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Here are a few of your regular GT tuition experts...



**SIMON BARNARD**

Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.



**DECLAN ZAPALA**

Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.



**JON BISHOP**

Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.



**MARTIN COOPER**

A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.



**CHARLIE GRIFFITHS**

Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.



**JAMIE HUNT**

Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.



**PHIL HILBORNE**

The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.



**ANDY G JONES**

As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.



**JACOB QUISTGAARD**

Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.



**STUART RYAN**

Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.



**ANDY SAPHIR**

Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on JTCCGuitar.



**DAVID GERRISH**

David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are most impressive.



**JOHN WHEATCROFT**

A phenomenal guitarist, John is a master at many styles but a legend in Gypsy Jazz. His latest album First Light is out now on CD, iTunes and Amazon.

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# WELCOME

So this is it. The final issue of the world's finest tuition only guitar magazine. And what a ride this enthused, informative and special publication has had.

Like a few other GT writers, I was a fan from issue 1, back in 1994. I remember the promo ad in Guitarist magazine where the lead feature was to be Satriani versus Vai. Come the release, this had changed to a title less competitive and more reflective of their great styles and trademarks. I read the first UK interview with Shawn Lane - done by Cliff Douse plus a style study by Guthrie Govan, his first GT article. I remember the great jazz arrangements by Frank Evans, the vibrant solo guitar arrangements by Eric Roche; Phil Hilborne's A-Z Of Riffs and many more lessons on songs, techniques and theory dives for all genres and ability levels.

I came aboard GT in 2003, a promotion that saw me overseeing tutorial content in GT and Guitarist, plus Total Guitar where

I started as tuition editor back in 1998. From 2003 to now, my GT recollections (read more from the team on page 12) are numerous, not least working with some of the finest guitar tutors around. All of them are precise and well researched, both as educators and as performers. We all walk it, not just talk it.

Being in magazines has many benefits: you raise your own game, and unique opportunities present themselves. I've jammed and/or recorded with many of my heroes for GT's video masterclasses. And I've chatted to even more for interviews.

For one scenario, Neville Marten and I went to Poole to spend nearly two hours in a hotel bar with Robben Ford and Larry Carlton. We chatted Dumble amps, the IV chord in blues and how their careers had crisscrossed over the years. You can't buy this type of thing. Ahh, but then again you can; GT not only ran all of our chat but also featured licks in the styles of these jazz-blues icons. All for you.

And so, we say goodbye. Thanks for being with us. We have greatly appreciated our relationship over the past 30 years. And while some of us will see you online at [guitarworld.com](http://guitarworld.com), for now, keep happy, keep listening, and keep playing!

*Jason*

**Jason Sidwell, Editor**  
[Jason.sidwell@futurenet.com](mailto:Jason.sidwell@futurenet.com)



Steve Lukather and Jeff Beck were among the many fans of Guitar Techniques magazine

## DON'T MISS OUR AMAZING DIGITAL EDITION



Try GT's digital edition on PC, Mac, Laptop, Desktop or Tablet!

**Tap the links** Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight to the relevant articles. Any web and email links in the text are tappable too

**Animated tab & audio** All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

**Play the videos** Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

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Funk ruled the airwaves during the 1970s and featured bands like Earth Wind & Fire



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### PLEASE NOTE...

All audio and video lessons are available online via a bit.ly link (see below) where animated tab versions of every lesson can be found. What's more, you can view these on any type of computer, making for a much more rewarding experience. All the audio and video is also available to download to your computer (hi or lo res). Simply look for the red links on the landing page. Type the bit.ly link below into your browser to get to the GT page:

<https://bit.ly/3WLjVGr>

# JUSTIN SANDERCOE

Justin  
GUITAR

*The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers This Month: Goodbye GT.*

**A**s you must now know, you are holding in your hands the very last issue of GT. I was very sad to hear the news from Jason Sidwell recently and so I thought I would share a little about my relationship with the magazine and why it's been such a treasure to guitarists all over the world since 1994.

When I moved from Tasmania to the UK in 1996, one of the very first things I did was buy *Guitarist* and *Guitar Techniques* magazines as a way of finding out the lay of the land on the UK guitar scene. I was about to start studying at The Guitar Institute in Acton, London and many of the writers for the magazines were the teachers I would be seeing regularly.

I've enjoyed guitar magazines since I started my guitar journey in the early 80s. They were a source of news and ideas when the internet was not even a twinkle in Tim Berners-Lee's eye. We got to see the latest gear, find out about the latest awesome guitar albums, learn new techniques and on some magazines even hear some examples on flexible vinyl records. You kids of today don't know how good you got it!

But it was more than that, of course. Part of the joy was identifying ourselves as guitarists when we bought it at the local newsagents. It was part of being a guitarist in that era. I don't think I knew any guitarists who didn't buy mags regularly. The 12-year-old kid that would spend hours reading every article would never have believed he would one day have a column that ran for over eight years.

When I was starting at The Guitar Institute there was a certain prestige that came along with working for *Guitar Techniques*. If a teacher had a section in the mag then we knew they had something cool going



Justin reflects on why GT has been such a treasure for guitarists for three decades

**"I HAD LEARNED OF THE LEGEND OF GUTHRIE GOVAN LONG BEFORE HE TURNED UP AT ACTON AND BLEW EVERYONE'S MINDS!"**

on. It was exciting seeing teachers in the magazine in 'real life'. I was taking classes regularly with Dave Kilminster who was an incredible guitarist, a great teacher and a really fun dude. I was in awe of Shaun Baxter who had chops I'd never seen before in the flesh, and was a quite brilliant teacher who had an incredible way of simplifying complex ideas - as any long time reader of this magazine will

know. It was an honour to take classes with both of them.

I had learned of the legend of Guthrie Govan long before he appeared in Acton one day and blew everyone's minds. Surely one of the greatest guitarists to walk the earth, and we've all been so lucky to have absorbed his wisdom through GT's pages.

And of course I have to mention the late Eric Roche, an unbelievably incredible acoustic

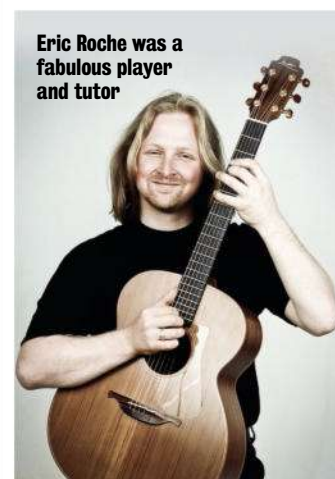
guitarist who was a really wonderful and kind person and wrote amazing articles in GT for many years.

One very fond memory is meeting up with Eric, Guthrie and Jason for lunch in a sub-par cafe at an IGF London event. All such great people, a warm and supportive community of pickers. Phil Hilborne, another GT regular was there too, another hugely fun guy from whom I also learnt a lot through his articles over the years.

I know there must be some people that I have left out, since so many great musicians and teachers have graced the pages of this magazine over the years that it would be impossible to name check them all.

I want to finish by thanking our wonderful editor Jason Sidwell for his support and help over the years. He is a great player, a creative editor and a top cat. Also I want to thank Neville Marten plus you, our readers for your emails and support, keeping me in check and inspiring me to keep writing. See you all online at [www.justinguitar.com](http://www.justinguitar.com).

Happy trails and wishing you much love and laughter - and, of course, guitar fun!



Eric Roche was a fabulous player and tutor

Get more info and links to related lessons on all Justin's GT articles at [www.justinguitar.com/gtmag](http://www.justinguitar.com/gtmag)

BARBARA BUELEN

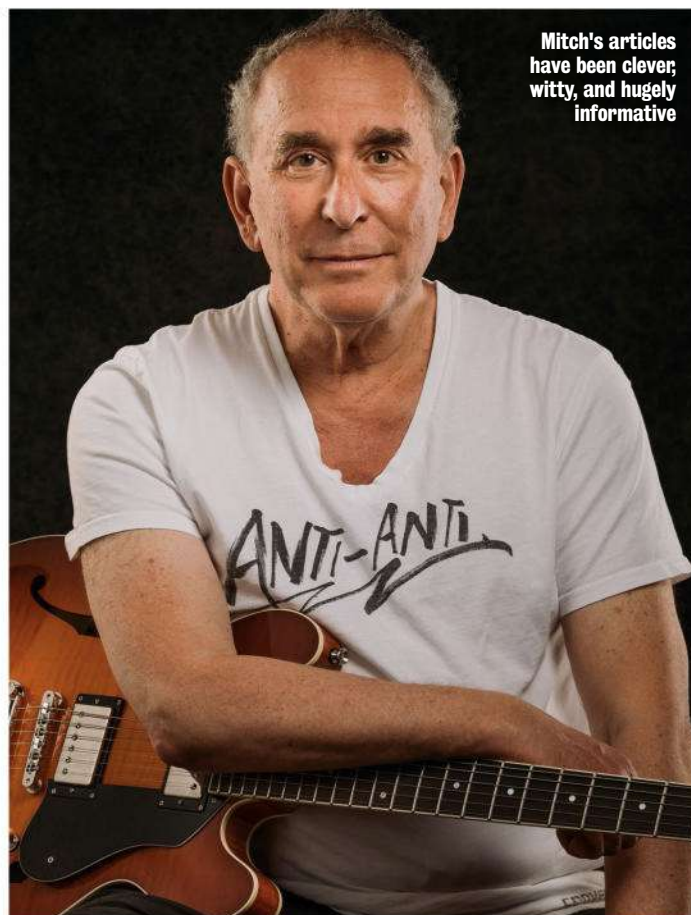
# MITCH DALTON

*The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: Now is the time to say goodbye...*

**"N**ow is the time to yield a sigh (yield it, yield it). Now is the time to wend our way-ee, until we meet again, some sunny day." (From the great Peter Cook and Dudley Moore).

And so dear reader, I leave with you a smorgasbord of top tips to take forward fret-wise, culled from the pages of a decade's worth of these Session Shenanigans columns. My mission has always been to entertain while smuggling some allegedly sage advice into the prose, mainly at the request (okay, insistence) of editor Jason. So, here are my top three tips, "in no particular order", as they intone at regular intervals during Strictly Come Dancing.

This old chestnut still rings true. A tourist stops a native New Yorker in the street and asks, "Excuse me, how do I get to Carnegie Hall?" "Practice, buddy." And if you're gonna do it, you might as well do it right. Quite frankly, I've discovered over a lunchtime of experience that what you practise is almost secondary to how you practise. For example, let's say you're minded to work on a favourite solo. The first thing is to break the piece down into individual, manageable phrases. Next off - and this is absolutely vital - work on the first item at a tempo that enables you to play it cleanly, evenly, in tune and in time. Use a metronome to assist with the latter. Here's the 'ting. If this approach isn't adopted, you're merely practising your mistakes until they are baked in to your playing. Once the phrase is mastered, by all means gradually increase the tempo. Be patient. After a maximum of 40 minutes, take a break. Fifteen or 20 minutes is a suitable interval for a cuppa and a biscuit, or a short stroll around the topiary on your estate. Trust me, this approach



Mitch's articles have been clever, witty, and hugely informative

**"SOMETHING SEEMED INTANGIBLY AMISS. AT WHICH POINT THE SHEER HORROR OF THE ABSENT GUITAR BECAME APPARENT."**

maximises the benefits of your practice time.

Secondly, please consider the wit of the legendary Gordon Rose, musical director at The London Palladium for many years. His remit was to organise the orchestral forces required for stars as diverse as Bing Crosby, Liza Minnelli, The Carpenters, and the host of American artists that visited his manor. He also ran The Morley College Big Band on a Saturday morning, which is where I met him and absorbed his pearls of wisdom, if indeed a pearl may be ingested safely. I took many learnings with me from the Lambeth years, none more useful

than his valedictory comment when I suggested that it was time for me to leave and give another victim the benefit of his lacerating tongue. He pondered awhile and then replied with, "Yes, perhaps you're right. But I want you to know that you're going to be just fine and will have a great career in this business." "Gosh Gordon, that's very kind of you." "Not at all. But I'm going to give you one last piece of advice before you go." I waited, breathless with anticipation. "Don't be a\*\*\*\*. Always wear black socks."

Which brings us to the last of this timely trio of expertly curated takeaways. It dates back to the

time that I performed at a Prom entitled 'Battle Of The Big Bands - Duke Ellington versus Count Basie'. Presented by Clare Teal, it featured alternating charts from the golden decades of the two legendary orchestras. My mission was to replicate the classic stylings of Freddie Green, the man who pretty much invented the four-in-a-bar rhythm guitar concept that formed the engine room of the Basie band. I duly arrived at the Royal Albert Hall in good time for a 10.00am rehearsal, parked, opened the boot, extracted tuxedo, amp, leads and accessories and...er, hang on. Something seemed intangibly amiss. It took a tad longer than you might think, but the explanation was eventually forthcoming. At which point the sheer horror of the absent guitar became apparent. Fortunately, I pulled myself together and did what any right thinking plucker would have done. I panicked. I swore loudly and profusely, panicked again and then sat down and stared dejectedly into space as an encore.

Then I called my dear pal, Paul. He was at his Highbury home enjoying a croissant and cafetière in the tranquillity of his million pound plus pad. He picked up, which is more than any of my kids ever do. Being the kinda guy he is, he raced through the streets of Central London at a breakneck six miles per hour with his own jazz guitar and arrived with said item exactly one minute before the downbeat. Pearl of wisdom #3 - always bring your guitar to the gig.

And there my friends, is the key to Guitar Techniques happiness. Practice. Hosiery. And an instrument, if you can manage it. Simple, but surprisingly effective... Good luck!

*For more on Mitch and his musical exploits with the Studio Kings, go to: [www.mitchdalton.co.uk](http://www.mitchdalton.co.uk)*

# JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

### 1 Dorian Vamp (B)

We start with a simple B Dorian vamp (Bm7-E7), where B Dorian mode (B-C#-D-E-F#-G#-A) is of course perfect, but B Minor Pentatonic (B-D-E-F#-A) and the B Minor Blues scale (B-D-E-F-F#-A) also work great.

### 2 6/8 Blues (E Minor)

Next up is a slow blues in good old E Minor, with a 6/8 beat. Start with E Minor Pentatonic scale (E-G-A-B-D) and then head for the E Minor scale (E-F#-G-A-B-C-D) for more colour.

### 3 Vintage Soul Vibes (B Minor)

Here we have a fun chord progression (Em9-F#m7-Bm9) with a vintage soul type of vibe. Get your oldest axe out and go to town on B Minor Pentatonic (B-D-E-F#-A) and B Minor scale (B-C#-D-E-F#-G-A).

### 4 Slow Blues (B Minor)

We finish with a slow blues in B Minor. I recommend hitting up B Minor Pentatonic (B-D-E-F#-A) and the B Minor scale (B-C#-D-E-F#-G-A) to get started on this one. Happy jamming!



Visit [www.Quistorama.com/jamtracks](http://www.Quistorama.com/jamtracks) and subscribe to [www.youtube.com/QuistTV](http://www.youtube.com/QuistTV) for more jam tracks. Quist's new album *Garden Beats* is out now and you can find him on Spotify, Apple Music and Instagram, as well as on [Patreon.com/QuistJam](http://Patreon.com/QuistJam) for access to his popular library of jam tracks, tabs & lessons.



PAUL NATHAN/WIREIMAGE

## PHIL HILBORNE'S ONE-MINUTE LICK

## Cool Country-Rock Bends

This month we are looking at four short string bending ideas that originated in country playing but should be easy to re-apply in other musical settings. As you play through them, it's always good to relate each one to its nearest 'CAGED' chord shape(s). This makes connecting the licks and also transposing them to other keys far easier. Here's what's going on: Lick 1 starts with a bend up from the 2nd/9th (E) to the Major 3rd (F#). The following three notes are the 5th (A) the 6th (B), and back to the 5th. Because these notes are played on adjacent strings there's a cool Major 2nd tension created. Let the notes ring into each other and also hold the bend until it's released at beat 3. Licks 2 and 3 share the same concept in that they both involve upward low-string bends that are sustained while arpeggio chord tones are

played. Each bend is then released - in bar 2 to a held octave 5th and in bar 3 a 2nd-3rd bass hammer-on against the held 5th and root (A and D) double-stop. Notice also in these ideas how the first lick involves a bend from the 6th-,7 (B-C) and the second a Major 7-root move. Lick 4: This final idea is simply a double-stop containing the notes A and E (the respective 5th and 9th of the underlying D chord). The E is then bent up to F# causing a resolution to the 3rd of the D chord. You can 'Minorise' this idea by only bending up to an F. This would obviously work well over a D Minor chord. After playing through the ideas as written, try transposing them to other keys. And also remember that for an authentic country sound don't add too much, or indeed any vibrato to the bends. Good luck, and keep plucking!

128

D D7 G D

Let ring -----

BU RP BD BU RP BD BU RPBD BU

E 10 10 11 9 7 9 10 7 7 10 9 7 9 10 7 7 10 9 7 9 11 7

9 (11) 10 10 11 9 7 9 10 7 7 10 9 7 9 10 7 7 10 9 7 9 11 7



# PERSONAL RECOLLECTIONS

Contributors past and present share their recollections and closing thoughts on GT's incredible 30-year ride!



**Neville Marten (editor 1994-1995 and 2004-2022)**

Towards the end of 1993 I was editing *Guitarist* and Phil Hilborne handled the music. We felt the market could stand an all-technique guitar mag so we planned it: real song tabs, popular genres, the best tutors. Before long Phil was doing *A-Z Of Great Riffs*, Lee Hodgson had *Hot Country*, Frank Evans did *Jazz*, Eric Roche handled *Acoustic*, Shaun Baxter took on *Rock*, Geoff Whitehorn brought us *Blues*, and Cliff Douse wrote about *Scales And Modes*. We also had Guthrie Govan, Dave Kilminster and Jamie Humphries doing full song transcriptions. Launched in March 1994 we were an instant hit. To highlight GT's sheer reach, in the early 2000s Guthrie and I were strolling around LA's NAMM Show where he was demoing Cornford amps. As we perused the aisles people were coming up to greet him, stunned by his playing on the stand but also due to GT. And to the end we've had the greatest tutors and the finest guitar tuition. But things change. They have to. And I'm happy to say I was here for the first and very last issue of a magazine that's as highly regarded today as it was 30 years ago. Thanks for coming along for a unique and spectacular ride!



**Phil Hilborne (music editor 1994-2003, writer till now)**

How I remember that first issue! In it I wrote six features and edited Dave Kilminster and Lee Hodgson's articles. I'm proud of that first one because it set the template for what followed. Eight months later GT became the first magazine of its kind to include a monthly CD. I had set up a small studio and had some recording experience. So the job of recording a lot of the contributions plus compiling the CD fell to me. What a learning curve! I still wince at the amount of reverb added to the early voiceovers and some of the 'faux BBC' accents we used. But things improved. A lot. The studio went from being tape based to analog/digital and GT expanded into a superlative team: Nev and I plus Shaun Baxter, Guthrie Govan, Jamie Humphries, Eric Roche, Geoff Whitehorn and Andy Frost (who did bass plus drum programming) put a lot of effort, passion and care into the work and it was really inspiring to be a part of. I'm



*"I'm happy to say I was here for the first and very last issue of a magazine that's as highly regarded today as it was 30 years ago."*

really going to miss GT. Thirty years has definitely been a fantastic run!



**David Mead (editor 1995-2001, writer until now)**

Before I entered the world of magazine publishing, I was a guitar teacher and well aware of the limited resources available for players wishing to hone their craft. So when I was handed the reins of the GT editorship in autumn 1995, I had the opportunity to sit in the driving seat of one of the most valuable assets there was for exploring the guitar. In those days we published transcriptions of album tracks - often ones that were not available elsewhere - and our proud motto was that 100 per cent note-for-note accuracy was the order of the

day. I've since met many players who have benefitted from working through the tutorials and transcriptions in the mag and I'm proud to have played a part in their journey. It was also a lot of fun. Thanks GT!



**Cliff Douse (writer from 1994, editor 2003-2004, production and animated tab since 2012)**

I'm proud to have been involved with GT since its launch. The magazine has been at the forefront of guitar teaching for three decades. It has introduced readers to pioneering and revolutionary players who have left an indelible mark on the world of music. My fondest memories include interviewing the likes of Allan Holdsworth, Shawn Lane and others about their music and equipment. I enjoyed sharing their enthusiasm, humour and profound admiration for other players. The Shawn Lane interview turned out particularly well. Guthrie Govan transcribed some of Shawn's licks at around the same time, and I suggested he send them in to Phil and Neville, and so he did. They were used alongside my interview to make a great package. It also marked the start of Guthrie's association with GT, before establishing himself as an awesome musician in his own right. All good things come to an end, and I'm sad to be writing this for the final issue of GT. Thanks for being with us!



**Adam Crute (audio and video mastering since 1998)**

I first started mastering GT's cover-mount CD in 1998. Back then, many of the tutors were recording on open-reel multitrack tape, and almost everybody sent their audio in on DAT. It's remarkable how primitive the technology was compared to that of today. Of course we stayed up-to-date with developments and encouraged everyone to update their own systems. For most of my time with GT, all of the wonderful guitar playing was packed onto a cover-mounted CD, but this too evolved. Initially an audio-only disc, it progressed to a mixed audio and data CD that allowed us to include videos as well as MP3 audio thereby breaking through the 80 minute/99 track limit of audio CDs. More recently we moved to digital-only delivery of



the audio/video content, and settled on the best way to format and package that was better than the old cover-discs. The more recent issues show just how far GT has come over more than a quarter century. It's been an amazing journey, for sure.



#### Shaun Baxter

I will always be grateful to Phil and Neville for asking me to get involved with GT. I was given an open brief to explore various aspects of creativity, which always kept me connected and moving forward as a player, even when distracted by a growing family and my own network of music schools. There was a profound level of trust from the editors, who allowed me to choose topics and always retained a light touch with their editing. While I specialised in rock and jazz, fans of other genres were always able to find inspiration in the styles covered by GT, all delivered by a crack team of excellent players and communicators. It has been an honour to be involved in something that was so pioneering, ground-breaking, influential and well-loved. It also consolidated my friendship with Phil in travelling to Basildon every month for 27 years to record the audio, resulting in many boozy curries and a life-long friendship. Thank you for reading.



#### Jamie Humphries

I remember from when GT was first being planned, to seeing the first issue being launched. At the time I was studying with Phil Hilborne and remember reading columns by Phil, Guthrie, Dave K, Geoff Whitehorn, Lee Hodgson, Shaun, and being so inspired. This was 'the magazine', and I wanted to be a part of it. I worked hard on my transcribing and eventually Phil gave me an opportunity, and my first transcription was published in March 96. I was so nervous on that first session, but knew I was part of something very special. Standout memories for me are working with Phil on guest artist features, where I got to be in the studio with the likes of Zakk Wylde, Paul Gilbert, Vinnie Moore and Steve Morse, as well as working on projects with Ty Tabor and Richie Kotzen. GT launched my career as well as cementing strong friendships. I learnt so much working with Phil in the studio and am proud to have been a part of this groundbreaking publication. Thanks for being with us!



#### John Wheatcroft

I'm a shameless super-fan of Guitar Techniques. I still own and have read every single edition, from number one to the present day, all from cover to cover. The very idea that I could play my own small part in the success of such a crucial contribution to our



*"I was handed the opportunity to sit in the driving seat of one of the most valuable assets there was for exploring the guitar."*

guitar-playing community by creating articles for close to 20 years, still seems slightly surreal and I'd like to thank both the readers and my immensely talented colleagues. I've always maintained that the person that has gained the most from all the material I've generated is me. The listening, transcribing, analysing and assimilating ideas from players from all styles and eras to create firstly the blues column, before moving over to jazz, before finally combining these genres for my Crossroads articles has become a huge part of my development. I've learnt so much from being both a reader and a contributor, so thank you for joining us.



#### Stuart Ryan

I learned so much from every GT article I wrote over the past 20 years. Some artists I was familiar with, others were a new discovery. One experience stands out and ironically didn't come from a guitar player. Back in 2006 I spent an afternoon with mandolin superstar Chris Thile. It's rare that you get to be around a bona fide musical genius, and over three hours I watched him move effortlessly from bluegrass to Bach to jazz. Then he asked if I wanted to play with him and I

suggested bluegrass standard Red Haired Boy, in G. He said he normally played it in D but transposed the melody instantly and we were off... at about 200 bpm! It's been a great run so thanks so much for joining us!



#### Jon Bishop

I've always been a fan of GT and admired all the contributors, which at that time included Guthrie Govan and Eric Roche. The thought of one day being a contributor was way beyond my wildest dreams, but following a period of study with Guthrie and Eric I debuted with an 'in the style of U2 lesson in GT131. Since then I have had the honour of contributing to over 230 issues over an 18-year period. It's a testament to everyone involved that GT has enjoyed its 30-year run as the premium guitar tuition vehicle. I will be forever grateful that you all helped to make my wildest dreams come true.



#### Andy Saphir

I was first asked to write a lesson for GT in Jan 1997. It was a Jerry Donohue/Jerry Reed tune called The Beak/The Claw, and I started to write regularly from 2012. I've learned so much in the years that I've been contributing to GT, having covered numerous different styles, techniques and approaches and emulated many different players. All of which has helped me to develop my own playing in ways that can only come from the research and analysis needed to prepare substantial material for a publication like GT - for this, and for the kudos it brings, I'm very grateful. I feel honoured to have been seen worthy to write for GT, as it's been the 'go to' source of tuition for countless guitarists around the world for so many years. I will miss it greatly.



#### Charlie Griffiths

As with most guitar students of the 90s, I was an avid reader of GT, so it was extremely cool to be invited on board around 2004. I've been asked to create columns on everything from metal technique, music theory, sight reading, and most recently the gamut of shred guitar. All of which has expanded my musical mind and horizons. Thanks to the magazine I have some amazing memories of interviewing some of the greats, like Yngwie, Vai and Satriani, but I think the most enduring life lessons will be in the monthly conversations with Jason Sidwell, who never swayed from ensuring the work is of the utmost quality. I can't count the times I've been on the road with my band Haken where I meet players the world over who tell me they've read my columns. It's been an honour to do my bit to make learning the guitar easier and more fun for so many people. Keep shredding!



## Martin Cooper

It's been over 17 years since I began writing GT's Rock column and I have a few long-term memories that are linked to my work. One of the most vivid is when transcribing Ritchie Blackmore in 2008; I'd just sat down to write the notation when my wife went into labour with our first child. That evening, I finished my column with a new daughter who hadn't been born when I began. I've recalled that day every time I've sat down to transcribe ever since. I've enjoyed being stretched into learning new skills, too; when I started providing video as well as audio, it meant I had to learn to record, edit and colour grade videos. Transferable skills to a certain extent, but also brand-new avenues to learn and be creative. That has in turn fostered a love of stills photography, which may not have happened at all. Thank you for engaging with the small part I've played in delivering the magazine to you over the years.



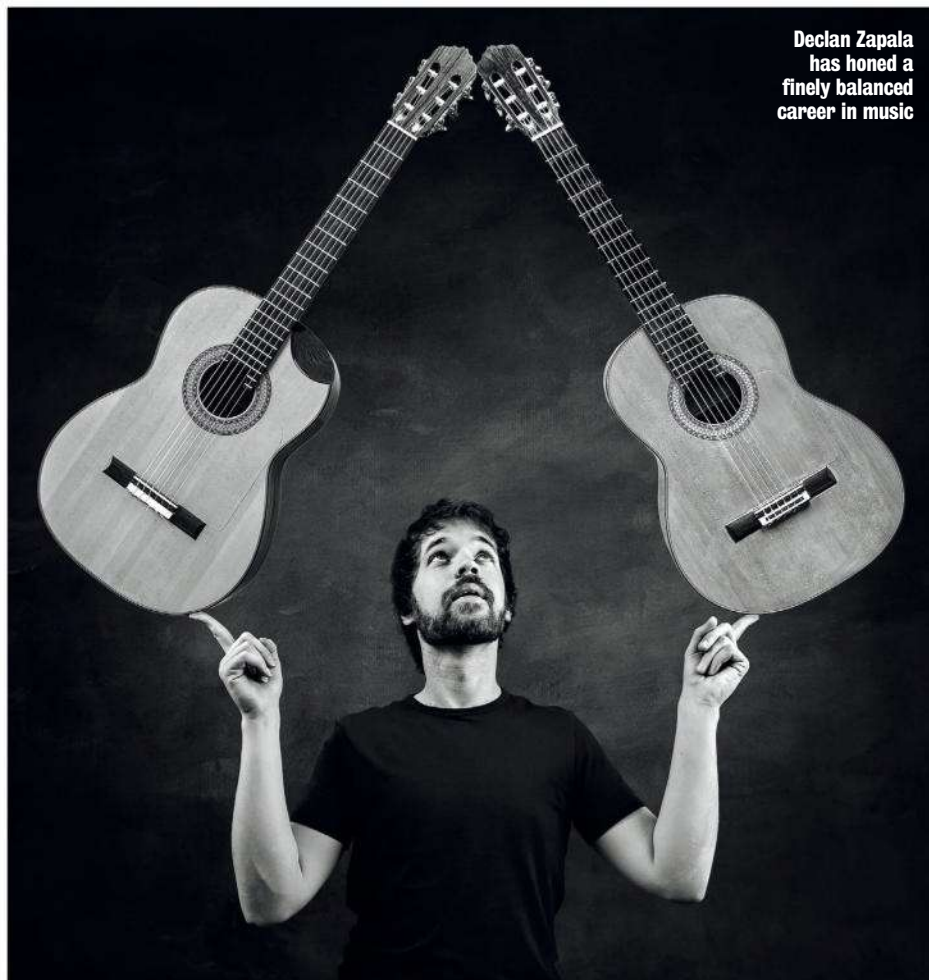
## Declan Zapala

Having worked as GT's classical contributor for the past three years I have cherished the challenge that the role has brought. Before this I had enjoyed a musical career spanning a diverse range of specialisms including music research, arranging, theory, live performance, audio production, and video production. But at no point had I ever worked in a single professional capacity that combined all six! As I reflect on my time with GT, I feel extremely grateful to have been given the opportunity to stretch my musical synapses in such a way. The constant feedback from the readership through social media each month has been humbling. I truly thank my colleagues Jason, Neville, Chris, Adam, and Cliff, and the GT readers for letting me share this colourful corner of the guitar world with them.



## Simon Barnard

I picked up my first copy of GT around the year 2000, when I enrolled at The Guitar Institute in London. This was the golden era of guitar education. I was lucky to have been taught by lots of the magazine's writers while at the Institute, which was a real treat. A few years later I attended a lecture with Jason Sidwell at The Academy of Contemporary Music in Guildford, where I was completing my first degree. Jason spoke about guitar magazines, from both a business and creative perspective, which I found fascinating. Once again, I was taught by some of GT's regular writers at ACM and I was still an avid reader. To have had the opportunity to write for GT for the last six years has been a true privilege.



Declan Zapala has honed a finely balanced career in music

***“As I reflect on my time with GT, I feel extremely grateful for having the opportunity to stretch my musical synapses in such a way.”***

I hope that my columns have inspired a new generation of young guitarists, just as I was.



## David Gerrish

GT was a huge part of my early guitar journey. As a blues-obsessed teenager in a world where the internet was still catching on, I knew it was the go-to for insights on my favourite players, as well as the best place to get a decent backing track to jam with. Its pages opened my eyes to styles, techniques, and many other guitar-related gems I never would have discovered on my own. Now as a contributor to GT, I'd say I've learnt more than I ever did as a reader. The task of emulating a specific player each month has been hugely insightful. Bonamassa's energy, Gary Moore's ferocity, BB King's finesse, Jeff Beck's mastery - the fact that the

sound of six strings can vary so much in different hands is remarkable, and reminds me that there's value in every approach. GT coming to an end truly feels like the close of an incredible era. It will be missed!



## Jamie Hunt

I became aware of GT when I studied at MI London. The insanely talented Eric Roche was head of the guitar department, and he held his revered acoustic column in the magazine. Eric and the other contributors were world class and forward thinking. For me and the other students, it was clear that GT was focused on helping players who wanted to explore and push their musicianship. Each issue provided such a broad range of inspired information, dovetailing beautifully with our MI study content and turbocharging our learning. Being invited to write the 30-Minute Lickbag and Metal Rhythm columns has been a huge privilege. It allowed me to share the insights I've gained as a performer and educator while keeping up with contemporary approaches. To go full circle from a hungry, studious reader to a monthly contributor, offering my perspective and becoming a small part of the GT story is an opportunity I am very proud of, and eternally grateful for. 📌

# AL DI MEOLA

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with picking legend and "true fusion player", the **Elegant Gypsy** himself..

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

**ADM:** It's a normal pick shape, it's extra heavy. It delivers me the right sound for the type of music I play.

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

**ADM:** I would keep my chorus and a little bit of delay, as I like to have a slight bit of repeat. And also my reverb, so those three.

**GT:** Do you play another instrument well enough to do so in a band? If so, what, and have you ever done it?

**ADM:** Percussion. And no, I've never done it. But I think I would be a better percussionist than a guitarist.

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

**ADM:** Always.

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

**ADM:** Technical people say they make a difference, but I've never heard a difference.

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

**ADM:** I admire Ralph Towner and Egberto Gismonti. They play both guitar and piano at a high level and are great composers. But it's more admiration than jealousy.

**GT:** What's your favourite guitar amplifier, and how do you set it?

**ADM:** Favourite amp right now is called the Two Rock Bloomsberg. It's very simple, you just turn the volume up and it manages to sound phenomenal.

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

**ADM:** I have what I would call normal, proper spacing, not too high, not too low.

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

**ADM:** D'Addario (I get them for free).

**GT:** Your first influence to play the guitar?



**ADM:** It's a tough one. If you're talking when I was 3-4 years old it was probably Elvis Presley on TV. Then there were The Ventures, an instrumental group who all had Fender guitars. But the biggest change for the world was when The Beatles played the Ed Sullivan show in 1964. That completely cemented my love for music and the desire to really delve deeply into the guitar world.

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

**ADM:** The first great guitar I got was a Guild Starfire, which unfortunately got stolen.

**GT:** What was the single best gig you ever did...

**ADM:** One of the best was with Return To Forever in Central Park at the Wollman Rink with 20,000-30,000 people. It was amazing.

**GT:** ...and your worst playing nightmare?

**ADM:** A train wreck, when you freeze during a performance, and the band can't reconnect. It's a frightening moment.

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

**ADM:** Hard work and diligence. The more time you put in, the better you get.

**GT:** Do you still practise?

**ADM:** Yes, I love practising. It's relaxing and blocks out any personal issues.

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

**ADM:** I practise my picking to warm up my hands. I need that time to build confidence.

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

**ADM:** Gonzalo Rubalcaba (Cuban jazz musician and composer) on piano, and the legendary Steve Gadd and Anthony Jackson on drums and bass.

**GT:** Present company excepted (and notwithstanding the stupidity of the question!), who's the greatest guitarist that's ever lived?

**ADM:** It's subjective. In classical, Julian Bream advanced the guitar much further than Segovia. In jazz, it's diverse. I consider myself a true fusion player.

**GT:** Is there a solo by someone else that you really wish you had played?

**ADM:** There are many rock guitar solos that I admire, including Jimi Hendrix's All Along The Watchtower, and Hotel California by The Eagles (Don Felder and Joe Walsh).

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

**ADM:** There are too many to mention, but Mediterranean Sundance is consistently the most popular.

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

**ADM:** My contribution to advancing the guitar technically, and as a composer of contemporary instrumental music.

**GT:** What are you up to at the moment, be that touring, a new album, equipment and so on?

**ADM:** Touring with two different bands. One is electric, focusing on my early music, and the other is an acoustic trio, focusing on my mid-period music and new album. 🎸

For more on Al Di Meola's albums and gigs, please visit [www.aldimeola.com](http://www.aldimeola.com)

# NIGEL PRICE

Guitar instrumentals have supplied some of music's most evocative moments. **Jason Sidwell** asks top guitarists for their take on this iconic movement. This month he talks to a top-flight British jazz luminary.

**GT:** What is it about guitar instrumentals that appeals to you?

**NP:** Well, being a guitarist it's really interesting to hear how other players tackle material, be it original or more familiar. I used to actively avoid listening to other guitarists as I remember somebody telling me that I would get more from jazz if I didn't concentrate on my own instrument. But as time went on, I found myself turning toward records with guitarists in the line-up. Almost exclusively, actually! The beauty of the guitar is that it can enthrall as much in a solo setting as in a large ensemble, and everything in between. In a small group recording, the guitar has so much to offer, with its ability to take the lead as well as accompany. Someone like Jim Hall can sound enormous, especially on his Live In Toronto trio album, but a guitarist can fit into virtually any format. They just have to change their approach. Either that or they have to be given a fighting chance! For instance, you'd think that a guitar would be swallowed up in a big band situation and to a degree it can, but a good arranger will create space. Joe Pass In Hamburg is a great example of this. The guitar is kind of dwarfed by the enormity of the big band, but they make it work in a really exciting and musical way.

**GT:** What can an instrumental provide a listener that a vocal song can't?

**NP:** For the record, I have nothing against vocalists! However, listening to words demands a lot more of your attention somehow. It's like it's carved in stone. Sure, there's some room for movement and change of phrasing but ultimately it is what it is, especially if the vocalist isn't keen on scattling. With an instrumental I think there can be more exploration of the harmony while still picking up the melody, or even just hinting at it. There's more of a smooth transition into and out of solos too. With a vocal rendition, you're always acutely aware that the solo is something that's going to happen before the vocals come back in.

**GT:** Any tendencies with instrumentals that you aim to embrace or avoid?

**NP:** If I'm playing in a small jazz group setting (say, double bass, drums, guitar) I'll definitely try to get some chords into the melody. A chord becomes a very powerful thing when you're the only chordal instrument. I'll try not to play a tune the same every time though. Sure, there are only a certain amount of ways to play it but I think if you always play the same every time then your brain, and therefore your creativity, can shut down. That's no frame of mind to be in before you enter a solo. I don't avoid anything else. I am fully prepared to use anything I have in the arsenal. It's hard to perform without putting red lines into your playing.

**GT:** Is a typical song structure always relevant for an instrumental?

**NP:** In jazz, form is extremely important. Some people have the idea that we just make everything up as we're going along. That's true to a certain extent, but there are rules. Losing form is considered an offence. Man, we all do it once in a while. In fact, there's every chance that we've done it and not even noticed we've done it. Others will have noticed though. I personally find the AB forms easier to mess up. Something like, say, Beautiful Love, which has exactly the same

beginning for each section. Or maybe Night And Day, which has an AAB form but every section has the same ending. That's a really easy one to screw up. Sometimes you could see band members kind of looking at each other for when the B section hits, because none of us knows where we are.

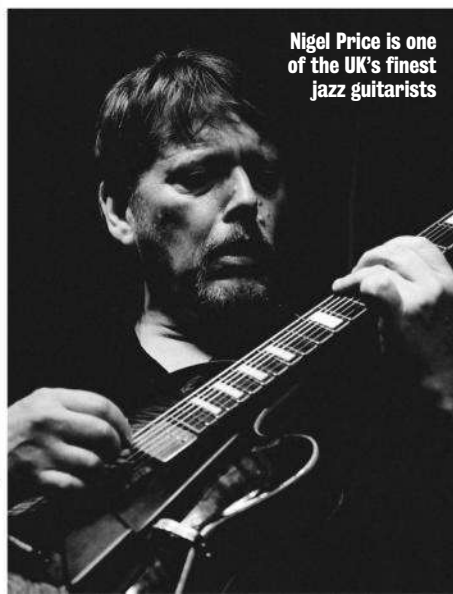
**GT:** How useful is studying a vocalist's approach for guitar melodies?

**NP:** Learning jazz standards, it's made much easier by learning the words. If you're going to learn the words then, let's face it you're going to learn from a record. I've learnt to love a lot of vocal records. Ella Fitzgerald has done some absolutely unbelievable versions of as many standards as you need in your life. She recorded a huge body of work that's generally referred to as 'the songbooks'. I think there were something like 12 albums in there. Sometimes if I'm teaching, I might ask a student if they know the words and the answer is quite often 'no'. I just can't imagine what it would be like to play a tune like Body And Soul and not know that the words start with, "My heart is sad and lonely". Chet Baker Sings is a great body of work too. He sings just like he plays the trumpet with that sort of melancholic lilt. Nancy Wilson is terrific. Sarah Vaughan of course. Sinatra?? Once you've learned to love these records, I think it's always going to come out in your playing, but I never really try to hit every nuance that the vocalist has made. If it comes out like that, then that's fine with me.

**GT:** How do you start writing one; is there a typical approach or inspiration?

**NP:** I'm a very pragmatic person. I don't tend to write for the hell of it. If I sense that something is missing from the pad (I'm talking about our organ trio now) then an idea will come very, very quickly. Sometimes it's too quick to really write down so I video myself playing. You start writing it down, it seems to stall the creative process for me. Perhaps if I could write faster that wouldn't be the case, but that's the way it is. I tend to visualise the band, and get myself excited about how it will all sound. I like to have my band enjoying themselves too, so I always put in some syncopation and leave loads of room for self expression. I'm not really into writing ridiculously complicated music, although sometimes it does come out like that. I wrote two albums' worth of new tunes over standard forms and I guess there are some tricky pieces in there. But generally I just try to compose vehicles that resonate with the band and the audience alike. If I try to force it, I end up trying to do something clever, like trying to put choice notes over posh chords and I've never really got very far with that.

**GT:** What do you aim for when you sit centre stage, as usually happens with instrumentals?



Nigel Price is one of the UK's finest jazz guitarists



Nigel here playing his beautiful Fibonacci 'The Londoner' archtop

**NP:** This doesn't happen very often, unless I'm playing solo guitar of course. Although we have experimented with just having one solo in a tune. The challenge then is to steadily build a solo. I have actually put a lot of time in on doing exactly that. For a few years, I geared up my practice with this in mind. I would choose a standard and then play one note per bar for the duration of the form while restricting the area I played in to a particular five-fret group, then two notes, then improvise simply, then more complicated, then one chorus with octaves, then chords, and finish off with 'no limits'. So seven choruses, building every time, and it had a really positive effect on my playing.

**GT: Do you have favourite keys or tempos?**

**NP:** I love playing fast, but by the same token I also love to eke out a slow ballad, or a gentle bossa nova. I think it's extremely important to build a relationship with different tempos. If you're not used to playing slowly, you can easily rush passages and make the whole thing feel really clunky. In the same way, if you haven't taken the time to nurture your relationship with really fast tempos, then you'll find it harder to differentiate between playing at 320 bpm or 350-plus. It will all just turn into, 'I'm playing as fast as I can'! I spend a lot of time with a metronome and I

think every great player has likely done the same. Avoid the metronome at your peril!

**GT: Do you find Minor or Major keys preferable to write in?**

**NP:** To me, that's a strange question! It's all about the feeling you want to put across. If you want to give an impression of beautiful days, fluffy rabbits, cute puppies and being in love, then you're very unlikely to start the tune with a Minor/Major 9 chord! Likewise, if you're trying to write a song about war, death or your girlfriend leaving you, then perhaps choosing a Major 7th chord with an added 9 isn't really going to hit the spot! I guess I'm saying that we have to have a relationship with all the tonalities. It would be like being a painter with a palette that's only got half the colours on it.

**GT: Do you have any favourite modes?**

**NP:** Modes are undoubtedly things that exist, but in jazz I find that they kind of go out the window a bit. To dictate to yourself that you have seven notes to play with over a given part of a tune is perhaps kind of narrow minded. Also, if the chords are flying by pretty quickly then there's no way you're gonna keep up with having the complete list of a particular pool of notes in your frontal lobe. For me, it's about note choice. That

doesn't mean I haven't learnt the modes. I know them like the back of my hand, but the reality of playing jazz does not really accommodate that way of thinking. In a way, it would perhaps be better to think about triads - 2 is one above 1, and 7 is one below; 4 is one above 3, and 2 is one below; 6 is one above 5, and 4 is one below. That sounds laughably obvious, but the point is that all of these notes have roles, and if you spend more time addressing those roles rather than looking at all of those notes as a cluster, then you might be onto something new. I think that's as short as I can keep that answer!

**GT: What about modulations into new keys?**

**NP:** In jazz this happens all the time. It's actually built into a lot of the standard compositions. On top of this there's every likelihood at some point a solo is going to get a rush of blood to the head and call for everybody to move to a new key. The challenge is basically - can you do it? As in, if somebody asks you to play whatever you're playing in a different key, can you deliver that? There's a lot of work in here. Especially if you're being asked to play jazz standards in a different key. It's a case of fundamentally understanding the composition. You don't really want to be in a situation where you're trying to transpose up a 3rd or whatever. That is the stuff of nightmares! However, if you get into the habit of learning the harmony of a tune by the numbers (Roman numerals) then it's surprising how quickly tackling this issue can become much easier.

**GT: What three guitar instrumentals would you consider iconic and/or have inspired you?**

**NP:** This is the hardest question of all. In a way, I'm not going to answer it because I'm just going to say whatever I can remember right now. Every time I listen to Kenny Burrell playing *A Child Is Born* from the album *God Bless The Child*, it sends a shiver through me. I guess a lot of people would expect me to choose something by Wes. Perhaps his rendition of *Gone With The Wind* from the album *The Incredible Jazz Guitar Of Wes Montgomery*, because that's a 'one solo' recording in which he builds and builds. Then perhaps Jim Hall and the aforementioned *Live* album. I could probably choose any track from that, but the one that's in my mind at the moment is *Angel Eyes*. He develops themes across the solo and manages to keep a real urgency throughout the whole track. It should be noted that there are four volumes of this concert and he plays differently every night. He's a true improviser and in my opinion that really comes across on this album more so than any other. ■

For more information on Nigel's gigs and albums visit [www.nigethejazzer.com](http://www.nigethejazzer.com)

# GET THE FUNK OUT!

## Best Of The 70s



**Jon Bishop** enters a Boogie Wonderful where soul, pop, R&B, dance, groove, disco, and gospel combine to create one of modern music's most evocative styles.

<b>ABILITY RATING</b>		Moderate <span style="color:red">★</span> <span style="color:red">★</span> <span style="color:red">★</span> <span style="color:red">★</span> <span style="color:red">★</span>	
Info <a href="https://bit.ly/3WLjVGr">https://bit.ly/3WLjVGr</a>	Will improve your...	✓ Wah operating skills	
Key Various Tempo Various	✓ 16th-note strumming	✓ Popping guitar technique	

**W**elcome to our 1970s based funk lesson, the aim of which is to arm you with the skills you'll need to create great 70s-style funk parts. The first technique to examine is 16th-note strumming, which forms the basis of funk rhythm guitar and we have some easy drills to tighten up your strumming hand. The pattern consists of alternating down and up strums and, as the name suggests, you'll find 16 strums in a bar of 4/4.

Let's first establish the pattern of alternating down and up strokes. Lay the fingers of the fretting hand lightly on the strings to damp them. Our strumming pattern is counted 1-e-&a, 2-e-&a, 3-e-&a, 4-e-&a and starts on a down strum. Once we have established this

framework we can mix up the rhythms and start to create far more funky sounding parts. The easiest way is to finger a simple octave (Example 1). Keep the strumming hand going and only press the octave down when you want to hear them sound. Having all the muted strums in the part can be distracting, so the final stage is to remove some of these, and here's where the skill lies. Keep the strumming hand going up and down regardless, hovering over the strings to act as a metronome. Remember the pattern

***“The wah-wah pedal is synonymous with 70s funk, and is featured in the soundtrack of many a top cop show!”***

remains the same, it's just the omission of various muted strokes and the fingers fretting the octave that creates our rhythm.

Closely related is 16th-note popping. This is often just a single note that plays a funky muted riff. The riff can be spiced up with double-stops and unison bends as required. All these strumming and popping ideas can be augmented using a wah-wah pedal, as typified by Isaac Hayes' theme from Shaft.

The key ingredients of funk are Major and Minor Pentatonic scales and 7th chords, as you'll hear in this month's audio examples. Dominant 7ths can be augmented by 9th or 13th intervals, and more tension can be created by altering these extensions to form chords like the 7#9. Another trick is to create the classic Dominant 9sus4 sound by using a

Major triad with a bass note a tone above the root. So, to create D9sus4, play a C chord with a D note bass (also known as C/D).

This month's audio starts with five examples containing 16th-note rhythms, wah-wah, double-stops, unison bends and a mix of long and short 7th chords. Each four-bar idea is notated and our demo track has one bar of four clicks to separate the examples. These will not only provide variety but also essential components that are typical of classic funk vocabulary.

Following our technique primer we have five jam tracks that place some of the example ideas into functioning performance pieces. We have picked five iconic funk bands and guitarists for inspiration, and these are Chic (with Nile Rodgers who's still treading the boards with the band), Average White Band (featuring Hamish Stuart), Kool & The Gang (with Claydes Charles Smith), Earth Wind & Fire (with the incredible Al McKay), finishing with Parliament (and funkster extraordinaire, Eddie Hazel).

Lastly, don't mistake funk guitar as a niche subject, as all the techniques seen here can be applied to almost any other style. Now let's get your groove on! **1**

### TECHNIQUE FOCUS

#### Using A Wah Wah Pedal

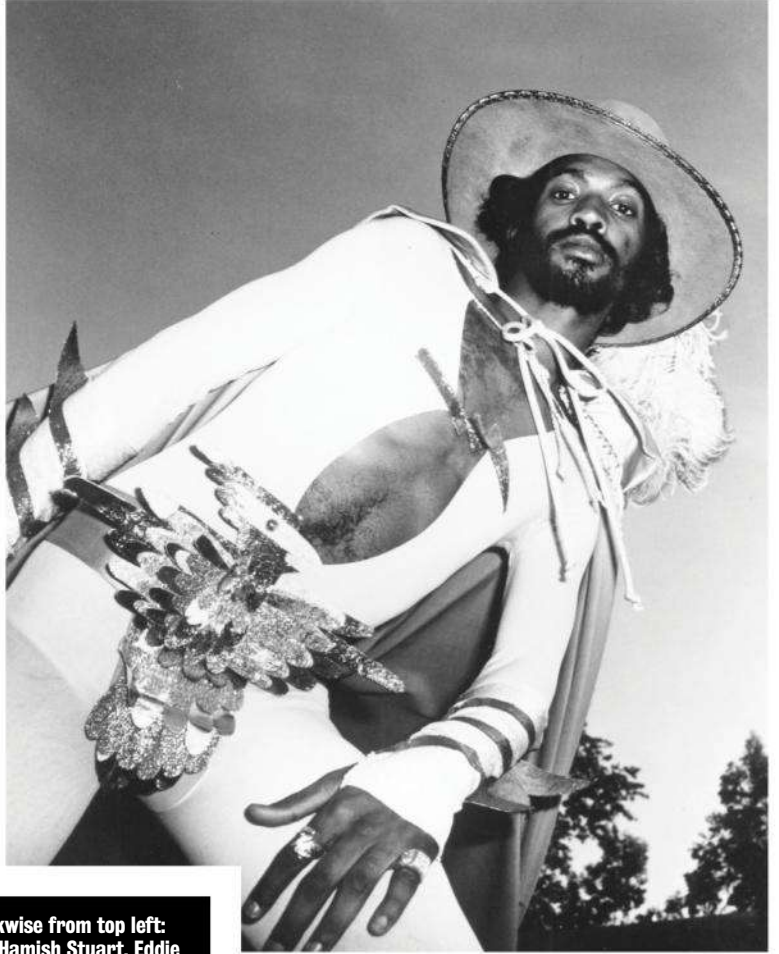
There have been many iconic funk tracks created using the wah-wah pedal. It's a great tool for adding percussive elements to funky rhythm work. Getting that classic 'whacka-chicka' sound may take a bit of practice, so we have notated when the treadle is forward and back in the tab so study this and take things slowly. Try strumming the muted bass strings with the treadle 'heel down'. You should hear a dark, honky sound. In contrast, strumming the muted top three strings with the treadle 'toe down' provides a bright, treble-orientated sound. Having two distinct sounds allows for a percussion style approach (think kick and snare of a full drum kit). Placing the wah-wah as the first pedal in the chain is common practice, but try your overdrive pedal in front for a super wah tone. Using delay and echo in conjunction with the wah-wah can provide some truly spacious filter-type effects.

**Get the Tone**

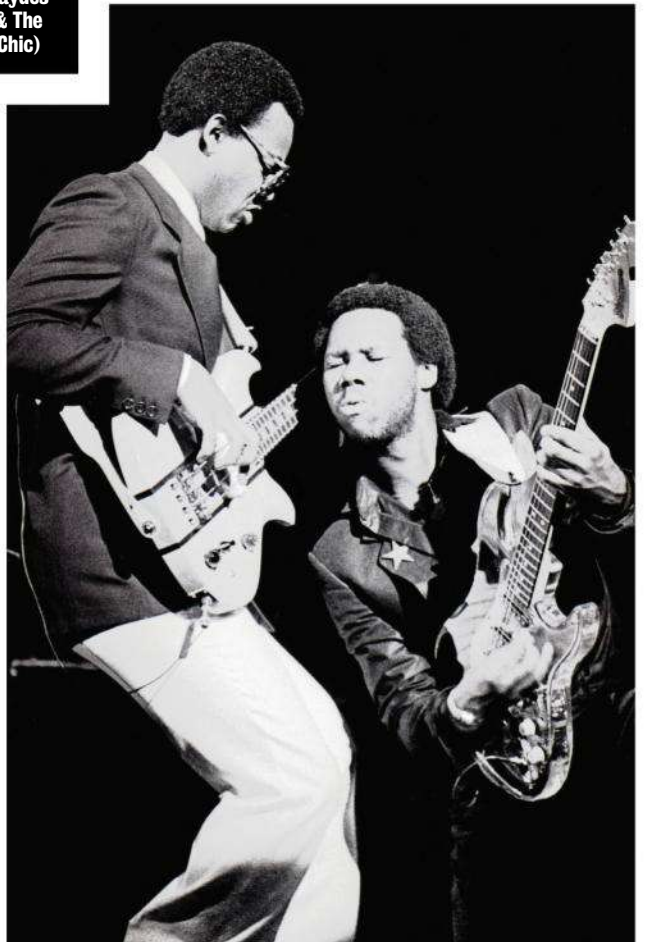
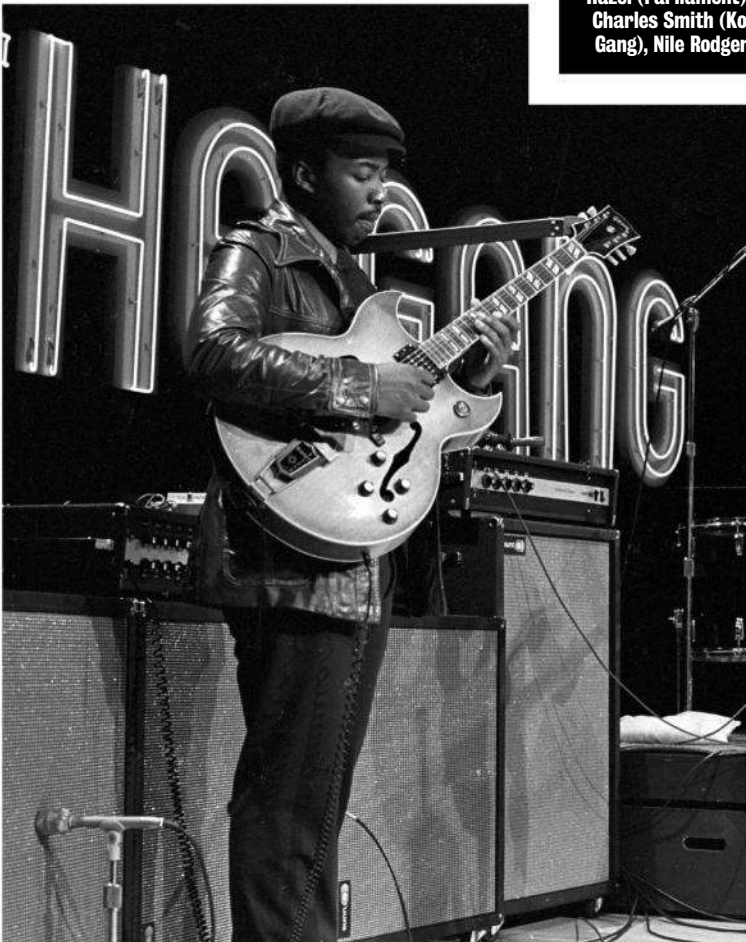
Plug your guitar into a clean amp and you're good to go. If using twin humbuckers select the middle option. With three single-coils all positions sound great (Nile Rodgers loves the neck+middle pickup). A compressor will even out the dynamics, a phase pedal adds instant retro flavour, a fuzz pedal is stylistically perfect, and a touch of reverb is the icing on the cake.



**TRACK RECORD** Recordings that feature funk guitar cross over into disco, dance and pop. Check out Nile Rodgers on Chic (1977), C'est Chic (1978), Risque (1979), Sister Sledge's We Are Family (1979) and Diana Ross' Diana (1980). Then Kool & The Gang's Wild And Peaceful (1973); James Brown's Sex Machine (1970); EWF's Gratitude (1975); AWB's AWB (1974) and Parliament's Mothership Connection (1975).



Clockwise from top left:  
AWB's Hamish Stuart, Eddie  
Hazel (Parliament), Claydes  
Charles Smith (Kool & The  
Gang), Nile Rodgers (Chic)



FIN COSTELLO/REDFERNS (STUART); MICHAEL OCHS ARCHIVES/GETTY IMAGES (HAZEL AND SMITH); GUS STEWART/REDFERNS (RODGERS)





PERFORMANCE JAM TRACKS

JAM TRACK 1 EARTH WIND & FIRE STYLE

Our first performance track is inspired by Earth Wind & Fire tracks like Mighty Mighty. Guitarist Al McKay was a master of mixing up 16th-note strumming with popping lines. The fingering we are using for the D9 chord makes moving to

the C/D chord (aka D9sus4) easy. Another key feature of this track is sliding into chords from a semitone below. This is a popular trick in many styles and really adds to the delivery.

**A** D9 Cadd9/D D9 Cadd9/D

*Clean middle pickup* *f*

*♩ = 115*

3

D9 Cadd9/D D9 Cadd9/D C#7 D7 C#7 D7 D9 Cadd9/D

5

D9 Cadd9/D D9 Cadd9/D D9 Cadd9/D **B** Eb9 Dbadd9/Eb

8

Eb9 Dbadd9/Eb Eb9 Dbadd9/Eb Eb9 Dbadd9/Eb D7 Eb7 Eb9

12

D9 Cadd9/D 1 D9 Cadd9/D 2 D9 Cadd9/D C#7 D7 D9

15, 17

**JAM TRACK 2 AVERAGE WHITE BAND STYLE**

Hamish Stuart is a great rhythm guitarist (as is Onnie McIntyre) and our example is inspired by AWB tracks like *Cut The Cake* and *Pick Up The Pieces*. Again the double-stops are delivered with a finger slide from a semitone below. The

popping patterns are based around the E Minor Pentatonic scale, but can be augmented by adding chromatic notes. The E7#9 chord is a popular fingering for funk and funk-rock styles (for sonic reference think Hendrix's *Purple Haze*).

♩ = 115

Clean middle pickup

*f*

D#7 E D#7 E D#7 E

E B G D A E

3

D#7 E D#7 E D#7 E D#7 E D#7 E

E B G D A E

5

D#7 E D#7 E D#7 E

E B G D A E

8

E7#9 E7#9

E B G D A E

11

E7#9 E7#9

E B G D A E

15

## JAM TRACK 3 KOOL & THE GANG STYLE

Kool & The Gang achieved worldwide chart success in the 1980s. However their early 70s recordings had more of a hard-core funk flavour. Our example is inspired by Claydes Charles Smith and Dennis D T Thomas's funky rhythm work on tracks like Celebration and Ladies Night. There are three main guitar elements

that run through the track: a low popping line, funky octaves and 16th-note strumming with a double-stop stab. To give you a chance to try out all the ideas the tab features the parts that have been removed in the backing track. However you may prefer just to stick with one part for the whole of the piece.

$\text{♩} = 110$  Cm

Clean middle pickup

*f*

E B G D A E

3

E B G D A E

6

Cm7

E B G D A E

9

Cm6 Cm7 Cm6

E B G D A E

12 13, 15

E B G D A E

17





## VIDEO MASTERCLASS



## Shred like Yngwie Malmsteen!

With this year marking the 40th anniversary of his landmark album, *Rising Force*, Chris Brooks has teamed up with GT for this celebratory lesson.

## ABILITY RATING

Advanced

Info <https://bit.ly/3WLjVGr>

Key A Minor Tempo Various

Will improve your... Sweep-picked arpeggios  
 Scale runs Neo-classical rock vocabulary



Chris Brooks uses a Yngwie Malmsteen Fender Stratocaster for the GT video

Hailed by countless fans and critics as the dawn of the shred guitar revolution, Yngwie Malmsteen's Grammy-nominated solo debut built on earlier flashes of genius (in Steeler and Alcatraz), with a jaw-dropping display of mechanical mastery, classically influenced themes, and reckless, extended soloing.

In a time when two-handed tapping was the technique of choice among the big-hair population, Yngwie put Harmonic Minor, baroque-fused themes, ferocious picking, and sweeping arpeggios on the rock agenda.

Mechanically, Malmsteen has a very systemised way of getting around, and almost never plays himself into a corner with a musical idea that isn't perfectly matched with a technical approach.

In the scalar picking realm, Malmsteen moves freely between shifting single-string sequences (Example 1), ascending economy

picking runs (Example 2, bar 1), and alternate picking lines that take advantage of even numbers to line up the start of each new string with a downstroke (Example 3).

Whenever shredding through lines that seem to veer from the aforementioned picking strategies, a legato approach provides the get-out-of-jail card to finish playing one string and get to the next with a downstroke (Example 2, bar 4).

Arpeggios (Examples 5-8) are another trademark of the Swede, and they have their own rules. Descending arpeggios almost always begin with an upstroke and pull-off, with ascending parts prioritised with as many consecutive downstrokes as possible.

Yngwie's most-utilised sweep picking form links up inversions of Minor triads across the first three strings, pitting them against the darker counterpart of Diminished 7th arpeggios.

A signature of his baroque melodic vocabulary, pedal-tone licks feature heavily in Malmsteen's interludes. Calling on single (Example 9) and two-note (Examples 10-12) pedal points to pivot off, his pedal-tone

*“Isolate each one or two-bar phrase for separate study, after which you can connect them again.”*

lickbag uses consistent alternate picking.

As you put all of these devices to work in the final solo etude, I'd heartily recommend that you isolate each one or two-bar phrase for separate study, after which you can connect them again at a slower pace.

Pay close attention to the note groupings as Malmsteen often contrasts regimented 16th-note phrases with burst of triplets containing more notes to cram in. While the examples are written using the A Natural and Harmonic Minor scales, Malmsteen's E-flat tuning means they will sound a semitone lower than written.

Good luck, and enjoy!



**TRACK RECORD** When Yngwie Malmsteen, a Swedish guitarist only just in his 20s, released his debut album *Rising Force* (1984) it was a total revelation, so this is the obvious place to start. After this, check out *Trilogy* (1986), *Odyssey* (1988) and *Fire & Ice* (1992). For further variety his covers album, *Inspiration* (1996) is great as is his *Concerto Suite for Electric Guitar and Orchestra in E-flat minor, Op. 1* (1998).

Yngwie Malmsteen has a Fender signature Strat modelled after his 70s favourites







## EXAMPLE 5

For a controlled sound of these double-stops, roll back the volume knob a little and apply palm muting. A percussive pick attack will really help them 'pop'!

♩ = 125

Am Dm Bdim C C#dim Dm D#dim E

PM

E B G D A E

1

## EXAMPLE 6

This slippery, sliding series of Diminished triads works perfectly as a dark sound over a Dominant chord (here a 9) in a Minor key. Starting each one on an upstroke keeps the downward and ascending sweeps coming.

♩ = 125

E7<sup>b</sup>9 *Sva*

E B G D A E

1

## EXAMPLE 7

These Minor triad and Diminished 7th arpeggio inversions repeat Malmsteen's mechanical habit of beginning each descent on an upstroke and each ascent with a downstroke. Once you've broken the code things become more logical.

♩ = 125

Am E Am

E B G D A E

1

## EXAMPLE 8

These sextuplet Diminished 7th arpeggios pair with the equally dark Phrygian Dominant mode. Bar 2 also includes the Minor 3rd interval as a passing tone that Yngwie uses for fingering symmetry and convenience.

♩ = 125

E7<sup>b</sup>9

E B G D A E

1



Light gauge strings, a high action, a scalloped fretboard and a heavy pick are Yngwie's preferences



GARY GERSHOFF / CONTRIBUTOR / GETTY IMAGES

**EXAMPLE 13 FINAL SOLO**

Malmsteen often deliberately 'rushes' to include more notes per phrase, so you'll see several triplets of less conventional groups beamed across two beats. Approach these runs in free time as steady 16th notes, then accelerate to the point where each group will occupy two beats of the bar.

*♩ = 140 & 100*

**Am**

1

10-12-13 10-12-13-12-10 13-12-10 9-10-12-10-9 10-9-7 10-9-7 12 10-14 14 13 12-17

**E**

(8va)

tr

19-16 18 19-16-13 15 16-13-10 12 13-10-7 9 10 13-12-13-10-13-8-13 12-13-10-13 9

3

**Dm** **D#dim7**

(8va)

BU

10-5 6 7 6 5-10-5 13-10 10 10 10-13-10 14-11 13 14 13 11-14-11-16-(17) 16-14

5

**E**

(8va) *Loco* **Am**

6

19-16-17-19-17-16 18-15-17-18-17-15 16-13-14-16-14-13 15-12-14-15-14-12 15-14-12-11-12 12

7

**F**

10

9

4-5-7-8 5-7-8 5-7-8 6-7-9-10-7-9-10 7-9-10 9-10-12-13-10-12-13 10-12-13-10-12-13-15-12-13-15



# VIDEO MASTERCLASS

## Troy Redfern



This month GT welcomes this slide guitar virtuoso. If you've been wanting to take your slide playing to the next level then this is one's for you. With **Jon Bishop**.

**ABILITY RATING**

Moderate/Advanced ★★☆☆☆

Info <https://bit.ly/3WLjVGr>

Key E Tempo Various

- Will improve your...  
 ✓ Slide guitar technique  
 ✓ Phrasing in 7/8  
 ✓ Ability to play in open E (E-B-E-G#-B-E)



Troy Redfern presents six slide guitar examples on the GT video

**T**roy Redfern has developed a unique and versatile slide style. We asked Troy to come up with six of his favourite 'next level' slide licks and he went for a challenging 7/8 time feel and classic open E tuning (E-B-E-G#-B-E). All the examples combine classic blues-rock slide vocabulary but framed in this more sophisticated odd time setting. But first let's review the basics of good slide technique.

Learning slide has a couple of barriers to entry. The first is establishing consistent contact between the slide and the strings. You may find using heavier strings and a higher action can help here. Troy uses a super-sized, heavy brass slide, which provides a great tone and sustain, but can be hard to control if you are just starting out. So feel free to experiment with using a lighter slide, perhaps glass, if you need to.

The second barrier is good intonation, and for this it is essential to place the slide directly over the desired fret(wire). Good intonation requires practice so take it slowly at first and get used to placing the slide properly in position. Once the intonation is dialled in it's time to address the third barrier, which is to be able to mute unwanted strings from ringing, both behind and in front of the slide. Troy uses a fingerstyle technique for all but one of the examples here. The picking fingers rest on the strings to mute them and remain poised, ready to pluck other strings when required. He also mutes the strings with his picking-hand heel when using the pick. Generally we'd advise a fingerstyle picking approach, as it's easier to keep it all under control.

The most popular fingers for the slide are the second, third and fourth digits. But

there's no right or wrong here and the best policy is to go with what feels best to you. Troy places the slide on his fourth finger, which allows other fretting fingers to be used behind it. The fretting-hand's first, second and third fingers can be laid lightly on the strings behind the slide to stop any unwanted noise.

The final technique to work on is sliding

*"Troy places the slide on his fourth finger, which allows other fretting fingers to be used behind."*

into notes and adding vibrato. These are the two articulations that help to give slide guitar playing its distinctive sound and character. You can practise sliding in both from below and above the target tone. Another classic trick Troy uses is to fall off the notes at the end of the phrase, and a downward slide helps to provide a bit of theatre to the end of the phrase. Adding vibrato with a slide can take a bit of practice.

**Get the Tone**

For this month's recording Troy used his Fender Stratocaster. The bridge pickup was selected, and the tone and volume controls set to taste. Any electric guitar will work well for this month's performance, just dial up a dynamic overdriven tone. A bit of reverb or delay can of course be added for that professional touch.



**TRACK RECORD** Troy is best known for his work as a bandleader and gigging artist. He's released nine albums, including CD and vinyl bundles, all of which showcase his 'take no prisoners' approach. Try his latest offering, *Invocation*, then work back through *Island*, *The Fire Cosmic*, *The Wings Of Salvation*, and *This Raging Heart*. For all things Troy Redfern including music and merch, go to [www.troyredfern.com](http://www.troyredfern.com).

**TECHNIQUE FOCUS**

**Open E Tuning (E-B-E-G#-B-E)**

Open E tuning sounds great with a slide. When the slide is placed over any fret the corresponding Major chord can be played with no need for tricky angling. It also sounds great to slide in and out of any of the notes.

To retune your guitar, raise the fifth and fourth strings a tone (from A-B and D-E), and the third string a semitone (G-G#). A hardtail guitar such as an acoustic, Telecaster or Les Paul style is a great choice as the tuning will hold straight away. If you are using an electric guitar with a vibrato unit then you may need a little patience when you tune to a chord, as it might take several re-tunes for a floating bridge to settle. But the results are musically exciting, and they can sound mighty impressive, too.

The vibrato comes from moving the slide back and forth across the target fret. This makes the note go slightly flat and slightly sharp. Troy uses a variety of vibrato types from slow and soulful to fast and aggressive. The key thing is for the vibrato you choose to be consistent in both rate and width.

The phrases in our examples are tasteful and well chosen, and learning them will give plenty of scope to apply the techniques outlined above. The phrasing is pretty advanced due to the 7/8 time signature so learning this feel will test the ability of the most seasoned of slide players. If you are new to slide guitar we'd recommend using one of the simple ideas that Troy plays to start with, and playing it in 4/4. This will free up a bit of headspace to concentrate on nailing

the intonation and string muting.

As usual the notation contains all of the articulations and phrasing from the video performances. It'd be well worth taking a close look at the way Troy fingerpicks the strings and phrases his licks in the video. Hopefully there will be a new technique, lick or phrase in here for you to perfect. If you find one you like, then you can tweak it to suit your taste, and use it in future solos.

Once you have mastered some of the phrases in Troy's examples aim to explore them further with your own riffing and soloing. Often, it's when you start improvising after being inspired by playing like this, that you'll really notice a development in your own playing. Have fun with improving your slide chops! **!**

**EXAMPLE 1**

For this first example Troy is phrasing around the open E7 chord. Notice how he's using the slide to glide into and out of any of the notes at the 12th fret. Sliding in and out of the Major third (G#) is particularly effective, as it brings out the chord's inherently 'Major' sound.

*♩ = 140* Bridge pickup  
With overdrive & delay

**E7**

Open E Tuning  
Fingers with slide

**EXAMPLE 2**

Troy's second example features a classic, raspy blues riff on the bottom three strings and places it in 7/8 time. The notes can be plucked and stopped (muted) by the picking hand. We have also marked where Troy fingers the 3rd fret of the fifth string instead of using the slide.

*♩ = 140* Bridge pickup  
With overdrive & delay

**E5 G5 E5 G5 F#5 E5 A5 G5 E5 G5 E5 G5 F#5 E5 A5 A#5 B5**

Open E Tuning  
Fingers with slide

Fretted

Troy onstage with his 22 fret Fender Texas Special Stratocaster







**EXAMPLE 4**

In this example Troy expands the sonic palette by including the 7th position (B) and the 10th position (D) chords. Again he uses the pick so the string muting is taken care of with the palm of the same hand (remember to flatten the spare fretting-hand fingers on the strings, too).

*♩ = 140* Bridge pickup  
With overdrive & delay

Open E Tuning  
Pick with slide

D5 E5 G5 D5 E5 E5 A5 G5 E5 A5 G5 E5

E D5 E5 B D E5 D5 E5 G5 E5 D5 E5

E5 A5 G5 E5 A5 G5 E5 G F# E A E

**EXAMPLE 5**

For this example Troy builds on all the ideas and themes he's looked at so far. He also introduces some single-note lines into the mix. These single notes provide contrast with the the chords and this is a classic slide guitar trick that's particularly effective.

*♩ = 140* Bridge pickup  
With overdrive & delay

Open E Tuning  
Fingers with slide

G5 F#5 E5 G5 F#5 E7



## EXAMPLE 5 CONTINUED...

Musical notation for Example 5 Continued... The piece is in E major (one sharp) and 4/4 time. The first two measures feature a G5 chord, followed by F#5 and E5 chords. The third measure features a G5 chord, followed by F#5 and E5 chords. The fourth measure features an E7 chord. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown in standard tuning (E2, A2, D3, G3, B3, E4) with a capo on the 3rd fret. The fretboard diagram shows the following fingerings: Measure 1: 3/2/0, 3/2/0, 3/2/0. Measure 2: 5/0, 0/10/12-12-12, 0/10/12-12-12. Measure 3: 3/2/0, 3/2/0, 3/2/0. Measure 4: 5, 15/15-15-15/17, 15/15-15-15/17.

## EXAMPLE 6

To finish off Troy treats us to something a little more mellow. Fingerstyle technique is a great way to pick out double-stops on non-adjacent strings, and when playing these licks the other strings will need to be damped. This is achieved by resting the picking-hand fingers on any strings that aren't being used.

Musical notation for Example 6. The piece is in E major (one sharp) and 4/4 time. The tempo is marked as 140 BPM. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown in open E tuning (E2, A2, D3, G3, B3, E4) with a capo on the 1st fret. The fretboard diagram shows the following fingerings: Measure 1: 7/7, 9/9, 5/5. Measure 2: 5/4-0, 5/3-0. Measure 3: 7/7, 9/9, 12/12. Measure 4: 14/12, 10/12, 12/12. Measure 5: 7/7, 9/9, 12/12. Measure 6: 14/12, 10/12, 12/12. Measure 7: 7/7, 9/9, 12/12. Measure 8: 14/12, 10/12, 12/12. Measure 9: 7/7, 9/9, 12/12. Measure 10: 14/12, 10/12, 12/12. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown in open E tuning (E2, A2, D3, G3, B3, E4) with a capo on the 1st fret. The fretboard diagram shows the following fingerings: Measure 1: 7/7, 9/9, 5/5. Measure 2: 5/4-0, 5/3-0. Measure 3: 7/7, 9/9, 12/12. Measure 4: 14/12, 10/12, 12/12. Measure 5: 7/7, 9/9, 12/12. Measure 6: 14/12, 10/12, 12/12. Measure 7: 7/7, 9/9, 12/12. Measure 8: 14/12, 10/12, 12/12. Measure 9: 7/7, 9/9, 12/12. Measure 10: 14/12, 10/12, 12/12. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown in open E tuning (E2, A2, D3, G3, B3, E4) with a capo on the 1st fret. The fretboard diagram shows the following fingerings: Measure 1: 7/7, 9/9, 5/5. Measure 2: 5/4-0, 5/3-0. Measure 3: 7/7, 9/9, 12/12. Measure 4: 14/12, 10/12, 12/12. Measure 5: 7/7, 9/9, 12/12. Measure 6: 14/12, 10/12, 12/12. Measure 7: 7/7, 9/9, 12/12. Measure 8: 14/12, 10/12, 12/12. Measure 9: 7/7, 9/9, 12/12. Measure 10: 14/12, 10/12, 12/12. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is shown in open E tuning (E2, A2, D3, G3, B3, E4) with a capo on the 1st fret. The fretboard diagram shows the following fingerings: Measure 1: 7/7, 9/9, 5/5. Measure 2: 5/4-0, 5/3-0. Measure 3: 7/7, 9/9, 12/12. Measure 4: 14/12, 10/12, 12/12. Measure 5: 7/7, 9/9, 12/12. Measure 6: 14/12, 10/12, 12/12. Measure 7: 7/7, 9/9, 12/12. Measure 8: 14/12, 10/12, 12/12. Measure 9: 7/7, 9/9, 12/12. Measure 10: 14/12, 10/12, 12/12.

Troy with one of his Resonator guitars, slide on the fourth finger



# THE CROSSROADS

## Michael Landau



**John Wheatcroft** explores the playing of a session ace and blazing blues-rock maestro who graces the top-flight band of singer-songwriting legend, James Taylor.

### ABILITY RATING

Moderate

Info <https://bit.ly/3WLjVGr>

Key Various Tempo Various

Will improve your... Articulation and accuracy chord shapes

Blues and rock vocabulary Pentatonic sequencing and phrasing

The chances are that you have definitely heard Michael Landau. For a little over 40 years Michael has been a first-call session guitarist, appearing on literally hundreds, maybe even thousands, of records. If your preconception of a session player is of some sterile six-string android that churns out note-perfect but soulless and clinical performances at the drop of a hat, then it's time to think again. Landau's

### TECHNIQUE FOCUS

#### Making the changes

The idea that it's only jazz musicians that articulate harmonic changes is something of a myth. Although, dues to the twists and turns in tonalities and the multiple modulations present in much of the repertoire, shifting note selection to remain in synch with the underlying chords is something of a necessity in jazz. However, not exclusively. Many of Joe Satriani's romping surf-rock masterpieces move through any number of key centres during the solos, and take a listen to Larry Carlton's legendary solo on Steely Dan's *Kid Charlemagne*. Almost every Van Halen solo changes key at least once and blues-rock maestros ranging from Eric Clapton and Peter Green to Robben Ford and Eric Johnson all adjust their note selection to align with the harmony. Landau is a member of this elite group that can balance a sense of energy and attack with controlled intelligence in relation to harmonic articulation. One simple but effective strategy you could adopt to begin developing this liberating component to your playing, might be to practice specific ideas in all 12 keys and with the minimum of fretboard movement possible, targetting the key notes in each chord as it comes. The subsequent musical benefits and the facilities they present would definitely be worth the effort. Go on, give it a go!

playing is dripping with feel, emotion, dynamics, and musicality. He has graced the stage with some of the most important contemporary artists in the history of popular music (Cher to Richard Marx, Chaka Khan to Rod Stewart and Whitney Houston to Seal) including regular and extended stints with Joni Mitchell, Boz Scaggs, James Taylor, and countless others. All for good reason too.

Alongside his session credits, Landau has produced a healthy body of work as a band member and leader, being involved in numerous collaborative projects with such heavyweights as Robben Ford, Vinnie Colaiuta, Russ Ferante, and Scott Kinsey. As if this were not enough, we also need to take into account his many studio releases and live work as a solo artist.

Landau's style has its roots in blues and classic rock. He has a superb sense of rhythm, a bold and dynamic delivery, he is articulate, technically and harmonically sophisticated, and he has a tone to die for. He's also stylistically very broad, as you'd expect with a player with such a diverse resume and wealth of musical experience. He's comfortable playing over odd-time signatures, Latin feels, straight grooves, classic blues, rock, roasting-tempo bebop and pretty much anything else you can throw at him. At all times he still manages to sound like himself, as he tackles these differing musical situations on his own terms, rather than relying upon musical clichés dictated by any particular genre.

There's also a sense of what George Benson calls 'reckless abandon' about his playing. To put you in the general ballpark area, imagine if Jimi Hendrix had lived and

spent a few years playing with fusion legend Joe Zawinul from Weather Report, with phenomenal classic rock and blues vocabulary, delivery and tone but with the intelligence and facility to articulate sophisticated changes, complex time feels and involved rhythmic syncopations.

The musical examples that follow are divided into four cohesive mini solos, each one highlighting an aspect of Michael's improvisational vocabulary.

We begin with some classic blues and rock phrasing, articulating changes with mixed rhythmic phrasing and anticipation. Next we move onto some fast and connected blues flurries, although this time we're staying in a fixed tonality. The final two mini solos explore Landau's expressive side, with a cleaner tone and less emphasis on bold delivery and attack and more attention placed on note selection, scale choice, harmonic articulation and sophistication.

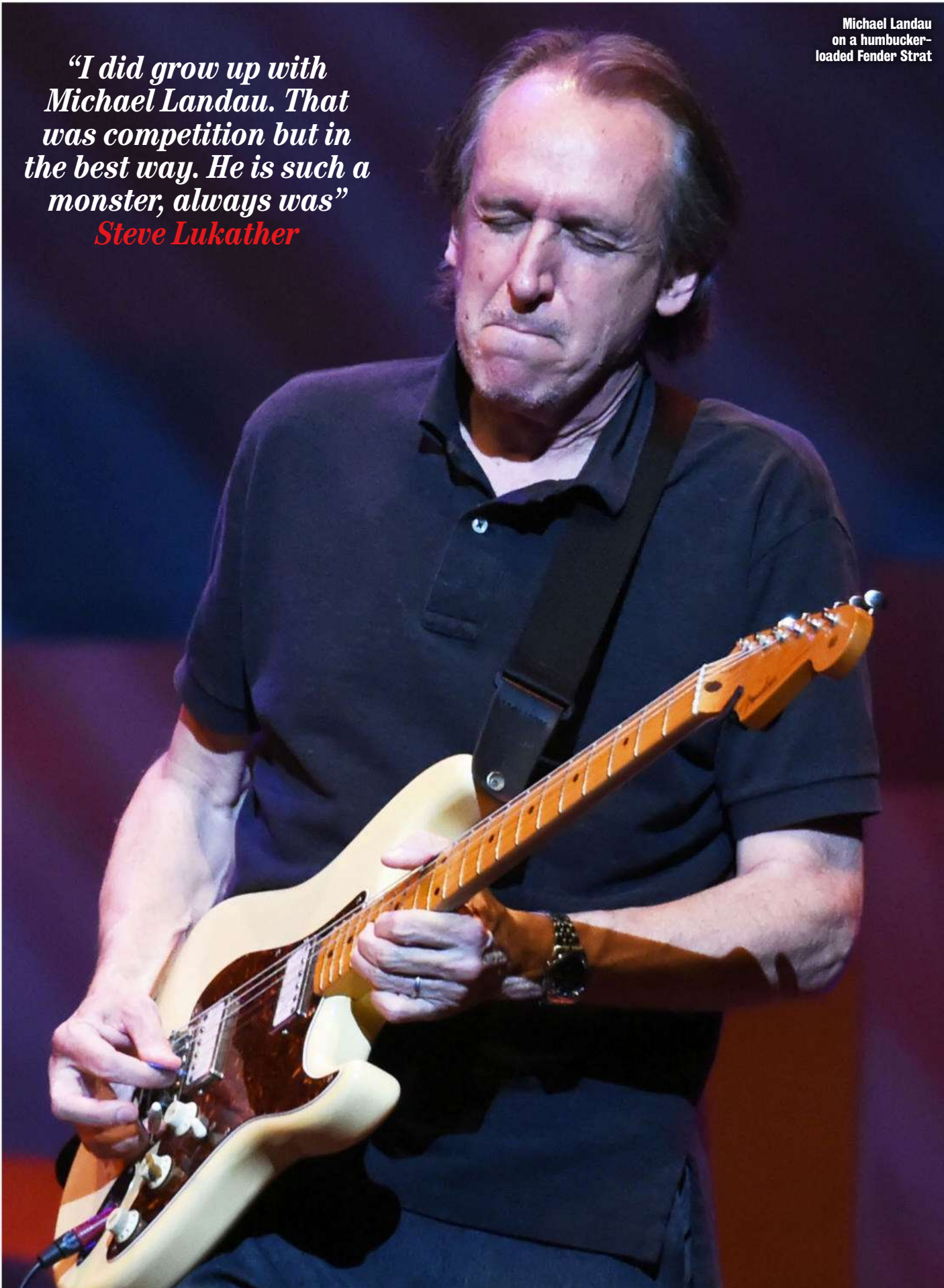
As always, we'd suggest you learn these examples as written and then use the concepts, techniques and approaches as the inspiration behind your own explorations into similar areas. As always, enjoy!



**TRACK RECORD** As Michael's output is so broad we've delved into just one album. Michael Landau's *Liquid Quartet Live* (2020) was recorded at the legendary Baked Potato and showcases burning performances from Landau, the great Abe Laboriel Jr on drums (Paul McCartney), Jimmy Johnson on bass (Allan Holdsworth), and David Frazee (*Burning Water*) on second guitar and vocals. Check it out!

Michael Landau  
on a humbucker-  
loaded Fender Strat

*“I did grow up with  
Michael Landau. That  
was competition but in  
the best way. He is such a  
monster, always was”*  
*Steve Lukather*



**SOLO 1 CLASSIC ROCK THROUGH CHANGES**

We begin by showcasing Mike's fluency with rock phrasing against C and D Minor tonalities. Look out for the anticipation in **bar 4**, a good three beats before the chord changes. Other points of interest are the mix of rhythmic groupings,

switching from triplets to 16ths, with some neat syncopations. Much of the vocabulary is derived from the Minor Pentatonic (R-3-4-5-7), but the beauty is in the phrasing, the note selection, and the articulate and convincing delivery.

**With overdrive**

**1** **Cm**

**4** **Dm**

**7** **Cm**

**11** **Dm**

**14**

## SOLO 2 FAST CONNECTED BLUES FLURRIES

We shift to G Minor for a more overdriven blues-rock inspired solo. Turn your volume down for the opening phrases, reducing the gain a little to give you the scope to follow the dynamic lift in **bar 9**. Again, much of the melodic material here is derived from the G Minor Pentatonic (G-B $\flat$ -C-D-F) and G Blues scale

(added D $\flat$ ), along with the occasional added 9th (A). I'd suggest working closely with the audio to make sure the rhythms are all in place, as there are some tricky streams of 16th notes and some syncopated lines to get your fingers around. Once again, intensity and intent are the order of the day.

**SOLO 2 FAST CONNECTED BLUES FLURRIES**

**Tempo:** ♩ = 145 Swing

**Key:** Gm

**Volume:** With overdrive (bars 1-2), Volume at 60% (bars 3-8), Volume at 100% (bars 9-14)

**Scale:** G Minor Pentatonic (G-B $\flat$ -C-D-F) and G Blues scale (added D $\flat$ )

**Notation:** Treble clef, 4/4 time signature. Includes guitar-specific notation such as bends (BU), bends down (BD), and vibrato (wavy lines).

**Bar 1:** Treble clef, whole rest. Bass clef: E5, B5, G5, D5, A5, E5.

**Bar 2:** Treble clef: quarter rest, quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 3:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 4:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 5:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 6:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 7:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 8:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 9:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 10:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 11:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 12:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 13:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**Bar 14:** Treble clef: quarter note G $\flat$ 4, quarter note B $\flat$ 4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef: 9-8, 7-7, 7-5, 6-5, 7-5, 7-5, 7-5, 3-3, 6-5, 3-6, 5-5.

**SOLO 3 EXPRESSIVE MELODIC PLAYING OVER CHANGES**

This solo showcases Michael's lyrical mode with a half-time vamp that moves through four different tonalities. Check out the country inspired open-string cascade in the opening bars, using D Mixolydian with as many ringing open notes as possible, juxtaposed against sustained fretted notes. In **bar 3** we're

using B<sub>7</sub> Lydian<sub>7</sub> (B<sub>7</sub>-C-D-E-F-G-A<sub>7</sub>), the fourth mode from F Melodic Minor. This leads us onto a jazzy chromatically decorated idea derived from E<sub>7</sub> Mixolydian (E<sub>7</sub>-F-G-A<sub>7</sub>-B<sub>7</sub>-C-D<sub>7</sub>), before rounding things off with a motivic sequence taken from the A<sub>7</sub> Whole-Tone scale against A<sub>7</sub>7 (R-2-3-#4-#5-7).

*♩ = 120 Straight*

**SOLO 4 MIXOLYDIAN TO MIXOLYDIAN<sub>6</sub>**

We conclude this look at Landau's playing, this time showcasing his ability to create organic sounding lines from sophisticated harmonic information without ever sounding mechanical, contrived or overly premeditated. Here we're alternating between C Mixolydian (C-D-E-F-G-A-B<sub>7</sub>) and C Mixolydian<sub>6</sub> (C-D-

E-F-G-A<sub>7</sub>-B<sub>7</sub>), the fifth mode of G Melodic Minor. Take the time to figure out the notes in each of the underlying chords and this will explain how the melody and harmony aligns perfectly. Again, we see mixed rhythmic groupings, along with an expert integration of single-note lines and double-stops.

*♩ = 90 Straight*



## SOLO 4 MIXOLYDIAN TO MIXOLYDIAN $\flat$ 6 CONTINUED...

**B $\flat$ 7/C** **C7** **Gm7/C**

E 8 9 9 9 9 9 11 9  
B 9 10 10 10 10 10 12 10  
G 9 10 8 8  
D 10 8 8 8 10 12 15  
A  
E 4

**C7** **B $\flat$ 7/C** **C7**

E 14 15 14 10 8  
B 10 11 10 10 7 9 10 9  
G 8 10 12 10 8 9 8  
D 13 13 13 12 10  
A 13 13 13 12 10  
E 7

**Gm/C** **C7** **B $\flat$ 7/C**

E 12 10 8 10 8 6 8 6 4 6 4 3 4  
B 3 3 10 12  
G 8 11 9 8 10 9 10 10 9 10 12 10 8 11  
D  
A  
E 10

**C7** **Gm7/C** **C7**

E BU BU BD BU BD  
B 15 13 15 13 12 13 12 13 12 10  
G 10 10 10 12 12 13 13 8  
D 13 15  
A  
E 13

**B $\flat$ 7/C** **C7**

E 16 15 13 13  
B 13 13 12 10  
G 10 11 10 8 8 8 10 7 10 10  
D 9 10 8 10 13 15 17  
A  
E 16

# JOHANN KASPAR MERTZ

## Capriccio



This month **Declan Zapala** explores the music of Austria at the turn of the Romantic period with a fiery caprice to level up your fingers and unlock your inner virtuoso.

**ABILITY RATING**

Moderate/Advanced

Info <https://bit.ly/3WLjVGr>

Key D minor Tempo 116 bpm

Will improve your... Economy of movement

Scale plucking Arpeggiated picking patterns

**B**orn in 1806 in Pressburg, Hungary (now Bratislava, Slovakia), Johann Kaspar Mertz is a celebrated virtuoso guitarist and composer who came of age around the turn of the Romantic era. Mertz's music was rooted in the tonal and textural colours of the great Classical composers, including fellow Austrian predecessors Mozart and Haydn. But he was also heavily influenced by the expressive, rubato-laden and more structurally free compositional approach of many of his Romantic pianist composer contemporaries such as Liszt, Chopin, and Schumann; all of whom were born within a year of Mertz. As such his music is a time capsule that draws from both sides of the divide and represents the artistic passage from one musical epoch into another,

demonstrating that the transition between any musical period was not as simple as a lightbulb moment, where suddenly everyone began composing in entirely different styles, but rather a gradual overlapping of generations of musicians all of whom were influenced by one another.

Mertz composed a large body of work during his lifetime including chamber music and guitar duos, but he predominantly wrote for his first love, the solo guitar. His creative output for the instrument remains an essential part of classical guitar repertoire today - his evocative *Elegy* and playful *La Carnaval de Venise* are both staples in concerts throughout the world. His *Bardenklänge* (Bardic Sounds) Op13 is perhaps his magnum opus as it is a vast

15-volume treasure trove of concert works of varying technical difficulty, perfect for intermediate and advanced guitarists looking to build their concert repertoire. *Bardenklänge* alone is one of the main reasons why Mertz's music is still a staple of most musical institutions' guitar syllabi.

His popular piece *Tarantella* (check out Pavel Steidl and Vera Danilina's versions) comes from volume 13 of *Bardenklänge* and is incidentally the same volume from which this month's chosen piece comes.

*Capriccio* contains all the energy and excitement you would expect of a caprice; a constant barrage of speedy scalic passages, broken chord patterns and tremolo, none of which let up until you reach the very end. It's a real roast for the plucking hand and so must therefore come with a health and safety warning: avoid strains by keeping that plucking hand relaxed.

As always, be sure to start learning the piece at a very slow and leisurely tempo so you learn this correctly and without mistakes. And it goes almost without saying; don't forget to breathe while playing this!



David Russell has recorded several pieces by Mertz including *Elegie*

**TECHNIQUE FOCUS**

**Shallow Speed**

As mentioned in previous issues, economy of movement is a huge part of gaining access to virtuosity on the guitar. The quickest 'hack' to increase your economy of movement is to visualise the fingertips in both your fretting and plucking hand maintaining shallow movements. In the fretting hand, whenever a finger releases a note, ensure the fingertips only raises a few millimetres above their fret into a hovering 'standby' state. Same goes for the plucking hand: keep the fingertips hovering close to their strings at all times and keep plucking motions confined to a shallow twitch of the finger - the logic here is the closer the fingertip is to the string after a pluck the sooner it can be ready for the next one.



**TRACK RECORD** Adam Holzman recorded an album featuring 19 of the 30 pieces from *Bardenklänge* and includes a great performance of *Capriccio*: Johann Mertz *Bardenklänge* Op13. Thomas Viloteau has a jaw-dropping version on his YouTube channel, while French guitarist Gabriel Bianco has a similarly explosive rendition of *Capriccio* on his album *Guitar Recital: Bianco, Gabriel - Mertz/Bach/Koshkin*.

# JOHANN KASPAR MERTZ { CAPRICCIO

## PERFORMANNCE NOTES

Start the opening bar with a D Minor chord ready in the fretting hand, so the first finger merely has to slur off the first string before being placed back. This allows you to focus on the plucking. Similarly in **bars 3-4** hold the fourth finger on the 8th fret, second string throughout so the only fretting-hand movement is the repeated descending slurs between the second and first fingers. The scalic finger pattern of this opening four-bar section makes a return in **bars 40-43** so take some time to practice the fingerings notes. The finger pattern that begins in **bar 5** is in fact a three-part harmony consisting of a bass note plucked with

the thumb, inner arpeggiated broken chord notes plucked with first and second finger, and an upper melody note sustaining over the top plucked by the fourth. For the latter, add a little more weight and follow through to the fourth finger's plucking motion to make the melody notes sing out above the accompanying notes. The most challenging chord changes are contained within **bars 5-11**. To make life easier when moving between each chord try delaying the placement of some – start each bar by placing the notes that get plucked at beat 1, and then place remaining notes of the chord as and when they get plucked.

*♩ = 116*

**Bar 1:** Chords: Dm, Dm/A, Dm, Dm/A, Dm, Dm/A, Dm, Dm/A, Dm. Fingering: 1 a m i m i p, 2 i m i m i p, 3 i m i m i p, 4 i m i p.

**Bar 2:** Chords: Gm, Gm/D, Gm, Gm/D, Gm, Gm/D, Gm, Gm/D, Gm, Bb/F. Fingering: 6 6 6 6 6 5 8, 5 6 6 6 6 6 5 8, 5 6 5 5 6 5 5 6 6 6 10, 0 0 0 0 0 0 10.

**Bar 3:** Chords: C7, Fm9/C, Fm/C. Fingering: 0 1 3 1 0 1 3 1 1 3 1 2 1 3 1, 3 1 1 1 1 1 1 1 2 1 1, 3 3 3 3.

**Bar 4:** Chords: Fdim/C, Cadd9, C. Fingering: 0 1 3 1 0 1 3 1 1 3 1 0 1 3 1, 3 3 3 3, 3 0 0 1 0 2 0 1 0 0 0 0, 3 2 0 2 3 2.

**Bar 5:** Chords: C7, Fmadd9, Fm, Gm6. Fingering: 0 1 3 1 2 1 3 1 1 3 1 0 1 3 1, 3 3 3 3, 3 1 1 1 1 1 1 3 5 3 5 3, 1 3 5 3 5 3.

PERFORMANCE NOTES

In **bar 12**, once you add your fourth finger to the 3rd fret, second string don't release it until the end of **bar 15** - this stabilises the fretting hand while maintaining the legato D within the changing upper broken chords. Since **bars 12-19** are repeated note for note, add some variation between repeats by playing around with your dynamics or tones by adjusting your plucking position between bridge or soundhole. The same goes for in **bars 28-30** - hold your fourth finger on the 3rd fret throughout both bars, then in **bars 21-23** hold the C# on the 2nd fret throughout these bars but this time with the second finger.

**Bars 32-33** are the most challenging as the plucking-hand finger patterns are quite complex, and unlike any we've seen up to this point. To get these bars up and running try switching all fourth-string notes for an open fifth string (A). Learn the bars like this while the fingers acclimatise to their plucking pattern on the strings above. Once confident, add the fourth-string notes back in. It's worth treating these two bars as a finger exercise, with your goal to be able to play without thinking about the individual notes, and for the muscle memory to allow the notes to simply fall out of the fingers.



PERFORMANCE NOTES

Back in **bar 13** you would have prepared the bass F to make the transition a little easier; as you play the 1st-fret, first string (F) switch your first finger into a barre position but only pinch the note with the upper section of the finger and leave the rest of the finger hovering over the fret (hinging); then when you need to

play the 1st fret, sixth string the tip of the first finger is already hovering over it so simply drop it on. Same with the final bars; in **bar 48** beat 3, place a barre across the 1st fret, but as you move into **bar 49** keep the finger hinging the fret so you can quickly drop the fingertip onto the bass F at the end of the bar.

39

41

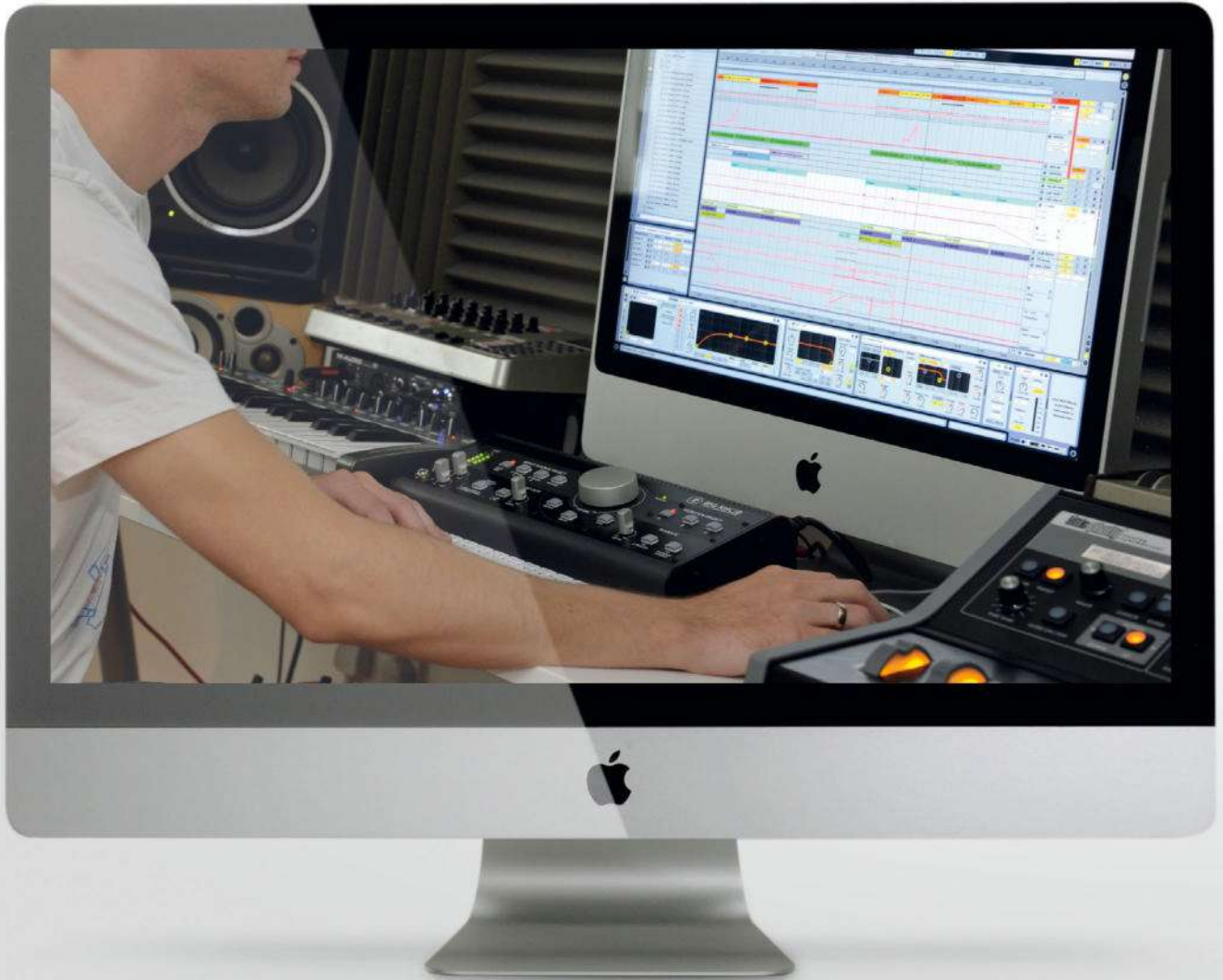
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47

49

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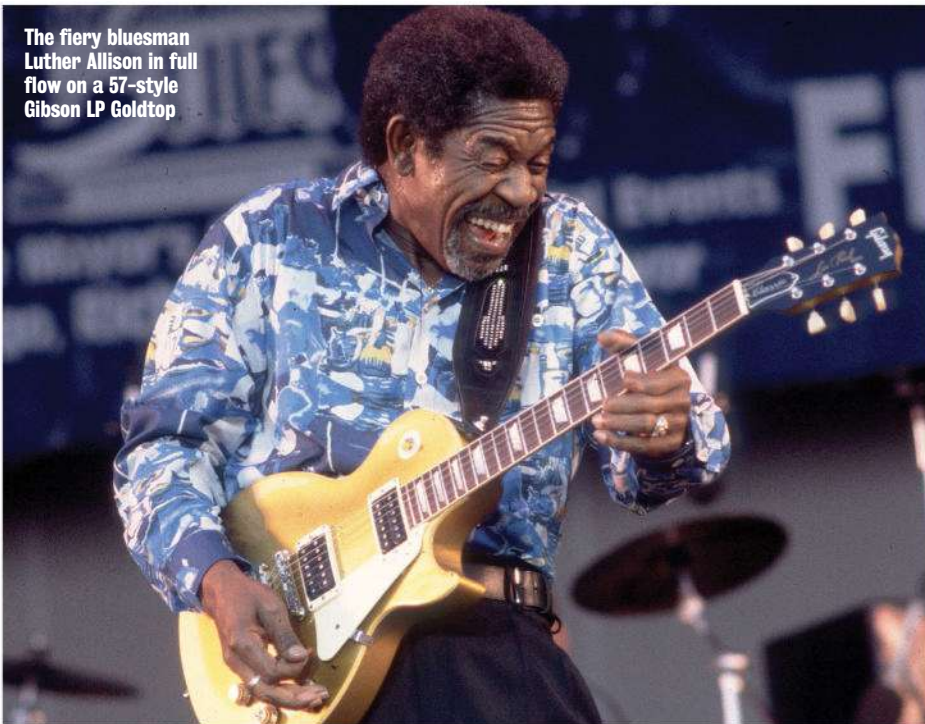


# LUTHER ALLISON



It's blues with a touch of soul this month, as **David Gerrish** explores the dynamic, expressive style of an often overlooked Chicago bluesman.

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The fiery bluesman Luther Allison in full flow on a 57-style Gibson LP Goldtop

**ABILITY RATING**

☆☆☆☆☆ Moderate

<b>Info</b>	<b>Will improve your</b>
<b>Key:</b> Various	✓String bends
<b>Tempo:</b> Various	✓Blues phrasing
<a href="https://bit.ly/3WLjVGr">https://bit.ly/3WLjVGr</a>	✓Intensity

This month, we're shining a spotlight on an unsung hero of blues: Luther Allison. Known for his electrifying performances and soulful intensity, Allison left an indelible mark on the blues scene, despite never achieving the mainstream success he deserved over his four-decade career.

Born in 1939 in Widener, Arkansas, Allison moved to Chicago as a teenager, where he immersed himself in the city's vibrant blues scene. Influenced by legends like Muddy Waters and Howlin' Wolf, he developed a fierce, soulful style on both guitar and vocals. By his early 20s, Allison was performing regularly in Chicago's West

Side clubs, where his raw energy and emotionally charged performances quickly set him apart. His blend of gritty, hard-hitting blues with soulful R&B elements became his signature sound.

Although rooted in traditional blues, Allison had a talent for transcending the genre's boundaries, skillfully incorporating elements of rock and funk into his music. His passionate shouts, searing guitar solos, and commanding stage presence made him a standout performer. Often likened to 'Otis Redding with a guitar', Allison's ability to pour raw emotion into every note earned him devoted fans both in the US and across Europe, but, despite his talent, widespread recognition was slow to come. Commercial success eluded him for much of his early career, partially due to the shifting tides of music in the 1970s and 80s. It wasn't until the late 90s, after a long stint in Europe, that he experienced a resurgence in America, with several critically acclaimed albums and

a series of triumphant live performances.

Allison's guitar style was a central part of his appeal. He was known for his wailing slide, searing solos, and funky, rhythmic chord work. Rather than focusing on flashy technique Allison emphasised the emotional depth of his playing, bending and stretching notes to express these emotions, from heart-wrenching to fiery defiance. Every note was intentional, so his music resonated with listeners from all walks of life.

Allison was also a master showman. His live performances were legendary, often stretching late into the night as he poured out his heart and soul. This emotional intensity was a hallmark of his style and helped to cement his reputation as one of the most dynamic performers in blues history.

To capture some of this spirit in your own playing, focus on the emotional connection to the music. Pay attention to the way he uses dynamics, phrasing, and tone, and aim to reproduce this level of intensity. Studying his live performances can provide valuable insight too, into how he connected with his audiences and created such a powerful presence on stage. Dive into his discography, watch his performances, and be inspired by this truly gifted, if undersung bluesman.

For your involvement this issue, there are two solos typical of him, the first in G Minor and the second in A Major. Enjoy! 🎸

**Get the Tone**

Luther plugged his guitar straight into a cranked valve amp. He was fond of Gibsons, playing both Les Pauls and 335s, but was also known to use Strats and a Fender Jaguar. Ultimately, any guitar can achieve a similar tone when paired with an American tube style amp delivering 'edge-of-breakup overdrive'. A touch of reverb will add some 'live' ambience.



**TRACK RECORD** Luther Allison's electrifying blend of blues, R&B, and rock comes alive in tracks like Soul Fixin' Man, where his raw emotion and searing licks shine over a funky Minor blues. Living In The House Of The Blues delivers gritty, heartfelt storytelling, while Bad Love showcases his powerful vocals and soulful intensity. For fans of blues with a fiery edge, Allison's music is sure to never disappoint!



## STUDY 1

Here, we have a slow blues in G Minor, highlighting Luther's emotive soloing style with an emphasis on string bends and vibrato. Maintaining the rhythmic feel is crucial, so avoid rushing and ensure your string bends are in tune. Strive to be as expressive and articulate as possible, as every note mattered to Luther.

**STUDY 1**

Tempo: ♩ = 66

Chords: Ebmaj7, D7, Gm, Cm, D7#9

Techniques: BU (Bend Up), RP (Release Pick), BU BD BU (Bend Up, Bend Down, Bend Up)

Measure numbers: 1, 4, 7, 10, 14

**System 1 (Measures 1-3):** Ebmaj7, D7, Gm, Cm. Techniques: BU, RP.

**System 2 (Measures 4-6):** Gm, D7#9, Gm, Cm. Techniques: BU, RP.

**System 3 (Measures 7-9):** Gm, Cm. Techniques: BU, RP.

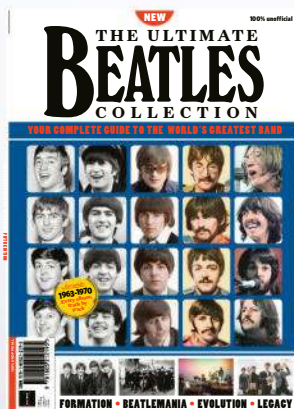
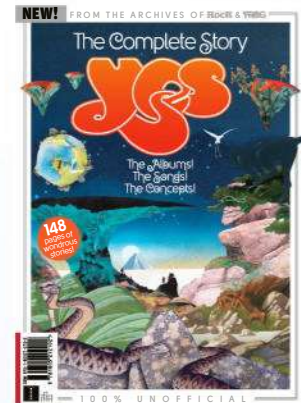
**System 4 (Measures 10-13):** Gm, Ebmaj7. Techniques: BU, RP, BU BD BU.

**System 5 (Measures 14-16):** D7, Gm, Cm, Gm, D7#9, Gm. Techniques: BU, RP.



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# U2



**Martin Cooper** checks out the chiming pedal delay tones of this stadium-filling band from Dublin, Ireland, and guitarist The Edge.



The Edge playing his beloved 1976 Gibson Explorer Reissue

Influenced by 70s new wave and punk bands like The Velvet Underground and Sex Pistols, they were the antithesis of most rock bands of the era, not being influenced by the likes of Led Zeppelin, Hendrix or Deep Purple. It was only later in their career that The Edge began to draw on more blues based influences, and the Rattle & Hum album and film in the late 1980s saw them explore American music and work alongside legends such as BB King and Bob Dylan.

A true innovator, The Edge continues to push the envelope of sounds and guitar parts, and it's always the song that drives his playing and composition forwards. From the first rehearsal in school to the most recent venture playing 40 nights at The Sphere in Las Vegas, in what is truly one of the most innovative gig experiences ever attempted, U2 have worked tirelessly to produce music that has been built on creative and artistic integrity throughout their career.

Our track this month is classic early U2, built around a simple rock based progression in E Minor (E-F#-G-A-B-C-D). There are no Blues scale notes, no string bends, and little vibrato. It's all built around simple two-note doublestops, open strings and natural harmonics that follow the chordal harmony. And of course, that dotted 8th delay effect - for this track try a 200ms delay with a couple of repeats and a mix ratio around 70%. **1**

## ABILITY RATING

☆☆☆☆☆ Easy/Moderate

### Info

**Key:** E Minor  
**Tempo:** 150 bpm  
<https://bit.ly/3WLjVGr>

### Will improve your

- ✓ Double-stop riffs and lines
- ✓ Musical use of delay
- ✓ Playing for the song

The band could barely play their instruments at the time, but the creative energy of being released to make music and learn their craft saw them go from total musical novices to signing a record deal with Island Records, and releasing their debut album four years later in 1980.

The Edge's guitar tone of the early years was simple, and born out of necessity. With limited technical ability and only three band members playing physical instruments, The Edge bought a delay pedal to fill the sound out around the drums and bass of Larry Mullen and Adam Clayton. Often employing open strings and natural harmonics to maximise the ambience of the notes, he managed to instantly create a sound that had previously not been heard. While he may not be spoken of in the hallowed tones of Hendrix and Van Halen, his innovation and creativity, while less overtly technical than some others, is no less important.

The sound of early U2 is one of the most instantly recognisable of the past 40 years in music. It was the delay pedal of guitarist The Edge in particular, along with his clever approach to composing guitar parts that launched the band's career and a million copycats over the decades.

The band formed in 1976 when drummer Larry Mullen Jr posted an advert on the notice board at Temple Mount Comprehensive School in Dublin, and was subsequently joined by bass player Adam Clayton, guitarist David Evans (aka The Edge) and vocalist Paul Hewson, who is obviously known by the singular title Bono.

*Get the Tone*

Using a delay pedal or plugin is crucial. Set it to a dotted 8th note and use the delay as a part of your performance, more as an instrument than merely an effect. In the early days The Edge used a Gibson Explorer, and then a Fender Stratocaster or Tele. It's a full sound but given added brightness by the chime of his Vox AC30, so use that style of amp tone if possible.



**TRACK RECORD** The first three albums were *Boy*, *October* and *War*, and include classic such as *I Will Follow*, *Gloria* and *Sunday Bloody Sunday* respectively. In the mid to late 80s U2 became perhaps the biggest band in the world with hits like *Pride (In The Name Of Love)* from *The Unforgettable Fire*, and *With Or Without You* from 1987's *The Joshua Tree*. There are live and compilation albums from each era, too.

**PLAYING NOTES**

The chords in the opening eight bars feature string damping and a pronounced eighth-note dotted delay. There are no guitar overdubs so it's one part and the

delay tones to focus on. It's all built around eighth notes, but certain moments have a pronounced emphasis thanks to the delay effect.

$\text{♩} = 150$       Em      D      Em      D      C      G

Bridge pickup with dotted 8th note delay (300ms delay)

Light PM

1

Em      D      Em      G

Light PM

5

Em      D      Em      D      C      G

9

Em      D      Em      G

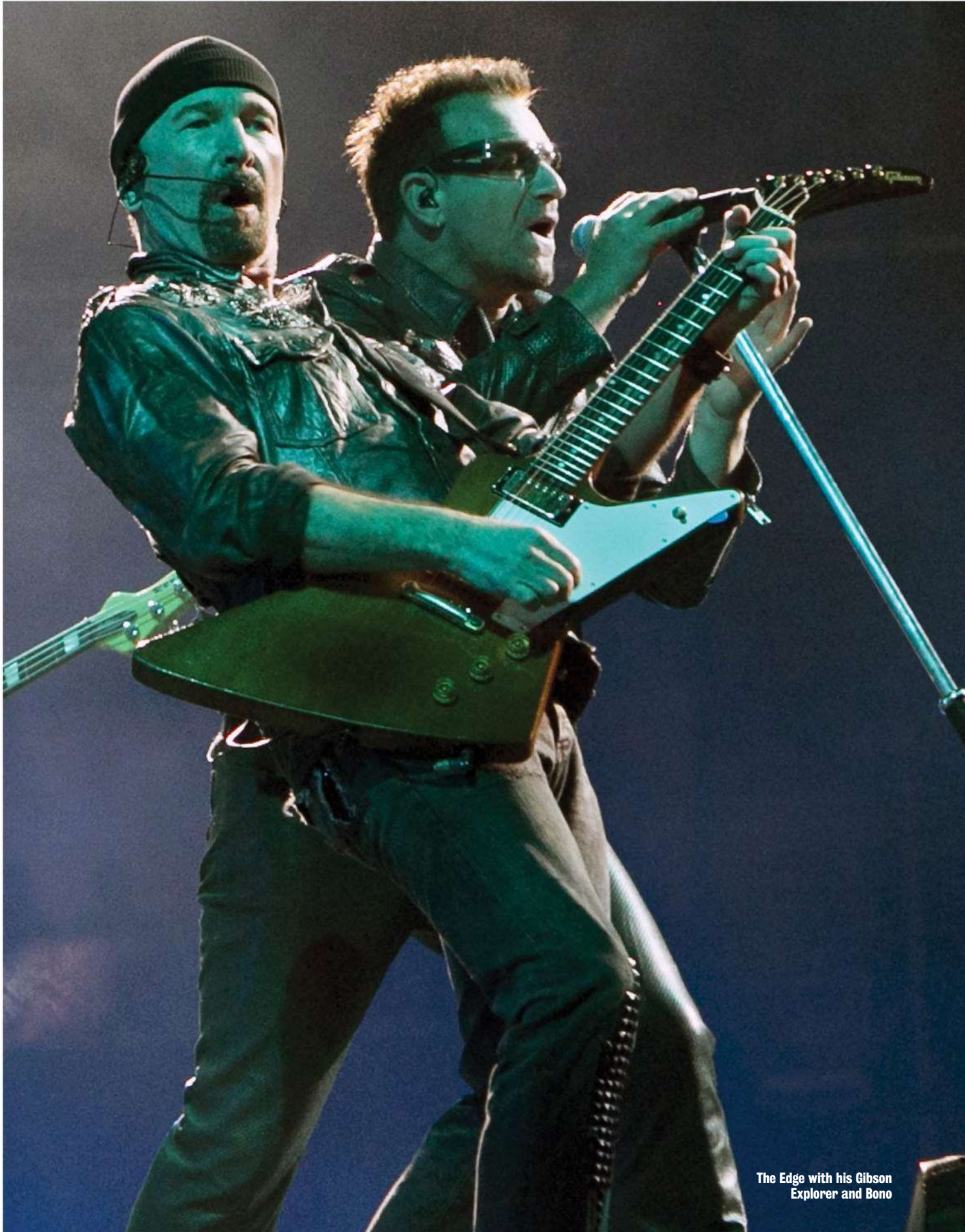
13

Em      D      Em      D

NH

8va

17, 21



The Edge with his Gibson Explorer and Bono

**PLAYING NOTES**

While The Edge rarely plays what we'd usually describe as solos, he does embellish his parts with catchy melodic movement. You'll see on the video that all the notes I played on the recording are downstrokes with the pick, with the exception of the highest natural harmonic on the second string in bars 17-24.

Em D Em D

25

Em D Em D

29

Em D Em D

33

Em D Em D

37



# QUEENSRÛCHE



This month **Jamie Hunt** brings you two stonking riffs from Michael Wilton and Chris DeGarmo from Washington state's own outrageous metal band.



Michael Wilton and Queensrÿche singer Geoff Tate rocking out on stage

One of the landmark features that sets Queensrÿche's music apart from other rock and metal bands is the cleverly orchestrated rhythm guitars. Their classic sound is largely due to the interplay between Michael Wilton and Chris DeGarmo's parts. Often one guitar will focus

*“Despite DeGarmo's departure, subsequent guitarists retained the signature sound.”*

on low, driven, sustaining chords as the other creates high melodic motifs. Or they'll explore harmonic movement against the open strings, while integrating crystal clean tones to elevate the tension and drama. Despite DeGarmo's departure in 1997, subsequent guitar players who joined Wilton managed to retain this signature sound by keeping sophisticated rhythm guitar arrangements the staple feature. **ii**

### ABILITY RATING

☆☆☆☆☆ Moderate / Advanced

#### Info

**Key:** Various

**Tempo:** Various

<https://bit.ly/3WLjVGr>

#### Will improve your

✓ Down picking

✓ Diad sequences

✓ Pedalling from open strings



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### STYLE STUDY 1

The opening section features driving eighth notes on the open fifth string, while moving double-stops establish a melody. Take care with the position changes as it's easy to mis-fret notes and lose the

continuity. The second section alternates between A5 and A5add#11 chords to establish a Lydian tonality. Make sure the open strings ring for their full duration to maximise the drama.

♩ = 120

A5      Am7      G/A      A5      Am

E  
B  
G  
D  
A  
E

1, 5

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## STYLE STUDY 1 CONTINUED...

1 F/A Fadd#11/A Fsus2

2 F/A G/A G5/A A5 A5add#11

PM

PM

PM

Da Capo

10, 14

## STYLE STUDY 2

The first phrase uses the third and fourth strings to create a double-stop melody in A Lydian, while the open fifth string acts as a harmonic pedal to thicken the sound. The second phrase outlines a D powerchord over an ascending bass note.

Look out for the 7/8 time signature change and palm mute the opening three bars of this section. This contrasts the timbre against the previous section while accentuating the new phrasing.

$\text{♩} = 140$

A5 Adim5 A F#m/A A5 Adim5 A5 Adim5 A

A5 Adim5 A F/A Fdim5 F5 Fdim5 D5

PM

PM

PM

Da Capo

10, 14

# ROBERT FRIPP



This issue **Charlie Griffiths** enters the court of the crimson king to discern discipline from this formative prog band's potentate of picking.



Robert Fripp is one of the most technically proficient of all prog rock guitarists

**ABILITY RATING**  
 ★★★★★ Advanced

<b>Info</b>	<b>Will improve your</b>
<b>Key:</b> Various	✓ Alternate picking
<b>Tempo:</b> Various	✓ Finger dexterity
<a href="https://bit.ly/3WLjVGr">https://bit.ly/3WLjVGr</a>	✓ Odd phrasing

**R**obert Fripp was born in Dorset, England in 1946. His 50-plus years of work with King Crimson is full of mind-bending and finger twisting guitar parts that would take several lifetimes to fully comprehend. So we will focus on the 80s era which featured Fripp alongside Adrian Belew on guitar and vocals. Tracks like *Frame By Frame*, *Discipline*, and *Three Of A Perfect Pair* feature a unique guitar style focused on odd, poly-metric riffs, melodies and motifs played with relentless alternate picking. In 2024 it was announced that a new band named BEAT would feature Adrian Belew and Steve Vai, who was hand

picked by Robert Fripp to perform his guitar parts, which Steve himself admits is a challenge of the tallest order.

Each of our examples is played with strict alternate picking in order to give the music rock solid timing and perfect execution. It will challenge your picking accuracy, especially when skipping from string to string without speeding up or slowing down. Take some time to study your picking hand, either by using a mirror, or videoing yourself to look for any excessive motions. The concept is simple, in that your pick should travel from note to note and string to string in the most relaxed and economical way as possible. Use your wrist to move your hand in a loose, but controlled fashion, using as little of the tip of the pick as you can to produce a clear attack, but avoid digging in too much as this slows down string changes.

Playing these examples confidently and in time with the backing tracks is a numbers game. King Crimson music often layers two

or more different time signatures on top of each other. This concept was inspired by Indonesian gamelan music and applied to the guitar parts by Fripp and Belew. Each part is usually panned left and right and each is each relatively simple once you know the numerical code. But the two parts combined create an illusion of incredible complexity. In our examples we've kept to 3/4 and 4/4 time. Within that, a bar of 16th notes can be divided into any even, or odd note groupings you wish, in order to compose repeating melodic motifs within it. We have described the numerical codes for unlocking each riff in the tab captions, so be sure to count through each example and be confident you can do it in a way that makes sense to you.

Practising with a metronome is highly recommended, the idea being to focus on keeping the 16th-note phrasing even. The next challenge is to play along with the backing tracks on which we've included some Adrian Belew style counter melodies which are often similar to the Fripp-style part, but slightly different, or even displaced through the bar differently. This is vastly different to playing to a simple metronome click as the sound of the other rhythms will inevitably affect your coordination and sense of where the downbeat is, adding an extra challenge to expanding your discipline. But as they say, 'no pain, no gain'!

Play each example slowly, focusing on your accuracy, counting, timing and economy of motion before gradually increasing the tempo until you can comfortably play each section up to speed with the backing tracks. Good luck! 🍀

**Get the Tone**

Robert uses Les Paul and Fernandes guitars with a Roland JC-120 amp for his classic clean chorus sound. You can use any clean amp with a chorus pedal and set both the effect rate and depth high. Use a medium pick to soften the attack on the strings for a more even tone and add a compressor pedal before the amp to further control the overall picking consistency.

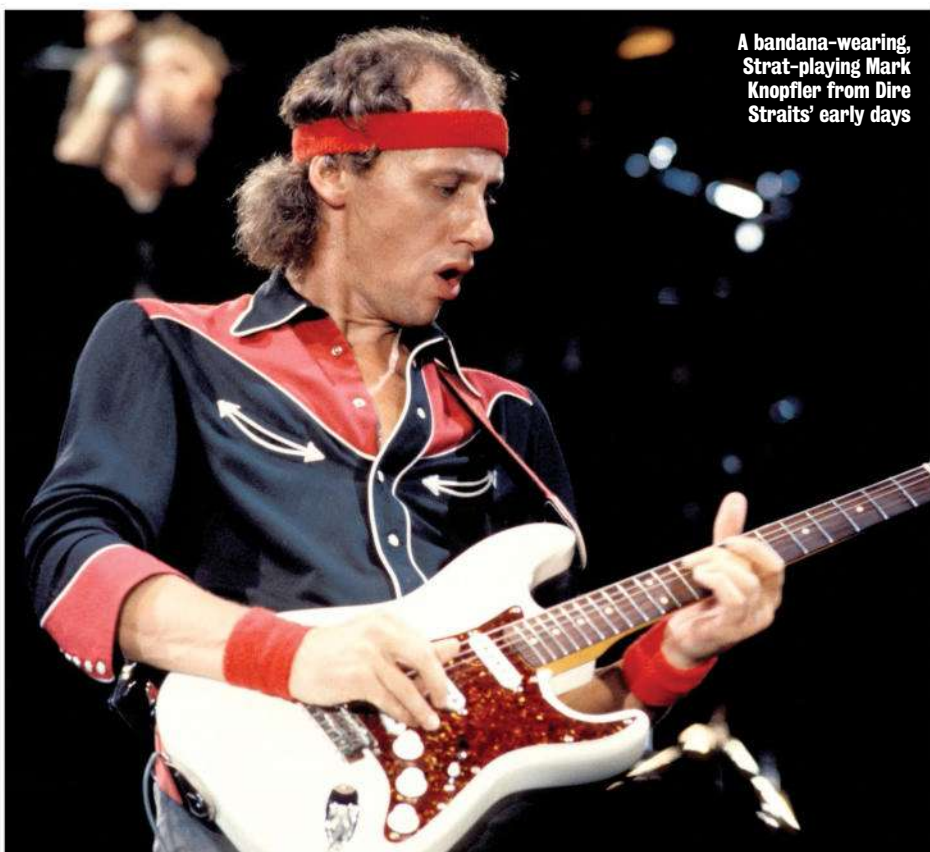
**TRACK RECORD** The King Crimson discography spans the 60s to the 2000s but here we focus on the 80s era which features three albums starting with *Discipline* in 1981. This album began the partnership between Fripp and Adrian Belew, which was continued on *Beat* in 1982 and *Three Of A Perfect Pair* in 1984. If you're new to the band their debut, *In The Court Of The Crimson King* is a stunning intro to their work.



# MARK KNOPFLER



Our topic this month is a master craftsman as both guitar player and songwriter. His style is unique and his influence spreads far and wide.



A bandana-wearing, Strat-playing Mark Knopfler from Dire Straits' early days

amassed a fine body of work that capitalises on his playing, songwriting and singing.

In addition to his work as a solo artist Mark has lent his talents to recordings by Bob Dylan, Emmylou Harris and others. He famously recorded an album called *Neck And Neck* with Nashville guitar legend Chet Atkins. It's well worth a listen if you're a fan of classy fingerpicking and country solos.

Our examples all feature in the final solo. The chord sequence is a four-bar loop, which I envisaged as a contrast section for a tune based in D Major, which you should see as still being within that key centre, despite the fact that it starts on chord IV. I was struck when transcribing some of Mark's recent solos that he's a master of making solos on Major key sequences sound exceptionally moody and atmospheric, almost as though he's playing in a Minor key.

The trick over the sequence that underpins our solo, is to lean into the Bm7 chord, as B Minor and D Major Pentatonics contain the same notes (B-C#-D-E-F#-G-A, start from the D note for D Major), being relative Minor and Major respectively. You can even extend this way of thinking by playing or implying the B Minor Blues scale (B-D-E-F-F#-A; F is the blues note) over some of the D Major sequences. This is useful where the tonic Blues scale (in this case, D Major) doesn't fit well as the  $\flat 7$ th degree (in this case, B $\flat$ ) would clash. **1**

## ABILITY RATING

☆☆☆☆ Moderate

### Info

**Key:** Various

**Tempo:** Various

<https://bit.ly/3WLjVGr>

### Will improve your

✓ Fingerpicking technique

✓ Major key improvising

✓ Melodic phrasing

As lead guitarist and singer with British supergroup Dire Straits, Mark Knopfler has been one of the world's most high-profile artists since *Sultans Of Swing* captivated listeners back in 1977.

A few years later in 1985 the group's album *Brothers In Arms* became a colossal hit, coinciding with its release on the new music format, CD. The iconic song *Money For Nothing* with its reference to MTV, and a video featuring computer generated animation, caught the wave of enthusiasm

for music television featuring artist videos.

Knopfler's approach is based around a rootsy fingerpicked way of playing (mostly thumb, first finger and second finger). This gives a varied texture and warm tone to solos, comping and riffs. Some of his parts would be much more difficult to execute without at least using hybrid picking, where the pick and fingers are used together. This approach is particularly appropriate for country, folk and roots styles.

I once did a session with Straits' bassist John Illsley who told me that Little Feat were a big influence on the band's sound. If you listen to the grooves they were purveying at the time, you might hear some kinship with that great American group, despite the fact that Mark's guitar style is quite different.

Knopfler has been working as a solo artist since Dire Straits stopped working, and has

**Get the Tone**

Knopfler is best known for playing single-coil guitars like Fender Strats or Schecter and Pensa Suhr. In later years he's also used humbucking instruments, like his fabulous 1958 Les Paul.

Using the flesh of the picking fingers gives warmth to his picking, so do try it. You'll need a cleanish sound with some light overdrive, or a slightly driven amp with light reverb.



**TRACK RECORD** There's always a characteristic rootsy feel to Knopfler's work. Early albums like the eponymous debut, *Communiqué*, and *Love Over Gold* are great, with *Sultans Of Swing* a must to learn. The riff from *Money For Nothing* from *Brothers In Arms* is classic, but *Calling Elvis* has that speedy run-down that's worth copping, and the beautiful *Local Hero* is a stunning piece of work that's a must-listen.

## EXAMPLE 1

This is a lyrical phrase played legato style and mostly using D Major or B Minor Pentatonic. Watch for the momentary use of the bluesy  $\flat 5$  in the second bar.

$\text{♩} = 80$

**G** **Em7** **A** **D**

**Bm** **G** **A** **D**

**BU** **BD** **BD**

## EXAMPLE 2

This line grows out of the phrasing in the first bar, developing from that idea and into the B Minor chord section. It's a great bluesy sound and classic Knopfler.

$\text{♩} = 80$

**G** **Em7** **A** **D**

**Bm** **G** **A**

**BU** **BU**

## EXAMPLE 3

This line has a few more ornaments around the melody - little flourishes to add detail and lyricism. This is a big part of Mark's style, especially on a ballad.

$\text{♩} = 80$

**G** **Em7** **A** **D**

**EXAMPLE 3 (CONTINUED)**

**EXAMPLE 4**

Here we're using 6ths to harmonise the scale. The C# in **bar 1** is there because the key centre is D Major. If your hands try to guide you to a C note- don't do it!

**EXAMPLE 5**

This one develops the motif in example 2. It's good to play thematically like this, almost compositionally, especially on a ballad.

SOLO

This uses the above licks and adds some more classic Knopfler moves. Every time the B Minor comes round we're referencing or 'leaning on' that sound. Knopfler likes to refer back his own classic licks while constantly developing them and finding musical ways to weave them around or through the chord changes.

Chords: G, Em7, A, D, Bm, G

Chords: A, D, G, Em7, A, D

Chords: Bm, G, A, G, Em7

Chords: A, D, Bm, G, A



**SOLO (CONTINUED)**

Chords: G, Em7, A, D, Bm, G

13

Chords: A, G, Em7, A, D

16

Chords: Bm, G, A, G, Em7

19

Chords: A, D, Bm, G, A

22

Chords: D

25



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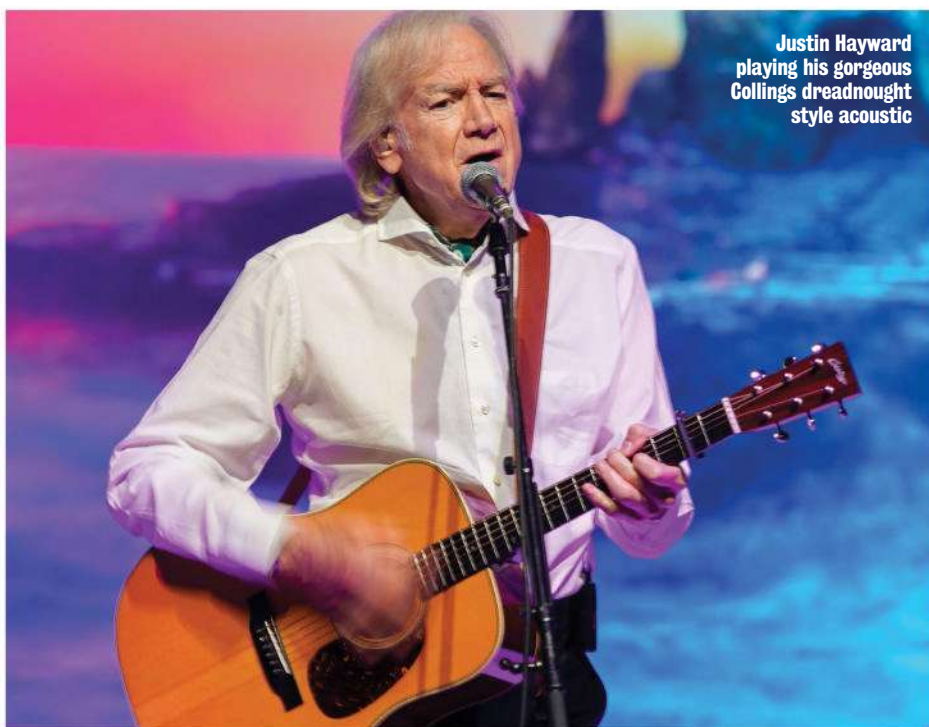
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# THE MOODY BLUES



This month **Stuart Ryan** delves into the picking style of this British prog legend whose acoustic guitar has powered many a Moody Blues song.



Justin Hayward playing his gorgeous Collings dreadnought style acoustic

**ABILITY RATING**

☆☆☆☆☆ Moderate

<b>Info</b>	<b>Will improve your</b>
<b>Key:</b> D Major	✓ Fingerpicking timing
<b>Tempo:</b> 73 bpm	✓ Awareness of register
<a href="https://bit.ly/3WLjVGr">https://bit.ly/3WLjVGr</a>	✓ Alternating basslines

Like their contemporaries Fleetwood Mac, The Moody Blues was a band that formed during the British R&B boom of the 1960s and subsequently underwent a change of line-up and sound. The original group came out of the British blues scene in Birmingham in 1964, and featured guitarist Denny Laine who stayed with the band for just two years. He would go on to be a pivotal member of Wings, with ex-Beatle Paul McCartney.

The original line-up found success with their smash Go Now, which hit the number one spot in the UK charts and reached the top 10 in the US. After founding members Laine and Mike Pinder left they were

replaced by John Lodge who sang and played bass, and Justin Hayward on lead guitar and vocals. It's Hayward who forms the basis of this article.

Initially the new line-up struggled to replicate the group's success, and after a difficult time on the blues scenes changed direction and embraced the nascent psychedelic rock sound that was beginning to take shape at the time. This version of The Moody Blues is widely accepted as pioneering the progressive rock sound that would really develop in the early 1970s. With this new band of musicians and a whole new sound came another brace of hits, with 1967's *Nights In White Satin* probably being the band's best known and most enduring song. Big albums include *Days Of Future Passed*, *In Search Of The Lost Chord*, and the masterful, *On A Threshold Of A Dream*.

Prior to joining The Moody Blues, Justin Hayward had worked with 50 rock and roll star Marty Wilde. However, his music career

actually began when he was just 18 years old and worked as a songwriter for skiffle legend Lonnie Donegan.

Hayward is proficient on both electric and acoustic guitar and his fingerpicking style is very much of its time, with evidence of the early Donovan style in his playing. To that end you can expect altered basslines and picked arpeggio patterns, but there's much more to his playing than that.

In this month's piece we are exploring how he would create two interlocking acoustic guitar parts that would form a backdrop for his vocals. This is actually quite a tricky skill as you must ensure the parts complement each other and 'make sense' musically. If they're too busy the sound will be cluttered, if they're too sparse it's likely to sound thin.

Guitar one would work as a main accompaniment on its own, while guitar two is designed to add something in complementary in a slightly higher register. And although it follows the same chord progression, occasionally some simple harmonies emerge and varying bass notes happen. Finally, don't forget to tune the sixth string down to D to play the low and resonate bass D notes. As a final pointer, when playing or recording parts like this ensure your timing is spot on so the playing interlocks well! 🎸

**Get the Tone**

Hayward tends to favour dreadnought style guitars when playing acoustic and has used a Martin D-28 extensively. He recently favours a Texas-built Collings D3, the dreadnought style guitar pictured on this page. While any decent acoustic guitar will work for this piece, I used a Martin Custom Shop Expert 1937 D-28 into a Soyuz 017 microphone.

**TRACK RECORD** To hear Hayward playing in this style check out The Moody Blues' 1967 album *To Our Children's Children's Children*. And while it's played on Hayward's Gibson 12-string it's well worth listening to *Question*, from 1970's *A Question Of Balance*. It hit the UK number two spot and was the band's highest charting single. In open C tuning it's a Giltrap/Townshend style strumming tour de force!

GUITAR ONE JUSTIN HAYWARD

[Bars 1-16] This almost pianistic approach requires even balance across the fretting-hand fingers. To play the chords on the first, second and third strings use the third, second and first fingers respectively and the thumb for the fourth

string – the classic ‘pima’ pattern. Make sure your rhythm is consistent all the way through and aim to count ‘one and two and three and four and’ with a metronome to ensure you are getting everything solidly in place.

**Tuning D A D G B E**

*♩ = 73*

Chords: D, C6sus2, G/B, D, C6sus2

Chords: G/B, Csus2, D, C6sus2, G/B, D, C6sus2

Chords: G/B, C5, D, Csus2, G/B, D5, G/B, D5

Chords: D, Csus2, G/B, D5, G/B, D, Csus2

Chords: G/B, D5, G/B, D5, D, Csus2, G/B, D5, G/B

**GUITAR TWO JUSTIN HAYWARD**

[Bars 1-16] Where guitar one is the main rhythm part this guitar is designed to sit over the top of it and fill the sound out. You can use the same picking-hand fingerings as the previous part but you can also try using the thumb, first and second fingers on the third, second and first strings respectively. For the

busier arpeggios from **bar 9** use the thumb on the fourth string and the third, second and first fingers on the third, second and first strings respectively. This part actually makes for a great stand-alone study for increasing the speed and accuracy of your picking hand.

*♩* = 73

Tuning D A D G B E

1

4

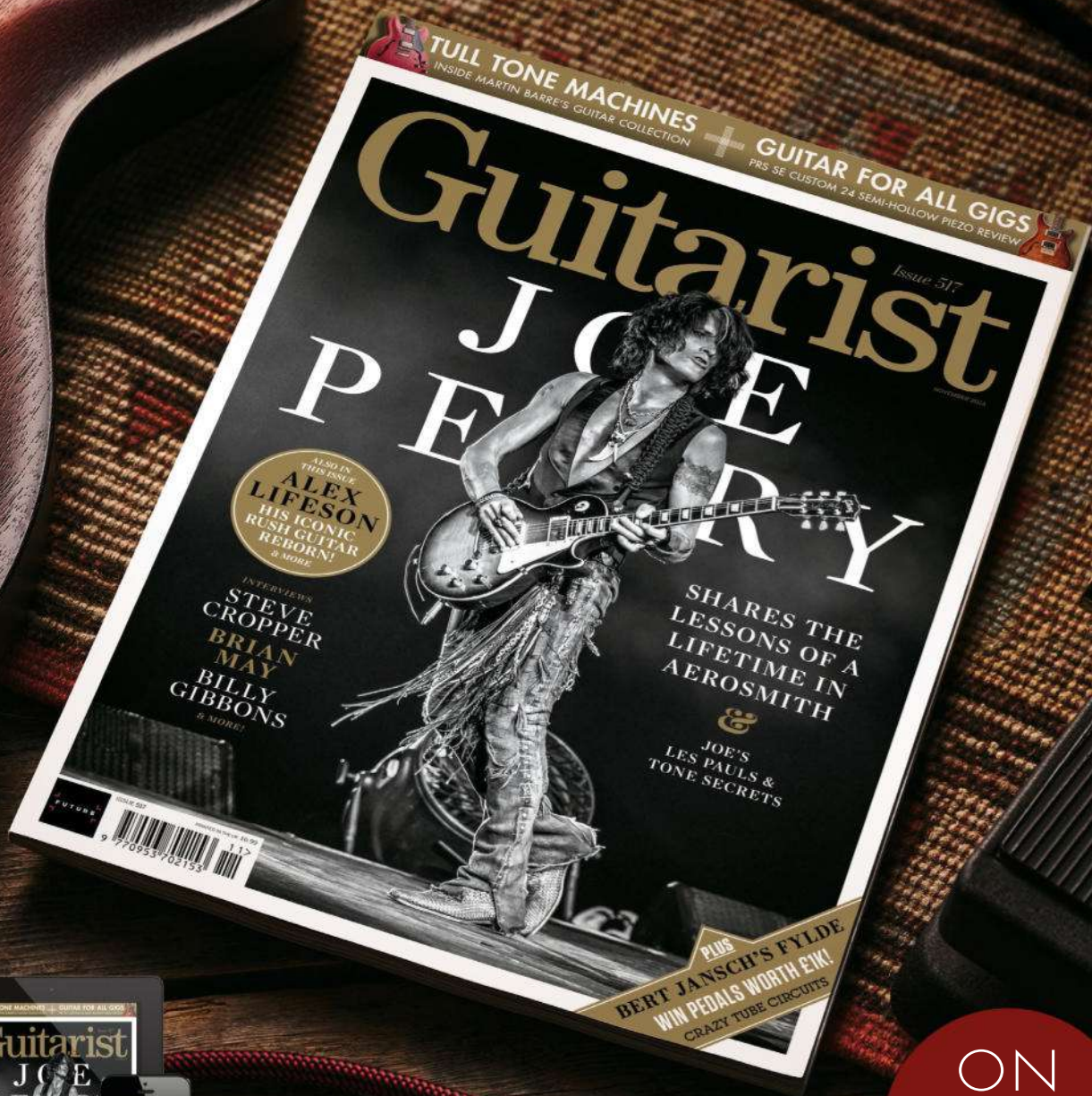
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11

14

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# RODRIGO GOUVEIA



Last month we featured Mateus Asato, and mentioned the importance of the neo-soul style in his playing. Here we turn to his fellow Brazilian, the master of neo-soul fusion.



## ABILITY RATING

☆☆☆☆☆ Moderate

### Info

**Key:** Various

**Tempo:** Various

<https://bit.ly/3WLjVGr>

### Will improve your

✓ Neo-soul fusion playing

✓ Double-stops and triads

✓ Emulating piano & horns

Rodrigo's style is a rich combination of jazz, fusion and soul sounds, always firmly based around strong melodies. Most importantly, he uses the guitar to create a huge range of less obviously 'guitar-like' textures. His cascading chord/melodies are reminiscent of a pianist using the sustain pedal, since they beautifully blend into one another. However, on top of this he effortlessly plays quick lines with double-stops or even full triads, channelling an entire horn section!

Rodrigo has created several fantastic packages for JTCguitar, including Dorian

***“In this lesson Rodrigo isolates several elements that go to make up his signature sound.”***

Sounds, Soul Fusion Masterclass Volumes 1 to 3, plus as a box-set of the above, as well as 20 Neo-Soul Fusion Licks. So, a wealth of great stuff to start and continue your neo-soul fusion journey.

And with that in mind here are three excerpts from his masterclass 10 Levels Of Neo Soul. In this particular package, Rodrigo isolates several theoretical and conceptual elements that go to make up his signature sound and it's incredibly inspiring music.

As this is essentially a 'fusion' style we're playing over quite a jazzy chord progression here, and you might notice that the chords are not all found in one key. There are several possible interpretations, but Rodrigo likes to view the C7-Gm-Am section as being in D Minor, with the A Minor being the Minor V chord. And then the B Minor chord is the relative Minor of D Major. This makes for an easy way to visualise the various changing notes at your disposal. 🎸



Rodrigo Gouveia is an acknowledged master of neo-soul fusion guitar

## EXAMPLE 1

One of the easiest ways to add a touch of neo-soul to your own playing is by adding little melodic embellishments to chords. When a progression moves through two different keys like this one, start by adding notes from the arpeggios, using your ears to find the best scale tones to fill the gaps.

♩ = 90

**Bm7** **C13sus4** **Gm7** **Am7**

Let ring Let ring Let ring Let ring

**Bm7** **C13sus4** **Gm7** **Am7**

Let ring Let ring Let ring

## EXAMPLE 2

Another classic neo-soul approach is the use of melodic double-stops. This allows for more of a 'lead guitar' sound, without completely sacrificing the harmonic richness. The most important thing is to work around notes from the underlying chord. This exercise demonstrates several ways of framing an F Major arpeggio.

♩ = 60

**F**

Let ring Let ring Let ring Let ring

Let ring Let ring Let ring Let ring Let ring

**EXAMPLE 3**

Now we'll return to the chord progression from Example 1, soloing over it with a mixture of double-stop and single-note lines. As mentioned in the main text, Rodrigo likes to view the majority of this progression as being in D Minor, hence you'll notice the shape of D minor Pentatonic (D-F-G-A-C) in these lines.

**Ex 3**

*♩ = 90*

**Bm7 C13sus4 Gm7 Am7**

**Bm7 C13sus4 Gm7 Am7**

**Bm7 C13sus4 Gm7 Am7**

*Sva*

**BU**



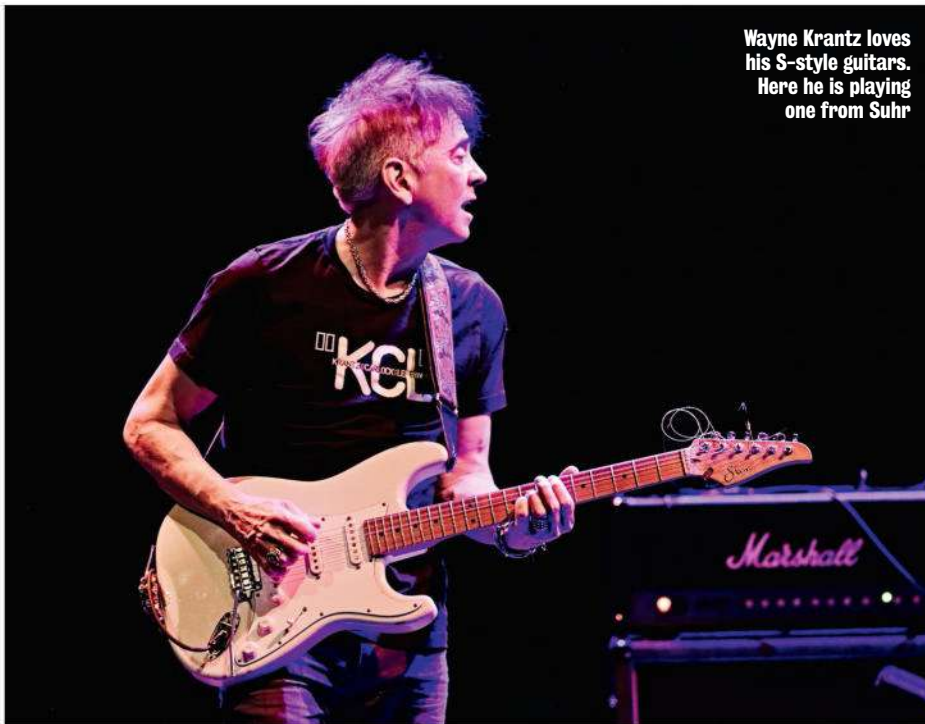
Rodrigo playing his headless Strandberg guitar for his video examples here



# WAYNE KRANTZ



This issue **Nick Mellor** provides an insight into this brilliant jazz stylist, focusing on his approach to improvising over static chords.



Wayne Krantz loves his S-style guitars. Here he is playing one from Suhr

## ABILITY RATING

★★★★★ Advanced

### Info

**Key:** G Minor

**Tempo:** 100 bpm

<https://bit.ly/3WLjVGr>

### Will improve your

✓ 16th-note time feel

✓ Open-string ideas

✓ Syncopation

**A**lthough he has been associated with the New York jazz and fusion scene since the 1990s, Wayne Krantz is originally from Corvallis, Oregon where he was born on 26th July, 1956.

Krantz took up the guitar at age 14 inspired by The Beatles and was later drawn to progressive rock bands, particularly Jethro Tull and Chicago. Krantz attended Berklee Music School and has described himself as a Pat Metheny-style player during this period. Following his graduation from Berklee, Krantz eventually found his way to the signature gritty 'edge-of-breakup' Stratocaster sound which can be heard on

solo albums from Signals in 1990, onwards.

Krantz has been identified with the 1973 Stratocaster pictured on his early solo albums, but also uses Tyler S-style guitars and more recently, the white Suhr S-style pictured. Krantz tends to downplay the importance of equipment beyond the guitar itself, generally favouring generic amps rather than 'boutique' style models.

While at Berklee, Krantz studied with 'jazz guitar guru to the greats', Mick Goodrick, assimilating the language and vocabulary of the great improvisers. He was, however, soon dissatisfied with his sound and approach as he later reflected: "For a while I sounded like a cross between Pat Metheny and Jim Hall, but when I moved to New York I purged myself of everything and everyone and started over." Hence Krantz's unique and idiosyncratic sound, borne of a desire to find a unique approach and sound.

Krantz emerged onto a fusion scene in the early 1990s that was dominated by well-



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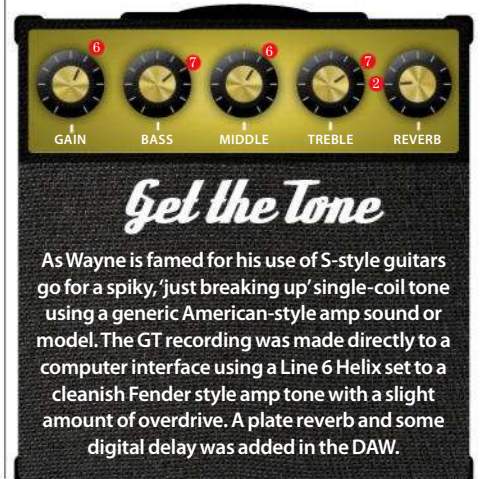
FUNDAMENTAL CHANGES

established names like Pat Metheny, John Scofield, Mike Stern and Allan Holdsworth. However, Wayne stood out from their often fat or effects-laden tones with his raw Strat sound and funky, staccato attack. By the mid-90s he generally eschewed the use of effects, instead preferring a slightly gritty clean tone, employing a heavy pick attack in conjunction with hybrid picking, often incorporating unusual open-string ideas.

*"Krantz generally eschews the use of effects, instead preferring a slightly gritty clean tone."*

Krantz likes to create his own scale formulas based on thinking about intervals rather than conventional patterns 'inherited' from learning the CAGED system and three-notes-per-string approach.

Specifically, he often restricts himself to only improvising with just a few notes, choosing a four-fret zone on the fretboard to phrase with. This is designed to break out of the predictable patterns that a player may develop, or jaded vocabulary and well-worn licks. After working through these examples explore these concepts for yourself. 🎸



**TRACK RECORD** Krantz's favourite musical environment is the guitar trio where he is free to improvise freely. The series of albums that followed Signals, including Long To Be Loose (1993) and Two Drink Minimum (1995) showed Krantz's unique approach in this format (as focused on this article). Later albums such as Howie 61 (2012) and Good Piranha/Bad Piranha (2014) contain some fabulous playing, too.

EXAMPLE 1

This uses the G Diminished Whole-Half scale to demonstrate some of Krantz's use of syncopation and space. Where many of the players covered in other chapters present dense lines of continuous 16th notes, Krantz tends to make use

of different rhythms and space to create the interest. The quarter rest on the first beat and the placement of subsequent rests, allows the notes to fall on the 'off' beats so as to sound less predictable and more interesting.

*♩* = 125 Gm7 Play 4 times

For space saving this phrase is repeated twice again as quavers.

EXAMPLE 2

Here's one way Krantz uses superimposition; a Cm7,5 arpeggio is played over a G Minor chord to generate the 4th (C), 6th (E), 3rd (B) and 7th (F#/G) intervals.

*♩* = 125 Gm7 Play 4 times

For space saving this phrase is repeated twice again as quavers.

EXAMPLE 3

Krantz often makes use of open strings for tension notes such as Minor 2nds. This is a G Dorian scale run at the 10th position, but every time an open string is available for a scale tone it is played instead of the fretted note. This mixing of

fretted notes higher up the fretboard with open strings creates an interesting texture that guitarist Bill Frisell also employs. You can already see from these few examples how Krantz is anything but your run-of-the-mill fusion guitarist.

*♩* = 125 Gm7 Play 4 times

For space saving this phrase is repeated twice again as quavers.

EXAMPLE 4

This presents another tension device used by Krantz: the Whole-Tone scale. The example also uses chromatic passing notes to bridge the two-fret gap between all of the scale tones. This adds interest to the symmetrical and somewhat

predictable nature of the scale. A good rule in using this scale is to make sure that the 3rd of the chord that you are playing the scale over is included in the line to create some sense of consonance.

*♩* = 125 Gm7 Play 4 times

For space saving this phrase is repeated twice again as quavers.

EXAMPLE 5

In terms of harmony and scale-chord connection, this largely uses the G Dorian scale with some chromatic passing tones. The 16th-note rests add rhythmic variety and lend a funky quality to the line that works particularly well on a

Stratocaster whose relatively thin tones leave more space than thicker-toned humbuckers. The example makes full use of all strings when playing G Minor based ideas in the fifth position: note especially the use of the lower strings.

*♩ = 125* Gm7

Play 4 times

For space saving this phrase is repeated twice again as quavers.

EXAMPLE 6

This further explores the lower registers of the guitar, in an example of how Krantz might use a melodic cell consisting of three or four notes which he then

moves around in parallel, exploring melodic and rhythmic possibilities while moving between scale tones (consonance) and chromatic notes (dissonance).

*♩ = 125* Gm7

Play 4 times

For space saving this phrase is repeated twice again as quavers.

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EXAMPLE 7

The basic concept behind this is that of superimposing a bluesy chromatic C7 line over G Minor in the first two bars. This C Mixolydian over G Minor essentially amounts to a G Dorian line but with a slightly different emphasis from simply

thinking 'G Minor'. The second half of the line uses open-string pull-offs, somewhat in the manner of a country or rock player but with a tighter, funkier rhythmic sensibility.

EXAMPLE 8

This uses open strings and the G Dorian tonality but this time the line rapidly ascends the fretboard using sextuplets. Again, the technical difficulty is maintaining evenness and clear articulation across the line. The Pentatonic phrase that ends the line adds two 16th-note rests for some syncopation.

EXAMPLE 9

We start with conventional jazz-fusion 16th-note phrasing but the repeated figure in bar 2 which jumps octaves twice, is a simple concept that adds an unusual twist to the phrasing and melodic contour of the line. The final bar returns us to the more conventional phrasing of the first.

## EXAMPLE 9 (CONTINUED...)

8va -----

Play 4 times

For space saving this phrase is repeated twice again as quavers.

## EXAMPLE 10

The choppy stop-start rhythms and choice of G Diminished (Whole-Half) over G Minor in this generate considerable tension. The note choices broadly amount

to an E,7 Altered sound superimposed over the underlying G Minor tonality resolving to an idea consisting of stacked 4ths from G Minor Pentatonic.

$\text{♩} = 125$  Gm7

Play 4 times

For space saving this phrase is repeated twice again as quavers.



Wayne in full flight backed up by Anthony Jackson on bass (Keith Carlock is most likely on drums)

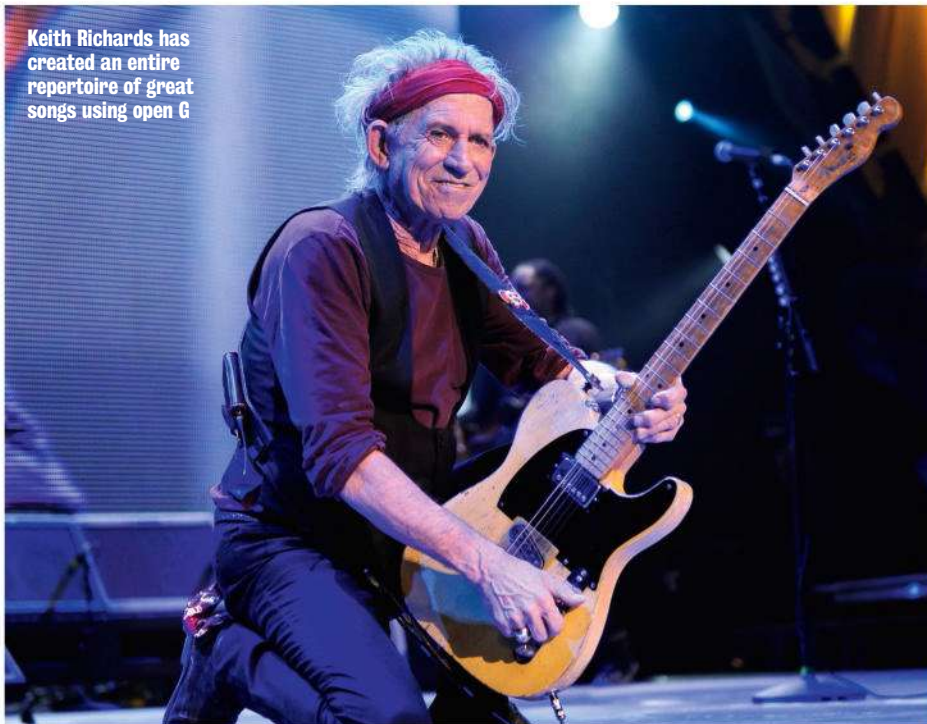
# OPEN G TUNING

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Open tunings are great fun and can help create exciting new ideas. **Simon Barnard** shows how to incorporate open G tuning into your playing.



Keith Richards has created an entire repertoire of great songs using open G

Interestingly, Richards would often remove the sixth string from his guitar so that the lowest note, which was now found on the fifth string, was a G. Other bands and artists to use this tuning are Led Zeppelin and The Black Crowes, among many others.

Although initially tricky to navigate the fretboard in open tunings, it's worth remembering that the second, third and fourth string are still tuned as they would be

*“The main advantage of open tunings is the ability to hold down a full chord with just one finger.”*

if using standard tuning, which is very helpful to remember. One of the main advantages of open tunings is the ability to hold down a full chord with just the first finger, which allows for the remaining fretting-hand fingers to add extensions, creating new-sounding chord voicings compared to standard tuning.

The following examples and study piece lean towards the use of open G in a blues and rock setting, and should give you some ideas of how to incorporate this most musical tuning into your own playing. **1**

**ABILITY RATING**  
 ★★☆☆ Moderate

<b>Info</b>	<b>Will improve your</b>
<b>Key:</b> G Major	✓ Open tuning
<b>Tempo:</b> Various	✓ Delta blues phrasing
<a href="https://bit.ly/3WLjVGr">https://bit.ly/3WLjVGr</a>	✓ Rock rhythm playing

The basic premise of open tunings is that the guitar is tuned to a chord; in this case, open G. To do this the sixth string needs to be tuned down a tone to D, the fifth down a tone to G and the first string also down a tone to D. From the sixth string down this reads, D-G-D-G-B-D. So essentially just the notes of G (root) B (3rd) and D (5th). The advantage of this tuning is that open chords can be played across the neck using just one finger, or with a slide, hence why a lot of bottleneck players favour open tunings.

Open G tuning was favoured by legendary bluesman Robert Johnson, who used it throughout his short-lived career.

Sometimes Johnson would use a slide, as heard on his version of Walkin' Blues, although for the most part he preferred to keep his fretting hand free. Open tunings allowed Johnson to move between chords I, IV and V by simply moving his hand up the fretboard to make the changes. A useful tool when using open tunings is a capo, which allows the open position to still be used, but with the capo allowing for the key to move up in pitch to fit any particular song.

Open G tuning has also been a favourite of Joni Mitchell, a prominent folk musician who understood the advantage of tuning her guitar to G Major, as heard in her songs Little Green and Nathan La Franeer. However, arguably the most well-known guitarist who favours this tuning, writing some of rock's most famous guitar riffs, is Keith Richards. His guitar work on songs such as Brown Sugar and Start Me Up is iconic, and quickly became part of The Rolling Stones' signature sound.

**Get the Tone**

Open tuning is great on both acoustic and electric guitars. On electric, a Fender Telecaster is often a favourite due to its open, chiming sound. But players from Joe Walsh to Rory Gallagher have used P90 and humbucking instruments. I used the bridge pickup on a T-style guitar into a Fender amp with a drive pedal in the front, plus reverb and delay.



**TRACK RECORD** Keith Richards' playing on Brown Sugar, Start Me Up and Honky Tonk Women are essential open G listening. Robert Johnson's Walkin' Blues shows where the style originated from in a traditional blues context. Also check out Joni Mitchell's beautiful Little Green, which is open G with a capo at the 4th fret. And Status Quo's fabulous belter, Down Down is another great 'open G with capo' song.

## EXAMPLE 1

This shows how easily full Major chords can be played with one finger, which is perhaps the most useful facet of open tunings. This is the perfect place to start before adding your own chordal extensions.

Example 1 shows a musical score for Open G Tuning (D B G D G D) in 4/4 time at a tempo of 120. The score consists of two measures. The first measure contains a G major chord (G-B-D) and a D major chord (D-F-A). The second measure contains a C major chord (C-E-G). The guitar part is written on a six-string staff with fret numbers 0, 7, and 5 indicated for the various strings.

## EXAMPLE 2

This could be played with a slide, although I chose not to, to show how this tuning can be used to create a similar sound. This riff uses the down-tuned fifth string to play powerchords with one finger, but with a cool slurred lick in the second bar.

Example 2 shows a musical score for Open G Tuning (D B G D G D) in 4/4 time at a tempo of 100. The score consists of two measures. The first measure contains powerchords G5, Bb5, G5, and C5. The second measure contains a slurred lick with a triplet of notes (Bb5, G5, F5) followed by G5. The guitar part is written on a six-string staff with fret numbers 0, 3, 5, 5, 6, 5, 0, 3, 0, 0, 10, 12, 10, 12, 10, 12, 10, 12 indicated.

## EXAMPLE 3

This is a homage to Keith Richards and his liking of second inversion chords with the 5th in the bass (eg C/G). The ability to play open chords with one finger is the key to playing Keef's chords like G here, then using the second and third fingers on the fretting hand to create C/G.

Example 3 shows a musical score for Open G Tuning (D B G D G D) in 4/4 time at a tempo of 120. The score consists of two measures. The first measure contains chords G, C/G, G, and C. The second measure contains chords F/C and C. The guitar part is written on a six-string staff with fret numbers 12, 13, 13, 12, 5, 6, 6, 5, 5, 5, 7, 7, 5, 5, 5, 5, 5 indicated.

## EXAMPLE 4

Example 4 is a blues-inspired lick using chords I (G) and IV (C) featuring a Robert Johnson-style steady bass pattern with syncopated melodic lines weaving in between. Hybrid picking or fingerstyle will suit this best, making sure that you apply a light palm mute to the bass notes.

Example 4 shows a musical score for Open G Tuning (D B G D G D) in 4/4 time at a tempo of 100. The score consists of two measures. The first measure contains chords G7 and C7. The second measure contains a C7 chord. The guitar part is written on a six-string staff with fret numbers 5, 3, 0, 8, 6, 7, 5, 8 indicated. Palm mutes (PM) are indicated above the notes.

## EXAMPLE 5

This final example once again uses the ability to play one-fingered chords to add sus4 flourishes with ease, before the blues-inspired final run in the second bar, showcasing some creative melodic ideas.

Example 5 shows a musical score for Open G Tuning (D B G D G D) in 4/4 time at a tempo of 80. The score consists of two measures. The first measure contains chords D and C. The second measure contains a G chord. The guitar part is written on a six-string staff with fret numbers 7, 7, 8, 7, 5, 5, 6, 5, 5, 0, 0, 1, 0, 0, 2, 0, 0, 2, 0, 3, 0 indicated. Palm mutes (PM) are indicated above the notes.

**STUDY PIECE**

This month's study piece is an unashamed homage to Keith Richards, with a dash of The Black Crowes rock prowess thrown into the mix. **Bars 1-8** make use of Richards' classic second inversion chord shape up at the 12th fret, before dropping down to the open position. Make sure that you play the C/G chord at the start of **bars 3, 5 and 7** with accuracy, but also do it convincingly and with

a touch of Stony swagger! Some classic rock riffing takes place in **bars 9-12** with chords V (D) and IV (C) used to outline the blues-inspired extensions, before a higher-register lead riff is played on the first and second strings in **bars 13-16**. The piece ends with the opening riff in **bars 17-19**, closing with a flashy slurred lick in the final bar.

♩ = 120

Open G Tuning

1

4

8

12

17



# NEW ALBUMS

A selection of new and reissued guitar releases, including *Album Of The Month*

## ALBUM OF THE MONTH

### QUINN SULLIVAN SALVATION

(Provogue Records) 9/10



Bluesy rock is a broad and vibrant style for any singer-guitarist so it's good to have Quinn Sullivan sitting at a table that's biased towards great guitar playing.

Opener, Dark Love has a 70s driving rock feel with great tones, stinging solo and a vocal delivery that's very appealing.

Hendrix grooving and glistening neck

pickup tone on Salvation (Make Me Wanna Pray) make it perfect for live audiences. The funky Once Upon A Lie sits almost in Bruno Mars territory; great rhythm guitar, layered vocals, R&B chord changes and lovely neo-soul-esque phrasing. Better In Love is a tasty ballad, demonstrating that Sullivan's songwriting chops are on a par with his six-string savvy. Leave No Love Behind is a fun 'cha-cha' bopping pop song with great rhythm and lead Strat tones. We're back in stomp blues territory with I Can't Stay (And You Won't Go), not least the infectious neck pickup riff. As regards solos, the riveting phrasing on Half My Heart is as great as the well crafted song itself. The live recording of Eyesight To The Blind is a bonus; a funky rocker with extended soloing that evokes Santana/Hendrix. Storming stuff; Sullivan really is one to check out! (JS)

### LEE RITENOUR & DAVE GRUSIN

(Candid Records) 9/10



For decades, Lee Ritenour and Dave Grusin have been strong friends and work colleagues. Be it film soundtracks by Grusin or album collaborations such as Harlequin, their professional relationship has been one of the strongest in LA. With their appreciation of South American music, it's great to hear them return to this richly rhythmic and harmonious music. Recorded in São Paulo, the four instrumental tracks and five vocals are lushly recorded and feature beautiful playing throughout. Lee's precise and articulate technique married with his lyrical phrasing not only made him an A-list studio guitarist during the 70s/80s but also a very appealing solo artist too. Here, he plays nylon and electric guitars with great taste from the opening

Cravo E Canela through to Stone Flower, his warm and articulate jazz tone richly to the foreground. The lead phrasing and twisty turns of Boca De Siri are very enjoyable, while the closing Canto Invierno is laid back, albeit with considerable sophistication and craftsmanship. Exquisite! (JS)

### MOLLY MILLER TRIO

#### THE BALLAD OF HOTSPUR

(Molly Miller Music) 9/10



Molly Miller wears several hats, from side musician (Jason Mraz, Black Eyed Peas) to educator (Los Angeles College Of Music) plus leader of her own band. The Ballad Of Hotspur is her third album with the trio, and the 12 instrumentals are dynamic and richly arranged, with intensity and space in equal measures. Her tone is largely focused on a rich humbucker/pushed clean with a little ambience and modulation added, providing clarity for chords and

sustain for single notes. The music is broad, reflecting her Americana and jazz leanings. Cine is the husky and moody opener, Link Wray meets Ennio Morricone via a Quentin Tarantino film. You can almost feel the hazy midday sun during Orchids and Cowboys, as the band shimmers with guitar chords and melodies on top. In The End is a jazzy solo piece and shows Miller's strong technique and dynamic balance, while Head Out is an intimate to bold stretch of band interplay. Indeed, the band packs an admirable wallop of tasteful musicality. (JS)

### BLACK COUNTRY COMMUNION

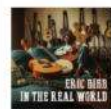
(J&R Adventures) 9/10



JoBo is back rocking with Glenn Hughes, Derek Sherinian and Jason Bonham and this 10-track album is firing on all cylinders. Opener, Enlighten swaggers with the intensity of a Led Zep stomper. Nice slide solo too. Stay Free has a funky ZZ Top meets Wild Cherry groove, albeit with a broader dynamics and tougher rock stance. Hughes' vocals are loaded with attitude and energy, as is his bass playing. Joe's lead is Hendrix vibed with tasty Pentatonics, added 2nds and flange effecting. The dropped C# pounder, Red Sun is both euphoric and relentless; a perfect stadium rocker. The slow tempo blueser, Restless sees Bonamassa take a tasty intro and a screaming main solo. Letting Go shows the influence that the Erics, both Clapton and Johnson, have had on the Les Paul-wielding fretter - the solo has their vibrato and blazing Pentatonics all over it. If anyone wasn't aware of BCC's ability to rock, Love And Faith is worth checking out; the fat riff and pounding drums would drive this straight through any venue. Welcome back chaps! (JS)

### ERIC BIBB IN THE REAL WORLD

(Stony Plain Records) 9/10



"There's a wholeness about In The Real World that deeply moves me," says acoustic blues journeyman Eric

Bibb about his new album. "Musically, the album feels like a self-portrait because it truly represents my influences." And those influences range from Mississippi-flavoured acoustic blues to gospel, roots, Americana and beyond. The album's 15 songs are superbly crafted, with Eric's acoustic guitar taking its rightful place at the centre of the soundstage. But there's also some very atmospheric electric, and slide, guitar throughout the album, played by the excellent British guitarist Robbie McIntosh, who can be found on many recent videos accompanying superstar John Mayer in much the same fashion. Songs like Judgement Day, King Of The Castle and Make A Change wash over the listener with such powerful narrative that they demand repeated listening. Make no mistake, this album is a marvel and possibly one of the best in the multiple Grammy nominated singer songwriter's career. (DM)

### CROSBY, STILLS, NASH & YOUNG

#### LIVE AT THE FILLMORE EAST 1969

(Rhino Records) 9/10



Recorded just a month after the band's second ever gig at the infamous Woodstock Festival, the recently discovered multi-tracks of this September 1969 Fillmore East concert finds CSN&Y on excellent form. Here, the band sounds fresh and vibrant and is in direct contrast to the other live album from the same period, 4 Way Street, recorded a year later and by which time inner turbulence and disharmony had already begun to show, with reports of some epic dressing room battles. Somehow the recording quality here exceeds that of 4 Way Street, too. Understandably the set-list between the two recordings is similar, but not a carbon copy. Vocal harmonies on tracks like Guinnevere, Helplessly Hoping, and the album's opener Suite: Judy Blue Eyes are simply marvellous. And when the band goes electric, tracks like Wooden Ships and Long Time Gone bring to mind what a powerful force this unique quartet was as the 1960s came to a close. (DM)



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