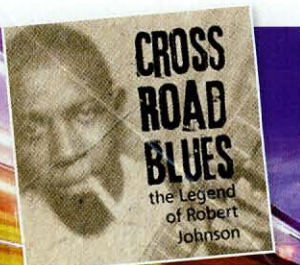
all-singing, all-dancing model with gold-plated hardware, covered Classic Power HS humbuckers and mahogany neck. The Deluxe offers keener value and a maple neck but both feature carved tops and Kahler tremolo systems.

SCIENTISTS from the British Antarctic Survey discover a hole in the Earth's ozone layer. Police prevent new age travellers from setting up the fourteenth Stonehenge free festival and the subsequent clash is called the Battle of the Beanfield. The wreck of the RMS Titanic is discovered, proving timely for the freshly launched Discovery Channel in the USA. Mohammed Al Fayed buys Harrods and the year-old miners' strike finally ends.

CD SALES OUTSTRIP VINYL with a mixed batch that includes Dire Straits (Brothers In Arms), The Eagles (Best Of The Eagles), Kate Bush (Hounds Of Love), Marillion (Misplaced Childhood), ZZ Top (Afterburner), Tears For Fears (Songs From The Big Chair), Sting (The Dream Of The Blue Turtles), Prince (Around The World In A Day), Prefab Sprout (Steve McQueen), Husker Du (New Day Rising), Level 42 (World Machine), The Damned (Phantasmagoria), New Order (Low Life) and Stevie Ray Vaughan (Soul To Soul).



See Cross Road Blues in Hackney



Robert Johnson stage show

ROBERT JOHNSON is one of the most influential guitarists of all time. A seminal blues performer, he inspired the likes of Eric Clapton, Keith Richards and Pete Townshend to pick up their instruments. Legend has it that Johnson sold his soul to the Devil in order to get his extraordinary guitar talents. Both Keith Richards and Eric Clapton have written essays on their love of the great man, with Clapton saying, "Robert Johnson is the most important

blues singer that ever lived. I have never found anything more deeply soulful. His music remains the most powerful cry that I think you can find in the human voice." High praise indeed!

The alleged meeting between Johnson and the Devil is recreated in a new stage show, Cross Road Blues, due to be performed at the Hackney Empire on 16 July. The show starts at 7.30pm. Visit www.hackneyempire.co.uk for further details.

David Williams obituary

Pop funk guitar playing can be an underrated style and its masters an undersung breed. But few did it as well, for as many stars, as David Williams. While he played on albums and tours for singers like Chaka Khan and Bryan Ferry, David's big gigs



were with Michael Jackson (Off The Wall, Thriller and Bad) and Madonna (Like A Prayer, Causing A Commotion). So it's with great sadness that GT has learnt of his

death on March 6 at Sentara Hospital in Hampton, Virginia from problems linked to high blood pressure.

David was profiled twice in GT, first in the Funk guitar series (see issue GT83) and then filmed for a video tutorial (GT119). The latter exclusive feature came courtesy of a masterclass he held at the Guitar Institute in London while touring with Roxy Music in 2005.

Wheatcroft live in Liverpool

If you've missed any of John Wheatcroft's recent gypsy jazz gigs there's still a chance to catch this fantastic player live at The Mocha Lounge in Liverpool on May 23 from 8pm. John will be playing Django-style music there with a local group called Nouveau Django. Check him out if you live in the North West or are visiting Europe's Capital of Culture! For further details, call The Mocha Lounge on 0151 236 7737.

HOT FOR TEACHER YOUR RGT TUTOR



WHO? John McFarlane
TOWN: Motherwell, Scotland
STYLES TAUGHT: Rock/metal, pop, blues, acoustic
SPECIALITY: Rock and technique
LEVELS: Style-based tuition from beginner to advanced
READING: Advanced
CHARGES: £20 per 1hr lesson.
SPECIAL: Recording facilities; basic guitar set-up service
TEL: 07766 578775
EMAIL: jguitar@hotmail.co.uk

Virtual Fender amps are here!

IF YOU'VE ALWAYS wanted to get an authentic Fender amp tone on your computer now's your chance, for IK Multimedia and Fender have joined forces to create the new AmpliTube Fender suite of virtual guitar amps and effects.

In the development of AmpliTube Fender, IK Multimedia has reputedly taken an unprecedented approach to raise the bar of modelling accuracy in order to nail every sonic nuance of the included legendary Fender gear. Every step in the development process has been constantly supervised and certified, step-by-step, by the tone gurus at Fender to ensure that the same quality process of real gear tone-testing has been strictly followed in the realisation of the product.

With a collection of 45 pieces of gear collected from the most sought-after classic and modern

Fender amps (including the '65 Twin Reverb, '57 Deluxe, '59 Bassman LTD, '64 Vibroverb Custom, Super-Sonic, Metalhead and many more), cabinets, stomp boxes and rack effects, AmpliTube Fender should appeal

musicians working in most genres.

All in all, the package includes 12 of the most influential guitar amps of all time, 12 original matching cabinets, nine microphones, six signature

classic stomp effects, six rack effects and a whole bunch more. It is available as a Standalone application and also as a VST, AU or RTAS plug-in. We like it a lot! Visit www.ikmultimedia.com and see what you think!

Clockwise from top left: IK Multimedia's MH-500 Metalhead, Twin Reverb, '59 Bassman and Pro Junior.



WHAT STRINGS DO YOU USE? STEVE LUKATHER

We ask a great guitarist those inane questions you really want the answers to. And this month: Steve Lukather

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

I have been using small teardrop jazz picks since I was like 14. They are heavy but non obtrusive. They just feel good in my hands. A normal pick feels alien to me, like I am holding a dinner plate in my hands - hahaha.

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

I would use a distortion box (LOVE Radial and T-Rex and Tube Screemers) and a delay and, well, the rest is a wild card depending on the situation...

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

Yeah, I play keyboards and have played them on many a Toto record. And bass. I played on Beat It, and Talk To You Later by The Tubes; some Toto stuff and others. I can lay a good groove down on the drums - I'm not Billy Cobham but I have recorded stuff where I play everything - I

might try it on a tune or two for my next solo record just so I can say I did!

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

Yes. 35 years of studio work will do that to you. I can't sight-read classical etudes - I would have to see it and learn it. But yeah, I can read. It is a wonderful tool. It's like speaking another language. ANYONE who says reading music can hurt your playing is either stupid, lazy or ignorant. Now, having said that, some awesome players never read, so it's a tool not a prerequisite...

Do guitar cables really make a difference?

In the studio yes. Live I like the freedom of wireless. When you are playing live by the time the sound hits the audience it is tainted anyway. So I use cables in the studio but I don't have a special cable. I have tried them all and some are great but I am too old and lazy to mess with that fanatic shit. I am still learning to play the guitar - hahaha!

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

Jealous no. Envious and a fan, yes. It doesn't get better than Jeff Beck and

I had the great honour of playing with him and working with him. But there are SO many people in all styles. It's like asking which of my kids I like the best.

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

My 1959 sunburst Les Paul as it is worth almost a million bucks. I have photos of George Harrison playing with me and it has been on a lot of

hit records. But I keep my Music Mans and all my other 300 guitars in storage. It's the vintage stuff that has the most resale value, but I am a Music Man guy 1000%. As collectors, of course, we all know the value of, say, my 1951 Esquire...

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

I love my Bradshaw three-channel preamp through a VHT power amp, but in the studio it could be Marshall, Supro, Magnatone, Vox AC-30. I will try anything. I got into the boutique amps on my latest record, Ever Changing Times, and you can hear the tone differences. It makes you play differently, which is always cool.

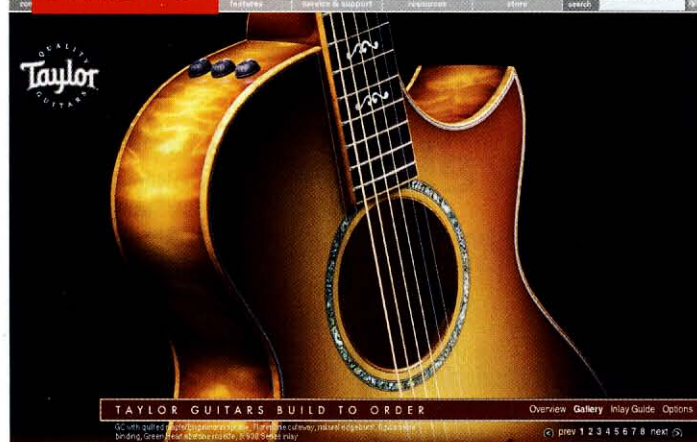
What kind of action do you have on your guitars?

Pretty stock. I don't believe that heavy strings make it all that much bigger sounding. If anything it can mess up your fingers and you can get tendonitis, which is NOT cool. But I do practise only on acoustic guitars with 11s or 12s on top to keep the chops up.

What strings do you use?

Ernie Ball, 9-42. Great stuff! I use 10s if I tune down. No rules really - it's all about the feel.





Taylor builds to order

Guitar enthusiasts dreaming of lustrous tone wood combinations, exquisite inlay details and custom features now have the opportunity to bring their dream guitars into sweet, musical existence through the Taylor Guitars' Build To Order (BTO) program. BTO invites everyday customers and enthusiasts alike "into the factory" to conceive and concoct a custom guitar with the perfect feel, appearance, and tone, paired with Taylor's signature craftsmanship and quality.

Available at domestic and international dealers, the Build To Order menu of options spans nearly 40 different component categories, with a multitude of available choices in each. From selecting inlay materials and

purfling, to body shape and wood choice, the BTO menu encourages the customer to become the craftsman with its limitless combinations for designing their ideal guitar.

"With the vast resources of our factory and the knowledge of our senior luthiers, the design of a Build To Order guitar is really only limited by the customer's imagination," shares Chris Wellons, vice president of production. "With so many options available and choices to be made, we know that when a BTO guitar is ordered, this player doesn't just want any custom guitar, he wants the complete Taylor experience in his custom guitar."

Visit www.taylorguitars.com/news for additional information.

Guitar Rig on the move!

Native Instruments has launched Guitar Rig Mobile, an ultra-portable, bus-powered 24-bit/192 kHz audio interface with a powerful selection of amps, cabinets and effects from their Guitar Rig 3 LE modelling software. The result is great custom tone, any time anywhere you want. The ultra-compact guitar interface is the size and weight of a cigarette pack. The software offers three top quality guitar and bass amplifiers and twelve speaker cabinets, which can all be combined in a flexible, modular way. Guitar Rig 3 LE also boasts twelve effects including overdrive and distortion pedals, delay,

reverb, flangers, chorus, wah-wah. Other useful tools include onboard recorders for easy recording and playback, a metronome and an integrated tuner. Plugging in is via a standard 1/4" jack socket and there's also a stereo out socket for headphones or monitors. We've checked it out here at GT and we're truly impressed! Visit www.native-instruments.com for further details.



Foreground: Guitar Rig Mobile's ultra cool guitar interface

Background: Guitar Rig 3 LE is packed full of great amps and effects

Jeff Healey on DVD

Stevie Ray Vaughan predicted that Jeff Healey would "revolutionise the way the guitar can be played" and the rest was indeed history! The Jeff Healey Band was formed in 1985 with bassist Joe Rockman and drummer Tom Stephen joining the Toronto born guitarist. Their debut album, *See The Light*, featuring the hit single *Angel Eyes*, was released in

1988. What started out as a humble Canadian blues-rock trio led to a Grammy nomination, Juno Award, platinum records and global stardom. A brand new three-disc package (one DVD and two CDs), titled *Legacy: Volume One*, has been released. It features singles, unreleased live recordings, unreleased live video, interviews and candid shots documenting the career and accomplishments of Jeff Healey.

Visit www.jeffhealeyband.com for further details.



New Vintage 12-string

Play guitar? Want to sound like an orchestra on your own? Here's how; buy a semi-acoustic 12-string and your sound will chime out with sweetness and light across the nation, with harmonics and sustain like you've never heard before. Big semi-acoustics are certainly versatile guitars, with a connection right back to the early jazz guitars.

The slim-body versions offer a truly resonant and gutsy sound with a sweet acoustic tonality in there too. The new f-hole bodied Vintage VSA535-12 12-string offers the drop dead good looks of those era-defining 1950s/60s guitars. The VSA's arched front and

back double edgebound body is a traditional maple laminate matched to a slim 22 fret maple neck with a smooth rosewood fingerboard, the neck set rigidly into the big body for maximum strength and stability.

It also boasts a rock solid tune-o-matic bridge and stop tailpiece arrangement too, and traditional four-rotary control grouping - two volume and two tone, with a three-way pickup selector.

The Vintage VSA535-12 retails at £419.00. Visit www.jhs.co.uk for more details and information about all Vintage models.

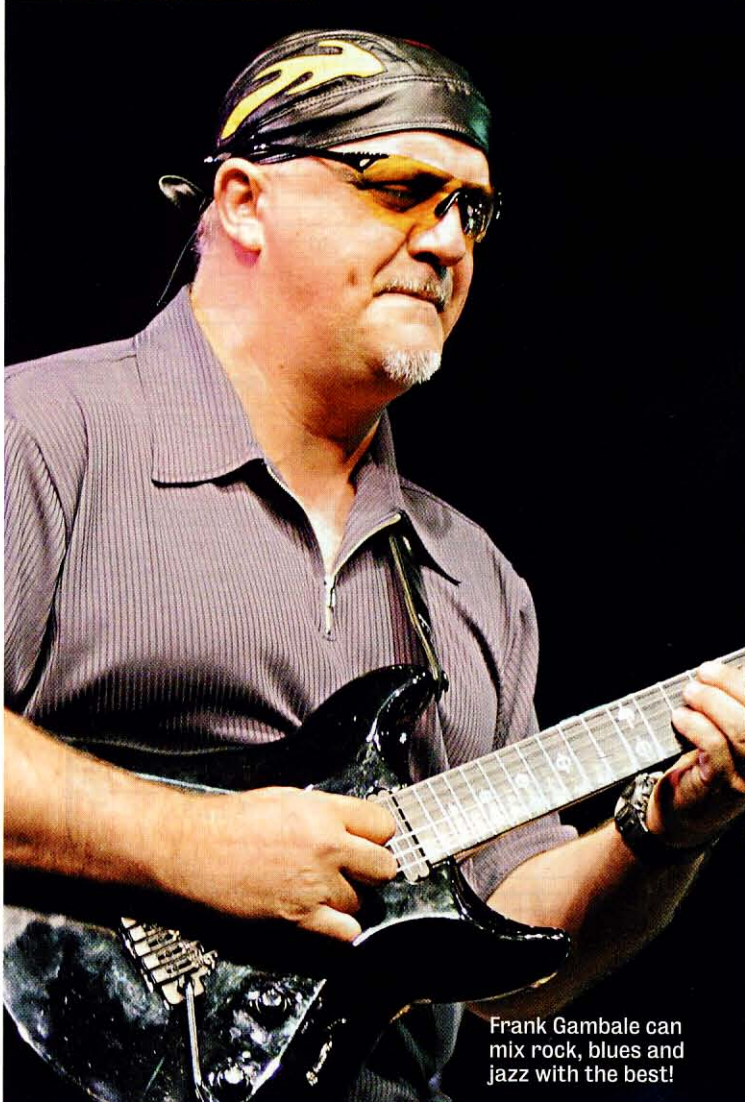




George Benson:
jazzier with a
soul full of blues



Matt Schofield:
jazzy blueser with
hot rock chops!



Frank Gambale can
mix rock, blues and
jazz with the best!



Robben Ford: rock
tone, bluesy licks,
and jazzy chords



STUDY 1

Choosing your intervals wisely

PART 1A INTERVALS (ROOT/THIRD/SEVENTH)

CD TRACK 4

Our opening example is definitely more of a study than a musically satisfying piece, but nonetheless this is an essentially step if you're looking to break free from the constrictions of endless pentatonic noodling - whether it's in rock, blues or any other form of improvising. Here we're mapping out the crucial defining chord tones for each harmonic event, initially just the root and major 3rd, developing to

include the root and 7th, and finally the 7th and 3rd combined. You could obviously repeat this procedure in every position and every potential octave, and expand the musical potential by decorating each interval with the adjacent chord tone or even, especially in the case of the major 3rd, the chromatic passing tone found a semitone beneath the one you're targeting.

♩ = 160

G7 **C7** **G7** **G7**

E B G D A E

8 7 8 5 5 4 3 8 6

5 4 5 2 5 4 5 3

1 (r) (3) (r) (3) (r) (3) (r) (b7)

C7 **G7** **D7**

E B G D A E

5 5 5 3 5 4 8 6

3 2 3 1 3 2 5 3

5 (r) (3) (r) (b7) (r) (3) (r) (b7)

D7 **C7** **G7** **D7**

E B G D A E

7 7 8 6 7 6 7 5

5 4 5 3 4 3 4 3

9 (r) (3) (r) (b7) (3) (b7) (3) (b7)

PART 1B INTERVALS CHORD GRAGMENTS (THIRD/SEVENTH)

CD TRACK 4

For our second section we see those crucial 3rd and 7ths combined to make up small but completely useable dominant 7th chord voicings. Danny Gatton claimed these shapes contained 'magic' properties as the exact same shape can be inverted so that the 3rd becomes the

7th and 7th becomes the 3rd, and if you look closely you'll see that the harmonically related IV and V chords can be created by moving this shape either up or down by just a semitone.

G7 C7 G7

C7 G7

D7 C7 G7 F#7 G7 D7 C#7 D7

PART 1C TARGETING CHORD TONES (3RD & 7TH)

CD TRACK 4

The third part to this opening study contextualises our chord-tone information to create a 12-bar solo that draws heavily from the 3rd and 7th from each of the underlying chords. You should be able to

both hear and identify the harmony moving, even when there are no backing chords, so you would learn a lot by going through this solo bar-by-bar to identify each crucial targeted chord tone.

G7 C7 G7

PART 1C TARGETING CHORD TONES (3RD & 7TH) ...CONTINUED

CD TRACK 4

C7

G7 **D7**

C7 **G7** **D7**

STUDY 2

Mixolydian slash chords and the 'tone-below' principle

PART 2A MIXOLYDIAN SLASH CHORDS

NOT ON CD

As the dominant 7th chord, and its associated major triad, is usually found at the 5th degree from the harmonised major scale, the pattern being major, minor, minor, major, dominant, you'll see that the chord that comes just before, from the IVth is also major, although in this instance when extended this becomes a major 7th. This means that we can imply a move from V to IV, using any of the notes in common

to both, all over the V chord root. This would give us the potential of moving from a basic A triad to G with an A bass. Other intervallic options to add include the natural 2nd and 6th degrees, excluding the 7th and 4th as they would need to be treated differently to remain diatonic. The following examples list just some of the possible alternative voicings.

A7

(Over A root)	A G	A G	A G	A6 G6	A6 G6	Asus2	Gsus2 A6/9	A6/9
E			5 3	5 3	5 3	5 3	7 5	7 5
B			5 3	5 3	5 3	5 3	7 5	7 5
G	6 4	6 4	6 4	6 4	6 4	4 2	4 2	6 4
D	7 5	7 5	7 5	7 5	7 5	7 5	7 5	7 5
A								
E	0	0	0	0	0	0	0	0

PART 2B SLASH CHORDS/EXTENDED VOICINGS AND TENSION

CD TRACK 6

Here we see a selection of these voicings used to good effect, to spell out a 12-bar sequence in the key of A. Nothing too complex here harmonically until we reach bar 8, where we see a move known in jazz circles as the I VI II V. In this key this gives us A F#7 Bm E7. Once we get to the IV, each subsequent chord resolves up a fourth to create a logical sense of continuity and forward motion. Although

this harmonic move may be more associated with jazz, if you stop and listen to BB King's rhythm section for a moment you'll hear tons of this kind of stuff going on. The gospel-style ascending voicings in bar 13 are my attempt to evoke the spirit of both '80s John Scofield and the slick pop-jazz compositional style of Donald Fagen from Steely Dan fame. See, you can play this stuff over almost any style!

Part 2b: Slash Chords/Extended Voicings and Tension

♩ = 120 A7
Swing

Chord voicings and techniques shown in the tablature:

- Bar 1: A6 A9
- Bar 2: A6 A9
- Bar 3: Aadd9 A11
- Bar 4: Eb6 D6 C6 A6
- Bar 5: Eb13 C#13 D13
- Bar 6: D7
- Bar 7: D6 D9
- Bar 8: A7 F#7 Bm7
- Bar 9: D6 D9
- Bar 10: A6 A9 F#7#5b9 Bm9
- Bar 11: E7 A7 E7alt
- Bar 12: Aadd9/C# D6/9 Ebdim E11 E7#5#9 A6 A9 C/E Bb/E A

PART 2C LEAD LINES OUTLINING THE CHORDS

CD TRACK 6

Anything that we can do with chords, we can echo with single notes. There's a definite Robben Ford edge to proceedings here, although the bending in bar 19 could be attributed to Larry Carlton. Over our initial A7 we're implying both A and G triads, over D7 we're using both

D and C major pentatonic ideas, and for our final E altered chord we see a line that draws from both Bb and C triads, both present in the melodically appropriate E Superlocrian mode (E F G# Bb C D).

A7

Lead lines and techniques shown in the tablature:

- Bar 1: A7
- Bar 2: A7
- Bar 3: A7
- Bar 4: A7
- Bar 5: A7
- Bar 6: A7
- Bar 7: A7
- Bar 8: A7
- Bar 9: A7
- Bar 10: A7
- Bar 11: A7
- Bar 12: A7
- Bar 13: A7
- Bar 14: A7
- Bar 15: A7
- Bar 16: A7
- Bar 17: A7

PART 2C LEAD LINES OUTLINING THE CHORDS ...CONTINUED

CD TRACK 6

19

BU RP BD BU RP BD

12(14) 12 (14)(12)-10 10(12) 7-10 (12)(10)-8 9 7 4 5 4 3 5 6 5 6 7 5 4 5 6 5

21

D7

5 5 5 5 7 5 7 7 8 8 8 8 9 7 10 7 8 7 10 9 8 7 10 9 7 5 5 7

23

A7 F#7

5 6 5 6 7 7 4 5 4 7 6 7 7 6 10 7 9 7 8 9 7 8 7 7 8 7 9 8 7 9

25

Bm7 E7

10 11 10 10 10 11 12 (15) 12 11 10 BU BD 13 (17) (13)

27

A7 E7alt A

12 11 10 9 8 11 9 12 10 11 9 10 8 7 9 6 7 6 8 9 8 6 6 7 8 9 8 7 6 7 8 9



STUDY 3

'Cluster' and 'intervallic stack' voicings

PART 3A MINOR BLUES (CLUSTER VOICINGS)

CD TRACK 8

Now the minor blues sequence undergoes our 'sophisticated makeover'. The first thing you may notice is that the sequence itself has a couple of unexpected new events, such as the G13 in bar 5/6, the Fmaj7 in bar 9 and the Bb7 in bar 12. These can be justified as follows: G13 and the preceding Dm7 can actually be viewed as two stages of the same event, something jazz musicians refer to as a II V interchange, the Fmaj7 is a diatonic tritone substitution for B half-diminished (part of the minor II V I, and the chord we'd most expect to find in bar 9), and Bb7 is actually a direct substitution for E7 as they

are found both a tritone apart and they share the exact same 3rd and 7th intervals. If all this theory is a little too much just remember, these moves also sound really great! Play them first and the theory will become clearer. Our first study exploits tons of open strings to allow the use of close 'clustered' voicings (notes less than a third apart), something that is often more associated with piano than guitar. With this in mind, you are well advised to select your key wisely as some are much easier than others, and also to exploit to reduced intervallic distance between the second and third strings within your voicings.

Am11 $\text{♩} = 120$ **A11**

Let ring throughout

Dm11 **G13** **Am11** **F#7#5#9** **F7#5#9**

Fmaj7add#11 **E7#9#5** **Am6** **C/Bb** **B/Bb** **Am7**

PART 3B MINOR BLUES (INTERVALLIC 'STACK' VOICINGS)

CD TRACK 8

Pianist Bill Evans revolutionised the harmonic vocabulary for jazz piano with his superb expert mastery of intervallic voicings, often based on diatonic intervallic 4ths, although in fairness this is just the tip of the iceberg. Here we see a musically contextualised study that begins with A minor voiced in 4ths and 3rds, moving to D minor

in 4ths. Allan Holdsworth views his voicings in a similar way to this, moving any intervallic permutation diatonically throughout a tonality to produce a smooth and graceful linear sound, as opposed to the block motion achieved when jumping about within the five CAGED shapes in a simple blues, for instance.

Am7

13

A7b9 **Dm7**

16

Am7 **F#7b9** **Fmaj7**

19

E7#5 **Am7** **Bb7** **Am**

22



STUDY 4

Minor blues: pure pentatonic plus jazz lines

PART 4A MINOR BLUES (PURE PENTATONIC)

CD TRACK 10

I don't want you to get the wrong impression. I absolutely love the pentatonic scale! It never ceases to amaze me just how much is possible with this simple five-note formation, and any self-respecting jazz or blues guitarist (or rock, metal, funk, country, folk, etc...) needs to be able to 'talk pentatonic' effectively. If not, you'll have a huge music hole in your vocabulary, rather like deciding never to use the word 'yes' because it's too simple! My objective within this study was

to use the A minor pentatonic scale exclusively (A C D E G), and also to not rely too heavily on any unusual technique or playing approach, creating interest purely with note selection, rhythmic placement and phrasing. Restriction exercises like this form a huge part of my own personal practice. Remember that to be an effective improviser you need not to know every single possible alternative, you just need to be extremely decisive.

Am7
♩ = 120

Dm7 **G13**

Am7 **F#7** **Fmaj7**

E7 **Am6** **C/Bb** **Bb**

1

4

7

10

PART 4B MINOR BLUES (PENTATONIC AND 'JAZZ' LINES)

CD TRACK 10

I continued our pentatonic theme into the first three bars of our final study. I had just too many ideas, although in fairness they're lifted straight from the playing style of Aussie sweeping master Frank Gambale. Things get decidedly more European in bar 4, with a Django-inspired decorated A7b9 arpeggio based idea (A C# E G Bb), leading us nicely into some D Dorian/melodic minor action

against our Dm/G13 couplet. The run-down on associated chord-arpeggio-scale relationships for our final bars is as follows: F#7 = F# Superlocrian/G melodic minor (G A Bb C D E F#), Fmaj7 = Fmaj9 (F A C E G), E7alt = Fm/maj7 (F Ab C E G), Am7 = A minor pentatonic (A C D E G), Bb7 = Bb Lydian b7 (Bb C D E F G Ab). Try these ideas even if you play mainly rock or metal - next month we break even more ground...

Am7
♩ = 120

A7 **Dm7** **G13**

Am7 $\frac{1}{4}$ **F#7**

Fmaj7 **E7alt**

Bb7 **Am**

1
4
7
9
11

John Mayer

Every Day I Have The Blues



Hailed by some as the most important blues guitarist to hit the guitar world since SRV, John Mayer is a musician of many talents. **Steve Allsworth** transcribes his revamped BB King classic...

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: C	<input checked="" type="checkbox"/> Blues rakes
TEMPO: 96 bpm	<input checked="" type="checkbox"/> Blues shuffle feel
CD: TRACKS 12-13	<input checked="" type="checkbox"/> Thumb chord technique

JOHN MAYER HAS emerged in the last few years as one of the hottest players on the planet. Combining a modern twist on the blues with a gift for intelligent songwriting, he also possesses guitar tone in abundance and a great voice too. *Everyday I Have The Blues* is taken from his live DVD *Where The*

TECHNIQUE FOCUS

THUMB CHORDS

Using your thumb to wrap around the neck might be the stuff of nightmares for any classical guitarist, but it can be a great tool for fretting notes on the sixth string. This allows for greater freedom, particularly when playing chords, leaving the fingers to play otherwise impossible embellishments (Hendrix moments such as *Little Wing* come to mind). You may already use the thumb to mute the sixth string during chords, so although the stretch can be a challenge, it's worth the extra effort, especially if you play a lot of blues. Although you are somewhat limited by the size of your hands (Hendrix had huge mitts!) most modern guitar necks should accommodate a foray into the world of thumb fretting. The opening riff is a good example of using the technique to make life a little easier. Although it's possible to fret the C9 with the fingers, using the thumb can provide an efficient transition between the lead licks and the chord.

Light Is (2008), which also features the monstrous talents of Steve Jordan and Pino Palladino on drums and bass respectively.

Although the track is a cover, the only real similarity to the original is the lyrics. The trio's groove is based on a hypnotic blues shuffle, whilst John uses a combination of dominant 7th and 9th chords to navigate around the standard 12-bar blues progression.

“The moment I heard Stevie Ray Vaughan, I thought wow - that's the thing that's not just strumming chords! It was the drama in Stevie's playing that I was attracted to”


An obvious Hendrix influence can be seen in the extensive use of the fretting hand thumb to wrap around all the C9 chords (see *Technique Focus* for more on this), whilst John's main blues hero, Stevie Ray Vaughan, is never far away during the solo. Here, John uses staple SRV ideas such as the beautifully discordant catch bends (pushing onto the adjacent string during a bend) and staccato bends (bending up and then choking the string) to great effect.

He's also very fond of the Hendrix double-string bend, where the second string bends up into a prebend on the third string. Rather than use a 'one scale fits all' approach, like many blues players John prefers to fit his licks around the chords, so

a combination of C major and C minor pentatonic are used for the most part. Although there's no hard and fast rule here, the C major pentatonic (C D E G A) tends to be heard mainly over the I chord due to its close proximity to many of the chord tones in the C9 (C E G Bb D).

The C minor pentatonic hits the IV chord rather nicely, because the notes (C Eb F G Bb) nail many important tones of F7 (F A C Eb), particularly the Eb (b7). For the V chord (G7) John often uses a hybrid of G major pentatonic (G A B D E) and C minor pentatonic, homing in on the Hendrix Major 6th embellishment (A).

Ultimately, you'll need to use your ears as well as your scale knowledge when improvising. A keen awareness of the chord movement lets you anticipate the changes, rather than simply blazing away in C!

To be a player of this calibre the best tools are the two on the side of your head, for both tone and note choice! 

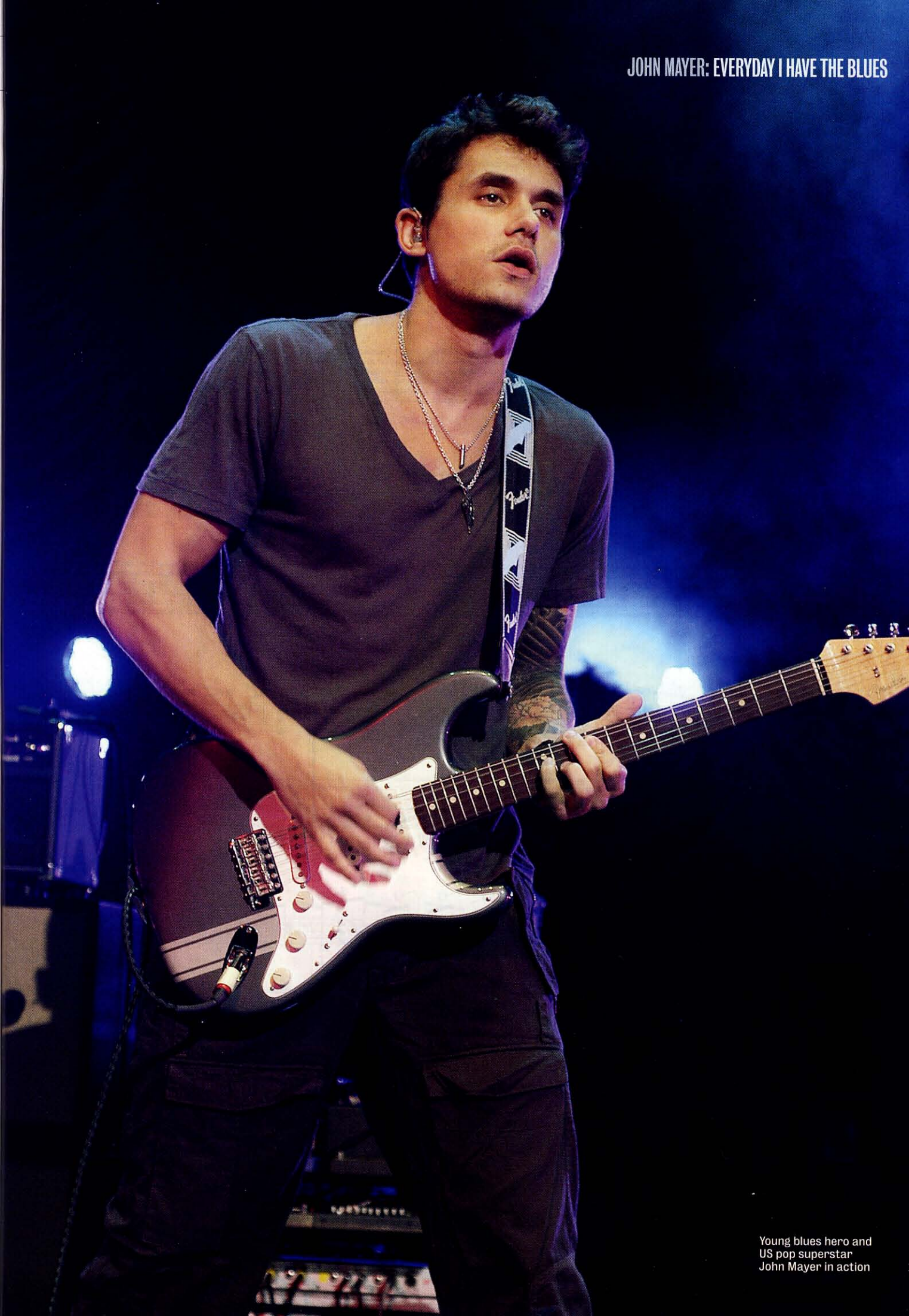
GET THE TONE



John clearly invests a lot of time and money into his tone. His live rig includes Dumble and Fender amps, though it's likely he used his Two Rock amp on this track. This is used in conjunction with a Strat in the neck pickup position. For the solo a Tube Screamer works wonders on the overall sustain. Don't saturate the distortion - just go for a loud, creamy lead sound and let the pedal warm and smooth things up.

TRACK RECORD *The DVD Where The Light Is* was recorded towards the end of 2007 and is probably the best example of John's all-encompassing style. Acoustic singer-songwriter, blues power trio and pop band are all ambitiously tackled with consummate ease. There really is something for everyone here, and underneath it all a frighteningly good guitarist!

JOHN MAYER: EVERYDAY I HAVE THE BLUES



Young blues hero and US pop superstar John Mayer in action

PLAYING TIPS

[Bars 1-2] An alternate strumming motion will work just as well as the downstroke method that John uses for these chords, although using one motion makes it easier to land on the correct beat during the triplets.

[Bar 8] The rakes here are more throwaway than your standard metal

vibed sweep-picked arpeggio, so don't get too caught up with achieving perfect technique and timing. Each one will probably sound slightly different, which all adds to the general vibe.

System 1: Treble clef, 4/4 time, tempo $\text{♩} = 96$. Chords: C9, C#9, C9. Features triplets of eighth notes in the melody and guitar accompaniment.

System 2: Treble clef, 4/4 time. Chords: C#9, C9, C#9. Features triplets of eighth notes in the melody and guitar accompaniment.

System 3: Treble clef, 4/4 time. Chord: C9. Features a complex melodic line with triplets and a sweep-picked arpeggio. Includes fret numbers (8, 10) and a bar line at measure 11.

System 4: Treble clef, 4/4 time. Chord: C#9. Features a melodic line with triplets and a sweep-picked arpeggio. Includes a 'play 3 times' instruction and fret numbers (8, 10, 11). Includes a bar line at measure 15.

VERSE: Treble clef, 4/4 time. Chords: C9, C#9, C9. Features a melodic line with triplets and a sweep-picked arpeggio. Includes a time signature of 0:42 and fret numbers (17).

PLAYING TIPS

CD TRACK 12

[Bar 17, previous page] The verse section is tighter sounding (resting on the second triplet), with mutes on the sixth string. Here the thumb plays more of a percussive role.

[Bar 32] Another killer blues lick - learn it in two minutes and use it for your own gigs!

Sheet music for bars 17-22. Chords: C#9, F7. Includes guitar tablature and fret numbers.

Sheet music for bars 23-25. Chords: C9, G7. Includes guitar tablature and fret numbers.

Sheet music for bars 26-28. Chords: F7, C9, C#9. Includes guitar tablature and fret numbers.

Sheet music for bars 29-31. Chords: C9, C#9. Includes guitar tablature and fret numbers.

Sheet music for bars 32-34. Chords: F7. Includes guitar tablature and fret numbers.

PLAYING TIPS

CD TRACK 12

[Bar 58] The Hendrix double-bend is first seen here. Bend the 11th fret with the third finger in the normal way. The second finger, which supports this bend, then needs to roll across onto the third string to create a bluesy pre-bend.

[Bars 62-68] The SRV catch bend is used extensively throughout this section. Essentially, any bend can encroach onto the lower strings. This is an excellent 'muscular' approach to soloing as it sounds aggressive.

G7 **F7**

E
B
G
D
A
E

49

C7

E
B
G
D
A
E

51

* approx. slides to nowhere

PB10 **BD** **BU**

E
B
G
D
A
E

54

(wah on)

F7 **C7**

E
B
G
D
A
E

57

G7 **F7**

E
B
G
D
A
E

60

* catch bend
(catch lower B string during bend up)

PLAYING TIPS

[Bars 73-74] Here John shifts the same idea down two frets to really mark the V-IV chord change. It's based around a simple G blues scale (moving to F) with the notes on the first string borrowed from the major pentatonic (the chromatic passing note is a b9).

63 *catch bends *catch bend

66 *catch bend *open string noise *catch bends

69

72

PLAYING TIPS

[Bar 87] John's penchant for the minor pentatonic with a major 6th instead of a b7 gives a slightly sweeter sound - a Dorian vibe that you can hear in the playing of Robben Ford and Carlos Santana!

[Bar 89] Looking for a nifty blues lick for your own playing? Check out this keeper!

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Sting

Shape Of My Heart



With some gorgeous nylon string guitar work from session ace Dominic Miller, Sting's popular song has become a fingerstyle favourite. **Jon Bishop** does the honours...

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: F# minor	<input checked="" type="checkbox"/> Fingerstyle technique
TEMPO: 84 bpm	<input checked="" type="checkbox"/> Use of open voiced triads
CD: TRACKS 14-16	<input checked="" type="checkbox"/> Tone and feel

STING'S SHAPE OF My Heart is widely regarded as a '90s classic, and this is due in no small part to the wonderfully emotive guitar part played Sting's long time guitarist, Dominic Miller. The track's

TECHNIQUE FOCUS

NYLON-STRING VIBRATO

Using finger vibrato on a nylon-string guitar is a different technique to that used on an electric guitar. Due to the reduced tension and added friction that the fat, nylon strings provide, it is possible to both reduce and increase the tension of the string by rubbing the finger back and forth, lengthways on the strings. This 'rubbing' technique is not as effective on steel-string guitars where it is usually preferable to bend the string up and down (vertically) to get a vibrato effect. If you try this bending style vibrato on a nylon-string guitar, lots of handling noise will be generated and you might go through strings a lot faster. Another benefit of using the 'classical' finger vibrato on the nylon-string guitar is it can be added to melody notes exclusively whilst you hold down and play the rest of the chord. Practise the verse part from this month's transcription and try gently shaking your hand back and forth (on the headstock-to-soundhole plane) as you finger the chords. You should aim for a subtle vibrato and this effect will really add extra panache to a part.

instrumentation of nylon string guitar, double bass and strings also adds to the melancholy vibe with some choice harmonica playing courtesy of the late, great Larry Adler.

The song starts in the key of F# minor and the chords descend down the harmonised scale. This gives us the sequence or progression of F# minor, E major, D major and C# major. The D major chord is accompanied by a B note from the bass so it actually functions as a B minor chord. It is, however, the way that these chords are voiced on the guitar that gives the part its special character.

If you play a third and the root together

minor triad, constructed with the root, 5th and then 10th.

The open voicing concept also works for major triads. You will find that this concept is great for generating an open and much more colourful sound when using any basic three-note chords.

The original recording of Shape Of My Heart was played to a click track set at 84bpm. For the GTCD recording I recreated all of the parts in the same way and then added a shaker to the intro on the backing track to help you keep time with the bass. Many thanks to Rupert Christie for recording the strings and harmonica parts on the track. 

“Playing the 10th interval on the guitar sounds great and is the basis of other great guitar parts such as Paul McCartney's Blackbird”

an octave apart they can be referred to as a 10th. Playing the 10th interval on the guitar sounds great and is the basis of other great guitar parts such as Paul McCartney's Blackbird or The Red Hot Chili Peppers' classic, Scar Tissue.

To augment the 10th parts, other intervals such as the fifth or sixth can be added. The root, minor third, and perfect fifth intervals provide us with the formula for a minor triad. If we play an F# minor triad in root position, the notes F#, A and C# are played in order with the minimum distance between the intervals. If you now take the minor third of the chord (A) up the octave it provides us with the 'open voiced'

GET THE TONE



For the GT recording I used my Raimundo Spanish guitar, fitted with normal tension, D'Addario nylon strings. A Rode valve microphone was placed at the 12th fret to capture some ambience, and in the interest of emulating Dominic Miller's original tone, a DI was taken from the guitar's onboard pickup system. Some delay and a healthy dollop of hall reverb were added at the mixdown stage. The delay was set on a short semiquaver sub-division (around 178ms) and the feedback was set for a single repeat.

To get the tone with your own rig, an electro-nylon string acoustic guitar is the ultimate axe of choice. Set up your amp with lots of reverb and if you have a delay pedal at your disposal, try out the settings I suggested.



TRACK RECORD The original recording of Shape Of My Heart appeared on Sting's album Ten Summoner's Tales (1993). This album is well worth getting hold of, as it features six hit singles and some great songwriting and performances. Dominic Miller is credited as co-writer and it also appears, with Sting as guest, on his own album Shapes. The song has also been 're adapted' by Craig David and the Sugarbabes.



Sting and
his longtime
collaborator
Dominic Miller



PLAYING TIPS

[Bars 1-8: Intro] The song's intro section showcases the guitar part, accompanied by the bass. It is repeated for all the subsequent verses and chorus sections, so it's well worth spending time studying the section and changing the odd note here and there if you want to be super accurate. The first F# minor chord is a bit of stretch so check out the suggested fingering. Also make sure your posture is good with the guitar neck pointing up at around 45 degrees.

This tilt will help with those tricky fingerings. The first four bars uses the same concept of open voiced chords on the fifth, third and second strings so check out the picking hand pattern, as this is the same for all the changes. Add a little finger vibrato to the top notes of the chords and the part will really come to life.

[Bar 5] This features a tricky fingering of D add6. Use the first finger to fret the B (4th fret, third string) and then move it across to play the A (5th fret, first string) »

Nylon String Guitar

♩ = 84

F#m E6 D6 C#7sus4 C#7 D/F# E6 D6 C#7sus4 C#7

w/subtle finger vib on top notes

1 a p m a a p m a

D6 Asus2 A5 C# D G#m11 F#m

5 p i m i a m i 5 5 p i a

strum with first finger

VERSE 1 & 2

0:23 0:45

F#m E6 D6 C#7sus4 C#7 D/F# E6 D6 C#7sus4 C#7

9,17

Dadd6 Asus2 A5 C# D G#m11 F#m

on rpt only

13,21

CHORUS 1

1.09

F#m E6 D6 C#7sus4 C#7 D/F# E6 D6 C#7sus4 C#7

25



Solo Pieces For Acoustic Guitar (Guitar Tab Book/CD, 48pp, £12.95, ref: AM991353) Solo acoustic arrangements of 13 popular songs for guitar in both standard notation and tablature, making it the perfect material for classical or steel-string guitarists to show off their technique through great pop songs by artists such as Sting, Coldplay, The Beatles, Elton John, The Doors, Van Morrison, Joni Mitchell, ABBA, Billy Joel and more. CD contains demonstrations of all the pieces.

STING: SHAPE OF MY HEART

PLAYING TIPS

string). I have suggested the first finger shifting technique as video evidence indicates that Dominic Miller favours this fingering for playing the part live. You could play the Dadd6 chord using the third finger on the first string but this is tricky and the results may not be as consistent. The A sus2 lick is another tricky move and a Dominic Miller favourite. The chords in bars 7 and 8 are strummed lightly with the picking hand's first finger.

CD TRACK 15

[Bars 9-24: Verse 1 and 2] The only difference from the intro section is in bar 13 where the A (first string, 5th fret) is left ringing out the second time round. On the first verse the extra F# and B notes are added as notated.
[Bars 25-32: Chorus 1] This section is a repeat of bars 1-8.
[Bars 33-40: Verse 3] This section is the same as bars 1 to 8 with the exception of the F# note tied over to beat 4 in bar 37.

D6 **Asus2 A5** **C#** **D** **G#m11** **F#m**

E
B
G
D
A
E

29

VERSE 3

1:31 **F#m** **E6** **D6** **C#7sus4 C#7** **D/F#** **E6** **D6** **C#7sus4 C#7**

E
B
G
D
A
E

33

D6 **Asus2 A5** **C#** **D** **G#m11** **F#m**

E
B
G
D
A
E

37

CHORUS 2

1:54 **F#m** **E6** **D6** **C#7sus4 C#7** **D/F#** **E6** **D6** **C#7sus4 C#7**

E
B
G
D
A
E

41

D6 **Asus2 A5** **C#** **Dmaj7** **G#m11** **F#m** **F#m7**

E
B
G
D
A
E

45

PLAYING TIPS

[Bars 41-51] This section links Chorus 2 to the harmonica solo. Pluck the notes of the chords in this section with all your fingers simultaneously. This plucking technique provides a piano-like attack and sounds very tidy.

[Bars 52-61] For the harmonica solo the harmony changes key to C# minor. C# minor is a perfect fourth down from F# minor. On the guitar that means

you can play virtually the same pattern as in the previous verse and chorus sections but just move one string down so the root notes now fall on the sixth string. Due to the tuning of the guitar, some adjustments will need to be made to the fingering of the notes that fall on the third string. Bars 58 to 61 take us neatly back to our original key of F# minor.

Dmaj7 **G#m11**

HARMONICA SOLO

2:24

C#m **B6** **F#m** **G#7sus4** **G#7** **A/C#** **Badd9** **B6**

F#m **G#7sus4** **Aadd6** **E** **G#7**

A **D#m7** **C#m** **C#m7** **A** **D#m7** **A**

VERSE 4 & 5

2:52 3:15

F#m **E6** **D6** **C#7sus4** **C#7** **D/F#** **E6** **D6** **C#7sus4** **C#7**

PLAYING TIPS

CD TRACK 15

[Bars 62-90: Verse 4, 5 & Chorus 3] The techniques for these sections have been covered in bars 1-8.

[Bars 91-95] The song breaks down for the outro. In bar 94, slow down and then hit the final F# minor chord. Hold the F# minor chord shape and then lightly touch the first finger of your strumming hand on the octave harmonic

node point (14th fret, the fretwire) of the third string. Use the thumb of your picking hand to strum the notes of the top three strings in a fast arpeggio as the first finger releases the harmonics just afterwards.

D6 Asus2 A5 C# D G#m11 F#m

66,74

CHORUS 3

3:38

F#m E6 D6 C#7sus4 C#7 D/F# E6 D6 C#7sus4 C#7

78

D6 Asus2 A5 C# Dmaj7 G#m11 F#m F#m7

82

Dmaj7 G#m11 F#m F#m7 Dmaj7 G#m11

86

OUTRO

4:14

F#m E6 D6 C#7sus4 C#7 D/F# E6 D6 C#7sus4 C#7 F#m

91

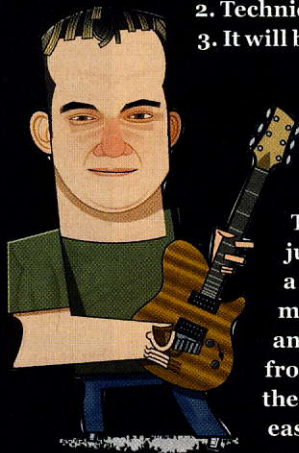


LISTEN, LEARN AND PLAY!
All song and lesson tracks can be heard on the CD!

MAKING A TENUOUS link to last issue's Three Kings blues tutorial feature, one of my favourite pearls of wisdom is based on three too. It is a simple plan and I (and friends) have often used it when making gig decisions. Now I'll pass it onto you. It came from The Hellecasters' Will Ray who, during an interview, talked about what shaped his career decisions. To paraphrase, him doing a gig required at least one of the following three points to be ticked:

1. Good for the money
2. Good for the CV
3. It will be fun!

Think about it. If you've been offered a gig (or are already doing a gig) and at least one of these points isn't tickable, don't take it (or just ditch it). It simply has no benefit to you whatsoever.



Of course, this type of blueprint can be applied to the time you spend with your guitar too.

Try these three points:

1. Repertoire
2. Technique/theory development
3. It will be fun!

You may need to learn Hotel California (repertoire) or improve your picking stamina (technique).

Then again, you may just want to solo over a blues backing track mainly using the 3rd and 7th intervals derived from each chord (fun). All these unrelated topics are easily accommodated here, proving the plan's scope for variety and development. So

go on, try it for a few months and then let me know about your results!

Jason

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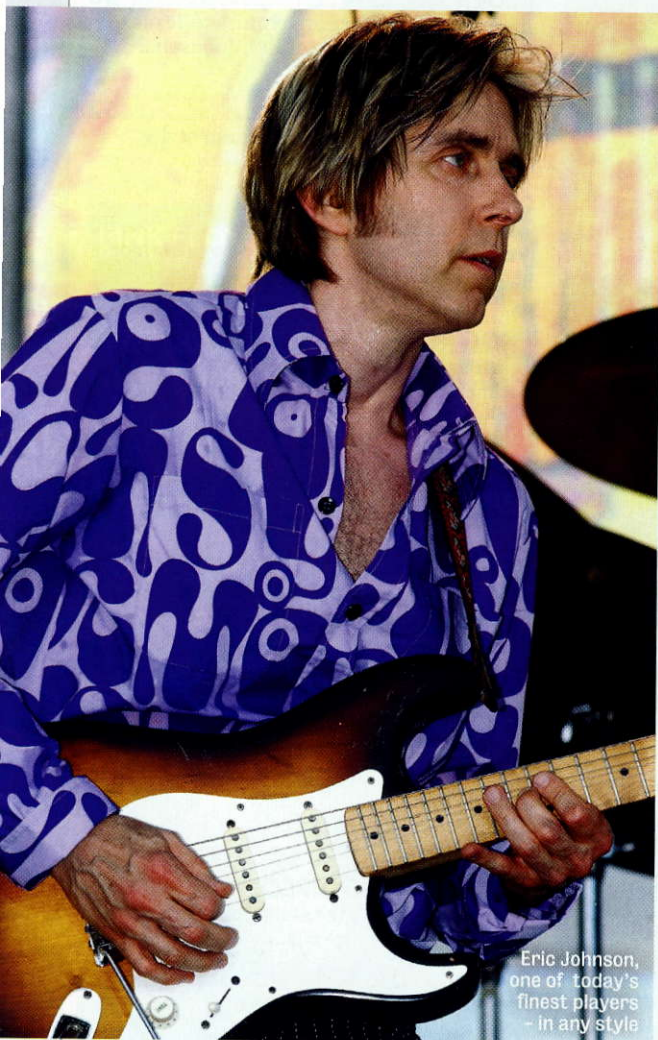


ON VIDEO!
One of the UK's best blues players, Aynsley Lister, with Part 3 of a great masterclass!
PAGE 74

Eric Johnson



John Wheatcroft sets his sights this month on the Texan tornado with tone, taste and terrifying technique - Eric Johnson down to a T!



Eric Johnson, one of today's finest players - in any style

integrity, between classic and contemporary, and between complete technical command (the craft) and both creative and aesthetic mastery (the art).

One such musician is the Texan guitarist Eric Johnson. For well over twenty years he has been at the top of his game, touring the world many times over and achieving considerable critical and commercial acclaim for a small but perfectly formed collection of superb studio and live CDs, a number of amazing live DVDs along with a pair of instructional releases showing us all not only how he does what he does, but also the sheer breadth of his knowledge.

Eric's versatility and stylistic authenticity is rightly the stuff of legend, along with his painstaking attention to the minute detail, both in his technical approach to the instrument and also influencing his choices regarding every single point within his signal chain. Time well spent I say, as Eric's playing can withstand even the closest scrutiny; his vibrato is always spot on, his bending in tune, harmonics ring out every time, the list goes on...


Although Eric is undoubtedly a 'guitarist's guitarist', at no

point does he ever let this get in the way of the music. The most obvious comparison would have to be Jimi Hendrix, one of Eric's primary influences, although he has also assimilated the best parts of a huge number of classic guitarists ranging from blues rockers such as Jeff Beck and Eric Clapton (his Cream period in particular), early fusion pioneers such as John McLaughlin, country wizards Chet Atkins and Jerry Reed and the jazz master Wes Montgomery

Whilst Eric freely draws from this diverse

sonic palette, and is quick to acknowledge the significance each guitarist has played in the formation of his style, he still always manages to sound exactly like himself, and he simply sounds glorious!

While it would be possible to fill the entire magazine with significant Johnson-style guitar moments, it's his blues side that we're concentrating on this month. We have five short musical examples that showcase a contrasting area of Eric's classic and contemporary blues prowess, ranging from rapid-fire sequential scalar bursts, superimposed progressive arpeggios, Travis-picked chord-melody and 12/8 traditional pentatonic phrasing.

As is so often the case, it's more a case of how rather than what you play, as without expression these notes would be meaningless. I can testify to this on a monthly basis as I transcribe everything via computer and when I demo my transcription via MIDI to check everything is as it should be, the full Eric Johnson experience does not come forth from my laptop (maybe I need a different brand of battery!), merely the right notes in the right place! You know what to do by now, rip these examples to pieces and incorporate them into your playing until they become your own. And remember that your creativity is every bit as important as your technique. I'm certain that Eric would agree. 

“Eric has more colourful tone in his fingers than Van Gogh had on his palette”

Steve Vai

GET THE TONE



Johnson is a well-known tone obsessive but his rig is actually relatively straightforward. We see vintage Fender amps used purely for their pristine clean tones, and vintage Marshall heads and cabs used to provide the perfect crunch and lead tone, with a selection of vintage stomp boxes for that all important psychedelic shimmer, and AB routers to make things happen live. Tonal integrity, nuance and detail are crucial to Eric, so make sure these factors are important to you too and you won't go far wrong. A good Strat wouldn't go amiss too!

ABILITY RATING

●●●●● **Advanced**

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Soloing vocabulary
TEMPO: Various	<input checked="" type="checkbox"/> Integration of approaches
CD: TRACKS 17-26	<input checked="" type="checkbox"/> Dexterity and articulation

RARELY DOES AN artist come along who manages to achieve the perfect balance between supreme musicianship and artistic



TRACK RECORD Fancy an evening of sheer guitar indulgence in the comfort of your own home? Easy, you need the DVD entitled *Anaheim Live* (Vanguard 2009). From a CD perspective, Eric's finely tuned attention to detail and stringent quality control basically guarantee that anything with his name on it is worth listening to, but my personal favourites are *Ah Via Musicom* (Capitol 1990) and *Tones* (Warner Brothers 1986).

EXAMPLE 1 SUPERIMPOSING IDEAS

CD TRACK 18

Our first EJ-inspired idea works over a IV to I change in the key of F. Eric is a master of the art of superimposition. Here we see how he implies the sound of Bb13 by juxtaposing lines derived from an Ab major 7th (R 3 5 7) takes on the much more sonically 'expensive' qualities of Bb13 (b7 9 11 13). The pentatonic scale forms the basic of a huge amount

of Johnson's soloing vocabulary, and this example is no exception as from bar 3 we are using F minor pentatonic all the way (F Ab Bb C Eb). Be prepared for a fair amount of practice, as Eric's speed, accuracy and clarity of articulation are amongst his many strong points and are the cause of much envy between even the most advanced guitarists.

Swing ♩ = 176

EXAMPLE 2 DOUBLE DROP D 'TRAVIS PICKED' IDEA

CD TRACK 20

We're in double-dropped D tuning for our next example (D A D G B D). The inspiration for this facet of Johnson's playing comes from the thumb and finger picking ace Merle Travis, in particular the incessant alternating bass pattern. The trick to this style is to make what is essentially two parts into one. Once you get to grips with the alternating bass pattern you need to identify which of the melody notes lands squarely on the

beat (and therefore coinciding with a bass note, and to be treated as a 'mini-chord'), and which melody notes fall between the cracks on the off-beats (and are therefore treated as separate events all unto themselves). Dependent upon the thickness of your guitar neck, you may find the bass notes in bars 7 and 8 are easiest to execute with your fretting hand thumb over the top.

♩ = 184 Dm

LESSON: BLUES

EXAMPLE 3 MULTI-FACETED RIFF AND LICK

CD TRACK 21

We begin with a double-stop/single-note riff implying C7sus4 (R 3 5 b7) to its cousin C7 (R 3 5 b7), punctuated with a rapid-fire minor pentatonic pull-off riff. Our minor pentatonic phrase has in fact got a deceptively fiddly Johnson-esque trick up its sleeve in the form of an artificial harmonic on the final note located at the half-way node twelve virtual

frets higher, raising the pitch up by an octave to maintain the ascending characteristics of the phrase. There are two performance options here - either a pinch harmonic at the 24th fret or an artificial harmonic. For the latter, hold the pick between your thumb and second finger to pick the string while touching the 24th fret with your first finger.

Musical notation for Example 3. The piece is in 4/4 time with a tempo of 168. It features two systems of notation. The first system shows a riff with chords C7sus4 and C7, and a lick with a minor pentatonic scale. The second system shows a more complex lick with triplets and an artificial harmonic. The guitar tablature below the staff indicates fret numbers for each string (E, B, G, D, A, E).

EXAMPLE 4 MUMBAI TO DOVER!

CD TRACK 22

We begin with the Jeff Beck-endorsed Hindu pentatonic, essentially a minor pentatonic with a major third (R 3 4 5 b7). In bar 2 we see a condensed version of the 'Cliffs Of Dover' shape, basically a simple major triad with the 3rd displaced upwards to create a 10th (R 5 10). Don't be put off by the sheer note density of bar 3, as the descending groups of

four notes derived from a hybrid version of G minor pentatonic with the occasional 2nd and 6th intervals added, essentially giving us Dorian mode when performed in its entirety (R 2 b3 4 5 6 b7), is surprisingly 'finger friendly'. Think the words 'Clapton' and 'Cream' when approaching the vibrato for our final note. Wonderful!

Musical notation for Example 4. The piece is in 4/4 time with a tempo of 96. It features two systems of notation. The first system shows a riff with a G7 chord and a lick with a Hindu pentatonic scale. The second system shows a more complex lick with a Dorian mode scale. The guitar tablature below the staff indicates fret numbers for each string (E, B, G, D, A, E).

EXAMPLE 5 B MINOR PENTATONIC AGAINST B MAJOR

CD TRACK 23

For all his progressive leanings Eric's just a blues boy at heart! Nothing too ornate from a note perspective here, just the perennial minor pentatonic scale of B (B D E F# A), naturally used in the 'wrong' place technically speaking against a major chord, but perfect for

encompassing those all important blue notes. The note selection is almost secondary to the expressive devices employed so give the slides, bends, vibrato and dynamics of this line as much, if not more attention than the notes themselves.

Musical notation for Example 5. The piece is in 12/8 time with a tempo of 56. It features two systems of notation. The first system shows a riff with a B5 chord and a lick with a B minor pentatonic scale. The second system shows a more complex lick with a B major chord. The guitar tablature below the staff indicates fret numbers for each string (E, B, G, D, A, E).

Alice Cooper



School's in! Alice has always prided himself on his guitarists. **Martin Cooper** shows you how to nail the band sound of his rock icon namesake...



Alice Cooper in 1990 with Eric Dover and Ryan Roxie on guitar

and the fine musicianship. However, heavy drinking during the late 1970s (Alice was not into drugs) led to poor and abandoned stage performances and following his 1977 world tour, Cooper entered rehab.

During the 1980s a clean and sober Alice revitalised his career with successful albums such as *Raise Your Fist And Yell* (1987) and *Trash* (1989), which, of course, spawned the classic single *Poison*. It's fair to say that if guitar players willing to play on your albums include Steve Vai, Joe Satriani, Slash and Richie Sambora, you've been pretty successful!

This month's track leans towards the hit laden albums from the 1980s and 1990s, but there's a general classic rock swagger to the main riff which is featured heavily throughout. It is based around the E minor pentatonic scale (E G A B D) and A minor pentatonic scale (A C D E G). The solo is speedy in places and will improve your legato playing. The fast licks are based around the pentatonic scale too, plus a few doses of classic blues-rock phrasing. Have fun and see you next month! 

“It's fair to say that if guitar players willing to play on your albums include Steve Vai, Joe Satriani, Slash and Richie Sambora, you've been pretty successful!”

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: E minor	<input checked="" type="checkbox"/> Riff based rhythm playing
TEMPO: 110 bpm	<input checked="" type="checkbox"/> Legato
CD: TRACKS 27-29	<input checked="" type="checkbox"/> Classic blues-rock licks

SO, WOULD VINCENT Furnier have had as much success without changing his name? You've all seen the advert on TV recently and the answer, of course, is we'll never know. However Vincent Furnier may not have been able to pull off *No More Mr Nice Guy*, *School's Out*, *Poison* or *Elected* as successfully as Alice Cooper! Furnier adopted the name Alice Cooper during the early 1970s and almost 35 years later, the rock legend is still recording albums and

selling out arenas across the world.

Being a Detroit born son and grandson of Church leaders, it could be said that Cooper didn't entirely follow the family tradition. Over the years his stage show incorporated a guillotine, fake blood and (real!) boa constrictors - while he helped to create the genre that became known as 'Shock Rock'. The theatrics and onstage chaos became almost as important as the music, and Alice Cooper gigs became infamous across the US and indeed the rest of the world. A hit single came in the form of *School's Out* (1972), which has gone on to become a teen classic. It is still played in heavy rotation on rock radio and featured on compilation albums to this day.

While Alice's onstage antics got the world talking, what separated him from so many imitators was the quality of the songs

GET THE TONE



There are many guitar players and indeed decades to choose from with Alice Cooper's music, but I opted for the radio-rock heyday with this track, mainly because there are so many guitar virtuosos associated with this era of Cooper's career. Any solidbody electric guitar capable of being overdriven and a decent overdrive pedal will do just fine! I used a Paul Stevens Singlecut Custom guitar with Bare Knuckle Mule pickups, plugged into Digidesign's Eleven amp plug-in, set to a Mesa Boogie-type sound.



TRACK RECORD *There are a number of eras and styles to choose from but if you want to check out the 'classic' material, listen to School's Out (1972), Elected (1973) or Cooper's finest (in many people's eyes) 'original line-up' album, Killer. For the hits from the late 1980s and early 1990s, try Poison (1989) or Hey Stoopid (1991). Numerous 'Best of' compilations are also worth checking out.*

LESSON: ROCK

EXAMPLE ALICE COOPER STYLE RHYTHM GUITAR ...CONTINUED

CD TRACK 28

Am Em

29

E5

33

EXAMPLE ALICE COOPER SOLO

CD TRACK 28

[Bar 29] This is a great speed pentatonic lick but make sure you practice it slowly at first!

[Bar 29] This is a fairly simple Steve Vai type lick (both Steve and Satch have played with Alice). There are a few pinch harmonics in this part.

$\text{♩} = 110$

24

25

Am

27

Em

30

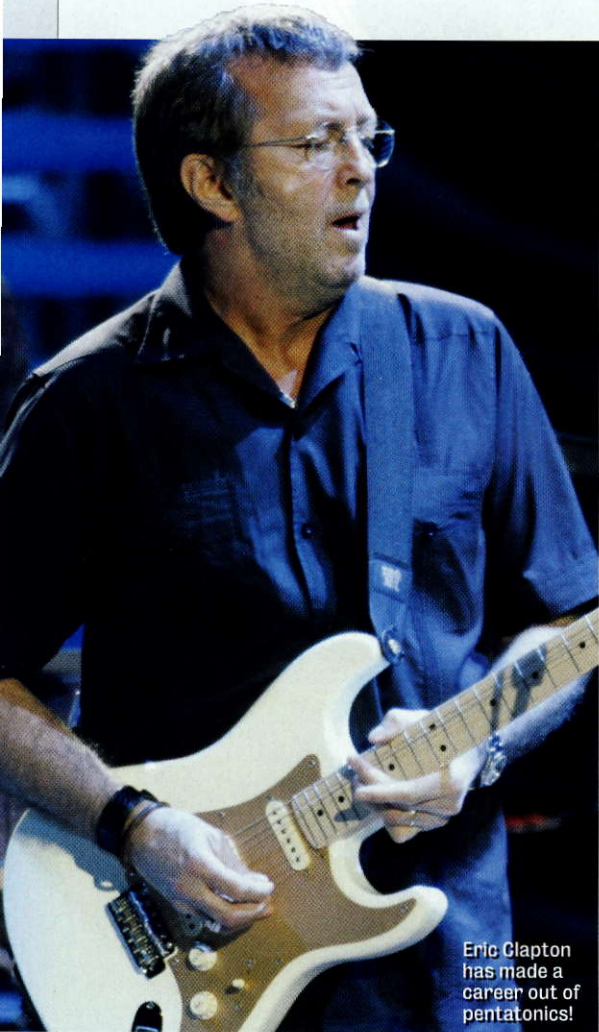
E5

32

Minor pentatonic scale



Jon Bishop looks at the minor pentatonic, the first choice scale for most soloists, and outlines tips and tricks for playing it with ease all over the fretboard...



Eric Clapton has made a career out of pentatonics!

of the dissonant semitone intervals that occur in the natural minor scale.

The natural minor scale is made up from the following intervals: 1, 2, b3, 4, 5, b6, b7. The 2 and b3 are a semitone apart, as are the perfect 5th and b6th. If you remove the b2 and b6 from the natural minor scale you'll end up with the five-note minor pentatonic scale. This scale groups together all of the strongest sounding notes (R, b3, 4, 5, b7), making improvisation easier.

The second reason the minor pentatonic is used is the way it fits onto the guitar fretboard. All the fingering roadmaps for the five minor pentatonic 'shapes' are notated in Figure 1. You will notice that all the shapes have two notes per string and can be fingered with the two strongest digits of your fretting hand; the first and third fingers. Shape 1 is the easiest to learn because the notes played by the first finger are all on the same fret. The higher notes on the third, second and first strings are also good bending and sliding points.

This scale also fits over many different chords. You could view the minor pentatonic scale as a minor 7 arpeggio with an added fourth, so it's a great choice when playing over the minor 7 chord family. You can also use it over dominant 7 chords. The only difference between a dominant 7

and a minor 7 arpeggio is the dominant 7 has a major 3rd. The minor 3rd from the minor pentatonic can be viewed as a #9 against the dominant 7 chord and the sound implied by this is Hendrix's #9 chord.


The exercise notated in Figure 2 will help you get the hang of linking Shapes 1 to 5 of the minor pentatonic. Each shape fits neatly on top of the previous one, culminating in an entire fretboard of possibilities.

It is, of course, an ideal goal to be able to play all of the notes of any scale in all positions but, by linking some of the shapes

together, it is possible to play hybrid shapes that are easy to remember and fit great under the fingers!

Figure 3 links the low strings of Shape 5, most of Shape 1 and the top of Shape 2. This fingering has some key advantages: first, it can be played with the first and third fingers exclusively, which makes it easy to bend notes (these fingers are the strongest); second, when we move from shape to shape we can slide the third finger over the blue note (b5), giving some good blues inflections; and third, this fingering allows you to access a good range and places low notes on low strings and high notes on the top strings, helping you to maintain a good tone.

A player that uses the hybrid fingering notated in Figure 3 is Eric Clapton. EC is a master of linking shapes to create flowing phrases and many of his licks are reliant on this roadmap. Another key Clapton trick is to bend the minor 3rds of the scale slightly sharp. This helps with making the minor pentatonic fit over a dominant 7 chord.

For this month's track I have chosen a slow dominant blues in A as a backdrop. You can use the A minor pentatonic scale over all the chord changes so it will be great for you to try the five shapes over the backing track. I have notated my solo with an open key signature as the A minor pentatonic scale contains no sharps or flats. This will also help you to identify any extra notes that have been included. EC is a master of adding notes and bends to the minor pentatonic to help it fit over the I, IV and V chords of the 12-bar blues. The solo contains numerous Clapton style licks that exploit all five positions of the scale, so get stuck in! 

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: A TEMPO: 60 bpm CD: TRACKS 30-31	<input checked="" type="checkbox"/> Pentatonic knowledge <input checked="" type="checkbox"/> Ability to link the shapes <input checked="" type="checkbox"/> Phrasing and articulation

THE MINOR pentatonic is widely used by guitarists for several different reasons. First, all the notes in the scale sound good when played together - this is due to the omission

GET THE TONE



For the GTCD recording I used my James Tyler SE guitar's bridge pickup plugged into a Fender Deluxe amp. An Ibanez tube screamer was used to drive the amp into a singing overdrive. To add more sustain I used the mid boost switch on the guitar and set it to a full 25db of gain. Clapton has a mid boost facility on his guitars and it is a great feature if you 'need that little 'push over the cliff'. To recreate the guitar tones on this month's track, take your electric guitar and plug it into an overdriven amp. Select the bridge pickup and you are good to go!



TRACK RECORD The Eric Clapton compilation album *Complete Clapton* (2007) contains most of EC's classic work spanning his entire career. In these tracks you can hear how his mastery of this scale leads to memorable solos, riffs and licks. You should also check out John Mayall's *Bluesbreakers Featuring Eric Clapton* (1965), where his 'pushing' of the minor third slightly sharp is exemplary.

FIGURE 1 THE FIVE MINOR PENTATONIC SHAPES (ROOT NOTES IN BLACK)

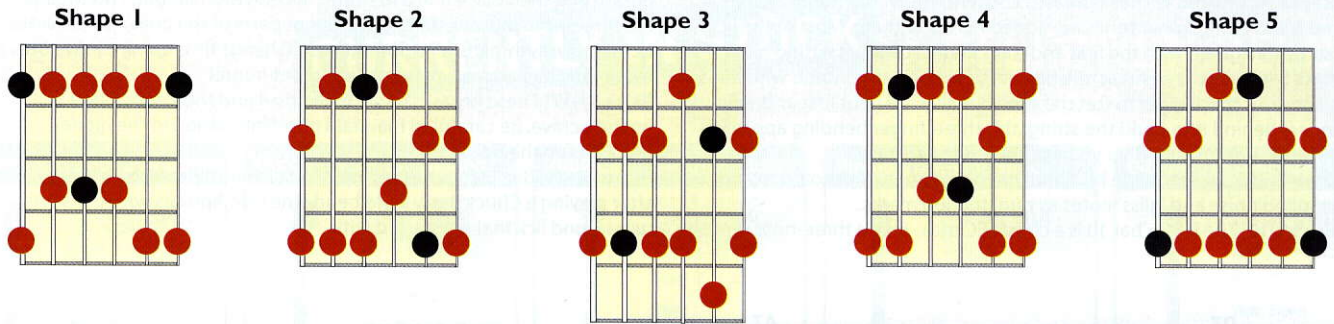
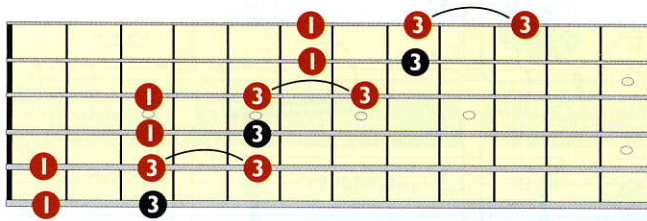


FIGURE 2 'LINKING THE FIVE PENTATONIC MINOR SHAPES' EXERCISE

FIGURE 3 'CLAPTON' LINKING SHAPES 5, 1 AND 2



“By linking some of the shapes together, it is possible to play hybrid shapes that are easy to remember, and fit under the fingers!”

EXAMPLE SLOW DOMINANT BLUES IN A

CD TRACK 30

[Bars 1-2] The opening phrase fits over the turnaround and links Shape 2 to Shape 1. Slide through the blue note (D#, 8th fret, third string) and pull the minor 3rd (C, 5th fret, third string) slightly sharp. The phrase in bar two is BB King style and includes two extra notes (D# and C#) to add colour.

INTRO

Bridge pick-up with distortion and mid boost

CHORUS 1

LESSON: GUITAR ESSENTIALS

EXAMPLE SLOW DOMINANT BLUES IN A ...CONTINUED

CD TRACK 30

[Bars 3-4: Chorus 1] These phrases concentrate on the top of Shapes 2 and 3 and extra colour tones are added here and there. Most of the licks can be navigated with the first and third fingers of your fretting hand.

[Bars 5-6] There is a characteristic two-tone bend to contend with in bar 5. Use your third finger to fret the note but also use your first and second fingers behind it to bend the string: this three-finger bending approach will add strength and help you with bending accuracy.

[Bars 7-8] EC likes to slide his hand up and down the fretboard to add handling noise and 'gliss' notes as punctuation marks.

[Bars 9-10] The lick in bar 10 is a classic EC trick. Take a three-note repeat

phrase and then place it in a rhythmic sub-division of four. This means the three-note pattern starts on different parts of the beat and provides a cool polyrhythmic effect. Sometimes EC hangs this repeat phrase out over many bars to really hammer the point home!

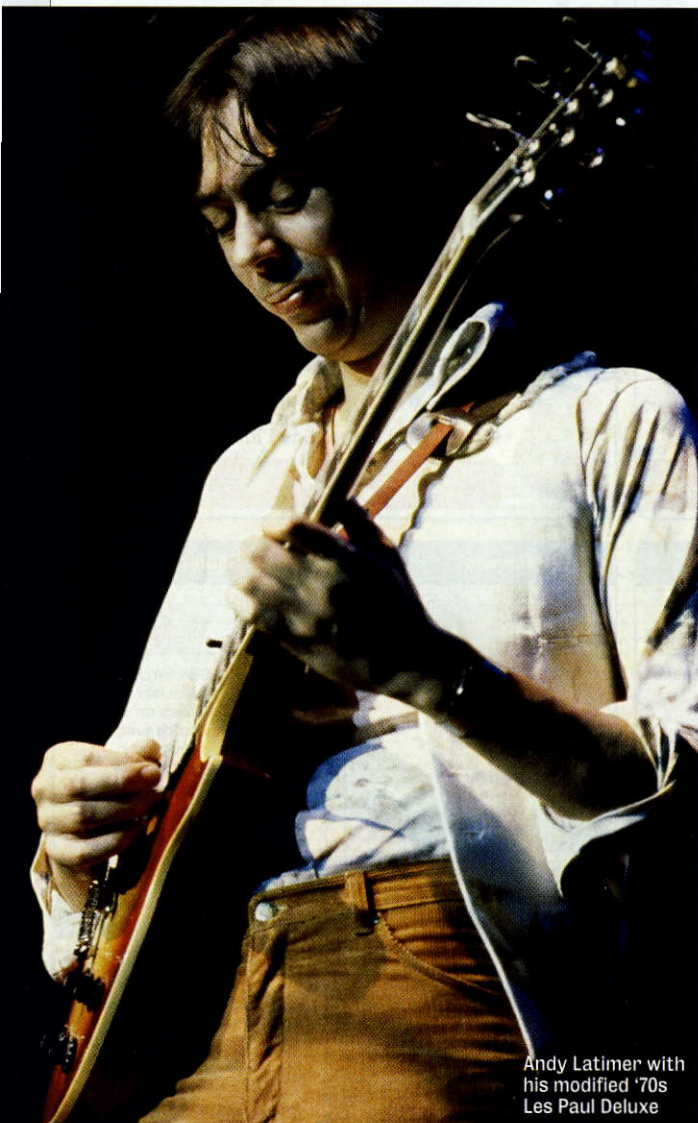
[Bars 11-12] These phrases move to Shape 4 and then into Shape 1 up the octave. Be careful to maintain good intonation in the higher positions on the fretboard.

[Bars 13-14] Bar 13 features a classic EC lick that slides into Shape 2 after playing a Chuck Berry style bend. The solo finishes with the same turnaround lick that we started with.

Camel's Andy Latimer



Gianluca Corona doesn't get the hump, as he continues his journey into the world of prog with a look at Camel's superb guitarist, Andy Latimer...



Andy Latimer with his modified '70s Les Paul Deluxe

CAMEL WAS ONE of the most original prog acts to emerge during the early 1970s. The band originally started out as The Brew, a trio of Andrew Latimer (guitar), Doug Ferguson (bass) and Andy Ward (drums). They recruited keyboardist Peter Bardens, changed their name to Camel and signed to MCA records.


Camel's eponymous debut from 1973 wasn't a success, despite boasting a couple of excellent tracks in *Never Let Go* and *Slow Yourself Down*. However their next two albums, *Mirage* (1974) and *The Snow Goose* (1975), were a success with both the critics and the general public. The albums also showcased Latimer's tasteful guitar playing which had an elegant and emotional quality that owed as much to classical music as it did to rock, folk and the blues.

The *Snow Goose* was inspired by the famous novel of the same name by the American author Paul Gallico. It was reported that Gallico, who despised smoking, thought the band was

associated with the famous cigarette brand of the same name and threatened Latimer and his chums with legal action. He later withdrew his threats.

Camel continued to build up a large and dedicated following with further albums including *Moonmadness* (1976) and *Rain Dances* (1977), but Bardens left

immediately after the band recorded *Breathless* (1978). Two keyboardists, Kit Watkins and Jan Schelhaas, joined for *I Can See Your House From Here* (1979) and *Nude* (1981), one of the band's biggest commercial successes. The lineup changed again for subsequent albums including *The Single Factor* (1982), *Stationary Traveller* (1984), *Dust And Dreams* (1991), *Harbour Of Tears* (1996), *Rajaz* (1999), *Coming Of Age* (1999) and *A Nod And A Wink* (2002).

Latimer is the only remaining original member of the band. He mainly plays electric guitar although he has also contributed flute, keyboards, bass and vocals to numerous Camel recordings. His note bends are precise and his vibrato ranks alongside the best in the business! 

“If you want to call it progressive rock, that would be okay by me. But it's just emotional music, really” *Andy Latimer*

GET THE TONE



Latimer's most common guitar of choice is a Gibson Les Paul Deluxe, modified with full-size humbuckers, but he is also known for playing Fender Strats and other guitars. His amps have typically been two Fender Bassman heads into two Marshall 4x12s with full volume settings. A Rat distortion pedal was used throughout the 1990s, while other effects include a flanger and an Echoplex delay unit. A simple valve driven amp would probably be ideal to get his tone, as we want the power amp to work with enough volume to let it add the last touch of presence.

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Bending and vibrato
TEMPO: Various	<input checked="" type="checkbox"/> Hands coordination
CD: TRACKS 32-33	<input checked="" type="checkbox"/> Cross picking



TRACK RECORD *The Snow Goose* (1975), a concept album based on a beautiful and moving story by Paul Gallico, would be the best starting point if you don't know Camel at all. We would also recommend *Mirage* (1974), *Moonmadness* (1976) and *I Can See Your House From Here* (1979). Latimer is regarded as one of the most tasteful players ever, so for touch and feel look no further than these CDs.

EXAMPLE CAMEL STYLE

CD TRACK 32

We are starting with a cross picking arpeggio in the key of E minor. Keep the wrist relaxed and let the notes ring where possible. Don't hold the pick too tightly and avoid picking too aggressively.

Notice the space between phrases on the second part - less is more! For 'scoop' directions in the tablature, press the whammy bar just before striking the note for slurred, vocal-like notes.

Part 1: 66 BPM

Chords: Em9, A7sus4/9, Cmaj9

Techniques: Let ring, volume down

Part 2: 66 BPM

Chords: Bm7#5, Bm7#5, Am7

Techniques: volume up

Part 3: 66 BPM

Chord: F

Techniques: scoop, scoop, scoop, scoop, scoop, scoop, scoop, scoop, scoop, BU

Part 4: 66 BPM

Chord: Dm

Techniques: Let ring, BU, w/bar, scoop, scoop, scoop, scoop, scoop, scoop, scoop, BU

Part 5: 132 BPM

Chord: Gm

Techniques: PM (pick mute)

LESSON: PROG ICONS

EXAMPLE CAMEL STYLE ...CONTINUED

CD TRACK 32

The last part of this example has a laid back feel. Wait a moment before starting with the vibrato and gradually increase the speed

to give the note the nice 'vocal' quality that Andy Latimer always manages to impart.

21

24

27

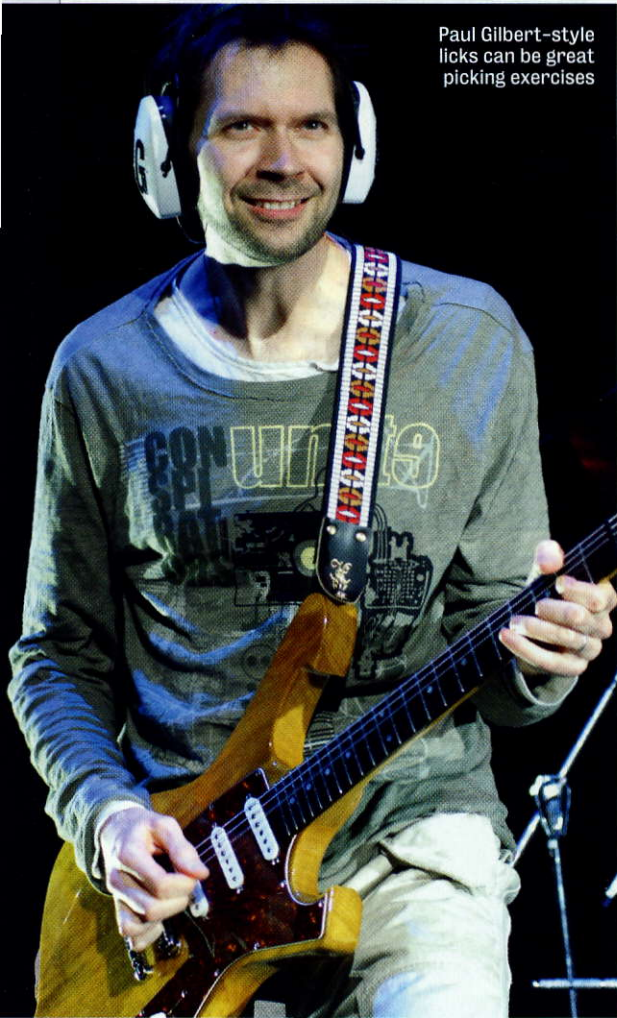
31

36

Alternate picking PART 3



This month **Martin Goulding** turns his attention to six-string alternate picking patterns. Are you warmed up? Then let's get started!



Paul Gilbert-style licks can be great picking exercises

refer to issues 164 and 165 for a recap. In this lesson we will also improve our visualisation of the key of G in all seven positions of the three-notes-per-string shapes.


The runs that you will learn could be applied over any G major mode, but for the lesson our tonal centre is A Dorian (A B C D E F# G). The runs have 'exit' or 'finishing' notes that reinforce the relationship to the root note of A. These will be strong chord tones such as the root, b3rd or 5th. If you want to experiment using these ideas from a different modal perspective, then you may need to adjust the 'exit' notes. Apart from that, our goal is to build a vocabulary of runs that could be applied in any situation.

Underlying the seven modal A Dorian three-notes-per-string shapes, you will also need to be able to visualise the five positions of the A minor pentatonic scale. Most modern rock players use the three-notes-per-string forms to travel melodically around the fretboard at speed with the finishing phrases being more related to the CAGED system (box patterns). So whenever you finish a long run or sequence that involves moving around the fretboard, make sure that wherever you land, you know the underlying minor pentatonic position. In the captions, the 'exit'

note will be referred to by its pentatonic position. It is vital that you understand the importance of this last note, as all the speed in the world won't make you sound like a professional rock player if the 'exit' is poor. The run itself, is nothing more than a device of escalating excitement which results in the final note and subsequent phrases. This is more where the identity of the player shines through and you will want to place a lot of attention on this aspect in order to sound professional. There are few things worse

than hearing fluid technique and speed which ends in a terrible sounding vibrato, or a poorly intonated finish.

All the audio examples are played with tone-wide rock vibrato. Any 'exits' on the top two strings are pushed upwards, any on the lower four strings are pulled downwards; generally there will be three vibratos before a trail off the string. Listen carefully to the slow audio examples where the vibrato is also slowed. This may sound odd at the slow 'learn' speed, but will outline the contour of the vibrato. Once up to speed, this will give an aggressive edge and define you as a rock/metal player. This style of vibrato will help the final notes cut through the mix and give your playing the necessary authority.

On the audio CD, all examples are played at a 'learn' speed of triplets at 60bpm, followed by a standard top speed of sextuplets at 120bpm. Stay on the slower speeds for around a week, each exercise played continuously for five minutes (except where there is fatigue, in which case shake off any tension and rest briefly). After a week, increase the metronome as far as possible whilst still maintaining quality, and then practice at this new speed for a couple of weeks until comfortable. Remember, speed is the by-product of timing and accuracy so focus on these aspects and shred will follow naturally. 

“The ultimate aim is to develop a working vocabulary of runs and scalar concepts that we can use in our improvisation”

GET THE TONE



The above settings give an appropriate tone for our examples. Tone also comes from the technique itself, so experiment with dynamics and pick angles. Too much slice will obscure the notes, not enough and you will sound 'sticky', so experiment. Usually back in the palm mute area is a good place to start. I lightly muted the bass side and played the top three strings un-muted. All examples except the last were played on the bridge pickup, for a cutting tone. The last example was played on the neck pickup for a smoother sound.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: A Dorian	<input checked="" type="checkbox"/> Hand synchronisation
TEMPO: VARIOUS	<input checked="" type="checkbox"/> Alternate picking precision
CD: TRACKS 34-43	<input checked="" type="checkbox"/> Scalic sequencing

THIS MONTH we continue our studies by applying the previous lessons' patterns across all six strings, so you might want to

TRACK RECORD *Certain players always get mentioned when it comes to alternate picking prowess. These include Yngwie Malmsteen, Steve Vai, Al Di Meola, Paul Gilbert, Steve Morse and John Petrucci. Two tracks worth checking out for blitz picking are Racer X's Scarified (in GT 115) and Dream Theater's Erotomania (in GT 135)!*

EXAMPLE 1 SIX-STRING DORIAN RUN

CD TRACK 34

Here we have a run that uses the A Dorian position 7 shape. This is the same as the G major scale in Position 1, but from our perspective of A Dorian we can see the starting note to be the b7 (G). Play slowly through the exercise paying attention to the picking direction; each string should be accented every three notes at first.

Once the picking is comfortable, reduce the accent to every six notes on the beat. Although the example is written with an 'exit' or 'finishing' note (the A note found in A minor pentatonic, Shape 5), I would advise that you repeat the first two bars for periods of five minutes continuously to build stamina and accuracy.

EXAMPLES 2 A DORIAN COVERING ALL SEVEN POSITIONS

CD TRACK 35

Let's apply the alternate picking technique all the way through the seven positions of the A Dorian mode. The pattern ascends one shape and with a shift descends the next in sequence until all seven shapes have been covered. This is excellent for all aspects of the technique and also helps assemble visualisation of the entire fretboard. Accent the beat with a slight increase in velocity from the pick and

reinforce this anchor point by tapping the foot. The accent every six notes will always fall on a downstroke. Aim to apply gentle palm mute on the bass side and open the mute as you move onto the treble side. The run should feel fairly light yet precise, the pick making positive contact with the string on the very tip, the wrist swinging freely across the string and the arm relaxed.

LESSON: METAL BOOTCAMP

EXAMPLE 3 FOUR-STRING SEXTUPLETS

CD TRACK 36

Now we have our basic sextuplet per string pattern applied to four strings. Again, the pattern ascends one shape, then descends the next. You can apply this four-string run through all seven positions just like the last example, and then finally all

six strings and seven positions. This type of exercising develops stamina, accuracy and visualisation of the fretboard. I would advise the finger-on/ finger-off approach for this pattern, rather than trying to keep the fretting hand first finger planted.

♩ = 60/120

EXAMPLE 4 PAUL GILBERT STYLE LICK

CD TRACK 37

For this run make sure the motion is from the wrist and there is no tension or muscular upwards movement in the area between the upper forearm and crook of the elbow. Lightly mute the bass side (where the strings pass over the saddles) and open out as you move to the treble side. Keep the angle of the pick the same on

each new string, so be aware that although the individual pick strokes come from the wrist, the arm does move down slightly to maintain consistent pick angle and mute unwanted noise. The fretting hand's first fingertip mutes the string above it. From an A minor pentatonic perspective, you're based around Shapes 5 and 1.

♩ = 60/120

EXAMPLE 5 YNGWIE MALMSTEEN STYLE EXERCISE

CD TRACK 38

On this particular exercise, I keep the first finger planted down rather than the usual finger-on/ finger-off method. At the slow 'learn' speed, the arc of the pick back and forth over the string should be wide (at least 1cm either side of the string) and with good momentum like a pendulum. As the speed increases, this arc will reduce and refine. At top speeds, the distance the pick travels back and forth across the string

will be minimal and focused on the very tip. A slight downwards pick angle will help to reduce friction and give a more aggressive slice. Too much and you may lose definition so experiment. Generally, keep the picking hand thumb fairly straight with a 20-30 degree forward tilt. Hopefully you have spotted the final A note as being derived from the A minor pentatonic, Shape 1.

♩ = 60/120

LESSON: METAL BOOTCAMP

EXAMPLE 7 ...CONTINUED

CD TRACK 40

EXAMPLE 8 & 9 BREAKING UP BIG RUNS INTO SMALLER ONES

CD TRACKS 41 & 42

Unless you are showcasing the shred technique in guitar instrumental music, Example 7 may be too long and impractical for most situations. But learning big runs is important as a vocabulary building strategy. It can then be broken down into smaller areas, to increase its worth ten fold. All we need is a strong exit note. In Example 8, we take the first three beats of Example 7 and finish on the third string's

b3rd with downwards rock vibrato. From here, try to continue improvising in A minor pentatonic, Shape 1. In Example 9, we start our mini run, from slightly later on finishing with an 'exit' on the second string root note. Play it with the second finger or the third. Using the third, we can place ourselves in A minor pentatonic Shape 2 for continuation with rock/blues phrases.

EXAMPLE 10 TRICKY ASYMMETRICAL RUN

CD TRACK 43

This long run starts on the low G, which is our b7 relative to the root of A Dorian. We have a position shift on the third string, which takes the run through a tricky asymmetrical route up to a two-string pattern using position shifts and lastly into a reverse single-string pattern resolving on the root. You could break the run down into smaller fragments and add 'exits' in order to maximise vocabulary. It is

a good idea to design loads of long runs based around certain technical concepts, or that combine certain techniques. A good vocabulary of runs would ideally be a combination of design from technical raw material, and from direct transcription of the masters in this field. Long runs are a challenging way to bring finesse to your technique, boost vocabulary and learn to navigate the fretboard freely.

Harmonic major scale PART 2



Our seeker of all things creative, **Shaun Baxter** continues his look at the harmonic major scale by focusing on single-note soloing...



Although little known and rarely ever used in rock, the harmonic major scale has been used in jazz for a long time, and in classical music for centuries. Late jazz saxophonist and bebop pioneer Charlie Parker would sometimes use it to play over minor ii V I progressions that ended in a maj7 I chord. This is because the notes of Dm7b5, G7 and Cmaj7 all exist within the C harmonic major scale. Furthermore, some rock/fusion players like Allan Holdsworth also use this scale.

With its unique intervallic properties, learning the harmonic major scale will allow you to expand your tonality. In fact, it has its own modal system. Yes that's right, there are seven modes; all of which have their own uses in various forms of improvisation. We will be exploring each of these modes in the future; however, for now, I have included them here for your reference (see Diagram 1).

Anyway, let's just focus on the first mode, harmonic major.

There are various mathematical methods for systematically extracting various diads, triads, arpeggios, pentatonics and hexatonic scales from any seven-note scale (and we will also be covering this in the future); however, initially, I suggest you experiment with the scale using the following approaches (judging them with your ear, and making a note of your favourite ideas):

- Scale passages (using 'steps' less than a minor third)
- Arpeggios (using 'leaps' of a minor third or greater)
- Interval skips (such as thirds, fourths etc)
- Upper pedal tones
- Lower pedal tones
- String skips etc.


- The introduction of chromatic 'passing' or approach notes
- Various forms of articulation (such as bending, and whammy techniques)
- Rhythmic variation

As a guide, you can refer to Diagram 2 (full neck diagram) and Diagram 3 (which features all seven three-notes-per-string shapes). Note that these two diagrams can also be used when experimenting with any of the modes of the harmonic major (the root note will simply be in a different place each time).

When experimenting with C harmonic major scale, it is important to note that the following arpeggios are all contained within the scale: Abdim7, Bdim7, Ddim7, Fdim7, Caug, E, E7, G and G7.

Finally, this month's solo study (which is played over last month's backing track) is not intended as a faithful impersonation of Allan Holdsworth; however, it does adopt many of his approaches.

Generally, the solo focuses on producing melodic passages using notes from the harmonic major scale, rather than just playing combinations of licks (a common temptation when using the pentatonic scale for blues or rock soloing).

Furthermore, there is a conscious attempt to create variation throughout the solo by using a balance of the different sort of approaches that we discussed earlier (upper pedal tones, string skips etc). 

“ Although rarely ever used in rock, the harmonic major scale has been used in jazz for a long time, and in classical music for centuries ”

GET THE TONE



I avoided trying to replicate Holdsworth's lead sound when recording the GT CD, because it is often too radical for most tastes (a lot of mid range focus, making it sound more like a violin crossed with a clarinet than a guitar). However the sound does lean in that direction. Also, because I used a Strat (on the bridge pickup), I also added a distortion pedal to provide a bit more gain (but not too much).

ABILITY RATING

●●●●● **Advanced**

INFO	WILL IMPROVE YOUR
KEY: Am	<input checked="" type="checkbox"/> Harmonic major knowledge
TEMPO: 94 bpm	<input checked="" type="checkbox"/> Improvise with new scales
CD: TRACKS 44-48	<input checked="" type="checkbox"/> Harmonic major modes

LAST MONTH WE started to explore the harmonic major scale. It's like a major scale with a flattened sixth degree. Alternatively, it can also be viewed as a harmonic minor scale with a major third (hence the name). We focused on ways of extracting chords from this scale; however, this month we are going to focus on soloing.



TRACK RECORD Every single Allan Holdsworth album (and there are many) is crammed with examples of his unique and beautiful approach to single-note soloing. My personal favourites are *One Of A Kind* by Bill Bruford, and, of Allan's many solo albums, *Wardenclyffe Tower* and *Secrets*.

DIAGRAM 1

MODES OF HARMONIC MAJOR

MODE I: HARMONIC MAJOR

C Harmonic Major	C	D	E	F	G	Ab	B
Major	1	2	3	4	5	b6	7

USE: Over maj7, maj9 and maj7#5 chords. Over a minor ii V I progression with a maj7 I chord (Dm7b5, G7b9, Cmaj7)

MODE II: DORIAN b5

D Dorian b5	D	E	F	G	Ab	B	C
b5	1	2	b3	4	b5	6	b7

USE: Over m7b5, m9b5, m7, m6 and m9 chords

MODE III: PHRYGIAN b4

E Phrygian b4	E	F	G	Ab	B	C	D
b4	1	b2	b3	#4	5	b6	b7

USE: Over altered dominant chords (could also be described as 'superlocrian nat 5')

MODE IV: LYDIAN MINOR

F Lydian Minor	F	G	Ab	B	C	D	E
Minor	1	2	b3	#4	5	6	7

USE: Over m/maj7 and m/maj9 chords. As an exotic alternative to Dorian or melodic minor over m7 and m6 chords

MODE V: 13b9 SCALE

G 13b9 scale	G	Ab	B	C	D	E	F
scale	1	b2	3	4	5	6	b7

USE: Over 7b9 and 13b9 chords. Instead of Mixolydian on the V chord of a major ii V I (this scale is like Mixolydian with a b2)

MODE VI: LYDIAN AUGMENTED #2

Ab Lydian augmented #2	Ab	B	C	D	E	F	G
augmented #2	1	#2	3	#4	#5	6	7

USE: Over maj7#5 chords

MODE VII: LOCRIAN bb7

B Locrian bb7	B	C	D	E	F	G	Ab
bb7	1	b2	b3	4	b5	b6	bb7

USE: Over m7b5 and dim7 chords

DIAGRAM 2 THE NOTES OF THE C HARMONIC MAJOR SCALE

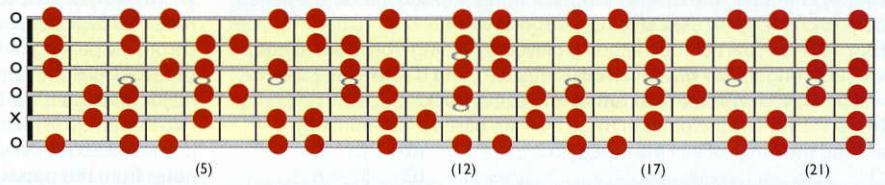
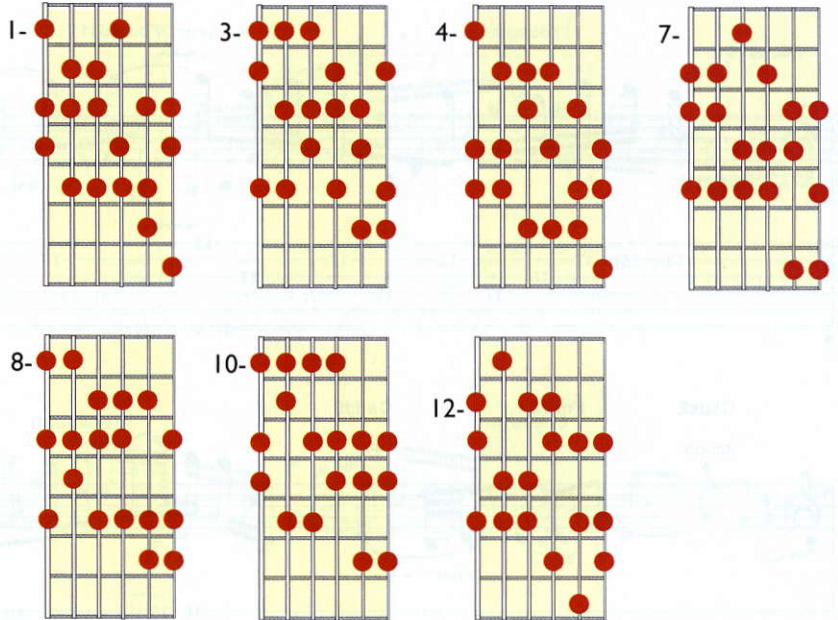


DIAGRAM 3 ALL SEVEN 3-NOTES-PER-STRING SHAPES



EXAMPLE SOLO STUDY

CD TRACK 47

[Bar 3] We see the use of an upper pedal note. A 'pedal' tone is note that one keeps referring back to. In this case, the F on the 13th fret of the first string is played in between each one of a series of ascending lower notes.
[Bar 4] The last beat of this bar is composed of a series descending thirds

within the scale (D to B, then E to C).

[Bar 5] Like bar 3, here is another example of an upper pedal tone (in this case, the G on the 15th fret of the first string), only this time, the lower notes played in between it follow a descending sequence.

LESSON: CREATIVE ROCK

EXAMPLE SOLO STUDY - CONTINUED

CD TRACK 47

[Bar 9] In this bar, the combination of a string skip and a wide stretch help to create some ear-catching wide intervals.

[Bar 10] Here, part of the melody is played by sliding from note to note with one finger. This gives it a vocal inflection, and is something that we will be exploring in the near future in Creative Rock.

[Bars 11-12] The melodies in these bars are based predominantly around the notes of an Fm6 arpeggio...

F	Ab	C	D
1	b3	5	6

[Bar 13] This bar shows the development of a particular rhythmic motif.

This makes the solo sound more cohesive, because the ideas are related.

[Bar 14] Towards the end of this bar, we see the addition of an Eb chromatic passing note (approaching the E from a semi-tone below).

[Bar 15] Here, the same three-note melodic motif is repeated down in major third intervals. This introduces a rogue Eb note, but this works for two reasons: The melodic idea is strong enough for the listener to accept it; and the Eb resolves immediately to an E note. Interestingly, all of the notes from this passage could also be considered as being derived from C augmented scale: C, D#, E, G, Ab, B.

F6sus#4 **Fmadd#11**

E B G D A E

6

Csus2 **Fm6/C** **Cadd9** **Cmaj7#5**

B

E B G D A E

8

Fm6/C **Csus2** **Caugadd11**

E B G D A E

11

Cadd9 **Cmaj7#5**

E B G D A E

13

EXAMPLE SOLO STUDY - CONTINUED

CD TRACK 47

[Bar 16] With this string skipping section (and any other fiddly part of the solo) you may find it easier to play if you don't pick the last note on each string (use a hammer-on or pull-off instead).

[Bar 17-19] Bar 17 marks the start of a string-skipped section, comprising a nine-note sequence that is systematically taken down through the scale (by shifting the idea laterally, down along the length of the neck).

[Bar 20] More string skips used here, but, like bars 14 and 16, some sixteenth-note triplets are added for rhythmic variation.

[Bar 21-23] Some simple melodic ideas are used to wrap up the solo, mostly based around interval skips of a scale fourth. Note the use of a Db passing note used in bar 23.

[Bars 24-25] Finally, the solo finishes off with another mixture of scale-based and arpeggio-based playing. The final arpeggio is Csus2 (C D G).

Fm6/C *Sva* **Csus2** **Caugadd11**

E 15-16
B 13
G 16-17
D 13
A 16-17
E 14

E 17-18
B 13-14
G 15
D 17-18
A 11
E 13-14

E 15-16
B 15-18-17-15
G 16-17
D 19-15-17
A 15-20-16-15
E 18-17-15

C **Cmaj9/E** **Caugadd11** **Em7add♭6**

E 13-10-12
B 12-8-10
G 10-7-8
D 13-10-12
A 12-9-10
E 10-7-9

E 13-10-12
B 14
G 13-10-12
D 10-8
A 12-8-10
E 8-7

E 10-7
B 7-8-3
G 5-5-3
D 12-14
A 10

C9♯5sus4 **C9sus4** *Sva* **Cmaj9/E** **Caugadd11**

E 13-15-16
B 16-19-20
G 19
D 13-15-17
A 17-15
E 15-13

E 13-16-15-13
B 15-13
G 15-13
D 15-13
A 12-12
E 12

Em7add♭6 **C9♯5sus4** **C9sus4** **Cmaj9**

E 15
B 15-14-13-12
G 14
D 12-10
A 10
E 10-12-13

E 12-10
B 12-13
G 13
D 12-10
A 12
E 10



Aynsley Lister: playing for GT's video lesson pt3

Aynsley Lister

PART 3



In the final instalment of our trilogy, Aynsley Lister reveals more of his concepts for creating the perfect solo. **Phil Capone** transcribes...

ABILITY RATING



Moderate

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> General blues playing
TEMPO: Various	<input checked="" type="checkbox"/> Shaping of a solo
CD: CD-ROM File	<input checked="" type="checkbox"/> Chordal awareness

AYNSLEY USES DROP half-step tuning (low to high: Eb, Ab, Db, Gb, Bb, Eb), so re-tune before you start. All of the examples

are one chorus (12 bars) long and designed to work over the A minor I-IV-V funky blues vamp that was demonstrated in last month's lesson. Why not record the vamp first so you can hear how great the licks sound against the changes?

In Example 1 Aynsley demonstrates the importance of getting the first chorus right. "Start your solo with something fairly simple," he says. "Don't feel that as soon as you get the nod, you have to go in all guns blazing, notes everywhere! To keep the

listener's interest, you need to keep the solo building, so you can keep them listening right until you've finished."

Strong phrasing is crucial at the start of a solo. Notice how most of Aynsley's licks start at the end of the bar, spilling across the bar line and obscuring the first beat to create more interesting lines. "Playing a solo is like telling a story," says Aynsley. "If you're droning on with an uninspiring monologue, no one's gonna listen man!" Practise starting licks on the upbeat of beat three or the downbeat of beat four in your daily routine – it's guaranteed to improve your improvising skills. In Example 2 Aynsley shows how to notch up the excitement level by shifting up the neck and incorporating some cool sixteenth-note licks.

In Example 3 the importance of good phrasing is stressed again. This time Aynsley draws his inspiration from 'vocalising', which is how he describes his technique for thinking like a singer. At the end of playing the example he enthuses, "You can imagine a singer singing that exact melody, and that's one idea you can use for phrasing".

Example 4 rounds things off by adding picking dynamics into the mix. As a parting shot Aynsley reminds us that we should never forget the expressive tool we have under our fingers: "Vibrato and bending are important - you can bend up to a note, you can bend down to a note, you can bend a note slightly sharp". Which is, after all, why the guitar is the perfect instrument for playing the blues. 

“Playing a solo is like telling a story. If you're droning on with an uninspiring monologue, no one's gonna listen!”

GET THE TONE



For these examples Aynsley played his custom ES-335 (a hand-built replica of the late '50s model) with the neck pickup selected to achieve a big, bluesy tone. Getting that illusive fat clean sound that breaks up when pushed is valve amp territory, so he uses Fender, Marshall and Ampeg amps, live and in the studio.



TRACK RECORD Aynsley's latest album *Equilibrium* has just come out – buy it from his website at www.aynsleylister.co.uk, where you can check out his other releases. It has been played on various BBC radio programmes including Bob Harris (who was glowing in his praise), Paul Jones's blues show and others. Magazines like Mojo and Classic Rock are talking of Aynsley in hallowed terms.

EXAMPLE 1 AVOIDING BEAT ONE

The double-stop bends at the end of the fourth bar should be played by barring across the second and third strings with your third finger. Using

a downward bending motion (towards the first string) makes the bend easier and helps to keep the pitch change constant across both strings.

120 Am7

BU BD BU $\frac{1}{4}$

7 (8)(7) 5 7 7 (8) 5

7 5 7 5 7 7 (8)(7) 5

All examples detuned by a semitone but chords and notation are shown in standard tuning

Dm7 Am7

BU BU BD

7 7 7 (8) 5 7 7 [7] 7 8/10 7 (8) (7) 5 7 7/9 8 9

E7#9 $\frac{1}{4}$ $\frac{1}{4}$ Dm7 Am7

8 8 9 7 5 7 5 7 5 3 5 5 4/5 6/7 7 5

EXAMPLE 2 BUILDING INTENSITY WITH 16TH NOTE PHRASING

Alternate sixteenth-note picking should be used throughout this example. It's especially important to make sure that off-beat sixteenth

notes are picked correctly when they follow a tied note; the A notes on beat three of bars seven and ten should both be played with an up-pick.

120 Am7

BU BD $\frac{1}{4}$

10 (11)(10) 8 10 13 10 8 10 10 (12) 8

Dm7

BU BU BU BU

12 (15) 12 10 13 (15) 13 10 10 13 (15) [15] 8 (10) 5 5

EXAMPLE 2 BUILDING INTENSITY WITH 16TH NOTE PHRASING ...CONTINUED

Am7 E7#9

BU

10

Dm7 Am7 E7#9

EXAMPLE 3 USING 'VOCALISED' PHRASING

Accurate string bends are easier to achieve with three fingers, particularly when bending up a minor third (one and a half steps) as in bar six. It's a

good idea to practise phrases like this by fretting the target notes first. This will help your ear to recognise the correct pitch.

$\text{♩} = 120$ Am7

vamp solo

BU BD BU BU BD BU

8 (10) (10) 8 5 8 (9) 5 8 10 (11) (10) 8 10 (12)

5 5 5 5 5 5 5 5 5 5 5 5

1

Dm7 Am7

BU BU

10 8 10 (13) 10 (12) 10 8 10 10 7 (10) 8 5 5 8 5

5

E7#9 Dm7 Am7 E7#9

BU BD BU BD

8 8 5 10 (12) (10) 8 10 7 (8) (7) 5 7 5 7 5 7

9

EXAMPLE 4 ADDING PICKING DYNAMICS

Notice how the arc of Aynsley's picking hand widens in order to emphasise the louder notes. Aynsley also moves his picking hand closer

to the bridge for the final phrase (bars 8 through to 11) to add additional texture and dynamics.

♩ = 120

Am7

mf *p* *mf*

Dm7 *mp* *mf* *f* *mf* *mp* **Am7**

mf *p* *mf* **E7#9** **Dm7** **Am7** **E7#9**

BU BU BU BU BU BD

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Building bebop lines **PART 3**



This month, in the spirit of these difficult times, **Pete Callard** looks at ways to get maximum value from your jazz lines...



Cannonball Adderley; tenor sax legend

just a matter of having fragments that work for different chord types. So how about outlining a minor II-V-I? We already have dom7 and m7 fragments; it's just a matter of working in some m7b5 fragments, but rather than having to learn lots of new stuff, why not get more mileage from what we already know?

Minor 7 fragments can easily be adapted to work over a m7b5 chord - with many of them, all we need to do is flatten the 5th (on a Dm7, the note A would become Ab), and for anything more scalic, flattening the 6th (on a Dm7 the B would become Bb) gives us Locrian #2 (for more on this see GT94, 144 and 145), although those that prefer their Locrian mode unadulterated need also flatten the 2nd (on Dm7, E drops to Eb).

For the V chord most of the dom7 fragments we already have will work fine, and when it comes to the minor I chord, we've got a couple of very acceptable options: we can use the m7 fragments that we already have, but we could also adapt the major 7 fragments, giving us even more to choose from. The major 7 fragments just need to have the 3rd flattened (on Cmaj7, the E would become Eb,

leaving us with Cm(maj7)), and by so doing the more scalic major ideas will become melodic minor. And if too much melodic minor is a touch rich for your palate, it's a simple matter of flattening the 7th (on Cmaj7 the B becomes Bb) to get the Dorian mode.

We're going to take the fragments that we looked at in GT164 as our template as we look at some ideas for the chords that make up a minor II-V-I in Cminor - Dm7b5, G7 and Cm7. Example 1 takes the Dm7 fragments from GT164 but adapts them, as above, to work for Dm7b5.

Example 2 features G7 fragments. As mentioned previously, most of the ideas

we've looked at will work fine, but there are a couple of issues to raise in relation to minor II-V-I's. Because of the b5 in the II chord (on Dm7b5, the note Ab), using a major 9th on the V chord (on G7, the note A) can sound a little strange, as can the 13th (on G7, the note E). On a resolving 7th we'd use a b9th and b13th anyway (on G7, the notes Ab and Eb) as in most of the fragments, but I've adapted the ones that don't.

For Example 3 I've taken the major 7 fragments from GT164 and flattened the 3rd in each one, leaving us with a series of C melodic minor lines that sound pleasingly jazzy, although feel free to drop the 7th to a b7th (B to Bb) if you prefer.

Example 4 finishes up with a few example minor II-V-I lines produced by connecting a selection of the previous fragments. Remember, it's a matter of moving as smoothly as possible from each fragment to the next - ideally no more than a tone from the end of one fragment to the first note of the next - and the bracketed notes at the end of each fragment are connecting notes that can be changed or left out, depending on where you want to connect to.

Experiment with constructing your own lines from these fragments, and adapting these and any other fragments to work for other chord types. Also, the minor and major II-V-I fragments we've looked at leave you with all the tools necessary to construct III-VI-II-V-I lines, so experiment. We'll be concluding this fragmentary approach to line building next month. Join me then! 

“ Rather than having to learn lots of new stuff, why not get more mileage from what we already know? ”

GET THE TONE



You can use any sound you feel is appropriate for the ideas here - it's the notes and the placement that count. For a good 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 your amplifier) and set up a warm clean tone on your amp. Thick strings work better, as does a hollowbody guitar, but neither is essential.

ABILITY RATING	
● ● ● Moderate	
INFO	WILL IMPROVE YOUR
KEY: C minor TEMPO: Various CD: TRACKS 49-60	<input checked="" type="checkbox"/> Soloing vocabulary <input checked="" type="checkbox"/> Harmonic knowledge <input checked="" type="checkbox"/> Jazz phrasing

OVER THE PAST couple of months we've discussed the process of building lines and outlining sequences by connecting one-chord fragments. So far we've used our old friend the II-V-I progression and constructed lines by joining together a series of m7, dom7 and maj7 fragments, but this approach can be used on any sequence - it's



TRACK RECORD For an introduction to bebop I'd say start with the pioneers, particularly alto-saxophonist Charlie Parker (Verve Jazz Masters, Ken Burns Jazz - Charlie Parker), trumpeter Dizzy Gillespie (A Night In Tunisia: The Very Best Of Dizzy Gillespie), pianist Bud Powell (The Amazing Bud Powell Vol. 1 & 2). There are several great compilations by '50s 'hard bebop' tenor player Cannonball Adderley you should also try.

EXAMPLE 1 MINOR 7b5 FRAGMENTS

CD TRACK 50

Example 1 features a series of one-bar minor 7b5 fragments, or motifs, adapted from the minor 7 fragments covered in GT Issue 164. I've flattened the 5th (A to Ab) in each of the examples, and flattened the 2nd (E to Eb) in some (for a Locrian sound), but left it in others (for a Locrian

#2 sound). Although all of these are for a Dm7b5 chord, it's important to get used to playing them in every key and to play them in different places on the neck. Also, remember the fingerings are only there as a guideline - explore every fingering option to really get the most from them.

Minor 7b5 Fragments

The image displays 16 musical examples (a-p) of one-bar minor 7b5 fragments. Each example consists of a treble clef staff with a melodic line and a guitar staff with fingerings. The guitar staffs are labeled with strings E, B, G, D, A, E from top to bottom. Fingerings are indicated by numbers 1-4 on the fingers and (8) for the thumb. Some examples include slurs and accents.

- a)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 6-7-4-7-5-6-(8)
- b)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 5-7-5-6-8-6-5-(8)
- c)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 5-8-6-5-5-6-7-(5)
- d)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 6-7-8-6-5-5-6-(8)
- e)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 5-6-6-5-7-5-8-(6)
- f)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 8-6-5-5-7-5-(6)
- g)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 5-7-8-5-6-5-(8)
- h)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 7-5-6-8-4-8-4
- i)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 6-7-6-7-5-6-(8)
- j)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 4-6-7-6-6-5-(6)
- k)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 5-8-5-6-5-(4)
- l)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 6-6-5-4-7-5-8-(6)
- m)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 9-6-8-7-6-8-9-(6)
- n)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 8-6-5-7-5-6-8-(5)
- o)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 7-8-6-5-8-5-8-(5)
- p)** Treble: G4, A4, Bb4, A4, G4, F4, E4, D4. Fingering: 7-8-5-7-8-6-5-(8)

EXAMPLE 2 DOMINANT 7 FRAGMENTS

CD TRACK 53

Here we have a series of one-bar dominant 7th fragments for G7. Again these are based on the fragments from GT164, although I've flattened the 9th (A to Ab) in 2a, 2e, 2k and 2m, and the 13th (E to Eb) in 2f and

2o to fit better with the other chords in the sequence. As previously, they're arranged in order of the interval with which they start, to make connecting them easier.

Dominant 7th Fragments

The diagram shows 16 one-bar dominant 7th fragments for G7, labeled a) through p). Each fragment is presented in a system with a treble clef staff and a guitar fretboard diagram. The fretboard diagram shows the strings E, B, G, D, A, E from top to bottom. Fingerings are indicated by numbers 1-4, and accents are shown in parentheses. Some fragments include triplets or slurs.

- a)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 5-4-3-6, 3-4, 4 (5).
- b)** Treble: G#4, A4, B4, C5, B4, A4, G4. Fretboard: 3, 4, 4, 3, 6, 5 (3), 6.
- c)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 6, 5, 4, 6, 3, 6, 5 (3).
- d)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 4-6-4-3, 7-6-3, 3 (6).
- e)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 6, 5, 6, 3, 4, 6, 3 (4).
- f)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 4, 3, 6, 4, 3, 6, 4 (3).
- g)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 4, 4, 3, 6, 3, 4 (6).
- h)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 4, 3, 6, 3, 4, 6, 4, 3 (6).
- i)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 7, 4, 4, 4, 3, 6, 3.
- j)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 2, 5, 3, 6, 4, 5, 4 (5).
- k)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 5, 6, 4, 3, 6, 3, 4 (6).
- l)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 5, 3, 6, 4, 3, 6, 4 (3).
- m)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 3, 4, 6, 3, 4, 3, 4 (5).
- n)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 3, 5, 4, 3, 6, 4, 3 (6).
- o)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 6, 4, 7, 5, 4, 5, 7 (6).
- p)** Treble: G4, A4, B4, C5, B4, A4, G4. Fretboard: 6, 4, 3, 5, 4, 6, 7 (7).

EXAMPLE 3 MINOR 7 FRAGMENTS

CD TRACK 56

Example 3 features a series of one-bar minor 7 fragments for Cm7. I've adapted them from the maj7 fragments in GT164, flattening the 3rd (E to Eb) to give a m(maj7)/melodic minor sound, although if you prefer Dorian

it's a simple matter of flattening the 7th (B to Bb), and then flattening the 6th (A to Ab) if you prefer Aeolian. As previously, they're arranged in order of the interval with which they start, to make connecting them easier.

Minor 7th Fragments

a) b) c) d)

e) f) g) h)

i) j) k) l)

m) n) o) p)

E
B
G
D
A
E

EXAMPLE 4 CONNECTING TO THE 3RD

CD TRACK 59

Examples 4 to 7 demonstrate a few of the many possibilities produced by applying this approach to constructing minor II-V-I lines, and the original fragments used are indicated.

1a) Dm7 \flat 5 2d) G7 3h) Cm7

EXAMPLE 5 CONNECTING TO THE 3RD

CD TRACK 59

1g) Dm7 \flat 5 2p) G7 3n) Cm7

EXAMPLE 6 CONNECTING TO THE 3RD

CD TRACK 59

1j) Dm7 \flat 5 2f) G7 3b) Cm7

EXAMPLE 7 CONNECTING TO THE 3RD

CD TRACK 59

1n) Dm7 \flat 5 2l) G7 3l) Cm7

Nick Harper



Singer-songwriter Nick Harper is one of the UK's finest acoustic stylists and solo performers. **Stuart Ryan** looks at his unique approach to playing...



Nick Harper's live performances are something to behold

father's music making friends from a very young age. When those friends included the legendary luminaries such as Led Zeppelin's six-string genius Jimmy Page, The Who's incomparable drummer Keith Moon and Pink Floyd's melodic maestro Dave Gilmour, it was perhaps inevitable that Nick would go on to forge his own career in music.

Harper exists in a unique position of being a highly individual singer-songwriter, as well as a great guitarist who's capable of composing haunting fingerstyle passages or wiggling out on an acoustic 'chops-fest' if the mood so takes him.

Harper's guitar playing is fascinating and full of odd tunings. His pieces are marked by unusual chord voicings, which are sometimes coupled to an aggressive guitar style. Anyone who has seen him play live will be aware of the tricks he employs in the name of stagecraft, from rapid de-tuning of strings thanks to the banjo tuners installed on his guitar to his

picked passages - essentially anything goes in order to deliver the song.

It is his music that sets him apart - listen to something like The Magnificent G7, for example, and you'll be struck by its unusual chords and haunting melody. To really nail this style you need to be capable of holding down a strong rhythm with the picking hand and have a very clean fretting hand in order to ensure all the chords ring out with maximum clarity.

Of course there are other key twists to the Harper style. The banjo tuners enable him to alter the pitch of his strings up or down in mid performance with only the twist of a tuning peg (also check out the great Adrian Legg for this technique). In addition, Harper often adds processing to his acoustic guitar sound so you will often hear delay and chorus to enrich the tone (also pioneered for acoustic guitar by the late, great John Martyn). **T**

“ Banjo tuners enable him to alter the pitch of his strings up or down in mid performance, with only the twist of a tuning peg ”

GET THE TONE



It's a big Lowden for Nick! A larger acoustic will give you a meatier sound for this kind of playing and bear in mind that he also uses onstage processing. I like the now discontinued Yamaha AG Stomp for delay/reverb/chorus duties but other companies such as Fishman make suitable devices.

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Gm	<input checked="" type="checkbox"/> Picking hand timekeeping
TEMPO: 115 bpm	<input checked="" type="checkbox"/> Clean chord fretting
CD: TRACK 61	<input checked="" type="checkbox"/> Dynamics

BEING THE SON of legendary English singer-songwriter Roy Harper meant that Nick Harper was surrounded by his

ability to replace a string whilst still singing and playing! Antics like these, as well as supreme musicianship, keep Nick's audiences coming back for more!

Otherwise Harper's playing style is quite conventional, either using a standard 'pima' fingerpicking pattern or strumming to accompany his voice. On more up-tempo or driving pieces he will employ the percussive device of slapping the strings with the picking hand in between strums or



TRACK RECORD Nick's first appearance on record was on his father Roy Harper's seminal album *Whatever Happened To Jugula* from way back in 1985. His own debut album was *Seed* (1995) and for a 'guitar only' perspective check out *Instrumental* (1999). Alternatively, some of his best songs can be found on the very lovely *Harperspace* (2000).

EXAMPLE NICK HARPER STYLE

CD TRACK 61

[Bar 1] There are ringing fingerpicked chords throughout this one. Most of them will not pose a challenge but watch out for the intricacies in this style of playing; the slide in bar 2, for example as you shift from one chord position to another - all this needs to be smooth and in time!

[Bar 8] The hammer-on halfway through beat 1 needs to be smooth and played with sufficient volume so it blends in with everything else. Hammer-ons can often end up too loud or too quiet, so work on your dynamics here!

[Bar 15] There's nothing too tricky here but don't fall into the trap of just being adept at a sequence such as 'pimam' - you need to be able to play any pattern complete with string skips or different rhythms.

[Bar 19] Here's quite a 'big' chord to get under your fingers. Be careful with this voicing because, as the string tension is higher at this end of the fingerboard you'll need to apply enough pressure to make sure everything rings out. Watch out that the fourth finger on the third string doesn't accidentally mute the open second string!

♩ = 115 Gsus4/D Gmadd11/D C9sus4 C6/9sus4

D
A
G
D
A
D

DADGAD tuning

Dmadd11 C6sus2 C6/9add11

D
A
G
D
A
D

Gsus2sus4 Gadd9

D
A
G
D
A
D

F6add11 F6/9

D
A
G
D
A
D

E♭maj9#11no3rd E♭6/9#11no3rd

D
A
G
D
A
D

LESSON: ACOUSTIC

EXAMPLE NICK HARPER STYLE ...CONTINUED

CD TRACK 61

[Bar 23] Here's a riff-based idea for you to practice your strumming on. Try to add some dynamics in as well. There's some slightly awkward fretting - the sixth and fifth strings are both fretted with the first finger.

[Bar 26] Continuing with the riff idea, I have added some more fingerings

so you can try and plot the most logical way of getting through this section. Be careful with playing this low on an acoustic, though - it can easily sound muddy. Generally, the higher gauge strings you employ the muddier it gets!

The musical score consists of three systems of music, each with a treble clef staff and a guitar tablature staff. Chord diagrams are placed above the treble staff.

- System 1 (Bars 21-24):** Chords: Dm Eb sus2, Fsus2, Gsus2.
- System 2 (Bars 25-28):** Chords: Dm Eb sus2, Fsus2, G5, Gsus2, Dm Eb sus2, F6sus2, Fsus2.
- System 3 (Bars 29-32):** Chords: F6sus2, Gsus2, G9no3rd, Gsus2, F6/9, G9no3rd.

The tablature shows fingerings for each note, including triplets and specific fret numbers (e.g., 0, 1, 3, 5, 7).

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Teaching Diplomas

PART 4



The Registry's **Merv Young** looks at the fretboard knowledge and discussion components of the new DipLCM(TD), Diploma in Electric Guitar Teaching...

ABILITY RATING



Moderate/Advanced

INFO	WILL IMPROVE YOUR
KEY: Various	<input checked="" type="checkbox"/> Ability to teach guitar
TEMPO: Various	<input checked="" type="checkbox"/> Understanding of grades
CD: No CD track	<input checked="" type="checkbox"/> Musical awareness

IN OUR FINAL look at this diploma we're going to explore the remaining two sections: 'fretboard knowledge' and 'discussion'. For the fretboard knowledge section of the exam you may be asked to play from memory any of the following scales, arpeggios and chords:

Scales and Arpeggios: a) Major scale, major pentatonic scale, natural minor scale, minor pentatonic scale, Blues scale - over three octaves in keys of E, G and A, and also in all keys over one octave in five different fingerboard positions; b) Harmonic minor scale, Dorian scale, Lydian scale, Mixolydian scale - in all keys over two octaves in two different fretboard positions; c) Chromatic scale, whole-tone scale, Phrygian scale,

Locrian scale, melodic minor scale - in all keys over two octaves; e) Major, minor, major 7th, minor 7th, dominant 7th, diminished 7th arpeggios in all keys over two octaves.

Chords: a) All major and minor chords in five different fretboard positions; b) All minor 7th, major 7th and dominant 7th chords in three different fretboard positions; c) All suspended 4th, augmented 5th, major 6th, minor 6th, diminished 7th, major 9th, minor 9th, dominant 9th chords in two different fretboard positions.

The scales and arpeggios should be played ascending and descending, without a pause and without repeating the top note. Multi-position scales should be played in the same octave wherever possible. You should be playing the scales at approximately 152 bpm, and the arpeggios at approximately 120 bpm; that's playing two notes per beat.

As this is a teaching diploma you are expected to be able to devise your own fingerings for all of these; you won't find any scales, arpeggios or chords notated in the syllabus. Also do remember that you'll be expected to play these accurately, fluently and confidently - this is a diploma after all!

The ability to reproduce scales in different fretboard positions is of great benefit in developing knowledge of the guitar as well as for developing your ability to move around the neck confidently.

From a teaching perspective the introduction of different shapes and positions can lead to some useful discussions and variations in playing styles. For instance, you might play an A Dorian modal scale (see A Dorian scale position 1). However, the same notes could also be played using another shape (see A Dorian scale position 2).

Try to consider how each shape might lend itself to a particular technique or style of music. You might prefer the second shape to help your pupils develop some faster scale runs by using economy picking techniques. Alternatively, you might prefer your pupils using the first shape, to slow them down a little if they automatically hit 'shred' mode!

Similarly you have to be able to reproduce major and minor chords in five different positions, so think about how you can utilise this in your teaching too. For instance, you might elect to play a G major chord using the five positions we have illustrated for the G major chord.

Although some of these shapes might be too awkward for your pupils you might want to introduce one or two of them to develop some variety, especially if a song calls for a number of bars with the same chord.

If some of these fingerboard requirements are new for you then do remember that you are preparing for a teaching diploma, so think all the time about how the concepts and approaches that you are learning about can be applied directly to your teaching.

DISCUSSION SECTION

The discussion part of the exam is the last section and will be a discussion between yourself and the examiner on any issues arising from the previous sections. As with the presentation section that we looked at last time, the focus here will be on the standard of pupil you selected to teach in your lesson component. So don't worry about being grilled on the finer points of Grade 8 if your pupil was of Grade 2 standard! You may be asked to clarify or expand upon something you said or did earlier in the exam, or the examiner may ask questions on aspects of teaching that haven't been fully covered in the previous sections. Although being questioned in this way may seem a bit daunting to some people, do remember that being able to analyse and respond to questions relating to how you teach will give you a much deeper insight into your own teaching and will, therefore, improve how you actually teach.

Let's take a look at some examples of the type of questions that might be asked. Remember that the main focus of your response will be the standard of pupil you taught in the lesson component.

First, can you explain your approach to teaching aural skills? For a pupil around Grade 1 standard you might start by playing or clapping simple rhythms that they have to play or clap back (see rhythm repetition

QCA INFO

The Qualifications and Curriculum Authority's (QCA) accreditation procedure places these diplomas on the National Qualifications Framework. This means the DipLCM(TD) is equivalent to the completion of the first year of an undergraduate degree, the ALCM(TD) is equivalent to the second year and the LLCM(TD) is equivalent to the final year.



“ If you teach in groups then you have plenty of opportunity to develop skills by involving everyone ”

example). Maybe tie this in with developing your pupils' music reading skills by getting them to clap the rhythm whilst reading it from a flash card. If you teach small groups, try getting one of them to clap the rhythm whilst the others try to play or clap it back.

If you are focusing on teaching pupils of Grade 3 or 4 then maybe you could encourage them to work out relatively simple solos or chord progressions from songs. If so, then what advice do you give to make this process easier? You might start by playing some major or minor chords and seeing if they can identify them as major or minor. Or do the same with a natural minor and major scale. How do you explain the major and minor sounds? Happy and sad? Light and dark?

Second, how would you develop your pupils' confidence when performing? Hopefully the experience of having lessons

will provide them with a big confidence boost, but it's good to have a variety of tactics at your disposal. Try recording your pupil playing a lead solo, or a rhythm part, or an entire song if you have the facilities. These suggestions have the advantage of placing your student in a situation where they have to perform under a little more pressure than usual.

If you teach in groups then you have plenty of opportunity to develop confidence skills by involving everyone in a performance. This could be a rehearsed song or an ad-hoc jamming session. Again try recording this if you are able to so your students have a chance to criticise and analyse what they did.

How about performing a rhythm or lead part from sight as a means to develop some playing confidence? Remember this is an integral part of the RGT electric guitar grades so see how your Grade 3 pupil copes with playing our example of a Grade 3 rhythm chart with only about 30 seconds of preparation time (see example). What feedback would you give your pupil if there were errors in this? How would you ensure this feedback encouraged them and didn't demoralise them?

INTERESTING SOLOS

What tips would you give your pupils to make their solos more interesting? This is something that most of us are trying to do with our own playing a lot of the time, so maybe you'll want to draw on your own experiences here to offer some helpful suggestions. For a more advanced student of, say, Grade 6 ability how about encouraging them to improvise using a selection of one-octave scale shapes rather than the two-octave shapes that we all seem to fall back on time and again. Or if you have a pupil of around Grade 4 or 5, make sure they are comfortable with some two-octave arpeggios and then see if they can incorporate them into a solo in some way. Would you get them to use arpeggios all the way, or just over particular chords? For the diploma exam, and for the benefit of your own teaching, make sure you can explain and justify your reasoning all the time.

Well that concludes our look at the DipLCM(TD). I know many teachers use GT and other readers would like to teach. So I hope you've found it useful and I wish you the best of luck as you prepare for the exam! **GT**

EXAMPLE 1 A DORIAN SCALE - POSITION 1

EXAMPLE 2 A DORIAN SCALE - POSITION 2

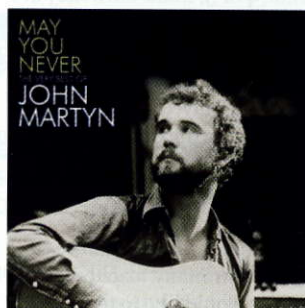
EXAMPLE 3 G MAJOR CHORD - FIVE DIFFERENT POSITIONS

EXAMPLE 4 RHYTHM CHART

New Albums

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

ALBUM OF THE MONTH



JOHN MARTYN

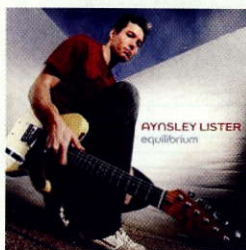
MAY YOU NEVER

Island ★★★★★

This anthology has been released to mark the death of John Martyn in January and, as such, does the man proud. The material concentrates on John's early to mid career period and it's amazing to

note just how many classic songs emanated from around this time. As well as the title track, the CD revisits tunes like Solid Air, Bless The Weather and Head And Heart - all of which left an indelible mark on those outer fringes of the British folk scene that the man made his own.

Naturally, it's easy to mourn tracks that didn't make the compilation and the decision to include the covers of Singing In The Rain and Over The Rainbow might faze a few fans. But being given another chance to hear the agonisingly beautiful Small Hours, reputedly recorded in the grounds of Peter Gabriel's Real World Studios in Box at the dead of night, makes us more than willing to forgive anything!



AYNSLEY LISTER

EQUILIBRIUM

Hatman ★★★★★

Our homegrown blues guitarist and singer is back with his own vibrant and refreshing take on blues-rock. His playing is as vital as ever and he can certainly write and vocally deliver a good tune as this collection clearly demonstrates - all but one track being self-penned. The remaining track is a very

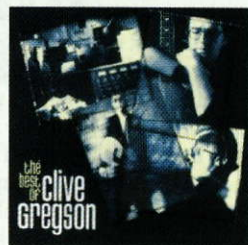
different acoustic slide version of Gnarl Barkley's huge pop hit, Crazy. Surrounded by great players (including the amazing Robbie Mackintosh on guitar, who works in John Mayer's main stage band), Aynsley has produced a first rate album full of heady tracks including Running On Empty, What's It All About and the blistering Sugar Low. Peppered with great riffs and some corking solos - mainly played live - it's a great showcase for a fine British performer. With a tour of the UK scheduled for April and May, you might just have time to see him play near you!

CLIVE GREGSON

THE BEST OF...

Gregsongs ★★★

Although he's an accomplished singer-songwriter, Clive Gregson



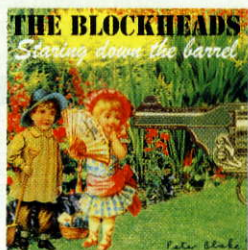
never managed to reach the status that he truly deserved as a performer. His '70s band Any Trouble was tipped for the top but never quite made it. Maybe this 'best of' compilation will help to set the record straight. Clive has an easy singing style, a bit like James Taylor at times, but with an undeniable British quality to his phrasing and lyrics. He has a relaxed guitar playing style too, both on acoustic and electric, but with occasional flashes of flamboyance. Check out the solos on Antidote and Comfort And Joy, plus the acoustic work on Fingerless Gloves and the moody Feathers.

THE BLOCKHEADS

STARING DOWN THE BARREL

Blockhead ★★★★★

What does a great band do when it loses a charismatic and unique



front man? Well as far as The Blockheads is concerned, it picks itself up and carries on as normal until it all comes right again. And with Staring Down The Barrel it looks like that has actually happened. With most of the original band still intact (including Chas Jankel on guitar and Norman Watt-Royon on bass) and Ian Dury's old mate, Derek Hussey, taking on the lead vocals and lyrics, this is an entertaining album full of serious social comment wrapped up in a comical blanket, so even the nasty revelations bring on a smile. We've already heard tracks getting BBC radio airplay and with DJ fans like Jonathan Ross

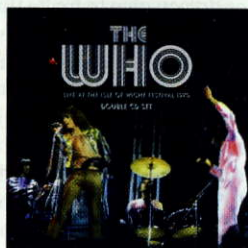
(Radio 2) and Phil Jupitus (6 Music, and who also occasionally guests with the band live), we hope they get some deserved success. If you fancy a delightful musical interlude then this fits the bill nicely.

THE WHO

LIVE AT THE ISLE OF WIGHT FESTIVAL 1970

Eagle Records ★★★★★

Yes, this is the classic performance from the band, already released on DVD and BluRay, so it's now



possible to have a complete set! Roger Daltrey is brilliant and the band is performing as well as you'd expect, although I Can't Explain features some overly manic and inappropriate drumming from Moony. Even without the visual element this is still a stunning performance, full of excitement and power with a good selection of songs, although the Tommy section naturally dominates the set as it did around that time. This is particularly well done and again one has to marvel at the sheer diversity of Townshend's chord work. No one has ever bettered his ability to produce so much melody from chords in a rock context. The production quality is great so close your eyes and you could almost be there!

THE BIZETS

31ST FEELING

www.myspace.com/thebizets

★★★★★

We receive many CDs from upcoming bands but occasionally

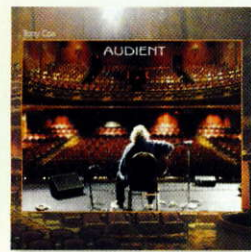


something really stands out from the crowd. This is the case with The Bizets, an indie trio from Southampton. The Bizets are: Jonny Moody (guitar and vocals), Aaron Scrivener (bass and vocals) and Russ Parker (drums). With 31st Feeling they have brought us ten varied songs, well constructed and beautifully produced. Jonny's playing is tight and musical and the band's music sounds fresh and vibrant. Confident, upbeat and exciting, this is something to make you smile and encourage you to get off your bum and play. These guys know what they want and have the means to achieve it.

TONY COX AUDIENT

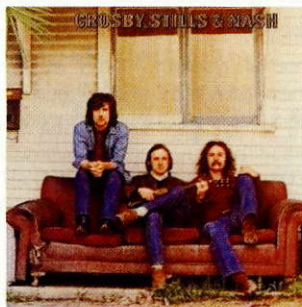
AD ★★ ★★

Tony Cox is a South African acoustic guitarist who currently



lives in Johannesburg. He's become something of a legend in his home country but is now just beginning to break through in Europe and Canada. Audient was recorded live at the National Festival Of The Arts back in 2007 and, as such, is a perfect introduction to the man's work. His style is difficult to sum up; on the album's opener, Bush Telegraph, he treads a fairly traditional path - all ambient chords and subtle fingerpicking. But it's track four where we begin to see the real South African guitar influence show through, and this is where Tony's personality really starts to shine through. The album also has two cover tracks on it; Henry Mancini's Baby Elephant Walk, which gives us the impression that the Australian genius Tommy Emmanuel has left his mark on Tony somewhere along the line. The other is The Beatles' Lady Madonna, in which he somehow manages to keep that bluesy McCartney piano riff going all the way through. No easy task! We hear there are Tony Cox gigs forthcoming in the UK this year - watch out for them.

CLASSIC ALBUM



CROSBY, STILLS AND NASH

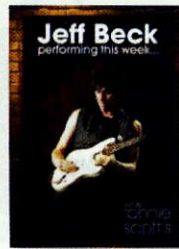
CROSBY, STILLS AND NASH

Atlantic Records ★★ ★★ ★★

An impromptu performance of Stephen Stills' song You Don't Have To Cry at a party at Mama Cass Elliot's house

revealed a vocal chemistry from David, Steven and Graham that just couldn't be ignored. Their musical approach was far removed from the general trends in 1969 where bands dominated and the music progressed and got heavier. Their songs varied from the atmospheric Guinnevere and the complex Suite: Judy Blue Eyes to the radio friendly pop of Marrakesh Express, with each song written by a different member. It was the exquisite blending of the three very individual voices that made this such a good deal and it created a huge impact on the American music scene that followed with the likes of Jackson Browne, Fleetwood Mac and The Eagles. It still sounds fresh and vibrant today.

DVD REVIEWS

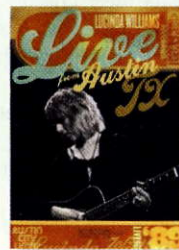


JEFF BECK PERFORMING THIS WEEK...LIVE AT RONNIE SCOTT'S

Eagle Vision ★★ ★★ ★★

This timely DVD release is great, as there is precious little of Jeff Beck on video. Here we get a chance to see his unique playing style and although some of the guitar close-ups are shot in shadow there's still plenty of stuff

to pick up on, particularly the use of the whammy and bottleneck. Vinnie Colaiuta is simply stunning on drums, Jason Rebello does a fine job on keyboards and we also get a bit of glamour thrown in by virtue of bassist Tal Wilkenfeld. She offers a real visual contrast from the well-established guys, with a smile that lights up the room - oh and she's a tasty bass player too! Check out her solo on 'Cause We've Ended As Lovers. This well-conceived set is predominantly instrumental and it features some of Jeff's best-known tracks. Joss Stone, Imogen Heap and Eric Clapton make guest appearances, which helps to keep up the entertainment factor. This DVD is by far the best way to enjoy this very special gig from one of Britain's genuinely legendary guitarists.

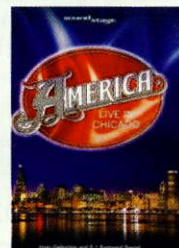


LUCINDA WILLIAMS LIVE FROM AUSTIN TEXAS 1989

New West ★★ ★★ ★★

Although enjoying a new degree of acceptance in 1989, this performance saw Williams in the comfort zone of a small band. With that heavily accented vocal, her appeal is an acquired taste. But she can certainly write good songs that give guitarist Gurf

Morlix the opportunity to shine. He is quite brilliant here, showing taste and restraint throughout and offering a good demonstration on how versatile a Telecaster can be with a bit of drop D tuning. Much of the material naturally comes from her eponymous album released the previous year, and includes the singles Changed The Locks and Passionate Kisses, both of which received good airplay and thus introduced Lucinda to a wider audience. Crescent City is particularly good to watch. If you like great country you'll certainly enjoy this DVD. It's also a good way to pick up some cool country licks. Lucinda appears at the Cambridge Folk Festival at the end of July so check her out then!



AMERICA LIVE IN CHICAGO

Sound Stage ★★ ★★ ★★

If you're thinking of putting a guitar duo together this DVD could be invaluable. Gerry Beckley and Dewey Bunnell have reunited as America for a memorable performance. The pair playing black jumbos reminds us of the early Everlys, but America

has a very different harmony style. Ventura Highway, I Need You and A Horse With No Name, are obviously featured as is You Can Do Magic, which made Number One in the US. It's mainly strummed guitar and a few licks from the band. Beckley also plays keys during the show but it's Mike Woods on lead guitar who occasionally steals the limelight. Henry Diltz guests on banjo and Christopher Cross joins them for Lonely People. There are lots of good songs and informative interviews with both Gerry and Dewey. A great package!

Theory Godmother



Post your playing posers and technical teasers to me, Theory Godmother, Guitar Techniques, 30 Monmouth Street, Bath, BA1 2BW, or email guitar.tech@futurenet.co.uk. Your wish is my command...

EC Goes Green?

Dear Theory Godmother

A while ago I came across a picture of Eric Clapton playing a green Fender Strat and at the time I made a mental note that if I could ever afford a custom guitar I'd have one in that colour. Now, thanks to a windfall, I've reached the stage when I can go ahead and put my plans into action. Trouble is, I can't remember where I saw the picture and so far my research has led me nowhere. None of the shades of green currently on offer seem to match the picture I have in my mind.

Do you by any chance know about the guitar? I'm sure it was a Fender and the picture was from around the late '80s or early '90s. I'd be grateful for any help because this is the only thing stopping me from putting in the order for my dream guitar!

Dave

I would imagine that the guitar you're talking about was one of the very early Eric Clapton signature Strats from around 1988. As far as I can tell, Eric had three of the early models - coloured red, pewter and

green. The red one was 'Ferrari Red' and the green one was known as '7 Up Green' because of its resemblance to the 7 Up soft drink's livery. Each of these was a 'special order' for Eric and I believe only the pewter variant made it through to actual production.

I remember the green one in particular because it was sold as part of the Christie's sale in 1999, which saw Eric sell 100 of his treasured guitars for the Crossroads Foundation charity. I took part in doing some photo research for the sale and I'm pretty sure the green guitar was among the instruments that were up for auction on that occasion.

Looking around now, that particular colour seems not to be in the current Fender chart, but all is not lost because Fender have released another Clapton Strat in green which, as far as my memory can recall, is as near as dammit to the original. The colour is referred to by Fender as 'Candy Green' and their colour code is 871. I think that all you can do is contact the Fender Custom Shop via the website (www.fender.com) and ask if this particular colour is available as a custom finish. If they know it's for your 'dream guitar' you might just get a result. Good luck!

Downside Up

Dear Theory Godmother

This might seem a bit of a strange question, but does it really matter if you choose to play a chord with an upstroke or a downstroke? It's the same chord whichever way around you play it, but a lot of books seem to be incredibly pedantic about transcribing chord accompaniment, whereas I think you should play it as you feel it and not really be too bothered if you want to play ups or downs.

Mike

In general I'd have to say that I don't think it would make an awful lot of difference if a chord were played from the bass or treble side - most of the time, that is. Obviously there are some guitar parts which call for some fairly specific picking manoeuvres and these would have to be observed if you wanted your version to match the original.

I suppose it depends on various different factors - how fast the chord was to be played, for example. If you look at Example 1, you'll see that all chord 'strums' are basically some sort of an arpeggio and the 'up or down' of the situation would be rendered

more noticeable if the chord was to be played at slower speeds.

Then there's the question of dynamics; a downstroke will often sound slightly louder naturally because the weight of your hand is aided by good old gravity as it swings downwards to produce a stroke. Upwards, the opposite is true; furthermore, upstrokes tend to occur naturally on the weaker part of the beat (see Example 2) and are usually less dynamic than their counterparts.

So really, it's case of saying that while there might not appear to be too much of a difference in actual practice, the slight variations in note order and dynamics still have to be taken into account.

If 4 were 5

Dear Theory Godmother

I saw something in a transcription recently that has been worrying me a bit and I can't seem to sort it out in my head. The music in question had a rhythm part that was 'a series of consecutive fifth chords' according to the performance notes that accompanied the tab, and yet the notes concerned I worked out to be fourths and not fifths. I might be getting really mixed up here, but surely the interval of A to D is a fourth and so how can it be 'D5' as noted in the music? For a start, you'd have to have a D in the bass, wouldn't you?

Adam

What we have here is a case of interval inversions, Adam. If we take the notes A and D and look at their positions in the D scale, let's see what happens:

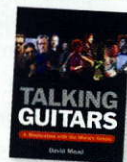
D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	1

As you can see, there are two ways that we can meter the distance between these two notes: taking the root note D as a starting point

STAR TECHNIQUE TIP ROBERT FRIPP WAXING PHILOSOPHICALLY ABOUT THE QUESTION OF HOW GUITARISTS SHOULD HOLD A PICK...



“How we do one small thing, like hold a pick, is how we do all the small things that we do, because our approach to that small thing is the approach to another small thing. And all those small things taken together is how we live our life. If someone comes to you, or me, or someone else for guitar lessons and they say, 'come on then, show me how to hold a pick,' what they are actually saying is, 'show me how to lead my life.' But, that's often not what they believe is the question that is being asked...”



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

EXAMPLES

Example 1

Example 2

Example 3

Watch free video tutorials at **musicradar.com**
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Example 4

An 'inverted' D5 rhythm part - it's likely that the bass player would be playing a low D underneath...

Example 5

and working up the scale to the A or counting upwards from the A to the D at the top of the scale.

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

From D - A we find that we have a fifth, whereas if we begin from the A, we find that we have a fourth (see Example 3). On both occasions, it's the same two notes, but two different intervals - and this is what's known as an 'inversion' in music-speak. Every interval has an inversion that can be worked out in the same exact manner.

So, in your original example, it's likely that the A and D notes are forming a D5 as the music says, but

the root D is actually being played by the bass player (Example 4). This is by no means an uncommon thing in guitar accompaniment parts - or even riffs. If you think about it, the most famous guitar riff on earth, 'Smoke On The Water' uses inverted fifths in its intro!

The Lost Chord

Dear Theory Godmother

I was working through an exercise recently that comprised playing arpeggios based on the diatonic chords in A major up and down the fretboard. When I get to the VII chord, however, I'm sure they've got it wrong. All the arpeggios were over an A bass, which the text said would help my ear identify them all

as being related to the tonal centre, but the notes in the music for the VII chord were (bass to treble) A, D, F# and B, making it, at best, a G major seventh over A.

As far as my knowledge of theory goes, this chord should be a G# chord as the key signature of A major is three sharps: F#, C# and G#. So have you any idea what they mean by this? Have they got it wrong or am I misunderstanding something?

Alan

Okay, I think I know what's going on here, but let's start from the beginning. Let's look at the four-note chords in the key of A major (see Example 5):

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

A major 7, B minor 7, C# minor 7, D major 7, E7, F# minor 7 and G# m7b5 are the chords. If we look at the notes in the chord based on the VII chord we find these:

G#m7b5 =	G#	B	D	F#
	1	b3	b5	b7

Can you see the similarity here? If you take the root G# away, you are left with the three notes from the exercise you're working on. You said that all of the arpeggios were over an A bass and so, in the context of the music, the notes D, F# and B would represent a rootless G#m7b5 and all is well. I'm betting that, despite your concerns, the exercise actually sounds fine, whereas if they'd have actually made an error it would probably sound like a bit of a train wreck!

Turn Of The Screw

Dear Theory Godmother

Could you tell me what the six screws across the top of my Epiphone Les Paul's pickups are actually for? Someone in the shop I bought it from told me that they were for adjusting the volume of each string, but I don't want to leap in there with a screwdriver and damage them accidentally. So, before I start to fiddle, could you advise me, please?

Stephen

The screws are for adjusting the height of the pickups' pole pieces in relation to the strings. In the 1950s string gauges were heavier than they are today and it was common to find a wound third on an electric guitar. Fender, in particular, would compensate for the volume produced by the differing thickness of string by setting the pole pieces of the pickups at different heights. The thinking here was that it would give a more balanced output to the guitar.

Gibson included a measure of adjustment on their humbucking pick-ups, too, by providing screws along one side so that the same effect could be brought about. The theory is that the closer the string is to the magnet the higher the output - so whoever told you it was for adjusting the volume of each string wasn't far off at all. So feel free to experiment with care - but beware; sloppy use of a screwdriver can easily result in scratched pickup covers!

Visit www.davidmead.net for more information about David Mead

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

Tools, DE 03/09
"The Axe-Fx combines two superlatives: what is currently without doubt the best-sounding guitar modelling workstation also happens to be a high-end effects processor containing everything that guitarists and/or producers could ever wish for, from reverb and delay to intelligent pitch shifter and multi-band compressor."

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

Guitar World, US 01/09
Platinum Award Recipient, January '09

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

Gitarre & Bass, DE 01/09
"Sound wise and in the way it reads to the guitarist, guitar and playing style, this really is the dawning of a new era. The amp simulations seem so three-dimensional and direct, and there is such a complete lack of latency that straight away you can feel and believe in the amp you are playing. And the fact that the sound and frequency spectrum are consistent with those of real tube amps, and that there is not the slightest audible trace of anything digital or any kind of compromise mean that the Axe-Fx actually does become a real amp, as opposed to just being a model of one."

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

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

Guitar Player, US 12/08
Editor's Pick Award, December '08

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

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