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254 APRIL 2016

# GuitarTechniques

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### **SHAUN BAXTER**

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### **JON BISHOP**

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### **CHARLIE GRIFFITHS**

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### **MILTON MERMIKIDES**

One of the country's most respected music professors Milton's list of credits is embarrassingly long. Go to [www.miltononline](http://www.miltononline) to learn all about him.



### **STUART RYAN**

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### **IAIN SCOTT**

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### **JOHN WHEATCROFT**

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# WELCOME

OF ALL THE people I've ever wanted to interview, Eric Clapton and George Harrison are equal at number one. George, of course, can never happen now and Eric's looking pretty unlikely.

But back in 1999 Clapton sold 100 guitars to raise money for his rehab centre, Crossroads. I was Guitarist editor and we did a big feature on the event. I helped select photos of him playing the actual guitars so they would be accurately depicted in the brochure. Eric loved our coverage, so I was invited to the sale preview in London, where he asked to thank me in person.

At the prescribed moment his assistant escorted me to him in the middle of the crowd of guests, which included George Harrison. It's weird, because you'd think I'd have so much to say to Eric. And yet, after his, "Thank you" and, "It came out really well," I struggled to make easy conversation. I remember thinking I mustn't slip into 'interview mode'



and barrage him, so we talked about a few of the guitars and that was about it.

I got to chat to George that day too. He'd actually seen me play with Marty Wilde and came up to say hello – to ME! He went off and came back several times, finishing off by showing me a 'Rutles' guitar that Rob Armstrong had made him, with a cut-out of the band in the soundhole. They say don't meet your heroes, but I'm glad I met mine.

Finally, if I may, a quick commercial. Of course, I hope you love GT, but have you thought of subscribing – or re-subscribing should yours be lapsed?

We have some great offers on at the moment: in print and for our excellent digital version. Why not nip over to our website (see the flash above) where you can get a year's subscription for the cost of a couple of guitar lessons! Go on, you know you want to!

**Neville Marten, Editor**  
[neville.marten@futurenet.com](mailto:neville.marten@futurenet.com)

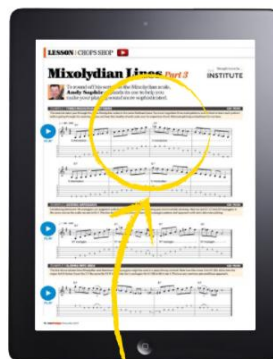
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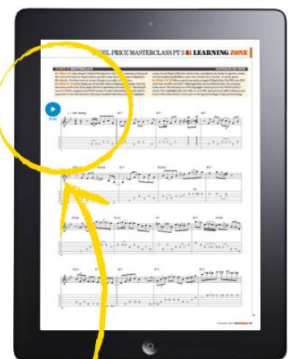
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### Animated tab & audio

Songs and lessons have the audio built in, with a moving cursor showing you exactly where you are in the music. Simply tap the 'play' button then 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 or smartphone.

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# GuitarTechniques

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Find out what  
makes Clapton a  
god-like genius

### COVER FEATURE

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**Guitar genius of Eric Clapton** 18  
Richard Barrett goes to the heart of what makes Clapton a blues and rock god with an in-depth look at his composition and playing style.

## FEATURES

### SPECIAL FEATURE

**DAVID BOWIE**  
**Tribute** 12  
Jon Bishop pays homage to the extraordinary career of one of the UK's greatest musicians and cultural icons by celebrating the diverse styles of Bowie and his guitar-toting sidemen.

### TRANSCRIPTION #1

**DREAM THEATER**  
**The Looking Glass** 30  
As we await Dream Theater's new release, Charlie Griffiths looks back at a track from 2013 that boasts a rather tasty solo.

### TRANSCRIPTION #2

**GEORGE FRIDERIC HANDEL**  
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Bridget Mermikides arranges and transcribes a fabulous piece taken from Handel's triple-movement suite, Water Music.

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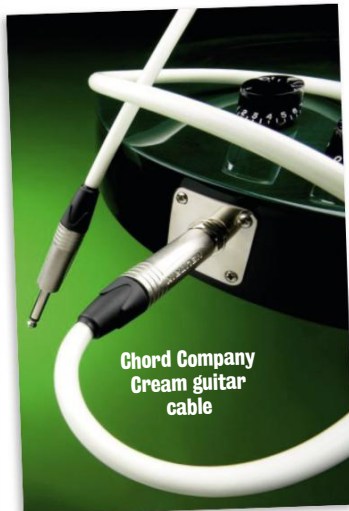
Chris Woods:  
part 2 of his  
acoustic series





# TalkBack

**Post** Guitar Techniques, Future Publishing, Ivo Peters Road, Bath, BA2 3QS.  
**Email** neville.marten@futurenet.com using the header 'Talkback'.



Chord Company  
Cream guitar  
cable

## THE LOST CORD?

I've noticed the question: 'Do cables make a difference...?' cropping up in the Q&A article you have with star guitar players in *Guitar Techniques*. The cables I have used for the last few years are the Chord Company Cream Instrument cables and they certainly make a difference to me as my sound is clearer. There is hardly any interference to speak of, plus they are also very durable. Unlike many cables, which are of a co-axial design (similar to an aerial cable) they are a two-core directional cable specifically designed to pass audio signals. I believe the only similar guitar are made by Pete Cornish.

**Tony Bilny**

I haven't tried Chord Company's Cream Cables but they sound interesting. Funnily enough, in our Q&A each month we get opposing views about this – some say quality is vital and swear by certain brands, while others pretty much dismiss the whole thing. What I never understand is the cables that boast 'more top end' – that's exactly what I *don't want*. I want warmth and smoothness. My main guitar cable is a Providence one that I've had for over 20 years. I can honestly hear the difference between that and other guitar cords – whether or not it's 'better' is simply a matter of taste. Anyone out there got particular views about cables?

## ONCE IN A BLUE MOON

I've been a GT reader since 1997. I love the magazine and I always learn a lot from each issue. I was wondering if a transcription of the Brian Setzer version of Blue Moon Of Kentucky would be possible for future transcription? Either the live or studio version. Both have great chord and lead work.

**Nelson Kerr**

We've tabbed several Setzer tunes over the years. We often do an amalgamation of studio and live versions, so that might be the best idea here. I'll have a listen to Blue Moon... and see if it's something we

## “WE SEND THE SAME Q&A QUESTIONS BY EMAIL TO EVERYONE AND THEY ANSWER AS THEY SEE FIT”

might schedule in the future. We did *Rock This Town* by The Stray Cats back in issue 228, so it's probably time to start looking at Brian again.

## LONE STAR APPRECIATION

I wanted to thank you for continuing to be the premiere magazine in the universe for guitarists of all levels. You fill an important niche for people who are interested in playing with increased skill and becoming more versatile. As an older guy who only recently started playing five years ago at the age of 54, you might well imagine that I am trying to make up for lost time. Your lessons and feature articles are well written and geared toward learning, all skill levels, and improvement in various types of music. Recently, a few choice words in your magazine gave me the nerve to start playing to your backing tracks, which are by the way, excellent. I have started to feel more fluid in my playing and am able to leave my comfort zone and try new things. Yes, your magazine rocks here across the pond! Please continue to do what you do so well.

**Mark Rosenberg, Texas**

Thanks, Mark. We love it when we receive letters like this from around the world and it's great to know that our brilliant writers and players are so appreciated. We'll keep doing our best to bring you great stuff, just as long as there are people out there like you, loving what we do.

## MORE RORY PLEASE!

Congratulations on your excellent magazine. It helps us amateur guitarists around the globe a lot. My question: could you please consider doing a transcription of the brilliant songs by Mr Rory Gallagher (underestimated songwriter, performer, lyrist in

my opinion), especially his slide work (*In Your Town*, *Sinnerboy*, *Laundromat*, etc). I know that in the recent past the magazine featured an article on some of his acoustic playing, but I think that's all. Thank you, and please forgive me for my poor English.

**Takis Rigopoulos, Athens**

Actually, we've done a lot on Rory over the years – electric, acoustic and slide, and both song tabs and style studies. But he remains one of our readers' favourite guitarists so perhaps a look at one of your track suggestions might be in order in the near future. It's great to have some Greek readers too, so welcome!

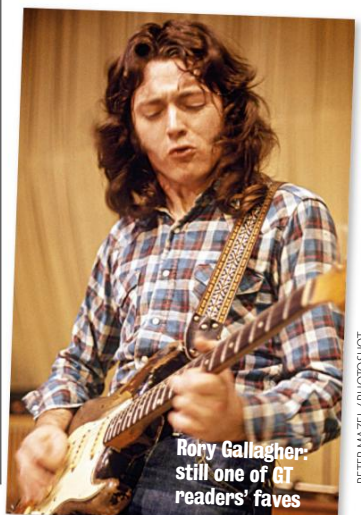
## MORE QUESTIONS THAN ANSWERS?

I purchased *Guitar Techniques* magazine for the first time recently – December 2015 issue. I have gone over a bunch of it and find it very good. I am looking forward to reading the rest. A lot of content. But I am writing about the very lame 60 Seconds With... I won't mention names but I can't believe that you would bother to print such a useless, boring bunch of answers. Did anyone in the editing team actually read it

before printing? Two thirds of the answers are useless and don't answer the question. If you agree that the interview is lame, maybe give the artist some guidance and 60 more seconds or just don't print it. If you disagree with my assessment of the interview, please let me know and I will just consider it a difference of opinion. Sorry to dump on your otherwise good issue but I was so annoyed about it that I had to write (it's really late here and maybe I am just over tired), but I do assume that you would want feedback. I will look out for the next issue.

**Mike Quatral, Canada**

The 60 Seconds With... interviews are conducted by email – we send the same questions to everyone and they answer as they see fit. We do say at the top of our list of questions: 'Please answer in a sentence or two; we don't mind serious, intellectual, funny or flippant.' Some artists really get into it; think about what readers might want to gain from them as players and answer the questions quite deeply. Others are hilariously funny and some probably think it's just a promo ball-ache, which is their prerogative. We allow everyone the chance to reply however they want, and presume they are happy for us to print their responses. Your point, of course, is that the flippant ones don't make for the greatest read, so we will take that onboard in future.



Rory Gallagher:  
still one of GT  
readers' faves

PETER MAZEL/PHOTO SHOT



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# INSTRUMENTAL INQUISITION!

Instrumentals have supplied some of music's most evocative and exciting moments. We asked some top guitarists for their take on this iconic movement. This month: guitarist with Toto and sessioneer supreme, **Steve Lukather**.

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

SL: As a guitar player how can I *not* enjoy this music? To me it all starts with the melody and *how* that is played. I am touched by this and, of course, as guitar players we all love a little flash. But it needs *both*. One cannot enjoy dessert without a main course!

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

SL: The melody and the way it is played is the 'voice' and many of the greats make the guitar sing like a vocal. That is the point of guitar instrumental music.

**GT: Anything to embrace or avoid?**

SL: One of the great things about instrumental music is that there are no range issues, as long as the notes are on the guitar. So many young great players are breaking the rules and we have a huge amount of greatness out there. It's really humbling to an old guy like me.

**GT: Do you like to retain a typical song structure?**

SL: If you look at someone like Joe Satriani – who I love – he has a great sense of this structuring and such a distinctive voice as well as a great awareness of a beautiful melody that he can then improvise over. It is incredible. I just heard a new piece by Steve Vai and orchestra, that is *the* most insane composing and playing I have ever heard. He has rewritten the concept of guitar instrumental music. Then there is Jeff Beck, John McLaughlin, Al Di Meola, Guthrie and The Aristocrats... Mike Landau is someone that needs to be looked into hard; he has a different approach, as does Wayne Krantz who I really dig. God, someone, stop me!

**GT: Is studying vocalists useful?**

SL: The old jazz guys did this with phrasing and all. But I also think, for guitar players, checking out



Luke playing one of his Music Man signature guitars

how other instruments make melodies is helpful and inspiring.

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

SL: There's no typical way to make music. Sometimes it's just a spark of an idea that flows easy. Other times it's collaborations

**“AS GUITARISTS WE LOVE A BIT OF FLASH. BUT ONE CANNOT ENJOY DESSERT WITHOUT A MAIN COURSE”**

with other musicians that play other instruments. I have no single process.

**GT: What type of guitar tone do you prefer for instrumentals?**

SL: It varies. I always like a little sustain or distortion that's controlled by a volume pedal, or a pot on the guitar itself. Perhaps a little long delay and 'verb. But it all depends – a nice clean, compressed tone makes for other ideas to flow as well.

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

SL: I forgot all the names of the modes and I don't think in terms

of scales either. It's all about chords and substitutions over a simple melody that sparks ideas. That's where I come from.

**GT: And what about modulations into new keys?**

SL: It's always fun to, say, end on a nice long, sustained note that can flow into a key change – so long as it's a surprise and not obvious.

This is when knowing harmony and theory become really helpful.

**GT: Do you view the backing band in a different way than you would on a vocal?**

SL: Not really... with a singer you don't have anyone to complain. [Laughs]. But since I do both I complain to myself!

**GT: What are your views on harmonising melodies?**

SL: No one does it better than Brian May! I think he created the template for harmony guitar in rock music. But I will give Tom Scholz a little good vibe for putting his own spin on it. I sort of stole that from those guys for the end of the Hold The Line solo when I was 19 and doing our first record.

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

SL: Cause We've Ended As Lovers and all of Jeff Beck's music. John McLaughlin and his Mahavishnu Orchestra's music. Al Di Meola and Return To Forever, too. Much of the music I loved when I was growing up was Yes, the early Genesis stuff with Steve Hackett, David Gilmour in Floyd. These amazing bands would have vocal sections *but* would have the most amazing instrumental passages. I could keep writing forever on all this. So much great stuff. Jethro Tull as well – 70s melodic prog rock – I love it all.

For more of what Steve is up to with Toto and his solo projects please visit [www.stevelukather.com](http://www.stevelukather.com) and [www.totoofficial.com](http://www.totoofficial.com)



New Year greetings to you all, despite the fact that by the time you read this, the first final tax demands of the year will be upon us; no doubt accompanied by the now traditional March drought. Or earthquake. Or, in a chance in a million, spring.

All of which set me to contemplation as The Strictly Circus rolled out of town this very day and on to well... another town. Birmingham, to be precise. So good they named it once. I refer, of course, to the ninth iteration of Strictly Come Dancing – The Live Arena Tour. And therein lies all you need to know about the perilous odyssey that is the plucker's lot. You work hard. You practice. You sweat. You gig. You screw up. You learn. Eventually, with a generous serving from Lady Luck's takeaway, you get it together. You think. And at the very moment when you start to believe you've nailed this pro guitar malarkey – *Blammo!*

Every year it's the same story. All that changes is the location and nature of the trap that lies in wait. I arrive, bright of eye and empty of pocket, into the bleakness of early January at John Henry's Studios, for the week. That's me, six guitars, two amps, the contents of a medium-sized guitar effects shop and a bacon sarnie. The riddem section sets up. And we're off. Fourteen dance tunes. Four group showpieces. Some play-ons. Etcetera. Each and every song is



## Mitch Dalton's SESSION SHENANIGANS

The studio guitarist's guide to happiness and personal fulfilment. M is for Misirlou. And Malmaison hotel. And Metaphor. Possibly.

rehearsed under the watchful ear and caustic tongue (on occasion) of our leader: genius and perfectionist, David Arch.

Every guitar part is analysed in order to identify exactly the right sound and correct instrument. While pretty much sight reading the music first time out (most of the time the music hasn't been copied early enough to have it in advance). Of course, it all seems straightforward enough. Some

Motown, a smidgeon of Chuck Berry, some jokey calypso and cod flamenco on Spanish guitar. But I'm not fooled. I've been this way before. And it's merely a matter of 'when' and not 'if'.

I wait, patiently. And. Yep. There it is. 'Misirlou'. Oh. Dear. Only not quite in those exact words. For those of you unfamiliar with this magnum opus, it's a cheery little instrumental ditty made famous by Dick 'king of surf

guitar' Dale And The Deltones. You may have heard it as featured music on Tarantino's Pulp Fiction. The long and (mercifully) short of it is that it's based on a traditional Middle Eastern tune that employs an Arabic minor scale (E-F-G#-A-B-C-D#) which Mr Dale plays at about 300mph, depending on prevailing wind speed. And Mr Arch has transcribed every semiquaver in his customary meticulous style and seems to be enthusiastic about the idea of my reading it at sight. In front of the band. Who are not unamused by my predicament. Still, David puts me at my ease. "Mitch, it's just you leading this one. Try not to screw it up." There's a twinkle in his eye. But there is also fear in my heart. I blunder through it. The trick is that it's all played on one string. If only I knew which one!

And so the day wears on as I contemplate the challenge of playing the little blighter 31 times without messing up. At this point, the odds seem low. I console myself with my previous convictions. I have form. The E-bow Misfiring Incident Of 2010. The Broken String Disaster On Hallelujah, 2012. And there are others, too embarrassing to mention. But. I'm still here. Maybe there is hope. As I said. Life is Misirlou or Malmaison. Only the proportions vary.

*Mitch Dalton & The Studio Kings CD is out now. For more info go to: [www.mitchdalton.co.uk](http://www.mitchdalton.co.uk)*

## PHIL HILBORNE'S ONE-MINUTE LICK

## Lydian Dominant Pattern Lick

I RECALL A conversation with Frank Gambale when he told me he used to have neck diagrams of scales pinned on the wall so he could study them to find interesting patterns and shapes for navigating them. This 'visual reference' is a good way of seeing the geographical possibilities, especially for techniques such as tapping or, in Frank's case, sweep picking. In this month's lick I looked at a diagram of the A Lydian Dominant scale and noticed the abundance of root-15 patterns; the

result is this angular but fun lick. It can be played fingerstyle, with a pick, fingers or sweep picking. The tricky thing is that it isn't played as three-note groupings; it's in 'swung eighth notes'. This makes it trickier to play but sounds better for it. A Lydian Dominant is mode 4 of E Melodic minor and contains the following notes: A-B-C#-D#-E-F#-G. In our lick the notes B (2) and F# (6) have been omitted. As usual, try to come up with variations of your own using the same process on both this and other scales.



♩ = 192 A7add#11

*mf*

E B G D A E

6 7 4 5 6 7 4 5 6 7 8 5 6 8 8 10 9 10 11 10

5 6 7 4 5 6 7 8 5 6 8 8 10 9 10 11 10

m a m a etc



# 60 SECONDS WITH...

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 UK blues phenomenon and frontman of The LiMiTs, **Big Boy Bloater**



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

**BBB:** I use those huge picks about

1mm thick and I get them custom printed with my logo. I find I get a better grip on those and end up dropping them a lot less.

**GT: If you had to give up all your pedals but three...?**

**BBB:** I actually spent years just plugging straight into my amp so I would be fine with even less than three. My current amp is a '63 Fender Vibroverb reissue and I love using the reverb and the vibrato on there so that probably counts as two. I don't like to be without a tuner so that'd be my third – a TC Electronic Polytune.

**GT: Do you play anything else well enough to do so in a band?**

**BBB:** I have depped in bands on drums, piano and double bass. I regretted the double bass gig though. A friend's band were in need of a bass player at very short notice so I jumped in. I was okay for about three numbers, then I started to get blisters on my right hand. Two more songs and they exploded and what seemed to be pints of blood covered both me and the bass. Which was bad enough but it wasn't my bass!

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

**BBB:** Not really, but I don't think that's important unless you're looking to be a member of an orchestra or a professional session guy. I can work most of a chart out given time but I'm certainly not a sight reader. When you're on stage playing and singing, who's got time to look down at a chart?

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

**BBB:** I only use one guitar, a 2005 Japanese Strat. It's been modded – new pickups, trem block, tone and single volume. I call it the Bloatocaster! It's a great guitar, takes a lot of abuse and never lets me down. People are often really



Big Boy Bloater and his 2005 Japanese Strat

**“TWO MORE SONGS AND MY FINGERS EXPLODED, AND WHAT SEEMED LIKE PINTS OF BLOOD COVERED ME!”**

surprised that I'm not a collector of guitars, but I am a working guy and I have bills to pay; stacking up guitars is a luxury I can't afford.

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

**BBB:** I use Rotosound 11-48. They're the only strings I've found that stay in tune when I'm giving the whammy bar some abuse. All the other brands seemed to snap on me. I generally get about three gigs out of a set of strings then I change them.

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

**BBB:** I have always loved that 50s-60s R&B and blues sound,

and what Ike Turner was doing then. He was an early adopter of the Strat and is the reason I play one today. Ike's playing in the 50s is so distinct. When I tell people Ike is my main man they instantly think Ike & Tina but that's not what I am talking about; dig back to his early instrumentals to hear what I mean.

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

**BBB:** When I was a kid a friend of my older brother had an old 6120 Grestch that he taught me some songs on and I really wanted one. As soon as I had a job at 16 I saved

up and got a '63 Nashville, which I loved. I gigged it for years, even getting that Ike Turner sound from the Bigsby, but it couldn't quite go where I wanted so that's how I ended up with the Bloatocaster.

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

**BBB:** Listen and play what you hear, not what you think you should play. Just feel it.

**GT: Do you still practise?**

**BBB:** Not as much as I should. I was once doing a support at the Roundhouse and Jeff Beck was part of the main show and in the dressing room next to me. He played his guitar the whole time we were in there – the whole time – and it made me realise that you can never be complacent.

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

**BBB:** I'm really proud of all the songs on my new album, *Luxury Hobo*. I like to be economical with my playing and not outstay my welcome. But I love the solo on *I Got The Feeling Someone's Watching Me*. There's atmosphere in there and plenty of air, then at the end I managed to get this huge whammy drop in that just keeps going down. Producer Adam Whalley widened it as well, as it drops, so it just seems bottomless.

**GT: What are you currently up to?**

**BBB:** My new album with The LiMiTs, *Luxury Hobo*, comes out on 26th February on Provogue. We're planning a promotional album tour in May in the UK, with some festivals in the summer and, hopefully, some European shows. I'm already starting to think about the next album, at the same time as promoting this one. I know people think there's nothing much to do between gigs and recording but that's really when the hard work happens. It could be worse though, I could be working my ass off for something I hate!

For more info on BBB and The LiMiTs go to [bigboybloater.com](http://bigboybloater.com)



# That Was The Year... 1965

*The National Health,  
ambassadors & mini skirts*

## THE SILVERTONE 1488 SILHOUETTE

produced by the Harmony Company appears in the Sears & Roebuck catalogue, boasting a low playing action. Featuring a hardwood offset solid body, bolt-on bound neck with rosewood board and block inlays, it's one of the top models on offer. It has a vibrato tailpiece, adjustable bridge and three DeArmond pickups with individual tone controls. There's a volume control and three switches that allow seven different pickup combinations.

## THE DEVELOPMENT OF MAJOR RAIL ROUTES

is published by the British Railways Board suggesting which lines should receive investment; Asda opens its first supermarket in Castleford in Yorkshire; fashion designer Mary Quant introduces the mini skirt in her shop on the King's Road in Chelsea and the Post Office Tower is opened in London.

## THE NATIONAL TRUST

launches Project Neptune to acquire a substantial part of the coastline of England, Wales and Northern Ireland commencing with the purchase of Whiteford Burrows in the Gower Peninsula. The Pennine Way is officially opened; a meteorite shower falls on Barwell in Leicestershire; new 'Worboys Committee' standardised road signs are erected; and the 70 mph speed limit is introduced.

## THE FIRST AMERICAN COMBAT TROOPS

arrive in Vietnam; astronaut Edward White becomes the first American to walk in space; the parabolic steel Gateway Arch is completed in St Louis; racing driver Jim Clark wins the Indianapolis 500 and the Formula One world driving championship; The Beatles finish their last live UK tour with two performances at the Capitol in Cardiff.

## IN RESPONSE TO SELMER'S REQUEST

Hofner produces the Ambassador. This thinline bound archtop features twin Florentine cutaways and a fully inset neck with a cambered rosewood fingerboard and triple white dot inlays. It sports a pair of powerful Nova-Sonic pickups, two volumes and a tone control plus a selector switch on the lower cutaway. It's a stylish and striking design with a harp-style trapeze tailpiece and a pair of bound f-holes.

## THE QUEEN AND THE DUKE OF EDINBURGH

make a state visit to the Federal German Republic; The Queen's Award to Industry for export and technological advancements is created; National Health prescription charges end; a new school-leaving qualification is introduced in England, Wales and Northern Ireland called the Certificate Of Secondary Education (CSE).

## RICKENBACKER INTRODUCES ITS 420

guitar with a cresting wave shaped maple body and through-body maple neck. It has a 21-fret rosewood fretboard with white dot inlays, large white scratchplate that covers most of the body surface, chromed fixed bridge, chrome bar pickup with volume and tone controls plus a two-position switch. This cool-looking, minimalist guitar is available in Fireglo and Jetglo finishes.



# Jam Tracks Tips

Use these tips to navigate our bonus backing tracks

## 1 12-bar Blues (C)

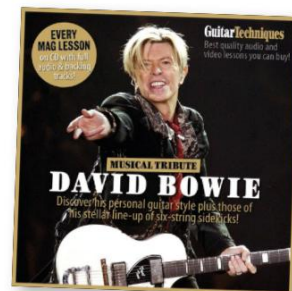
Here we have a basic 12-bar blues progression in the key of C. Clearly C minor Pentatonic will work great (C-E<sub>b</sub>-F-G-B<sub>b</sub>), but you can, of course, also treat each chord as a dominant 7th and use Mixolydian mode (C, F and G Mixolydian respectively for the I, IV and V chord of the blues progression). Alternatively, try mixing in key chord tones from the arpeggios: C7 (C-E-G-B<sub>b</sub>), F7 (F-A-C-E<sub>b</sub>) and G7 (G-B-D-F). This will add instant sophistication to your lines.

## 2 Groove Time (Am)

The progression here is Am-D9-Fmaj7-E7. You can use a variety of modes, but A minor Pentatonic scale is still great (A-C-D-E-G). Dorian mode (A-B-C-D-E-F#-G) works perfectly over the Am and D9 chords, whereas you'd want to switch to A Aeolian – ie the natural minor scale – for the Fmaj7 (A-B-C-D-E-F-G). A Harmonic minor is a great way of negotiating the E7 chord (A-B-C-D-E-F-G#).

## 3 Spanish Feel (C# Phrygian)

Here's a Latin-sounding track that is perfect for diving into the third of the Major scale modes: Phrygian. (C# Phrygian consists of C#-D-E-F#-G#-A-B). C# minor Pentatonic (C#-E-F#-G#-B) and C# Blues scale (C#-E-F#-G-G#-B)



are also great options. Try playing around with spelling out a C# minor arpeggio (C#-E-G#) and a D major arpeggio (D-F#-A) for maximum Phrygian effect.

## 4 7/8 Groove (Em/Gm)

This challenging 7/8 groove track shifts between E Minor and G Minor. The E minor progression is Em7 to A7, so E Dorian mode (E-F#-G-A-B-C#-D) is a top scale option, as well as E minor Pentatonic (E-G-A-B-D). The G minor progression is also of a Dorian nature, with the chords Gm7-C9, G Dorian (G-A-B-C-D-E-F) and G Minor Pentatonic (G-B<sub>b</sub>-C-D-F) being winners here.

*Jam tracks by Quist. For free scale maps and hundreds more tracks, visit [www.quistorama.com](http://www.quistorama.com). You can also subscribe to [www.youtube.com/QuistTV](http://www.youtube.com/QuistTV) to get all the latest tracks and licks. Or find Quist and his jam tracks on Twitter, Instagram and Facebook.*



## Play Like Your Electric Heroes

This superb mag and DVD-ROM, packed with the best electric guitar lessons from GT's vast catalogue, is still on sale. Brilliant lessons in all areas of technique sit alongside accurate studies of the world's finest ever six-stringers. From your magazine seller or at [www.myfavouritemagazines.com](http://www.myfavouritemagazines.com) – now!

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**SIGHT-READING:** Intermediate **CHARGES:** £22 per hour, £13 per half hour **SPECIAL:** Parking, plus guitars and amps supplied if required **TEL:** 07814 763623  
**EMAIL:** [des.sherwood@btinternet.com](mailto:des.sherwood@btinternet.com)

## YOUR RGT TEACHER





**“DAVID PLAYED  
ELECTRIC GUITAR  
ON TRACKS SUCH AS  
REBEL REBEL”**



David Bowie  
plays his Supro  
Dual Tone guitar

PICTURE ALLIANCE / PHOTOSHOT





# David Bowie

## Tribute



**Jon Bishop** pays homage to the truly extraordinary career of David Bowie, celebrating the styles of some of his most influential, guitar-toting sidemen, along with licks from the great man himself.

### ABILITY RATING

Moderate ★★☆☆☆

#### Info

Key Various **Tempo** Various **CD** TRACKS 4-5

#### Will improve your...

✓ Stylistic awareness ✓ Chord strumming ✓ General lead technique

The music world was shocked and saddened to hear of the recent passing of a true cultural icon, David Bowie. Born David Robert Jones, Bowie was a bona fide musical innovator with a career that spanned an impressive six decades. Always at the cutting edge of culture – often leading the Zeitgeist – his first hit, Space Oddity, charted in 1969 and coincided with the first moon landing.

In the early 70s when macho rock ruled the airwaves, Bowie provided an androgynous alternative and his constant reinvention through a cast of characters beginning with Ziggy Stardust, kept him at the vanguard of creativity. He was a musical innovator, bringing elements of fine art, fashion and the avant-garde successfully into pop music. He sought out the best musicians, thrived off collaboration and had a nose for sniffing out great six-string talent.

Our GT Bowie tribute track features a pastiche of the most popular Bowie eras. Bowie himself was a solid player, performing acoustic and 12-strings parts as well as some electric work – most notably the cracking riff in Rebel Rebel. He played 12-string on hit songs such

as Starman, The Man Who Sold The World and Space Oddity, with great timing and fantastic groove.

The second guitarist to be featured is Mick Ronson, who played guitar on many of the early Bowie records, including Ziggy Stardust. Ronson had a great Les Paul-style rock tone

**“BOWIE WAS A MUSICAL INNOVATOR BRINGING ELEMENTS OF FINE ART, FASHION AND THE AVANT-GARDE SUCCESSFULLY INTO THE WORLD OF POP MUSIC”**

and also a flamboyant dress style, which fitted in perfectly with Bowie's glam rock aesthetic and outlandish stage persona.

The third guitarist in our curated list is Mick Wayne of the band Junior's Eyes, who was drafted in to play lead on Bowie's breakthrough hit Space Oddity. Wayne's perfect Pentatonic licks in this iconic track added some appropriately 'far out' flavour.

The fourth guitarist in our Top 6 is Robert Fripp – the original guitarist from King Crimson. He was asked by producer Brian Eno to play guitar on the album Heroes and Fripp added experimental lead tones to the title track.

Chic guitarist Nile Rodgers produced Bowie's biggest-selling album to date: Let's Dance. It's littered with some great guest licks from Stevie Ray Vaughan, who played Albert King-style lead on several tracks and was invited to go on tour; he declined in order to concentrate on his solo album, Texas Flood.

For David's Young Americans album the guitarist was Carlos Alomar; as an example of his contribution to the record we have a desperately cool 'phasey' idea – perfectly appropriate for the album's 1975 release.

The track contains eight riffs and licks in the style of our chosen of players. Each example has a two-bar drum break so you can change settings, while the backing track removes the transcribed guitar parts so you can play along.

Bowie was a one-off talent who brought us superb songs, fabulous albums, plus some unforgettable guitar playing – and players. **1**

**Get the Tone**

Various pickup and effect combinations were used in the GT recording and these are annotated at the start of each example. To get the tone with your own equipment follow the notes for pickup selections and effects at the start of each example. Any electric or acoustic guitar will be fine for this performance. Our 12-string examples are a James Tyler Variax.

### TECHNIQUE FOCUS

#### Playing for the song

Musically, Bowie never stood still. Album to album there was always something new; he was constantly at the vanguard of change, never hanging onto its coat-tails. Players such as the then undiscovered Stevie Ray Vaughan sat alongside session or prog rock legends from whom David always extracted fresh and exciting ideas. But the key to every Bowie guitarist's success was the ability to play for the song. From Mick Wayne's perfect Pentatonics in Space Oddity, Mick Ronson's impeccable licks in Life On Mars, Nile Rodgers's infectious rhythm in Let's Dance, or Robert Fripp's off-the-wall approach on Heroes, the song was always king. Bowie knew that a killer song with the perfect guitar part is a wondrous thing to behold!



**TRACK RECORD** David Bowie released 25 studio albums in a career spanning over 40 years. Bowie's best-selling album to date is the 1983 release entitled Let's Dance, which features the guitar skills of Nile Rodgers and Stevie Ray Vaughan and is essential listening. For a career overview, it is hard to ignore Nothing Has Changed, which is a Bowie 'best-of' covering 1964 to 2014... extensive!



**CD TRACK 4**

**12 String Acoustic Guitar**

**System 1:**

- Measure 1: C major (F#) key signature. Notes: C4, E4, G4, B4, C5, E5, G5, B5, C6, E6, G6, B6, C7, E7, G7, B7, C8, E8, G8, B8, C9, E9, G9, B9, C10, E10, G10, B10, C11, E11, G11, B11, C12, E12, G12, B12, C13, E13, G13, B13, C14, E14, G14, B14, C15, E15, G15, B15, C16, E16, G16, B16, C17, E17, G17, B17, C18, E18, G18, B18, C19, E19, G19, B19, C20, E20, G20, B20, C21, E21, G21, B21, C22, E22, G22, B22, C23, E23, G23, B23, C24, E24, G24, B24, C25, E25, G25, B25, C26, E26, G26, B26, C27, E27, G27, B27, C28, E28, G28, B28, C29, E29, G29, B29, C30, E30, G30, B30, C31, E31, G31, B31, C32, E32, G32, B32, C33, E33, G33, B33, C34, E34, G34, B34, C35, E35, G35, B35, C36, E36, G36, B36, C37, E37, G37, B37, C38, E38, G38, B38, C39, E39, G39, B39, C40, E40, G40, B40, C41, E41, G41, B41, C42, E42, G42, B42, C43, E43, G43, B43, C44, E44, G44, B44, C45, E45, G45, B45, C46, E46, G46, B46, C47, E47, G47, B47, C48, E48, G48, B48, C49, E49, G49, B49, C50, E50, G50, B50, C51, E51, G51, B51, C52, E52, G52, B52, C53, E53, G53, B53, C54, E54, G54, B54, C55, E55, G55, B55, C56, E56, G56, B56, C57, E57, G57, B57, C58, E58, G58, B58, C59, E59, G59, B59, C60, E60, G60, B60, C61, E61, G61, B61, C62, E62, G62, B62, C63, E63, G63, B63, C64, E64, G64, B64, C65, E65, G65, B65, C66, E66, G66, B66, C67, E67, G67, B67, C68, E68, G68, B68, C69, E69, G69, B69, C70, E70, G70, B70, C71, E71, G71, B71, C72, E72, G72, B72, C73, E73, G73, B73, C74, E74, G74, B74, C75, E75, G75, B75, C76, E76, G76, B76, C77, E77, G77, B77, C78, E78, G78, B78, C79, E79, G79, B79, C80, E80, G80, B80, C81, E81, G81, B81, C82, E82, G82, B82, C83, E83, G83, B83, C84, E84, G84, B84, C85, E85, G85, B85, C86, E86, G86, B86, C87, E87, G87, B87, C88, E88, G88, B88, C89, E89, G89, B89, C90, E90, G90, B90, C91, E91, G91, B91, C92, E92, G92, B92, C93, E93, G93, B93, C94, E94, G94, B94, C95, E95, G95, B95, C96, E96, G96, B96, C97, E97, G97, B97, C98, E98, G98, B98, C99, E99, G99, B99, C100, E100, G100, B100, C101, E101, G101, B101, C102, E102, G102, B102, C103, E103, G103, B103, C104, E104, G104, B104, C105, E105, G105, B105, C106, E106, G106, B106, C107, E107, G107, B107, C108, E108, G108, B108, C109, E109, G109, B109, C110, E110, G110, B110, C111, E111, G111, B111, C112, E112, G112, B112, C113, E113, G113, B113, C114, E114, G114, B114, C115, E115, G115, B115, C116, E116, G116, B116, C117, E117, G117, B117, C118, E118, G118, B118, C119, E119, G119, B119, C120, E120, G120, B120, C121, E121, G121, B121, C122, E122, G122, B122, C123, E123, G123, B123, C124, E124, G124, B124, C125, E125, G125, B125, C126, E126, G126, B126, C127, E127, G127, B127, C128, E128, G128, B128, C129, E129, G129, B129, C130, E130, G130, B130, C131, E131, G131, B131, C132, E132, G132, B132, C133, E133, G133, B133, C134, E134, G134, B134, C135, E135, G135, B135, C136, E136, G136, B136, C137, E137, G137, B137, C138, E138, G138, B138, C139, E139, G139, B139, C140, E140, G140, B140, C141, E141, G141, B141, C142, E142, G142, B142, C143, E143, G143, B143, C144, E144, G144, B144, C145, E145, G145, B145, C146, E146, G146, B146, C147, E147, G147, B147, C148, E148, G148, B148, C149, E149, G149, B149, C150, E150, G150, B150, C151, E151, G151, B151, C152, E152, G152, B152, C153, E153, G153, B153, C154, E154, G154, B154, C155, E155, G155, B155, C156, E156, G156, B156, C157, E157, G157, B157, C158, E158, G158, B158, C159, E159, G159, B159, C160, E160, G160, B160, C161, E161, G161, B161, C162, E162, G162, B162, C163, E163, G163, B163, C164, E164, G164, B164, C165, E165, G165, B165, C166, E166, G166, B166, C167, E167, G167, B167, C168, E168, G168, B168, C169, E169, G169, B169, C170, E170, G170, B170, C171, E171, G171, B171, C172, E172, G172, B172, C173, E173, G173, B173, C174, E174, G174, B174, C175, E175, G175, B175, C176, E176, G176, B176, C177, E177, G177, B177, C178, E178, G178, B178, C179, E179, G179, B179, C180, E180, G180, B180, C181, E181, G181, B181, C182, E182, G182, B182, C183, E183, G183, B183, C184, E184, G184, B184, C185, E185, G185, B185, C186, E186, G186, B186, C187, E187, G187, B187, C188, E188, G188, B188, C189, E189, G189, B189, C190, E190, G190, B190, C191, E191, G191, B191, C192, E192, G192, B192, C193, E193, G193, B193, C194, E194, G194, B194, C195, E195, G195, B195, C196, E196, G196, B196, C197, E197, G197, B197, C198, E198, G198, B198, C199, E199, G199, B199, C200, E200, G200, B200, C201, E201, G201, B201, C202, E202, G202, B202, C203, E203, G203, B203, C204, E204, G204, B204, C205, E205, G205, B205, C206, E206, G206, B206, C207, E207, G207, B207, C208, E208, G208, B208, C209, E209, G209, B209, C210, E210, G210, B210, C211, E211, G211, B211, C212, E212, G212, B212, C213, E213, G213, B213, C214, E214, G214, B214, C215, E215

**CD TRACK 4**

**Fmaj7#11**

*f* 12 String Acoustic Guitar

1, 5

etc

**Em**

**Cmaj7**

**Drum Break**

2

2

**CD TRACK 4**

Electric Guitar - Bridge Pickup with Overdrive

1 3 2 3 3 0 3 4 0 3 2 3 3 0 3 4 0 3 3

etc





## EXAMPLE 3 MICK RONSON – GLAM ROCK RIFF ...CONTINUED

CD TRACK 4

Chords: G5, D Dsus4, Csus2, G5, D Dsus4, Csus2. Tempo: ♩ = 125.

Drum Break

Electric Guitar - Bridge Pickup with Overdrive

1, 5

## EXAMPLE 4 DAVID BOWIE – ELECTRIC GUITAR

CD TRACK 4

David also took up rhythm and riff guitar duties on electric guitar. The fast hammer-on and pull-off on the first string on beat 2 is worth spending some time perfecting. Watch the off beat chords in bars 2 and 4.

Chords: D5, E5, D5, E, Esus4 E. Tempo: ♩ = 134.

Drum Break

Electric Guitar - Bridge Pickup with Overdrive

1, 5

## EXAMPLE 5 MICK WAYNE – MAJOR PENTATONIC LEAD

CD TRACK 4

Mick Wayne performed lead guitar duties on the seminal hit song Space Oddity. These licks will sound most authentic if you dig in hard with the pick.

Chords: Amaj7, Cmaj7. Tempo: ♩ = 107.

Drum Break

Neck Pickup - with Light Overdrive

1, 5

## EXAMPLE 6 NILE RODGERS – FUNK GUITAR

CD TRACK 4

Nile Rodgers is a great funk guitar player. This example uses a simple but effective chord shape combined with 16th-note strumming. Use a neck pickup single-coil (and a very clean amp) if you have one for that Nile Rodgers 'hitmaker' tone.

Chord: E7. Tempo: ♩ = 107.

Drum Break

Neck Pickup - Clean with phaser

Bend slightly sharp

1, 5

3, 7

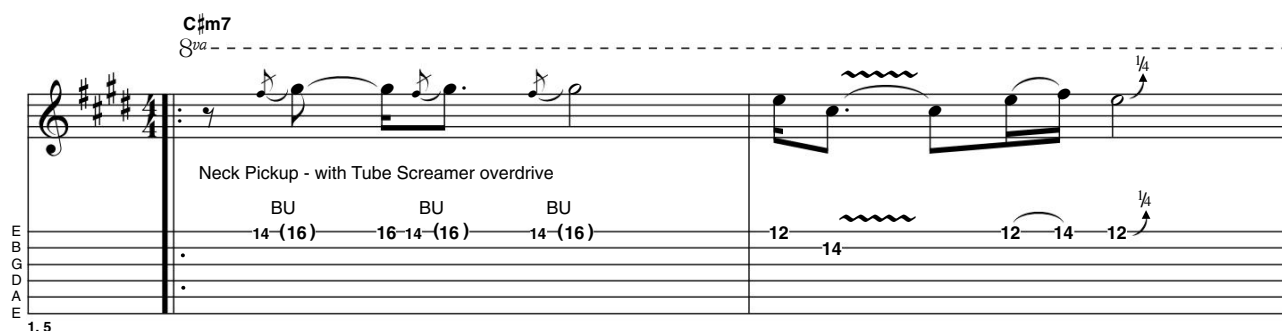


## EXAMPLE 7 STEVIE RAY VAUGHAN STYLE LEAD

CD TRACK 4

This lick is in the style of Stevie Ray Vaughan who played solos on China Girl and Let's Dance. Think 'Albert King' styled string bender and you won't go far wrong.

**C#m7**  
*Sva*

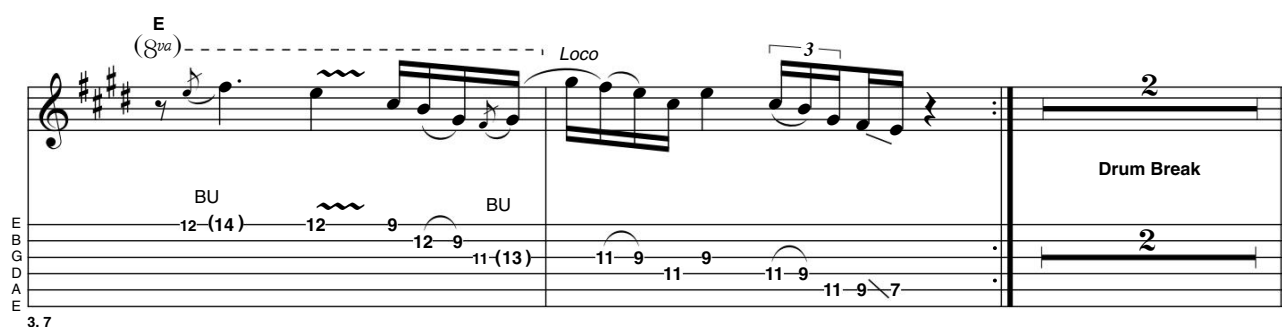


Neck Pickup - with Tube Screamer overdrive

BU 14-(16) 16-14-(16) 14-(16) 12 14 12 14

1, 5

**E**  
*(Sva)*



Loco

BU 12-(14) 12 9 12 9 11-(13) 11-9 11-9 11-9 11-9 7

Drum Break

3, 7

## EXAMPLE 8 ROBERT FRIPP - SUSTAIN LEAD

CD TRACK 4

The melody uses a heavy overdrive for sustain with delay to add space. You can also experiment with some modulation effects to induce a 1970's vibe. Be sure

to include the finger slides as these add to the overall presentation. Hold the string bend in the final bar and let this ring against the A on the 5th fret.

**D**



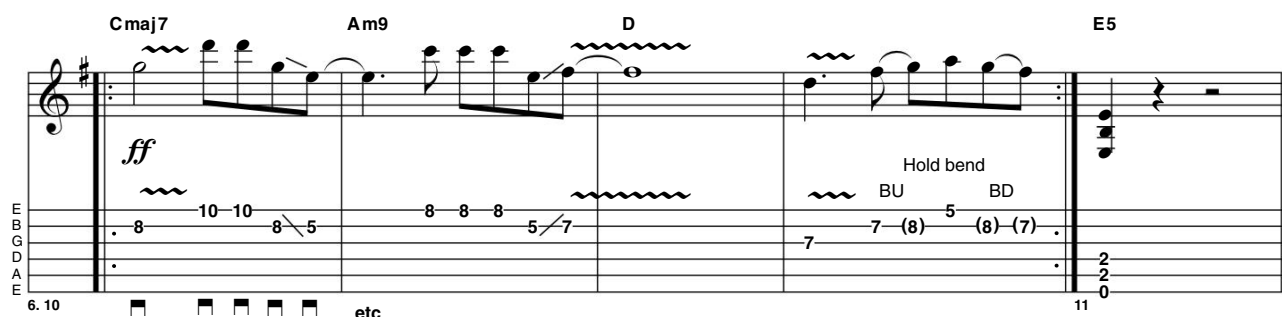
*ff*

Bridge Pickup - Overdrive with delay

10 12 12 15 15 5 7

1, 5

**Cmaj7** **Am9** **D** **E5**



*ff*

Hold bend

BU 8 10 10 8 5 8 8 8 5 7 7 7 8 5 8 7

6, 10 etc 11



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# The guitar genius of Eric Clapton



**Richard Barrett** takes an in-depth look at the playing and composition style of one of the greatest guitar heroes of all time, with full-length example solos, backing tracks and technical tips.

## ABILITY RATING

Moderate



### Info

Key Various **Tempo** Various **CD** TRACK 6-24

### Will improve your...

✓ Bluesy phrasing ✓ Fingervibrato ✓ General composition

**E**ric Clapton's success was borne from – and remains firmly rooted in – his love of music. Eric was born in 1945, in leafy Surrey not too far from his illustrious contemporaries, Jeff Beck and Jimmy Page. His first experience of playing guitar, inspired by the rock and roll explosion of the late 50s, was on a budget Hoya acoustic. This proved difficult to play and a sore-fingered young Eric quickly put it aside, as so many also would. Luckily, three years later he discovered the electric blues of BB King, Muddy Waters, Freddie King and more.

Though it cost him his place at Kingston College of Art, Eric was now on his way, with a £100 Kay copy of a Gibson ES-335 by his side. Much busking and jamming in and around London followed and he turned professional in 1963, joining The Yardbirds – one of the top acts on the R&B pub and club circuit. All was well until the pop-tinged single For Your Love offended the more introspective Eric's sincere and still-developing blues sensibilities.

Moving on to John Mayall's Bluesbreakers, he pioneered the cranked Marshall and Les Paul tone that was, and is still, an inspiration to so many across the generations. Clapton led

the way in electric blues from the mid to late 60s with John Mayall and Cream, developing improvised solos and creating brilliant tracks such as the live Crossroads, plus hits including Sunshine Of Your Love, Strange Brew and I Feel Free. Blind Faith and Derek And The Dominoes followed – by now Eric was playing a Fender Strat.


## “IN JOHN MAYALL'S BLUESBREAKERS, ERIC PIONEERED THE CRANKED MARSHALL AND LES PAUL TONE THAT STILL INSPIRES”

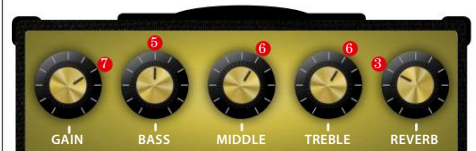
A reluctant band leader, Clapton sank into drug and alcohol addiction in the 70s, but re-emerged after a few reclusive years with a fresh outlook – more song based, using his distinctive voice on the guitar as part of the bigger picture, rather than the 'main event'. This contributed hugely to his popularity as an artist, and the later 70s and early 80s saw him busily touring and recording year on year. Appearances at Live Aid, the Royal Albert

Hall (for two weeks at a time) and worldwide stadium tours have cemented him as one of the public's best-loved artists.

Eric has experimented with a multitude of styles, touching on reggae, soul, acoustic, a Cream reunion and as 'X-Sample' with ambient dance project TDF, plus film soundtrack and numerous guest appearances and charity work. Though he's not on the road quite so much these days, Eric is far from retired – he organises and hosts the annual Crossroads Guitar Festival and is heading for Japan in April 2016.

Clapton's 'singing songwriter' persona has led some guitar aficionados to feel he's sold out somewhat. They'd rather hear the edgier Clapton of his Cream and Beano days. But this doesn't detract from the fact that his style was so pervasive that it's hard not to hear him in the playing of almost everyone that came after. What we can definitely say with safety is that he's one of the most influential musicians that's ever lived.

The following examples touch on key periods from Eric's career, highlighting the many facets that have made him one of the most important players of all time. Enjoy! 



## Get the Tone

Eric has used so many guitars and amps that these settings offer an average starting place.

He plugs into a valve amp (Fender combos these days) and cranks it up for a rich, natural overdrive – his signature Strat has an active preamp that overloads his amps. Go carefully with effects; if you have a Strat, try its middle pickup with medium gain and light reverb.

## TECHNIQUE FOCUS

### Vibrato

Vibrato is one of the most personal, distinctive aspects of a player's style. Eric once said it took about two years to become proficient at this technique. Many of us reach a certain level of competency then add our best 'wobble' automatically to every sustained note. Listening to Eric and you'll hear that his use of vibrato is quite subtle and sparing, even as a younger player with The Yardbirds. You get the feeling he has chosen – and chosen carefully – where to add it. Apparently, Eric used to record his practice sessions and listen back to evaluate his progress. This is an excellent idea, as you become more aware of your playing as it comes across to others, rather than caught up in the physical experience; vibrato is great fun to execute, but choose your moments. And if in doubt, listen to Frank Sinatra!



# THE GUITAR GENIUS OF **ERIC CLAPTON**

Eric Clapton's  
default Strat  
tone in the  
middle pickup



**TRACK RECORD** To hear Eric pioneering the style that inspired pretty much everybody, check out John Mayall & The Bluesbreakers with Eric Clapton; and Disraeli Gears, Wheels Of Fire and Goodbye, by Cream. Layla & Other Assorted Love Songs by Derek & The Dominoes is another obvious choice, but bringing things more up to date, check out Reptile – particularly Eric's almost jazzy playing on the title track.

**CD TRACK 6**

here in bars 2 and 10. This quirk crops up in many of Eric's solos. Be mindful of those bluesy quarter-tone bends and choose your moments to use vibrato.

**CD TRACK 8**

fiercer than the earlier stuff. More quarter-tone bends and a rhythmic but relaxed feel with some traditional blues motifs thrown in (like bars 11-12) are the order of the day.

N.C.

$\text{♩} = 155$

BU BU BU BU

A5

RP BD

1



# THE GUITAR GENIUS OF **ERIC CLAPTON**

## EXAMPLE 2 **BLUESBREAKERS/CREAM SOLO ...CONTINUED**

CD TRACK 8

BU 7 (9) 5 5 5 5 8 (10) 8 5 8 5 5 5 5 8 (10) 5 8

D5

BU 8 (10) 8 5 7 5 5 6 7 7 5 7 5 7 5 7 5 7

A5

E5

A5 rake

E5

Let ring

rake

9 9 9 9 8 9 9 9 8 7 5 6 6 5 7 5 8 5 7 5 7 5 6 7 5 6 7 7

## EXAMPLE 3 **DEREK AND THE DOMINOES RIFF**

CD TRACK 10

Changing to a Strat, probably through a Fender Champ, this example explores Eric's compositional style. The distinctive tone is the bridge and middle

pickups together. Eric would have needed to jam the Strat's three-way selector between settings for this – Fender didn't offer a five-way switch until 1977!

$\text{♩} = 114$

D5 B $\flat$ 5 G5 C5 D5

3 5 7 7 5 3 1 1 3 1 0 1 2 3 5 3 5 7 5 7 0 3 0 3 0 3

1, 5

**CD TRACK 12**

Gibson through Marshall days. Many of the licks and trademarks are there, but this is a very different Clapton, almost deliberately distancing himself from his previous 'God-like' approach.

Three systems of guitar tablature for a piece in 4/4 time. The first system shows measures 1-3 with chords D5 and Bb5. The second system shows measures 4-6 with chords G5, C5, D5, and Bb5. The third system shows measures 7-9 with chords G5, C5, D5, and a Loco section. Each system includes a standard musical staff and a guitar staff with fret numbers and technique markings like BU, RP, and BD.

**CD TRACK 14**

**Sugar.** The usual rules of muting behind the slide and playing over the frets rather than between apply. This is about executing melodic ideas with panache rather than technical prowess, so relax and watch your tuning!

With bottleneck

Open G tuning



# THE GUITAR GENIUS OF **ERIC CLAPTON**

### EXAMPLE 5 OPEN G BOTTLENECK ...CONTINUED

**CD TRACK 14**

The image displays a musical score for guitar, consisting of two systems of music. The first system is labeled with chords 'C' and 'G'. The second system is labeled with chords 'D', 'C', 'G', and 'D'. The score is written for a guitar in the key of D major (one sharp, F#) and 4/4 time. The treble clef is used for the melody, and the guitar part is indicated by a 'G' on the left. The guitar part includes fret numbers, slurs, and various musical notations such as ties and accidentals. The first system spans measures 4 to 7, and the second system spans measures 8 to 11.

## EXAMPLE 6 UNPLUGGED STYLE

**CD TRACK 16**

Using a nylon-strung guitar, this example is as much about composition as it is about technique. Eric is very fond of unexpected key modulations, like those in *Layla*, *Bad Love* etc. Here, we're using alternative non-root bass notes to

take this piece into some interesting places. It's well worth taking note of ideas like these for use in your own compositions, as the occasional unexpected modulation can be the 'hook' that makes a song a hit.

[illegible]

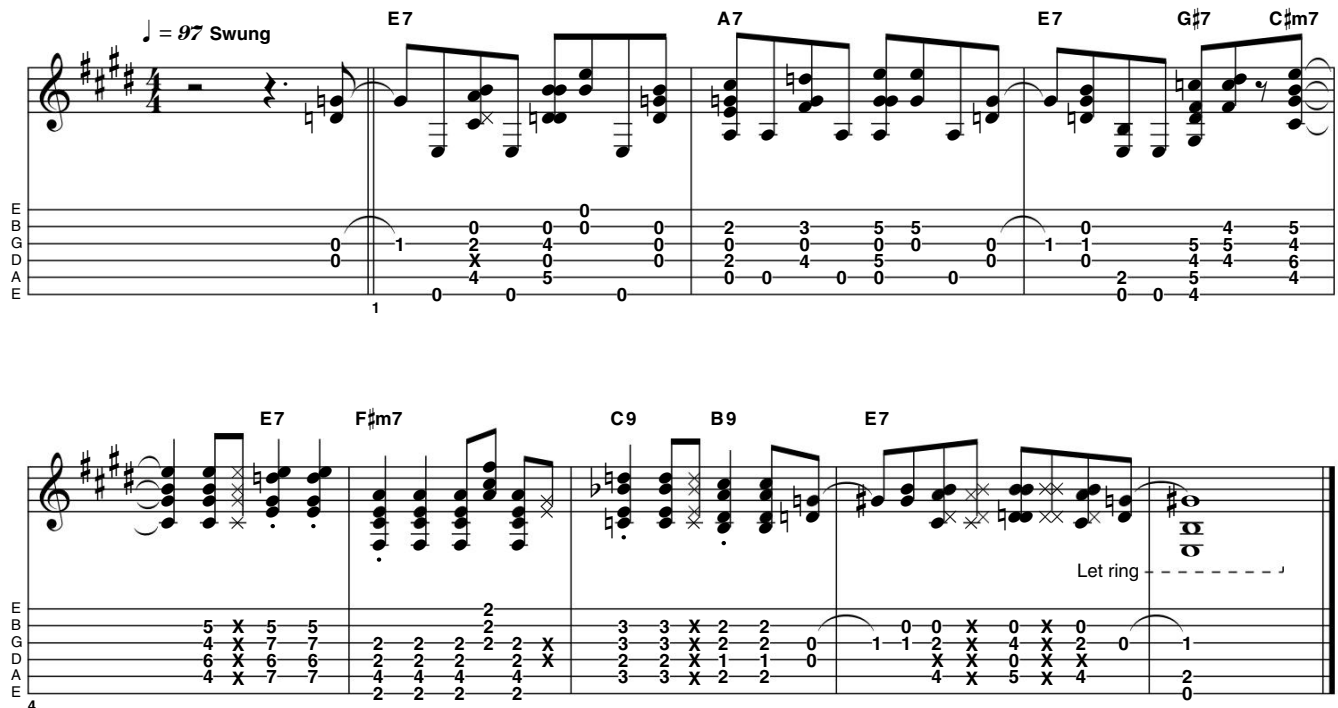
## EXAMPLE 7 SHUFFLE ACOUSTIC

CD TRACK 18

Take a relaxed shuffle feel, some classic blues moves and a couple of not too obvious chord changes and you have a nice Clapton-style melodic blues on your hands. The strumming is looser and freer than the written transcription

makes it seem, but make sure the top notes are heard clearly above the rest, particularly those on the third string. Even on an acoustic, with no effects and no vibrato to speak of, you can instantly tell it's Clapton. And that's some feat!

$\text{♩} = 97$  Swung



E7 A7 E7 G#7 C#m7

E7 F#m7 C9 B9 E7

Let ring

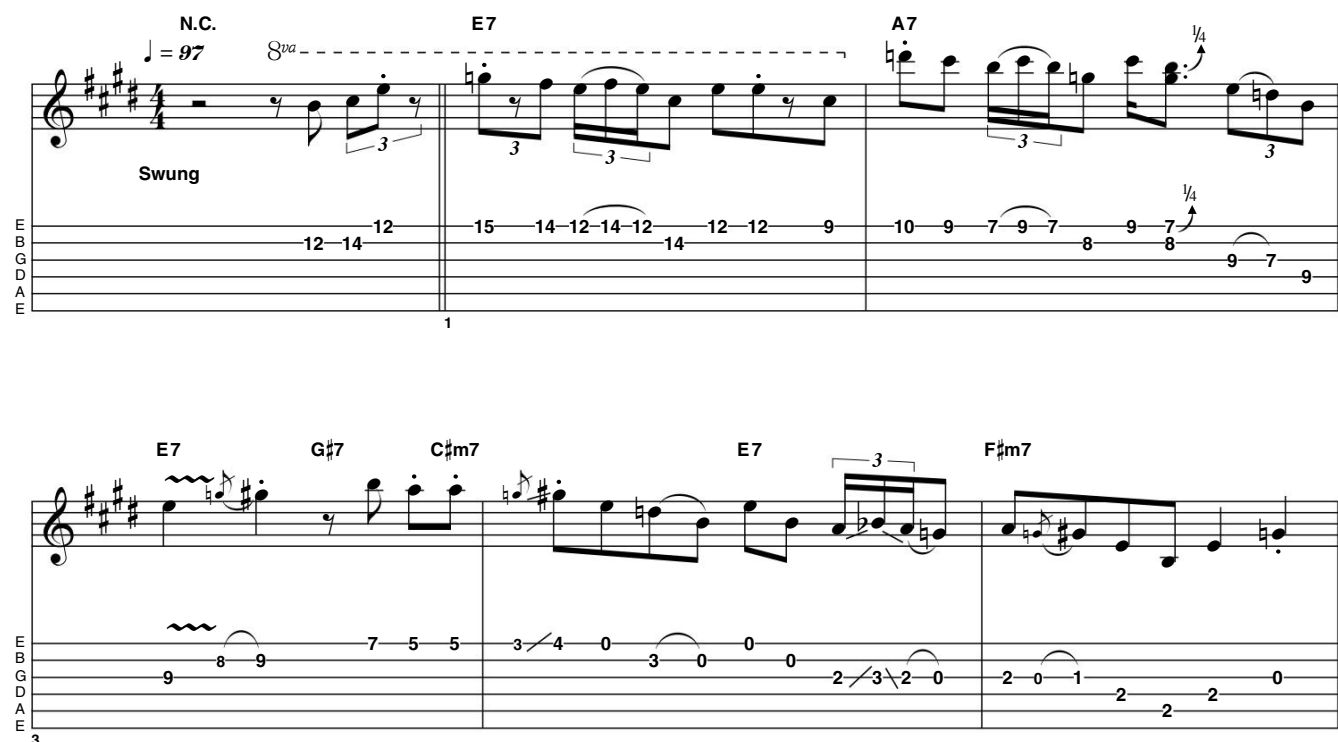
## EXAMPLE 8 ACOUSTIC SOLO

CD TRACK 19

This rhythmic acoustic solo features a few Claptonesque flourishes, such as the triplet hammer-on and pull-off in bar 1. Add in a few staccato moves (which

really help this poke out in the mix) and some classic Pentatonic motifs and I feel sure Eric would approve!

N.C.  $\text{♩} = 97$  8va



Swung

E7 A7 E7 G#7 C#m7 F#m7



# THE GUITAR GENIUS OF **ERIC CLAPTON**

## EXAMPLE 8 ACOUSTIC SOLO ...CONTINUED

CD TRACK 19

Chords: C9, B9, E7

E B G D A E

6

## EXAMPLE 9 AMBIENT SOLO

CD TRACK 21

Appearing under the pseudonym of X-Sample, Eric contributed melodic lines to studio project TDF. Using a mellow Strat tone and long delays, Eric's voice still shines through with a jazzy touch to his usual Pentatonics. Note the almost

complete absence of finger vibrato and the semitone slide from bar 7 into bar 8 – these details can really change the way a line sounds. As with the solo, even by removing stylistic traits like vibrato, the Clapton stamp remains clear.

Tempo: ♩ = 85 N.C.

Chords: Bbmaj7, Am7

E B G D A E

1

Chords: Bbmaj7, Am7, Bbmaj7

E B G D A E

3

Chords: Am7, Gm7, Am7

E B G D A E

6

## EXAMPLE 10 LIVE SOLO

## CD TRACK 23

Based around Eric's current style and sound, this heavily overdriven solo is played on a Strat using the middle pickup – a favourite setting of his these days. The thick tone, due to the active mid boost in Eric's signature Strat seems

to encourage him to play a little more like the Cream days. Of particular note are bars 5 and 11, where Robert Johnson style blues licks are given a new lease of life with this more modern sound.

**Swung**

$\text{♩} = 115$

**N.C.**

**A5**

**D5**

**BU**

**RP**

**Let ring**

**BU BD**

**BU**

**E5**

**D5**

**A5**

**E5**

1

3

6

9



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# Dream Theater

## The Looking Glass



As excitement grows in anticipation of Dream Theater's forthcoming studio album, **Charlie Griffiths** takes a look back to a track from their 2013 self-titled release.

### ABILITY RATING

Advanced     

#### Info

Key E/A Tempo 135 bpm CD TRACKS 25-26

#### Will improve your...

✓ Alternate picking ✓ Chord knowledge ✓ Rhythmic phrasing

**D**ream Theater are currently celebrating their 30th anniversary as a band. Since their formation in 1985 at Berklee College of music, they have continued to define the 'progressive metal' genre; fusing the prog rock chord structures and time-signatures of bands like Rush and Yes with the hard-hitting riffs and guitar tones of metal bands like Metallica and Megadeth. The Looking Glass features on Dream Theater's eponymously titled 2013 album – their 12th full-length offering.

John Petrucci and co have never been shy of allowing their songwriting influences to come to the fore and The Looking Glass pays tribute to Rush tracks like Free Will, Limelight and The Spirit Of Radio. Petrucci lends the track an uplifting sound by employing major tonalities such as the Ionian and Lydian modes; he also uses lots of colourful, chiming suspended chords, which add to the rousing atmosphere. To prevent the song becoming too lightweight, Petrucci adds some muscle with a powerful, recurring single-note riff and thrash metal attitude with

a little technical rhythm work in the verses. This is contrasted with simple and direct eighth-note roots during the chorus.

The structure of this piece is at the more concise end of Dream Theater's spectrum and has more in common with typical pop and rock songs clocking in at just under five

**“THE SOLO IS THE TRICKIEST PART OF THE SONG AS PETRUCCI USES A MIXTURE OF MELODIC PHRASING AND FAST PICKING STYLES”**

minutes. The bulk of the song comprises a verse section that appears three times. The first two times, the verse is played in an eighth-note feel, but the third time Petrucci shifts up a gear to 16th-notes that are matched by a double-time feel on the drums.

There are also pre-chorus and chorus sections that occur three times. The pre-

chorus is played using arpeggiated, ringing chords; the first two times you'll need to use a clean sound, but the third time requires a crunchy distortion to build the dynamics before the third and final chorus kicks in. To provide the icing on the cake, there is a fantastic guitar solo and a recurring Lydian riff that bridges between the main sections of the song.

Petrucci uses a wide range of techniques in order to keep the guitar parts interesting throughout the song: the use of open-string natural harmonics during the main Lydian riff, whammy-bar bends during the solo or the subtle inclusion of the 3/4 and 7/8 bars during the verse, which add extra rhythmic interest in an otherwise 4/4 song.

The guitar solo is clearly the trickiest part of the song as Petrucci uses a mixture of melodic phrasing as well as some quite fast sweep picking and alternate picking passages, which will probably require a good amount of muscle memory training to play them up to speed. You can, of course, adapt these parts to something more comfortable should you wish. **T**

### TECHNIQUE FOCUS

#### Alternate picking

John Petrucci is one of the world's best alternate pickers and this is the reason that there is so much clarity in his playing. Practising towards a clean, controlled and consistent alternate picking technique will make much of this song much easier to play. The concept is simply that you should always follow a downstroke with an upstroke and vice versa, regardless of whether you are playing successive notes on the same string, or changing from string to string. The result is rhythmically consistent phrasing and an even tone that is perfect for metal riffing and quick scale runs. It is a good idea to practise short musical phrases over and over again in order to build up muscle memory, so as you play through the song take note of the sections you find most difficult and repeat them over and over again. Try starting your chosen phrase first with a downstroke, then with an upstroke until both methods feel equally comfortable.



**Get the Tone**

For the bulk of this track you will need a heavy distorted tone that can provide both chunky palm-mutes and also definition when playing chords. You'll get a suitable tone with a bridge humbucker and distorted amp. Be careful not to use too much gain but boost the mids to cut through the mix. For the solo use a delay pedal set to a medium speed to add sustain.



John Petrucci:  
one of the finest  
alternate pickers  
on the planet



**TRACK RECORD** Dream Theater are celebrating their 30th anniversary, so there is a lot to choose from. The early 90s albums: *Images And Words* and *Awake* are both considered masterpieces of the genre. DT also specialise in tracks of epic proportions such as: *A Change Of Seasons*, *Octavarium* and the 42-minute suite *Six Degrees Of Inner Turbulence*; all of which will take you through the gamut of Petrucci's considerably impressive bag of tricks.

## PLAYING TIPS

**[Bar 1 – 18]** For this opening Lydian riff, keep your picking hand moving consistently down and up throughout, to ensure even timing and to help you lock in with the drums. This is important when playing through the syncopated bars such as 2 and 3, where some of the notes land on the upbeats. Keep your picking hand locked into the framework by using upstrokes for the up beats

and downstrokes for the downbeats. Hold your pick at a slight angle so that the edges cut into the string, rather than the flat surface; this will feel smoother when changing from string to string and improve the attack of your tone.

## CD TRACK 25

**1**  $\text{♩} = 135$  N.C. (A) B5 E5 Asus2 Aadd#11 A5

**5** N.C. (A) B/D# E5 B5 A5 Amaj7 Asus2

**9** A5 Aadd#11 A B5 E5 Asus2

**12** A Aadd#11 A5 Aadd#11 A B/D# E5 B Asus2

**15** C#m/G# A/E A5 E5 Asus2



# THE LOOKING GLASS { DREAM THEATER

## PLAYING TIPS

## CD TRACK 25

[Bar 19 – 38] The verse section leans towards a C#m tonality, which is the relative minor of the parent E Major key. John uses wide stretches to play the sus chord shapes and usually limits his chords to no more than three notes at a time; any more can start to sound muddy with a distorted tone. This also gives keyboardist Jordan Rudess more room to fit his parts in and orchestrate

additional chord tones where appropriate. The chord names reflect the harmony suggested by the keyboards as well as the guitar. At bar 39 switch to a clean sound and select the middle pickup position for the most even tone possible. Hold each chord shape down for the entire bar and use your pick to arpeggiate while allowing the notes to ring together.

**VERSE**

Chord progression: C#m, C#sus2, C#m, Asus2, E/G#, E

Bar 19: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 20: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 21: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 22: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 23: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 24: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 25: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 26: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 27: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 28: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 29: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 30: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 31: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 32: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 33: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 34: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 35: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 36: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 37: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Bar 38: C#m (PM - - -) | C#sus2 (PM - - -) | C#m (PM - - -) |

Chord progression: C#m, Badd11, G#m7, Asus2, F#5

Bar 39: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 40: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 41: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 42: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 43: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 44: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 45: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 46: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 47: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 48: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 49: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 50: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 51: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 52: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 53: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 54: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 55: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 56: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 57: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 58: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 59: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Bar 60: C#m (PM - - -) | Badd11 (Let ring - - -) | G#m7 (PM - - -) |

Chord progression: A, Aadd#11, A, B5, E5, A5

Bar 61: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 62: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 63: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 64: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 65: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 66: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 67: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 68: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 69: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 70: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 71: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 72: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 73: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 74: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 75: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 76: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 77: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 78: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 79: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

Bar 80: A (PM - - -) | Aadd#11 (PM - - -) | A (PM - - -) |

**PRE-CHORUS**

Chord progression: Bm, Aadd9/C#, Dmaj9, Aadd9/E, E

Bar 81: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 82: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 83: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 84: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 85: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 86: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 87: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 88: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 89: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 90: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 91: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 92: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 93: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 94: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 95: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 96: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 97: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 98: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 99: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Bar 100: Bm (Let ring - - -) | Aadd9/C# (Let ring - - -) | Dmaj9 (Let ring - - -) |

Chord progression: F#m7, E/G#, C#m7, Dadd9

Bar 101: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 102: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 103: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 104: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 105: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 106: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 107: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 108: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 109: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 110: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 111: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 112: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 113: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 114: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 115: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 116: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 117: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 118: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 119: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

Bar 120: F#m7 (Let ring - - -) | E/G# (Let ring - - -) | C#m7 (Let ring - - -) |

## PLAYING TIPS

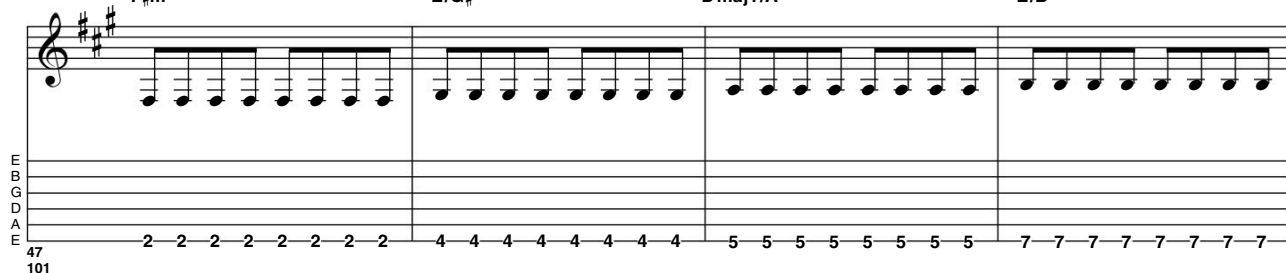
## CD TRACK 25

**[Bar 47 – 64]** In order to balance out all of the progressive and technical elements found in the rest of the song, John decides to keep the choruses simple and direct and focus on the root notes of the chords. The chord names describe what is being played on the keyboards, so in each case the root note is played on the guitar. Use downstrokes throughout and let the strings ring

freely without any palm-muting. When you play along with the backing track, focus on the kick and snare and try to make your pick strokes match up with them. After the chorus it's time to reprise the intro riff again, this time with a slight variation in that some of the notes are harmonised a diatonic 3rd above the original part.

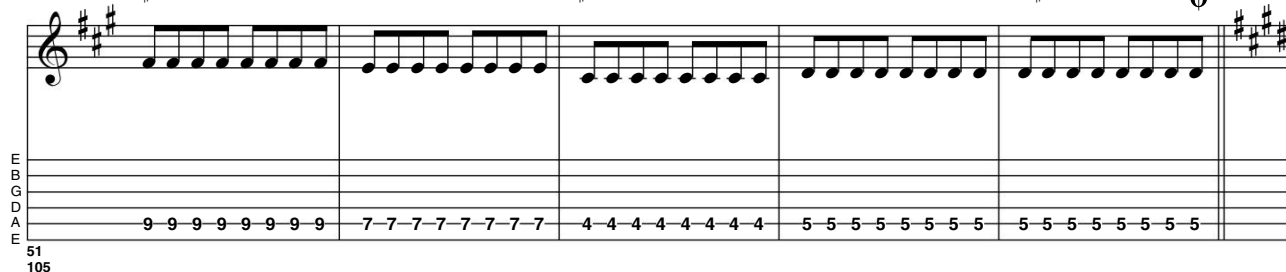
**CHORUS**

**F#m** **E/G#** **Dmaj7/A** **E/B**




47 101

**F#m** **E** **C#m7** **D** **Dadd#11sus2** **Da Coda**



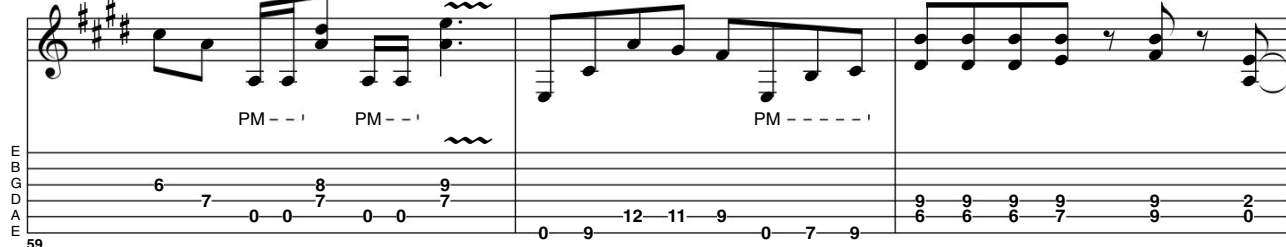
51 105

**A5** **Aadd#11** **A** **B5** **E** **Asus2**



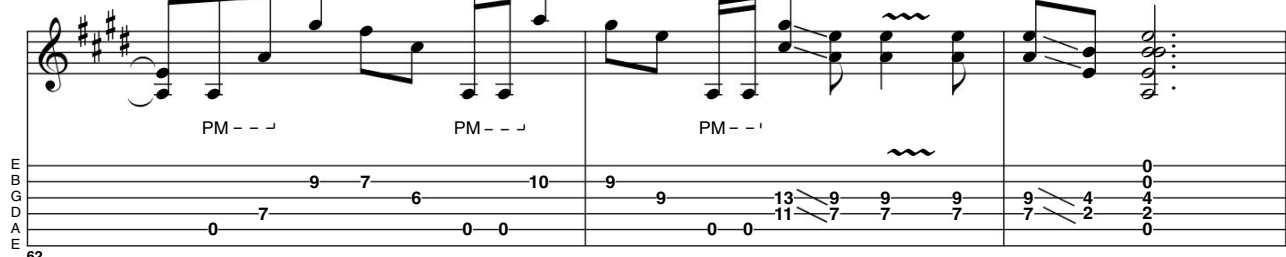
56

**A** **Aadd#11** **A** **A5** **Aadd#11** **A** **B/D#** **E** **B** **Asus2**



59

**C#m/G#** **A/E** **Asus2**



62



# THE LOOKING GLASS { DREAM THEATER

## PLAYING TIPS

**[Bar 65 – 80]** Play through the second verse as per the first, but note that it is eight bars instead of 16. Next, return to a variation on the single-note riff from the intro (Bar 73) and add some natural harmonics on the open fifth string. Use one of your fretting fingers to lightly touch the string just above the 3rd fret – enough to produce a harmonic. Keep your finger in contact with the string and slide up to the 7th fret while picking eighth notes with downstrokes.

**CD TRACK 25**

**[Bar 81 – 92]** The third verse is played over a double-time drum groove with constant 16th-notes on the double kick drums. Match your alternate picked notes to the kick drums to sound tight. At the end of bar 92 follow the DS al Coda (return to sign at bar 39, page 29), then play until end of bar 47 before jumping to the Coda at bar 110 (page 30). Introduce the solo by sustaining  $\text{C}\sharp\text{m add9}$  chord for three and a half bars, then play the lick [based in  $\text{C}\sharp$  minor Pentatonic scale (1-3-4-5-7)].

**VERSE**

C#m C#sus2/4 C#m A5 E/G# E

PM - - PM - - PM - - PM - PM PM PM PM

E  
B  
G  
D  
A  
E

9 9 8 8 9 9 9 9 6 6 6 6 2  
6 6 6 6 6 7 7 7 7 6 6 6 0  
4 4 4 4 4 4 4 4 0 0 4 4 2  
65 4 2 0

The musical score is divided into two sections: 'N.C. (A)' and 'Asus2'. The 'N.C. (A)' section is in the key of D major (indicated by two sharps) and features a melody in the treble clef. The 'Asus2' section is in the key of E major (indicated by three sharps) and features a melody in the treble clef. The score includes a guitar tablature at the bottom, which shows the fret numbers for each string (E, B, G, D, A, E) and the corresponding notes for the melody. The tablature is written in a standard guitar notation, with numbers 0-7 representing frets. The 'N.C. (A)' section has a tempo of 73. The 'Asus2' section has a tempo of 3:2. The score is written for a guitar and includes a guitar tablature at the bottom.

The musical score is written on a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into two sections: 'N.C. (A)' and 'Asus2'. The 'N.C. (A)' section consists of two measures of music, followed by a measure of rest. The 'Asus2' section consists of two measures of music, followed by a measure of rest. The notation includes eighth notes, quarter notes, and half notes. The 'N.C. (A)' section is marked with a '7' and a '6' below the staff. The 'Asus2' section is marked with a '6 7 9' and a '2' below the staff. The score ends with a double bar line.

[illegible]

## PLAYING TIPS

## CD TRACK 25

**[Bar 110 – 127]** Petrucci starts the solo in a melodic fashion using C# Dorian (C#-D#-E-F#-G#-A#-B) as his framework. The first few bars feature pinched harmonics, which are the triangled notes. Play these notes with a downstroke and as you do so, brush the side of your thumb against the string momentarily; you should now hear a high-pitched harmonic squeal. The exact pitch of the

harmonic will change depending on where your thumb happens to contact the string; try moving back and forth along the string to experiment with different harmonic pitches.

84

E C#m B G#m

PM - ' PM - - - ' PH

6 6 6 6 6 6 6 9 7 6 4 4 4 4 4 4 4 4 4 4 2 2 2 2 6 4 4 4 4 4 4

87

Asus2 F#m A5 Aadd#11 A

PM - - - - ' PM - - ' 2 2 4 4 0 2 4 0 2 0 9 11 9 7 11 12 11 9

90

B E Asus2 A5 Aadd#11 A5 D.S. al Coda B/A

NH - - - - - ' 7 9 11 9 7 11 9 9 2 0 3:2 3:2 4 4 4 4 4 4 4 5 5 5 5 11 9 9

110

Coda GUITAR SOLO C#madd9

9/11 9 11 9 11 13 [13] 6 6 [6] [1] PH - - - - - ' BD w/bar BD w/bar

116

D/C# w/bar w/bar w/bar w/bar C#m w/bar

10 6 7 10 7 9 12 (10) (12) 11 10 9 10 [10] [10] 9 12 9 12 (14) [14] [14] (12) 9



# THE LOOKING GLASS { DREAM THEATER

## PLAYING TIPS

## CD TRACK 25

**[Bar 128 – 129]** This section of the solo features sweep picking. Play the A $\natural$ 7 arpeggio in Bar 128 with all four of your fingers placed diagonally across the highest four strings. Pick the four notes in a smooth, continuous downstroke motion allowing the tip of your pick to glide across the strings. As your pick passes from string to string, follow the motion with your four fretting fingers

and fret only one note at a time to keep the notes separated. Practise this move in both the ascending and descending directions to get a feel for it before adding the legato notes on the first string. Bar 129 contains a sequence of three-string arpeggio shapes, which all use similar picking patterns; remember to use smooth continuous motions rather than individual pick strokes.

Sheet music for Bar 119, featuring Bm/C# and C#m chords. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part is shown in standard notation with a six-string guitar. The fretboard diagram shows the following frets: 9, 10, 6, 8, 9, 4, 4, 4, 4, 11, 12, 14, 15, 17, 16. The notation includes a wavy line labeled 'w/bar' and a wavy line labeled 'w/bar flutter'. The notation includes a wavy line labeled 'PH' and a wavy line labeled 'BD slack w/bar'. The notation includes a wavy line labeled 'Sva' and a wavy line labeled 'C#m Sva'.

Sheet music for Bar 123, featuring D/C# and C#m7 chords. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part is shown in standard notation with a six-string guitar. The fretboard diagram shows the following frets: 14, 13, 14, 16, 13, 14, 16, 18, 15, 17, 19, 16, 17, 19, (21), 20, (22), 19, [19], [19], 12, 17, 14, 16, 17. The notation includes a wavy line labeled 'Sva' and a wavy line labeled 'D/C# Sva'.

Sheet music for Bar 126, featuring C#m7 and A/C# chords. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part is shown in standard notation with a six-string guitar. The fretboard diagram shows the following frets: 16, 17, 15, 14, 15, 17, 15, (17), (15), 12, 15, 14, 15, 14, 14, [14], [14], 4, 5, 6, 7, 6, 5, 4, 5, 6, 7, 6, 7, 6, 9, 11, 9, 12. The notation includes a wavy line labeled 'Sva' and a wavy line labeled 'C#m7 Sva'.

Sheet music for Bar 129, featuring Bm and Aadd9/C# chords. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part is shown in standard notation with a six-string guitar. The fretboard diagram shows the following frets: 14, 10, 12, 16, 12, 14, 17, 14, 15, 16, 19, 21, (22), 21, (22), (21), 21, 19, 19, 17. The notation includes a wavy line labeled 'Sva' and a wavy line labeled 'Bm Sva'.

Sheet music for Bar 132, featuring D, Esus4, E, F#m, and E/G# chords. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar part is shown in standard notation with a six-string guitar. The fretboard diagram shows the following frets: 17, 16, 17, 19, 16, (17), (16), 16, 14, 17, [17], 9, 10, 9, 10, 10, 12, 12, 14, 12, [12]. The notation includes a wavy line labeled 'Sva' and a wavy line labeled 'D Sva'.

## PLAYING TIPS

**[Bar 136 – 145]** Here we see one of Petrucci's specialties: alternate picking through a three-note-per-string scale at lightning speed! Over the C# minor chord, think of this as C# Phrygian (C#-D-E-F#-G#-A-B) shape two, since it starts on the second note 'D'. Break the lick into smaller segments of six notes each and practise them individually. Use alternate picking so, for each six notes, you start with a downstroke and end with an upstroke, to make connecting them a smooth process. Use your neck pickup for a warm, rock tone. The final section of

the solo comprises long sustaining notes. Add warmth by selecting neck pickup and add a slow vibrato. **[Bar 146 – 162]** The final chorus is 16 bars instead of eight. Play the first eight bars, including first time ending, then repeat the first seven bars but this time play the second-time ending. Note the chorus has an F# minor tonality in contrast to the major mood found in the verses and pre choruses. The final bar is a quarter-note triplet rhythm, which means there are three equal notes in the space where there are usually two quarter notes.

## CD TRACK 25

**Bar 136 – 145**

Chords: C#m, Dadd9

Scale: C# Phrygian (C#-D-E-F#-G#-A-B) shape two

Notes: 11-12-14, 11-12-11-12-14, 11-12-11-12-14, 11-13-11-13-14-13-14, 14-15-14-15-17, 14-16-16-17/19-19(21), 19(21)

Techniques: BU (Bend Up), BD (Bend Down), BU (Bend Up), BU (Bend Up)

**PRE-CHORUS**

Chords: Bmadd9, Aadd9/C#, Dmaj7, A/E, E

Notes: 21-(22), (21), 19-19-17, 17-16-17-19, 16-(17), (16), 19-17, [17]

Techniques: BU (Bend Up), BD (Bend Down), BU (Bend Up), BD (Bend Down)

**Bar 142 – 154**

Chords: F#m, E/G#, C#m7, Dadd9

Notes: 2, 4, 2, 2, 4, 0, 0, 0, 4, 6, 5, 6, 5, 7, 5, 5, 7

Techniques: Let ring

**CHORUS**

Chords: F#m, E/G#, Dmaj7/A, E/B, F#m

Notes: 2-2-2-2-2-2-2-2, 4-4-4-4-4-4-4-4, 5-5-5-5-5-5-5-5, 7-7-7-7-7-7-7-7, 9-9-9-9-9-9-9-9

**Bar 151 – 159**

Chords: E, C#m7, D, B/D#, Badd11/D#, F#madd9

Notes: 7-7-7-7-7-7-7-7, 4-4-4-4-4-4-4-4, 5-5-5-5-5-5-5-5, 6-6-6-6-6-6-6-6, 4, 4, 4, 4, 4, 4, 4, 4

Techniques: 1 (First Time Ending), 2 (Second Time Ending), 3 (Triplet)



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# George Frideric Handel

## Alla Hornpipe



From Handel's triple-movement suite, *Water Music*, comes this instantly recognisable organ piece that **Bridget Mermikides** has arranged and transcribed for you to play on solo acoustic guitar.

### ABILITY RATING

Moderate 

#### Info

Key D Tempo minim=85 CD TRACK 27

Will improve your...  Bass and melody separation

 Slurs and trills  Melodic and rhythmic feel in 3/2 time

In this instalment of GT's classical guitar series, we tackle (for the first time) a piece by the great composer George Frideric Handel. Born in 1685 (which also saw the births of both JS Bach and Scarlatti – not a bad year for music), Handel was a German, and then Anglicised, Baroque composer of great skill, breadth and productivity. His incredible output of works, which includes no fewer than 42 operas, 120 cantatas, 29 oratorios and numerous other pieces, brought

him great respect and esteem during his lifetime and to this day. His command and development of melodic, harmonic and instrumental technique has afforded Handel a place in the pantheon of great composers of the Baroque era and entire western canon.


To arrange for the guitar, I've selected a movement from Handel's famous multi-

**“I HAVE PRESERVED THE KEY USING DROP D TUNING, WHICH WORKS DESPITE THE ENSEMBLE STYLE OF THE ORIGINAL COMPOSITION”**

movement work *Water Music*. Upon the request of King George I, *Water Music* premiered on the rather pleasing date of 17/7/1717, performed by some 50 musicians on a barge on the River Thames, while the king (and public) travelled in various boats and barges beside them. The work was so popular it was repeated three times on the day, and has now become a staple of royal occasions through the ages (particularly of the water-based variety).

Although there is no set order to the various movements, they are generally organised (and published) into three suites, and here we look at the triumphant *Alla Hornpipe* from Suite No. 2 in D major. I have managed to preserve the original key using

drop D tuning, and it is surprisingly idiomatic on the guitar despite the large ensemble arrangement of the original – such is the clarity and directness of Handel's writing. A hornpipe is a lively dance form believed to have originated in British sailing vessels of the 16th century. The 'alla' is an indication that the piece is to be played with the exuberance and rhythmic feel of the hornpipe dance form. You'll also notice the (now somewhat unusual) 3/2 meter. If you are not used to reading in this time signature, be aware that the pulse is actually felt in minims, with crotchets and quavers halving (and quartering) the beat respectively.

As arrangements in this series go, this is one of the shorter and perhaps more quickly accessible ones. That said, although I've demonstrated the work at quite a stately pace, it can work at much faster tempos, making this a great piece to absorb and then develop throughout your playing career. 

**NEXT MONTH** Bridget arranges and transcribes the imposing *Toccata* by **Johann S Bach**

### TECHNIQUE FOCUS

#### Nail care

Look after your picking hand fingernails! It's very important for tone production and control of technique to get your fingernails sorted. You need to work on finding the right length and angle of nail to produce a clean warm tone. The contact on the string should be both flesh of the fingertip and nail simultaneously. It can take a bit of time and experience to get it just right, then you need to maintain the condition of your nails with regular filing and polishing to keep the nail edges smooth and gleaming.



Handel: debuted this piece on the River Thames



**TRACK RECORD** There are hundreds of organ recitals of this famous piece but The English Concert (conductor Trevor Pinnock) CD Handel: *Water Music* (Archiv 2013) exhibits a fabulous rendition of *Alla Hornpipe*, plus all the other movements of this three-suite work. There are some fine guitar arrangements of it too, but we particularly like the full and immensely toneful performance by Eric Larkins.



# ALLA HORNPIPE { HANDEL

## PLAYING TIPS

## CD TRACK 27

**Bar 1 – 12]** Follow the indicated fingering in the first three bars, keeping the chords neat and crisp. A prime goal here is to avoid notes from over-ringing.

It's not exactly staccato, but we don't want too much sustain. Switch the fretting hand to the fourth finger on the G note half way through bar 6 and bar 8.

*♩ = 85*

**Bar 1 – 12]**

Altered tuning

E B G D A D

1

D D/F# A D D/F# A D D/F# A A/C# A D D/F#

2 3 0 2 3 0 2 3 0 5 0 2 0 3

0 4 0 4 0 0 4 0 4 0 0 4 4 m

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

**Bar 13 – 24]**

A A/C# A D D/F# A D/A D/F# D/A Em/B Em/G Em Em/G

0 5 0 2 0 0 5 5 5 5 3 2 3 3 3 3

2 5 2 3 2 2 2 2 2 0 0 0 0 0 0

0 4 0 0 4 0 0 4 0 0 0 0 2 0 0

a p a p a p a m i m

**Bar 25 – 36]**

Dsus4/A D/A D/F# D D/F# G Em Em/G Em A7 D

3 2 0 2 5 5 5 5 3 2 3 3 3 3 3 5 2 0

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**Bar 37 – 48]**

G tr A D D/F# A5 D D/F# A5 D D/F#

2 3 2 0 3 0 2 0 2 3 0 2 3 3

0 2 3 0 2 4 2 4 2 4 4

0 0 0 0 0 0 0 0 0 0 0

10

## PLAYING TIPS

## CD TRACK 27

[Bars 13 – 27] At bar 15 play slightly ponticello (closer to the bridge) for clarity when the voicing is in the bass region and come back to a more natural tone half-way through bar 18. Watch out for the jump to the 7th position in the

middle of bar 22 and the fretting hand stretch midway through bar 23. Fretting hand fingering is indicated from bar 24 to 27. I'd strongly recommend that you adhere to this as it will facilitate the most fluent performance.

Chords: A5, A5/E, A5, D, D/F#, A5, A5/E, A5, D5, D/F#, A5

13 a i m p

Chords: D, D/F#, A5, D, D/F#, A5, A5/E, A5, D, D/F#, A5, A5/E, D/A, D/F#, D/A

16

Chords: Em/B, Em/G, Em, Em/G, Dsus4/A, D, D/F#, Em

19

Chords: D/A, D, Bm/D, Bm, Em/D, E7, A/E, A/C#, A, A/C#, A/D

22

Chords: E7/D, A/C#, A/B, A/C#, A, A/E, E, A, D/F#

25



# ALLA HORNPIPE { HANDEL

## PLAYING TIPS

**CD TRACK 27**

**[Bars 28 – 39]** At bar 28 to 30 there is indicated picking hand fingering, which can help to achieve clarity with the quaver notes and the technique in general. It's most important to keep a good balance of volume between the fingers and

thumb (upper notes and bass notes). Once you're familiar with it all you can bring your own expression to bear here. The remainder of the piece is similar material and watch out for the rit in bar 38.

[illegible]

31

34

37

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# LEARNING ZONE

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**W**elcome to our Lessons section. I hope you've enjoyed the front-end features – our musical tribute to David Bowie (p12); a celebration of one of our most iconic guitarists, Eric Clapton (p18); and full tab of Dream Theater's The Looking Glass (great riffs, killer solo) on page 30. There's weeks of fun with these three articles alone.

But now the pace picks up, as we feature numerous short articles spanning many genres and ability levels. If time is tight, there's the popular 30-Minute Lickbag (p46): launch into one or more of six licks to kick-start your practice. In a similar way, Chord Camp (p68) has a fast entry point; a chord type and some useful shapes to learn (this issue, 11th chords), and then some snappy 'real world' examples to follow.

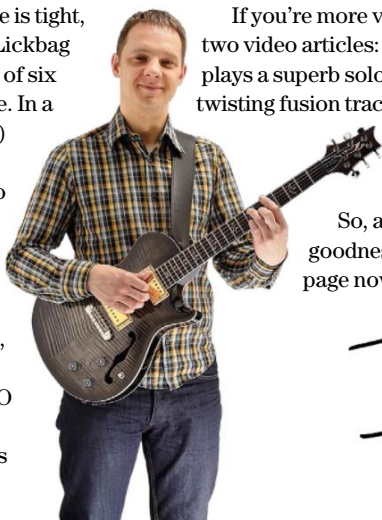
If you want more licks you'll love Hard Rock and Jazz, where the ability levels are higher – as are the returns; UFO (p72) are renowned for their storming riffs and blazing solos

(Ex 3 in Hard Rock is a great picking workout); while Oz Noy in Jazz is hugely inventive with his rhythms and phrases (right from Ex 1 you'll be jumping strings).

If you're more inclined towards mini pieces then Blues focuses on Gary Clark Jr (p48), Rock on Frank Zappa (p52), Creative Rock on 16th-note Mixolydian phrasing (p62) and Acoustic on José Feliciano (p90); these will considerably improve your string bending, time signature shifts, modal versatility and fingerpicking.

If you're more visually driven, try our two video articles: on p56 Allen Hinds plays a superb solo over a harmonically twisting fusion track; while Creative Acoustic (p84) has some cool DADGAD progressions to enjoy.

So, a huge amount of guitar goodness awaits; turn the page now and get cracking.



## LESSONS GT #254

### 30-MINUTE LICKBAG ..... 46

Pat Heath has six more cool licks at easy, intermediate and advanced levels.

### BLUES ..... 48

Les Davidson examines the tuneful and toneful playing of Texas guitar legend, Gary Clark Jr.

### ROCK ..... 52

Martin Cooper checks out the amazing guitarist, composer and all-round genius, Frank Zappa.

### VIDEO ..... 56

Legendary LA guitarist and master of touch, tone and taste, Allen Hinds continues his series.

### CREATIVE ROCK ..... 62

Shaun Baxter continues his explorations in blending blues ideas with the Mixolydian mode.

### CHORD CAMP ..... 68

Iain Scott looks at a dominant chord that's rife in jazz, soul, gospel, R&B and pop – the elegant 11th.

### HARD ROCK ..... 72

Charlie Griffiths explores the playing of one of hard rock's most influential bands: UFO.

### JAZZ ..... 78

John Wheatcroft comes bang up to date as he dissects the style of the awesome Oz Noy.

### CREATIVE ACOUSTIC ..... 84

Chris Woods is your host exploring modern acoustic guitar techniques – this month DADGAD.

### ACOUSTIC ..... 90

Stuart Ryan lights a fire under his fingers as he meets the red hot Latin picker, José Feliciano.

### READING MUSIC ..... 94

Charlie Griffiths offers the final article in his series on reading music. Thanks Charlie!

### ON VIDEO!

Join the amazing Allen Hinds for the latest in his masterclass series on modern soloing. Page 56.



## 30-Minute Lickbag



**Pat Heath** of BIMM Brighton brings you yet another varied selection of fresh licks to learn at easy, intermediate and advanced levels.

Brought to you by...



### EASY LICKS EXAMPLE 1 THE DANDY WARHOLS

CD TRACK 28

Bands such as the Dandy Warhols and Jet use this common rock and roll 'fourth finger' technique to imply melodic movement in chord parts. Use the fourth finger to stretch from the perfect 5th to major 6th figure (eg B5-B6), then move the chords wherever you like to create your own part.

♩ = 110    B5    B6    B5 B6    D5    D6    D5 D6    E5    E6    E7 E6    E5 E6 E5    E7 E6 E5

*f*    *mf* *f*    PM    PM - - -

E B G D A E

4 4 6 4 6 7 7 9 7 9 9 9 11 11 12 11 9 11 9 9 12 11 9

2 2 2 X 2 2 X 5 5 5 5 5 X 7 7 7 7 7 X X 7 7 7 7 7 7 7

### EASY LICKS EXAMPLE 2 OBITUARY

CD TRACK 29

Being an important part of the Florida death metal scene, Obituary was a band that forged its sound in creating an ultra heavy style by placing the 5th in the

bass of the powerchord. Use plenty of picking hand attack and don't be afraid of both low strings ringing open for a super-brutal sound.

♩ = 145    A5/E    B<sup>b</sup>5/F    C5/G    B5/F<sup>#</sup>    D5/A    E<sup>b</sup>5/B<sup>b</sup>    F5    C5/G    A5/E    B<sup>b</sup>5/F    C5/G    B5/F<sup>#</sup>    A5/E    C<sup>#</sup>5/G<sup>#</sup>    A5/E    C5/G

*f*    PM - - - -    PM - - - -

E B G D A E

0 3 5 4 0 1 3 5 0 3 5 4 0 0 0 0 4 0 0 0 0 3

0 1 3 2 0 1 3 3 0 1 3 2 0 0 0 0 4 0 0 0 0 3

0 1 3 2 0 1 3 3 0 1 3 2 0 0 0 0 4 0 0 0 0 3

### INTERMEDIATE LICKS EXAMPLE 3 WOODY GUTHRIE

CD TRACK 30

This musician is possibly the architect of popular modern folk music, heavily influencing Dylan with his open chord, major sounding traditional acoustic style. Fingerpick this example with little ghost-style notes in the bass, implying a gentle rhythm.

♩ = 120    C    D    G    G/F<sup>#</sup>    C    D    G    G/F<sup>#</sup>

*mf* Let ring where possible    *mp*    *mf*    *mp*    *mf*

E B G D A E

0 2 3 3 3 0 2 3 3 3 0 2 3 3 3 0 2 3 3 3 0 2 3 3

0 1 3 3 3 0 1 3 3 3 0 1 3 3 3 0 1 3 3 3 0 1 3 3

0 2 3 3 3 0 2 3 3 3 0 2 3 3 3 0 2 3 3 3 0 2 3 3

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



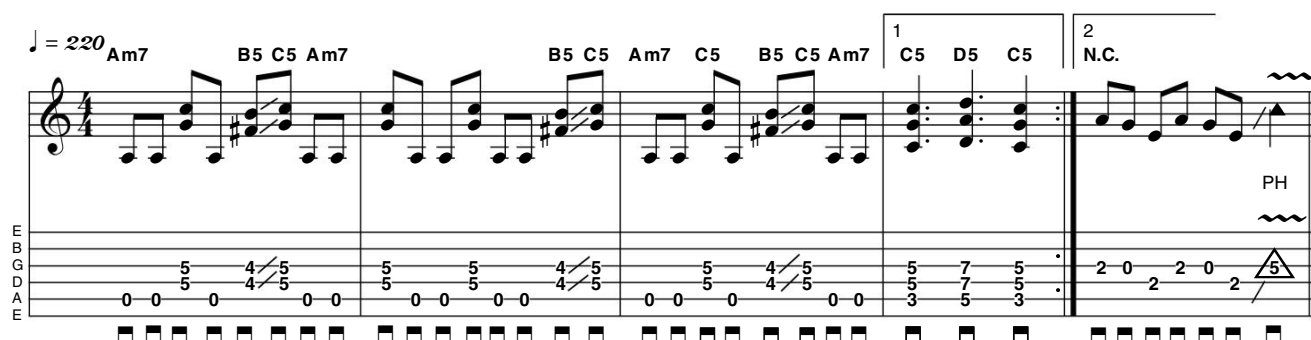
## INTERMEDIATE LICKS EXAMPLE 4 VINNIE VINCENT INVASION

CD TRACK 31

Get your hairspray out and get ready to rock! This is the most outrageous of all the hair metal acts. Plenty of attitude is needed in this part with a strong strumming hand and plenty of accenting on the chordal tones on the fourth and third strings. Use a light chorus for extra metal effect!

$\text{♩} = 220$

Am7 B5 C5 Am7 B5 C5 Am7 C5 B5 C5 Am7 1 C5 D5 C5 2 N.C.

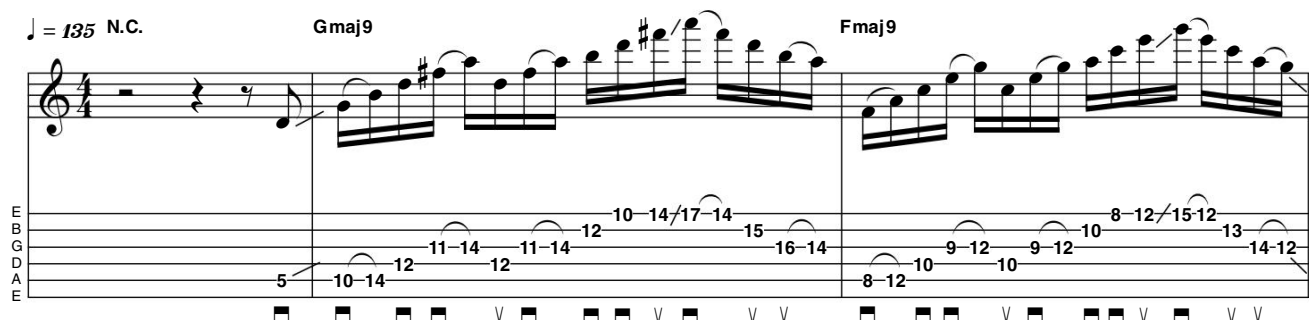


## ADVANCED LICKS EXAMPLE 5 FRANK GAMBALE

CD TRACK 32

Frank is renowned for playing arpeggios cleanly and this example is a simple modulated major 9th arpeggio. Choose to either hammer on (as notated) or pick the 7th to 9th in the lick (eg 10th to 14th fret, fifth string) and use a sweep picking technique for the rest, sliding up and sweeping back the upper arpeggio.

$\text{♩} = 135$  N.C. Gmaj9 Fmaj9



## ADVANCED LICKS EXAMPLE 6 PAUL GILBERT ACOUSTIC

CD TRACK 33

Paul is famous for his blistering technique and not only did he help pioneer shred guitar on electric but he can also blaze on acoustic too. This is a steel-string acoustic example of an A Major scale descending run ending on a low E using strict alternate-picking technique.

$\text{♩} = 170$  N.C.

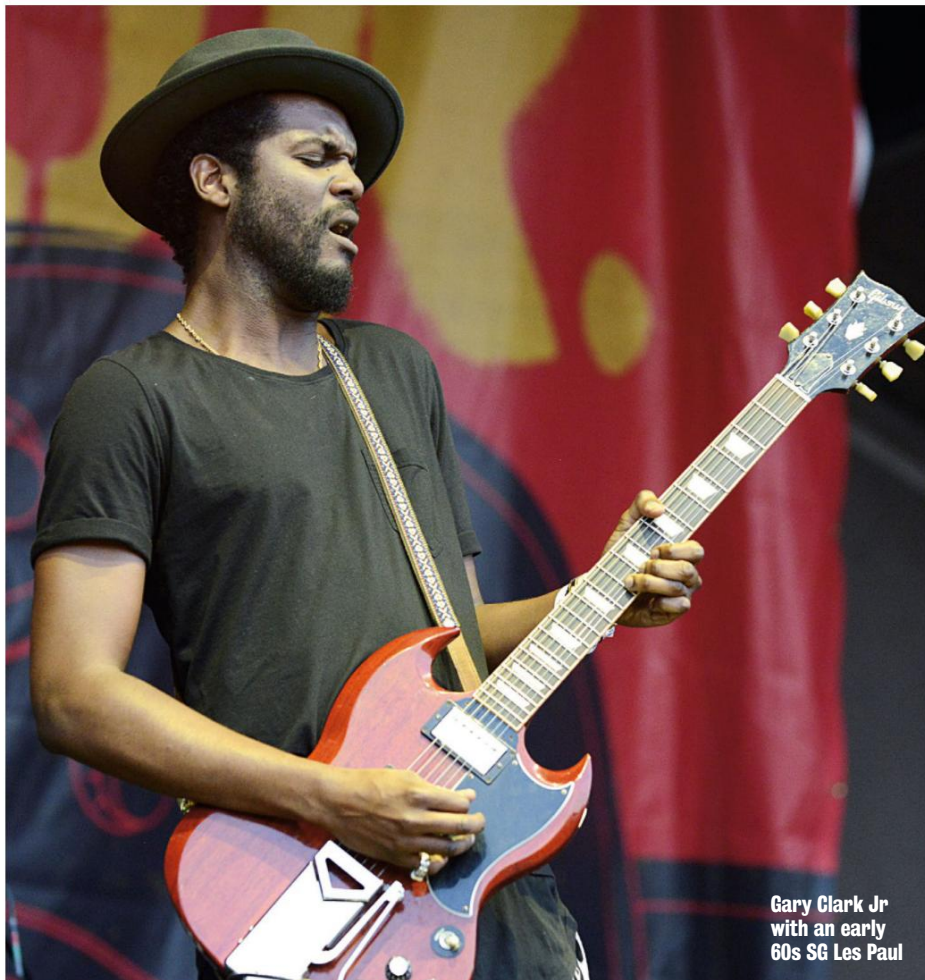


# Gary Clark Jr



**Les Davidson** explores the playing style of a modern powerhouse in blues, a 'young gun' of the Texas scene: the amazing Gary Clark Jr.

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Gary Clark Jr with an early 60s SG Les Paul

## ABILITY RATING

☆☆☆☆☆ Moderate

### Info

**Key:** Various  
**Tempo:** Various  
**CD:** TRACKS 34-35

### Will improve your

- ✓ Pentatonic soloing
- ✓ Mixolydian soloing
- ✓ Blues feel and timing

**B**B King, Buddy Guy, Mick Jagger, Steve Winwood, John Mayer, Jeff Beck... the long list of artists Gary Clark Jr has collaborated with is impressive. It's been a rapid ascent too for this Austin-born guitarist, helped in no small part by the support of one Eric Clapton who spotted his burgeoning talent and invited him to perform

at the Crossroads Guitar Festival in 2010. More accolades soon followed, with Rolling Stone magazine declaring him 'Best Young Gun' in 2011.

Born in 1984 in Austin, Texas, Gary Clark Jr started playing guitar at the age of 12 and, like any young aspiring musician, he soaked up inspiration from local players and those he heard and saw on the radio and TV. He was gigging as soon as he was allowed – one particularly serendipitous moment was meeting Clifford Antone, owner of world famous Austin music club, Antone's. Gary was soon performing there with other Texas guitar legends, including Jimmy Vaughan. The musical community in Austin, which also

includes Eric Johnson, undoubtedly helped shape his style, but Gary says he has also been influenced by a myriad of genres, including hip hop: "I played along with everything I heard that had guitar in it, like The Ramones, Nirvana and Sublime, as well as hip hop and R&B." Gary is not only a great blues guitarist, but he's also an excellent singer and songwriter and his latest release in 2015, The

**“I PLAYED ALONG WITH EVERYTHING I HEARD, LIKE THE RAMONES, NIRVANA AND SUBLIME AS WELL AS HIP HOP AND R’N’B” Gary Clark Jr**

Story Of Sonny Boy Slim, has solidified his position squarely in the centre of the modern blues tradition.

As usual we have two examples this month. Gary has a playful approach to some of his improvisation, which gives it an edgy, exciting feel when he solos. He will use fingers, fingers and a pick (hybrid) or just a pick for his soloing work, but there appears to be no hard and fast rule with Gary's style. Take your time and most importantly, have fun! **1**

**NEXT MONTH** Les gets stuck into the style of British blues and rock legend, **Peter Green**

### Get the Tone

Gary uses a variety of guitars including Strat, Epiphone Casino, Gibson SG and 335. His sound is very natural and is usually derived by going straight into a Fender Tone King amp or similar. Effects tend to be the occasional use of fuzz and wah-wah, but generally natural amp overdrive is best so go for a clean to medium drive sound, although a hint of reverb never hurts.



**TRACK RECORD** The Story Of Sonny Boy Slim, Blak And Blu and The Bright Lights EP are great places to start. Gary Clark Jr Live catches him in his most comfortable environment – playing in front of an appreciative crowd. There's lots of great Crossroads Festival and other live footage of him online – including a great version of Born Under A Bad Sign, where he trades authentic Albert King licks with John Mayer.



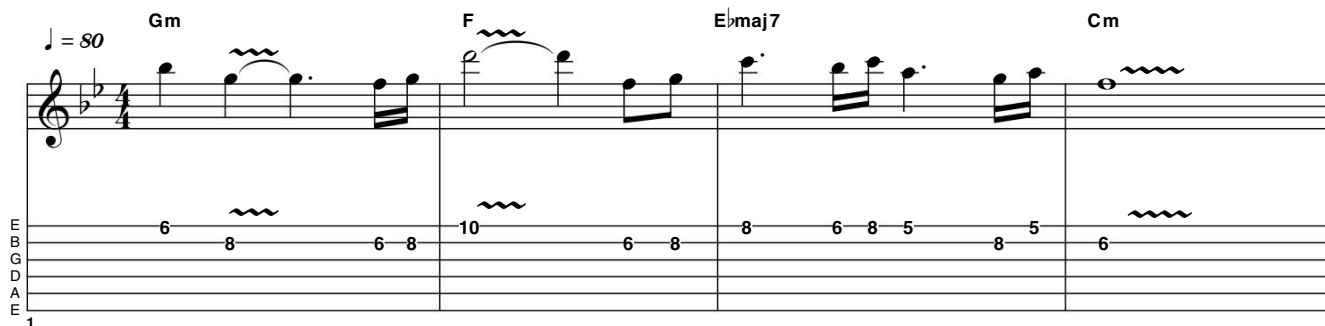
**EXAMPLE 1 FUZZY G MINOR PENTATONICS**

**CD TRACK 34**

On our first example I'm using a fuzz pedal to get one of the sounds that Gary Clark tends to favour, often using his P90-equipped Epiphone Casino. This example uses G minor Pentatonic (G-B $\flat$ -C-D-F) against a descending chord progression: (Gm-F-E $\flat$ maj7-Cm). Pay attention to your timing here.

$\text{♩} = 80$

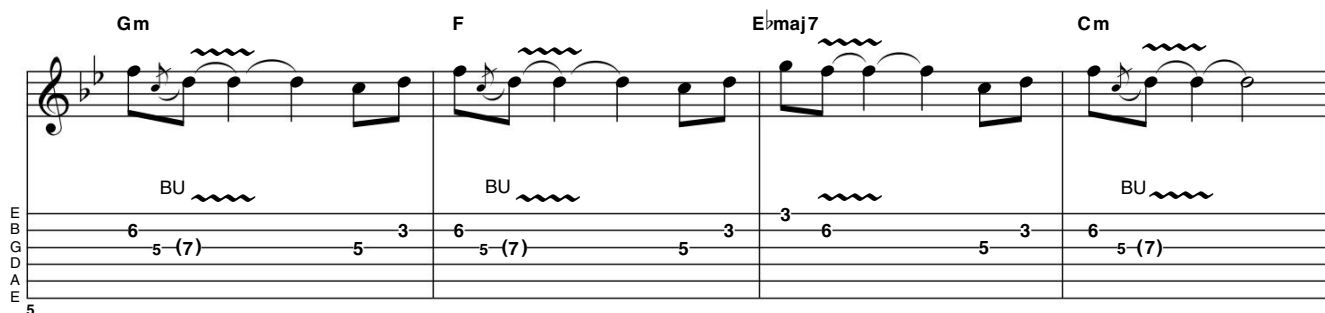
**Gm F E $\flat$ maj7 Cm**



E  
B  
G  
D  
A  
E

1

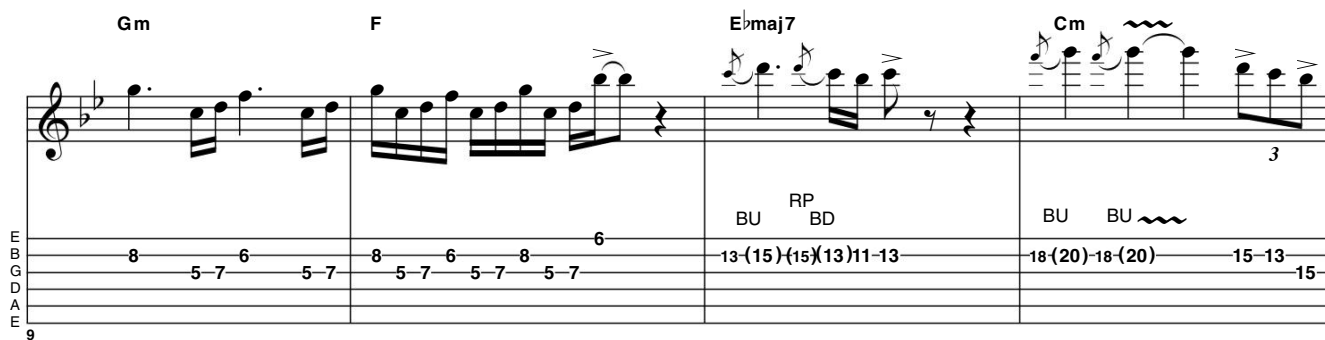
**Gm F E $\flat$ maj7 Cm**



E  
B  
G  
D  
A  
E

5

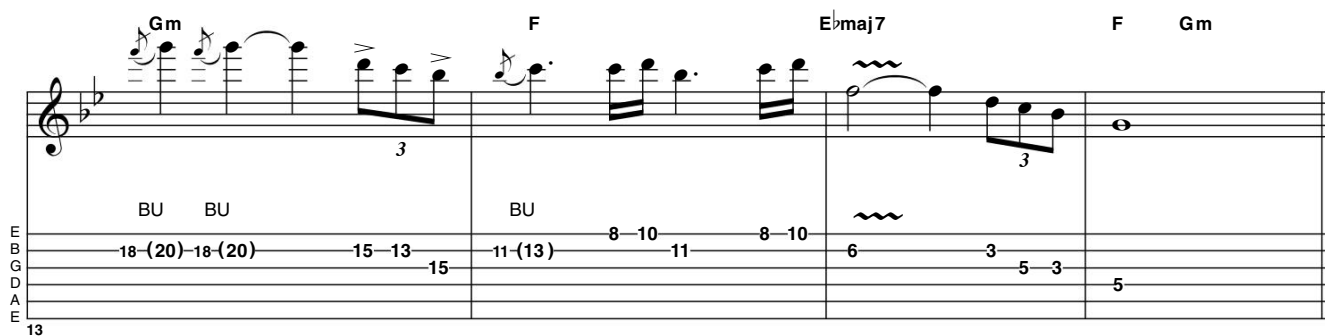
**Gm F E $\flat$ maj7 Cm**



E  
B  
G  
D  
A  
E

9

**Gm F E $\flat$ maj7 F Gm**



E  
B  
G  
D  
A  
E

13

# LESSON } BLUES

## EXAMPLE 2 WAH-WAH MIXOLYDIAN IDEA

CD TRACK 35

Here I'm using a Gibson ES-345 into a wah-wah pedal. This example is an E dominant blues so there's more of a major blues sound but with some minor 3rds thrown in for a bit of spice. The scale here is E Mixolydian (E-F#-G#-A-B-C#-D). Make each note count, thinking more about tone and delivery than technique.

♩ = 100

E7

BU 15-(16)-12 12

BU 15-(16)-12 12

BU 15-(17) BU 15-(17)-15-12 12-13

12 11-9 10

8-10

8-9-10 9-9

8-10 7-8-10 9-8

9-9

BU 7-(9)-8-(10)-5-3-4 5

4-0

4-0 5-0

BU 5-6 14-(15)

15-14-15-14-12 14-13

BU 15-(17)-15-(16)-12 12-12-15

12-12

12-12 13-12





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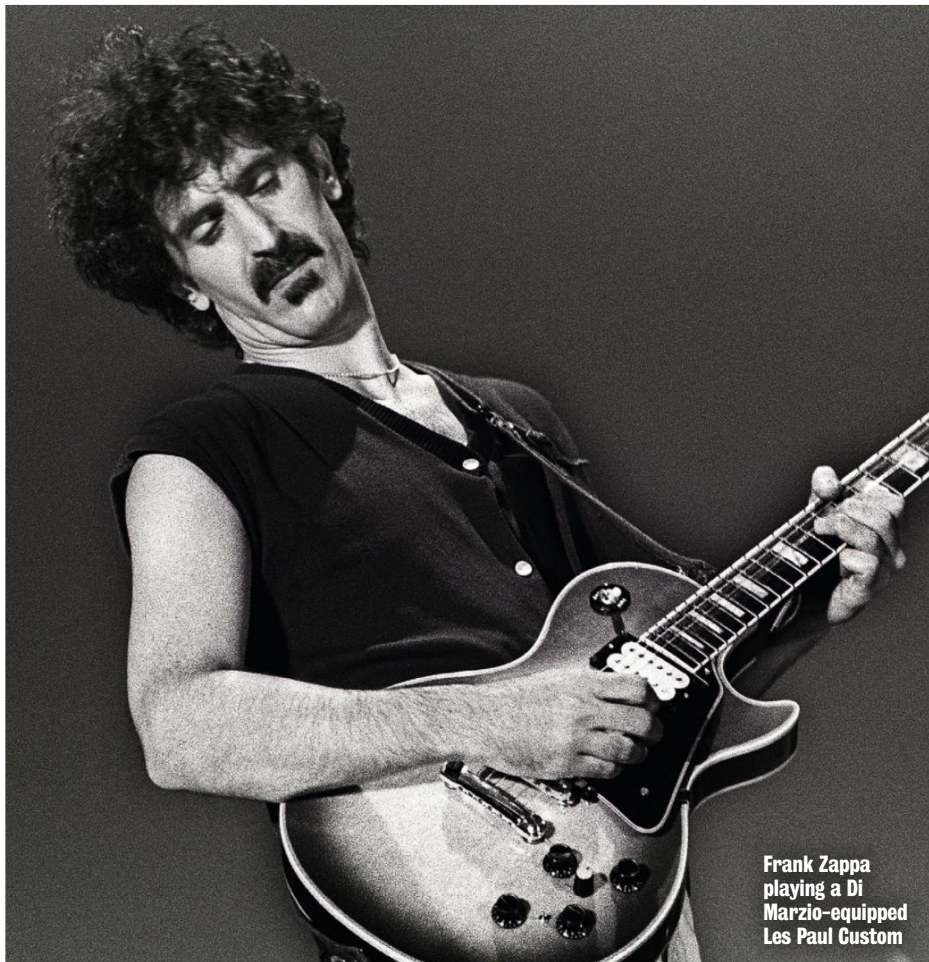


# Frank Zappa

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**Martin Cooper** looks at the genre-blending style of a formidable musician and a unique guitarist: the Mother Of Invention, Frank Zappa.



Frank Zappa playing a Di Marzio-equipped Les Paul Custom

## ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

### Info

**Key:** D major  
**Tempo:** 115 bpm  
**CD:** TRACK 36

### Will improve your...

- ✓ Individuality
- ✓ Theory knowledge
- ✓ Odd-time playing

**F**rank Zappa has been an influence on countless musicians across many genres, including Paul McCartney and Jeff Buckley. He has also welcomed some exceptional musicians in his bands, notably drummer Vinnie Colaiuta and a young Steve Vai. He released his first album, *Freak Out!* in 1966. It was only the second ever double album (after Bob Dylan's *Blonde*

and *On Blonde*) and was an eclectic mix of R&B, Doo Wop and experimental sounds. Subsequent albums continued to push the boundaries of what rock music was traditionally seen as being.

Zappa's love of music began in the 1950s and he was influenced by classical, jazz and rhythm and blues. He had a keen interest in composition and conducting – both traits an obvious influence on musicians like Vai.

As the 60s continued, Zappa (and his band the Mothers of Invention) began to push the boundaries of studio techniques as well as music. He often used tape editing as a means of composing and arranging, rather than just to fix recordings. These visionary techniques continued throughout his career.

In 1972 Zappa's band's equipment was destroyed in a fire in a casino in Montreux, Switzerland; an incident that was famously captured by Deep Purple in *Smoke On The Water*. This was followed shortly by an accident in which Zappa was pushed from the stage at a gig, resulting in several broken bones and other injuries. After his recovery, he recorded some heavily jazz-influenced albums without the Mothers. There are many more albums and styles of music to discover but, needless to say, Zappa continued to push the boundaries until his death in 1995.

The track this month is written using many different time signatures, such as 7/8, 4/4 and 6/8. The chart is in D major (D-E-F#-G-A-B-C#), but there are many non-diatonic notes and chords. The notation includes only the outlined harmony (D, G etc) but the scales

**“FRANK ZAPPA HAS BEEN AN INFLUENCE ON COUNTLESS MUSICIANS INCLUDING PAUL McCARTNEY AND JEFF BUCKLEY”**

and modes used over the chords include G Lydian (G-A-B-C#-D-E-F#) and G Mixolydian ♭6 (G-A-B-C-D-E♭-F). There are also a number of chromatic phrases, which help to build the melody and harmony. Some of the notes on the chart feature different enharmonics, such as E♭ and D# – this is due to which scale is implied, such as E♭ in the aforementioned Mixolydian ♭6, or D#, which is the major 7th of the chord of E, and so on.

There is only one guitar part this month. Bass and keys add rhythm and harmony parts. **E**

**NEXT MONTH** Martin looks at the playing of Frank Black of US indie rock band *The Pixies*

6

6

7

7 8

8

GAIN
BASS
MIDDLE
TREBLE
REVERB

## Get the Tone

Zappa often played a Gibson SG and a Gibson Les Paul, as well as a Fender Stratocaster. He used small Pignose and Marshall amps. Go for a bridge pickup tone, setting classic lead 'crunch' tone and turning the guitar's volume down for the main rhythm and melody lines. Keep effects to a minimum – perhaps a dribble of reverb or a hint of light slap-back delay.



**TRACK RECORD** Zappa's most commercially successful album *Apostrophe*, from 1974, features the title track as well as the enigmatic *Don't Eat The Yellow Snow*. There is also the instrumental album *Shut Up n' Play Yer Guitar*, which features Steve Vai on some rhythm tracks. The 1969 release *Hot Rats*, contains perhaps Zappa's most famous track, the awesome jazz-fusion instrumental, *Peaches En Regalia*.

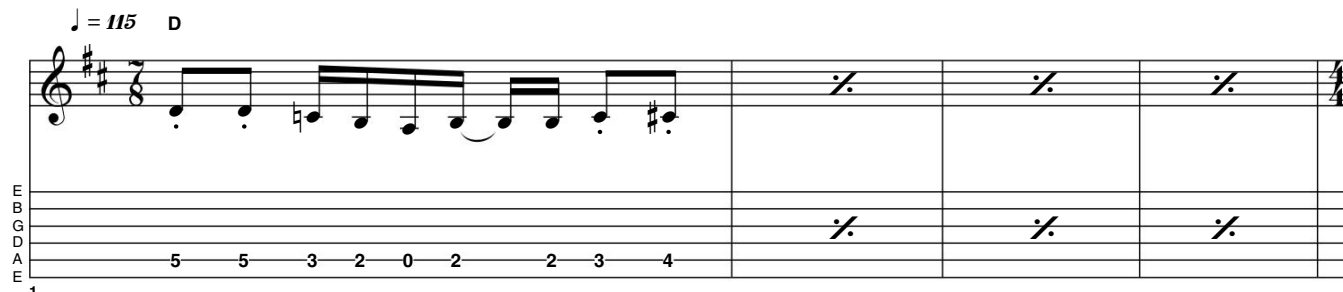


EXAMPLE RHYTHM AND LEAD

CD TRACK 36

There is some palm muting throughout most of the guitar part, and the notes are often clipped short as well. Pay careful attention to the time signatures, as each section changes – it starts in 7/8 and then moves into 4/4, 7/8, 8/4, 6/8 then 4/4 again. As was typical of Zappa, the phrasing is also unusual so, as well as looking through the tab, check out the notation along with the track to get used to how the solo is phrased inside each bar.

$\text{♩} = 115$  D



E  
B  
G  
D  
A  
E

5 5 3 2 0 2 2 3 4

1

G

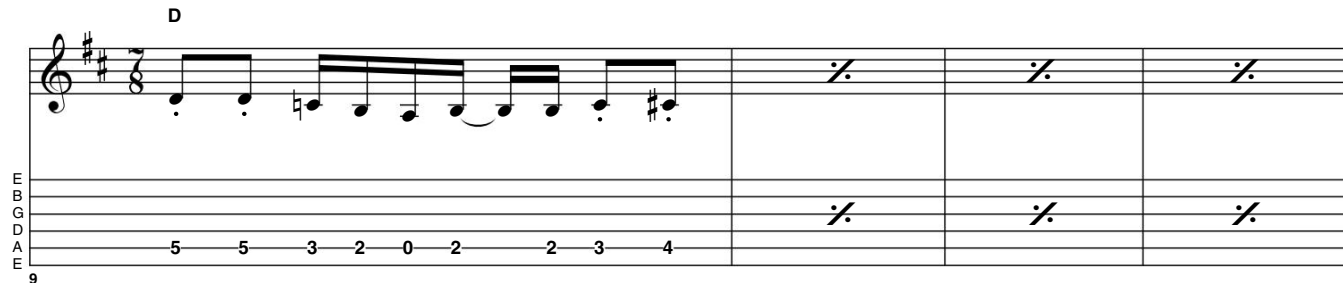


E  
B  
G  
D  
A  
E

7 6 4 6 4 7 5 7 5 4 5 4 7 8

5 3 3

D

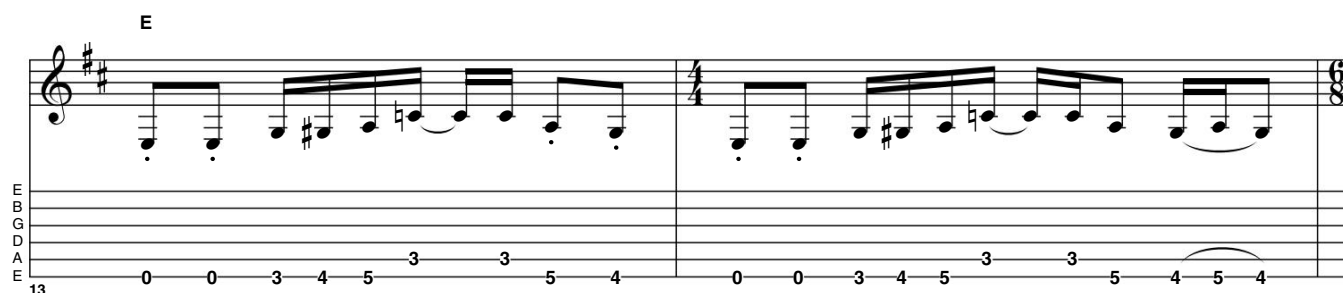


E  
B  
G  
D  
A  
E

5 5 3 2 0 2 2 3 4

9

E



E  
B  
G  
D  
A  
E

0 0 3 4 5 3 3 5 4 0 0 3 4 5 3 3 5 4 5 4

13

N.C.



E  
B  
G  
D  
A  
E

7 9 8 4 5

15

Em

19

21

24

D Bm C Em

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# Allen Hinds

## Masterclass *part 4*



This month, Allen improvises over a modern sounding, pop-rock style backing track called Chilled Vanilla. **Jon Bishop** is your guide.

### ABILITY RATING

★★★★★ Advanced

#### Info

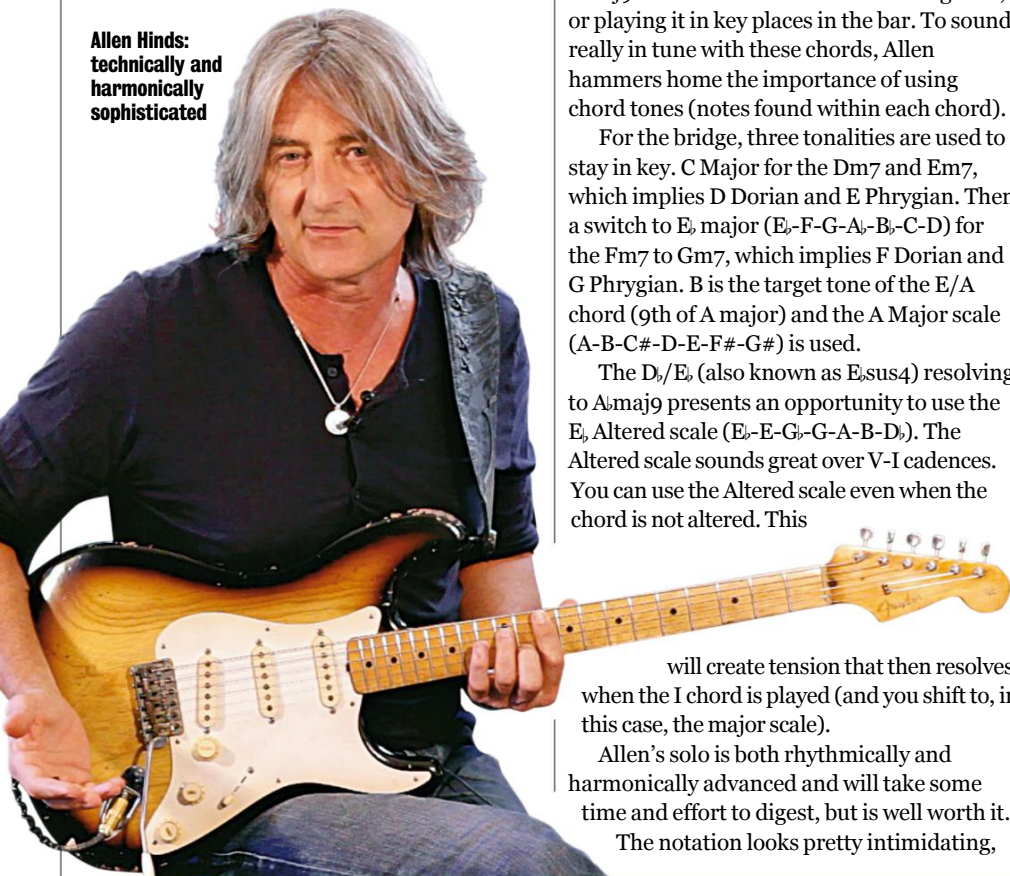
**Key:** C major/D Dorian  
**Tempo:** 110 bpm  
**CD:** CD-ROM

#### Will improve your

- ✓ Switching between tonalities
- ✓ Rock and fusion lead work
- ✓ Use of semiquaver syncopation

**A**s we continue our six-part video masterclass with session legend Allen Hinds, the difficulty goes up a notch with a tricky backing track by Jason Sidwell called Chilled Vanilla. The track contains some unorthodox chord changes and is quite challenging to solo over. The use of chord tones and target tones are key concepts

**Allen Hinds:**  
technically and  
harmonically  
sophisticated



in order to navigate these complex changes but, fear not, Allen will guide you through the process of planning a fretboard roadmap to using target tones and chord scales.

The main progression in the song is Dm7-Cmaj9, and both of these chords come from the key of C Major (C-D-E-F-G-A-B). When soloing over the Dm7 chord, D minor Pentatonic is home base and if the notes of the C Major scale are used, the D Dorian mode is implied. The tricky bit here is soloing over the Cmaj9 as the perfect 4th of the C Major scale (F) sounds dissonant due to it only being a semitone away from the major 3rd (E). For this reason, we can refer to the perfect 4th of C major as an 'avoid' note for Cmaj9 and concentrate on not dwelling on it, or playing it in key places in the bar. To sound really in tune with these chords, Allen hammers home the importance of using chord tones (notes found within each chord).

For the bridge, three tonalities are used to stay in key. C Major for the Dm7 and Em7, which implies D Dorian and E Phrygian. Then a switch to E<sub>b</sub> major (E<sub>b</sub>-F-G-A<sub>b</sub>-B<sub>b</sub>-C-D) for the Fm7 to Gm7, which implies F Dorian and G Phrygian. B is the target tone of the E/A chord (9th of A major) and the A Major scale (A-B-C#-D-E-F#-G#) is used.

The D<sub>b</sub>/E<sub>b</sub> (also known as E<sub>b</sub>sus4) resolving to A<sub>b</sub>maj9 presents an opportunity to use the E<sub>b</sub> Altered scale (E<sub>b</sub>-E-G<sub>b</sub>-G-A-B-D<sub>b</sub>). The Altered scale sounds great over V-I cadences. You can use the Altered scale even when the chord is not altered. This

will create tension that then resolves when the I chord is played (and you shift to, in this case, the major scale).

Allen's solo is both rhythmically and harmonically advanced and will take some time and effort to digest, but is well worth it.

The notation looks pretty intimidating,

but the phrases are always centred around creating a strong melody and outlining the underlying chords.

Overall, the combination of sophisticated phrasing, clever note choices and a modern sounding, overdriven tone makes this another must-study piece. The backing track and chord chart are included for you to practise over, in addition to a full transcription of Allen's performance from the video.

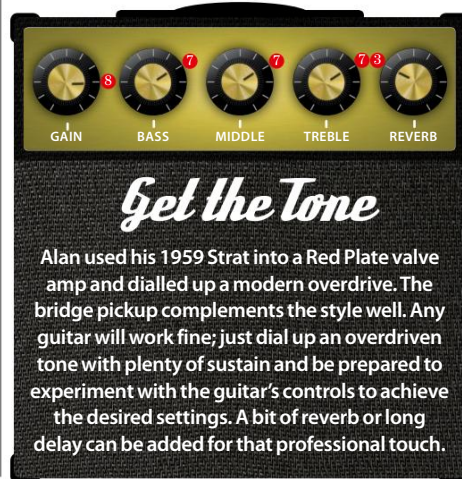
Hopefully, there will be a new technique, lick or phrase in here somewhere for you to

**“ALLEN WILL GUIDE YOU THROUGH THE PROCESS OF PLANNING A FRETBOARD MAP USING TARGET NOTES AND CHORD SCALE TONES”**

perfect – in fact, I'd be more than a little surprised if there weren't several. If you find one you like, memorise it and use it in your regular playing, especially if the semiquaver or six duplet feel is what's required. Once you have mastered some of the concepts here, why not try creating a solo of your own. **E**

*Thanks to Dave Clayton for filming Allen Hinds.*

**NEXT MONTH** Allen sets up a chorused Les Paul tone for the light fusion track *Up And Over*



**TRACK RECORD** To date, Allen Hinds has released four solo albums: *Falling Up*, *Fact Of The Matter*, *Beyond It All* and *Monkeys And Slides*. All four albums feature different aspects of Allen's playing and are well worth checking out – especially if you like blues, rock and fusion based flavours with impeccable tone from Allen's collection of amazing vintage guitars. Go to [www.allenhinds.com](http://www.allenhinds.com) for more info.



## CHORD CHART CHILLED VANILLA

**INTRO**  
♩ = 110

Dm7 G/C F#/B C/B♭

G/A

**CHORUS 1, 2, 3, 4**  
Dm7 Cmaj9 Dm7

9, 17, 25, 33

Cmaj9 Dm7 **Play 4 times**

13, 21, 29, 37

**BRIDGE**  
Dm7 Em7 Fm7 Gm7 E/A

41

B♭m7♭5 D♭/E♭ A/E♭ A♭maj9

45

**INTERLUDE**  
Dm7 G/C F#/B C/B♭ G/A

49

**CHORUS 5, 6**  
Dm7 Cmaj9 Dm7

53, 61

Cmaj9 Dm7 G/C

57, 65

## EXAMPLE CHILLED VANILLA – ALLEN'S SOLO

CD TRACK CD-ROM

**Intro [Bars 1 to 8]** As Allen explains in the video, these opening bars are tricky to navigate so a clear strategy is worked out in advance. The fast phrase in bar three is a 'sheet of sound' style run designed to finish on the target tone of E in bar 4, which becomes the major 3rd of the C/B♭ chord. The notes in this run come from the F# Mixolydian scale (F#-G#-A#-B-C#-D#-E) and Allen uses a handy 'three-notes-per-string' fingering, which stretches across all six strings.

**INTRO**  
♩ = 110

Dm7 G/C F#/B

C/B♭ G/A

E B G D A E

7 9 10 8 10 12 13 12 10 12 11 9 8 11 9 7 11 9 7 9 11 7 9 11 8 9 11 9 11 12 9 11

12 13 15 13 12 13 12 15 15 14 15 17 17 17 17 5 7 6

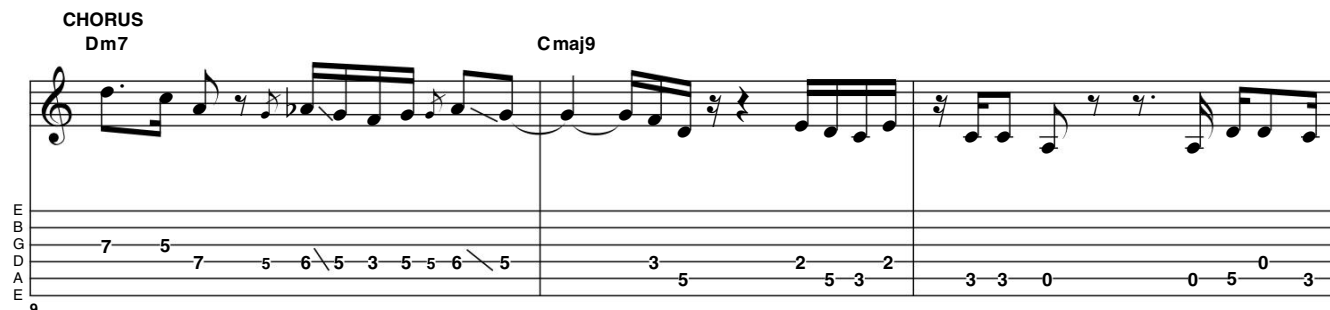
4

## EXAMPLE CHILLED VANILLA – ALLEN'S SOLO

CD TRACK CD-ROM

**Chorus [Bars 9 to 40]** This section is a masterclass in phrasing, incorporating a variety of semiquaver rhythms. Scan through and you can see the complexity of rhythms and the use of triplets and syncopation (off the beat) is always at the forefront. A good strategy will be to take a few listens to Allen's performance; take each phrase slowly and then work them up to speed. Learning the solo note for note would certainly be a challenge, but the pay-off would be well worth it!

**CHORUS**  
Dm7 Cmaj9

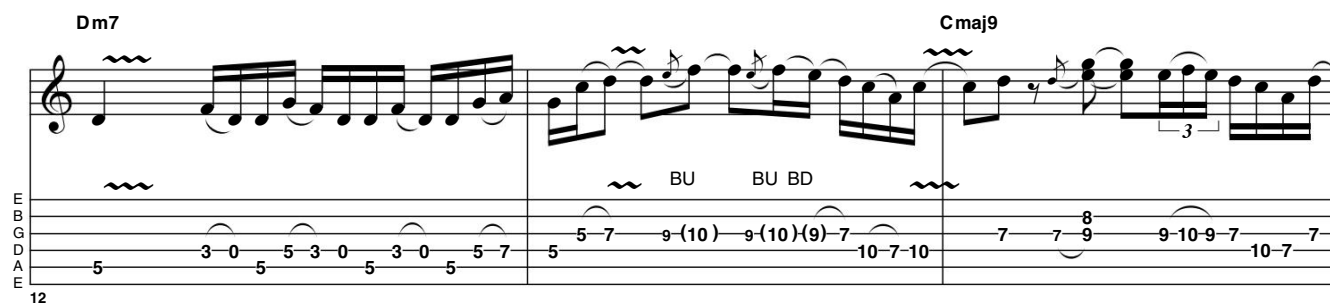


E B G D A E

7 5 7 5 6 5 3 5 5 6 5 3 5 2 5 3 2 3 3 0 0 5 0 3

9

Dm7 Cmaj9

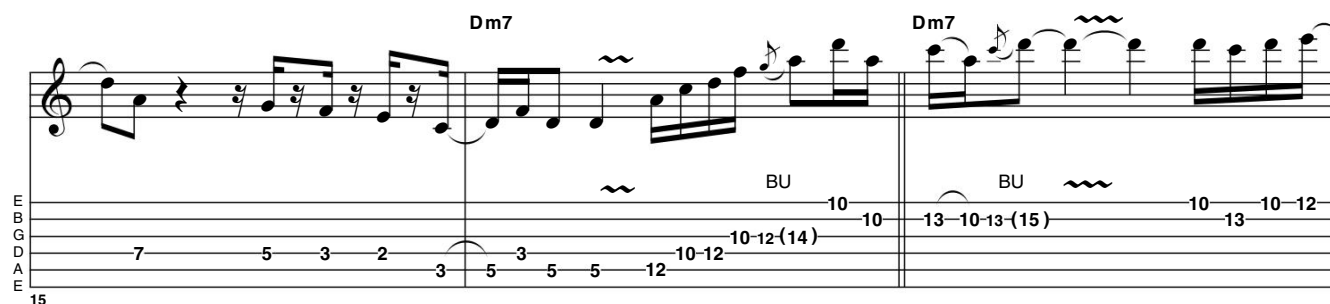


E B G D A E

5 3 0 5 3 0 3 0 5 5 7 5 5 7 9 (10) 9 (10) (9) 7 10 7 10 7 7 8 9 9 10 9 7 10 7 7

12

Dm7 Dm7

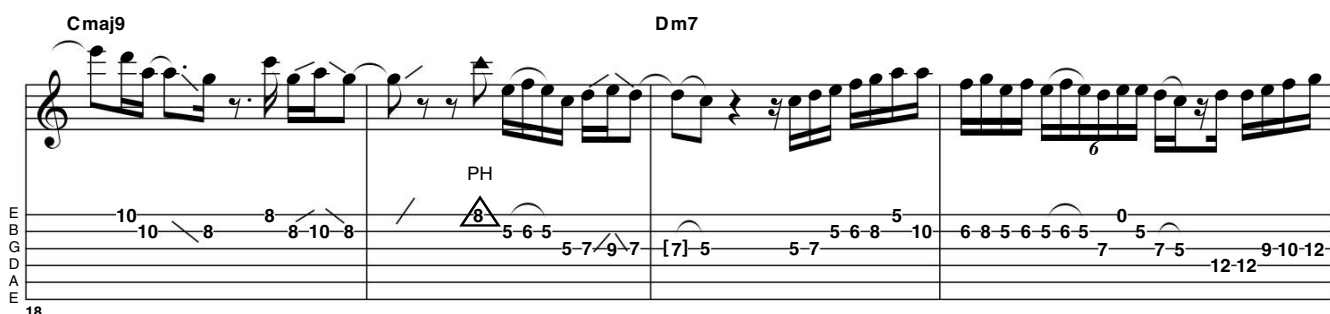


E B G D A E

7 5 3 2 3 5 3 5 5 12 10 12 10 12 (14) 10 13 10 13 (15) 10 13 10 12

15

Cmaj9 Dm7

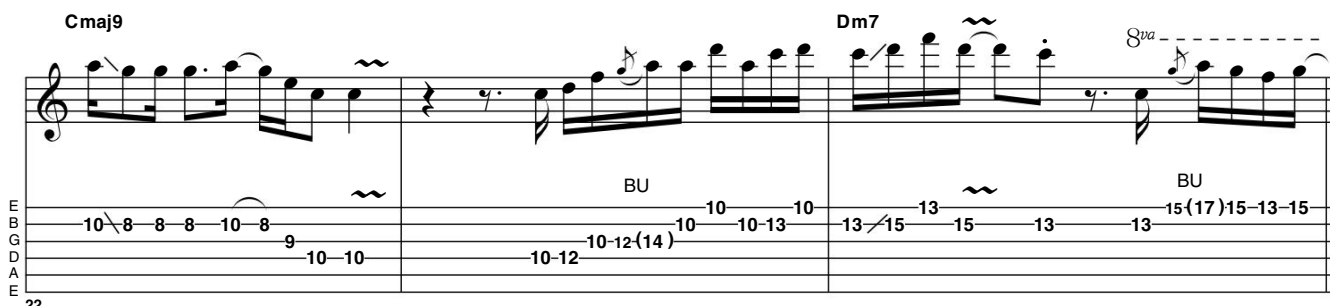


E B G D A E

10 10 8 8 8 10 8 PH 5 6 5 5 7 9 7 [7] 5 5 7 5 6 8 5 10 6 8 5 6 5 6 5 0 5 7 5 12 12 9 10 12

18

Cmaj9 Dm7



E B G D A E

10 8 8 8 10 8 9 10 10 10 12 10 12 (14) 10 10 13 13 15 13 15 13 15 15 (17) 15 13 15

22



### CD TRACK CD-ROM

**Bridge [Bars 41 to 48, next page]** Allen starts the bridge of the tune in C Major and then shifts to E<sub>b</sub> Major scale in bar 42. The phrase resolves to A Major in bars 43 and 44. The use of E<sub>b</sub> Altered (E<sub>b</sub>-E-G-G-A-B-D<sub>b</sub>) in bar 46 sets up a lovely tension that is resolved in bar 47 with the use of the A<sub>b</sub> Major scale. It might be an idea to learn the phrases here before beginning to analyse why the notes are working against the changes – but make sure you do, as this will help with improvisation.

28

35

*Solo* **Dm7**

E  
B  
G  
D  
A  
E

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

BU

13-15-17-13-15 13 17 17

13-15 17-14-17-14 14 17 15 15-17 14-17-14

17-19

38



## EXAMPLE CHILLED VANILLA – ALLEN'S SOLO

CD TRACK CD-ROM

**Interlude [Bars 49 to 52]** This section uses the same chords as the intro, albeit in a different rhythm. For bars 49 and 50, Allen leaves a gap for the keyboard chords then provides a melodic answer each time. He uses the same approach of chord tones combined with target notes here. Notice Allen's use of A Altered (A Super Locrian (A-B-C-#E-F-G)) in bar 52 to create tension between resolving to D Melodic minor/D Natural minor in bar 53.

**BRIDGE**

Chords: Dm7, Em7, Fm7, Gm7

Staff 1 (Treble Clef): Melodic line with eighth and sixteenth notes, including a triplet in bar 41.

Staff 2 (Bass Clef): Fret numbers for the left hand.

Bar numbers: 41

Chords: E/A (8va), Loco

Staff 1 (Treble Clef): Melodic line with eighth and sixteenth notes, including a triplet in bar 43.

Staff 2 (Bass Clef): Fret numbers for the left hand.

Bar numbers: 43

Chords: Bbm7b5, Db/Eb, A/Eb, Abmaj9

Staff 1 (Treble Clef): Melodic line with eighth and sixteenth notes, including a triplet in bar 45.

Staff 2 (Bass Clef): Fret numbers for the left hand.

Bar numbers: 45

**INTERLUDE**

Chords: Dm7, G/C, F#B C/Bb, G/A

Staff 1 (Treble Clef): Melodic line with eighth and sixteenth notes, including a triplet in bar 48.

Staff 2 (Bass Clef): Fret numbers for the left hand.

Bar numbers: 48

**OUTRO CHORUS**

Chords: Dm7, Cmaj9

Staff 1 (Treble Clef): Melodic line with eighth and sixteenth notes, including a triplet in bar 52.

Staff 2 (Bass Clef): Fret numbers for the left hand.

Bar numbers: 52



## EXAMPLE CHILLED VANILLA – ALLEN'S SOLO

CD TRACK CD-ROM

**Outro chorus [Bars 53 to end]** This section contains more ideas and phrases over the Dm7 to Cmaj9 chord progression. Be confident with your legato technique here as well as being strong with the syncopations (bars 57 and 62-63 are great!).

(8va)----- Loco

Dm7

55

Cmaj9

Dm7

58

Dm7

Cmaj9

61

Dm7

(8va)----- Cmaj9

Loco

64

(8va)----- Dm7

G/C

67

# Mixolydian and the Minor blues scale *part 3*



The temperature rises in this month's thrilling Creative Rock instalment as **Shaun Baxter** cranks up his examples to 16th-note level.

## ABILITY RATING

★★★★★ Moderate/Advanced

### Info

**Key:** A (A7)

**Tempo:** 120 bpm

**CD:** TRACK 37

### Will improve your...

- ✓ Use of tension and release
- ✓ Knowledge of scale intervals
- ✓ 16th-note blues-rock vocabulary

In this series, we've been looking at building a working vocabulary of lines, in all five CAGED shapes, that combine Mixolydian with the minor Blues scale over a dominant chord or tonality. Before we start this month, let's recap the main principles.

Strictly speaking, A Mixolydian mode fits best over an A7 chord because it contains all

the relevant chord tones. However, the minor Blues scale is also used as a form of tension. This is because many players find that the 'correct' Mixolydian sounds too pretty when used extensively over a dominant 7th chord: the minor Blues adds a bit of 'dirt' that creates a more organic and earthy effect. Basically, the minor Blues scale (with its minor 3rd) sounds dissonant against a dominant 7th chord, whereas Mixolydian (with its major 3rd) sounds more resolved; hence, both scales provide us with the means to produce tension and release in our single-note lines.

As we've learned in previous lessons, the distinction between the two tonalities isn't always clear, as most blues, rock and

country players will occupy a tonality somewhere between the two. In the transcription of the various examples in this lesson, you will see a microtonal 'curl' that usually happens on the minor 3rd. Basically, this is where the minor 3rd starts slowly inching its way up to a major 3rd, but never quite gets there; lingering in a harmonic no-man's land between minor and major.

Diagram 1 shows the neck in five different areas (CAGED system). To understand the principles in this lesson, spend time extracting the following sounds in each position (listen to how each sounds against the backing track):

### Dominant sounds

A Mixolydian (1-2-3-4-5-6-♭7)

A dominant 7th arpeggio (A7) (1-3-5-♭7)

A major Pentatonic scale (1-2-3-5-6)

### Minor sounds

A minor Pentatonic scale

(1-♭3-4-5-♭7)

A minor Blues scale (1-♭3-4-♭5-5-♭7):

note that the ♭5 is the darkest note of all: a 'passing' note that needs to be handled with care.

A Dorian (1-2-♭3-4-5-6-♭7)

A Dorian Blues scale (1-2-♭3-4-♭5-5-6-♭7)


Shifting up through the gears, Diagram 2 shows some standard rhythmic subdivision in 4/4, starting relatively slow with eighth-note and then shifting up through the gears to 16th-note triplets.

You don't always have to lock in to specific rhythms like this, but it sets a good technical and musical foundation allowing you to develop control. You will soon find that if you're always floating above the music, it

**“AS WE'VE LEARNED, MOST BLUES, ROCK AND COUNTRY PLAYERS OCCUPY A TONALITY SOMEWHERE BETWEEN MAJOR AND MINOR”**

makes it difficult to practise playing accurately (in time).

So far, we've had eighth-notes, then eighth-note triplets but, now, with 16th-notes, the pace is starting to pick up a bit, so there is less opportunity (time) to start adding various forms of articulation such as bends, slides, vibrato etc. However, we can use other devices that will help to provide expression and avoid predictability, such as pushed notes (syncopated notes that are played in anticipation of the downbeat) and rhythmic displacement (whereby, due to its odd length, a musical event changes rhythmic emphasis as it is repeated). **1**



### Get the Tone

On the advice of Phil Hilborne, in Robben Ford tradition, I used a completely clean amp with all the distortion coming from an overdrive pedal (The Zendrive: referred to as a 'Dumble in a box'). When using distortion you still need to be able to hear the fundamental note within, so avoid masses of 'wasp in a jam jar' fuzz, although a touch of reverb or delay is advised.



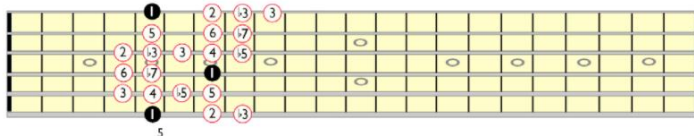
**TRACK RECORD** Michael Schenker influenced a generation of guitarists. Starting in The Scorpions, but famed for his work with British band UFO, Schenker cut a striking image with his Flying V and long blonde hair. His playing demonstrated a unique ability to weave intricate Pentatonic patterns within his expressive style. Listen to the double live UFO album *Strangers In The Night*: an absolute classic.



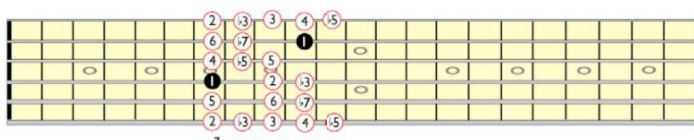
## DIAGRAM 1 MIXOLYDIAN AND MINOR BLUES SCALE COMBINED

### SHAPE 1

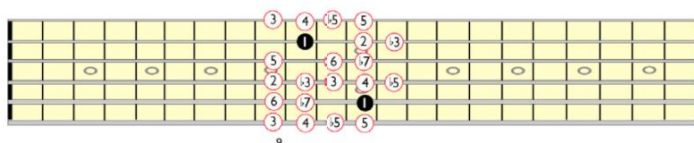
\*Can play same thing an octave lower at the 17th fret



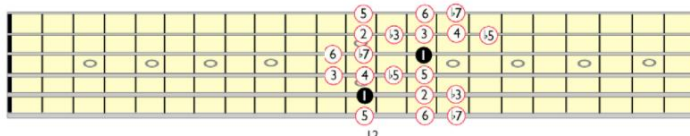
### SHAPE 2



### SHAPE 3

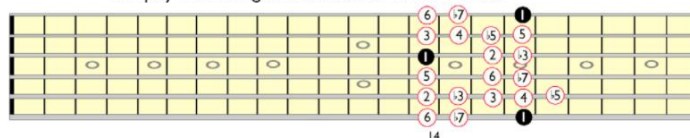


### SHAPE 4



### SHAPE 5

\*Can play same thing an octave lower at the 2nd fret



## DIAGRAM 2 RHYTHMIC SUBDIVISIONS

8th-Notes (2 notes per beat)



8th-Note Triplets (3 notes per beat)



16th-Notes (4 notes per beat)



16th-Note Triplets (6 notes per beat)



## EXAMPLES MIXOLYDIAN AND MINOR BLUES SCALE LICKS

## CD TRACK 37

**Example 1** The country-influenced start to this line is taken exclusively from CAGED shape #1 of A Mixolydian (see 1-2-3-4-5-6-7 within Diagram 1); however, towards the end of beat 3 of bar 1, we see the introduction of the first C note (minor 3rd). Before we know it, we're using straight A minor Pentatonic scale in the following bar. Interestingly, we've gone from consonance to dissonance (in other words, from musical stability to musical tension).

**Example 2** In contrast, this next example (also within shape #1 CAGED system) starts off in minor in bar 5, but then goes dominant, minor, dominant in the following bar, while finishing on a very resolved-sounding C# note. The second note in bar 5 is a strange but ear-catching chromatic move (G-G#-G) using the first finger; this is commonly used by bass players and also employed heavily by jazz guitar great George Benson.

**Ex 1 (Shape #1)**

♩ = 120

Hold bend throughout

BU PB PB PB BD

8-(10) (10) (10) (10)(8) 5 7-5-6 7-5-7

5 5 7 5 7 5

1

**Ex 2 (Shape #1)**

BU

5 5 8 5 8-5 5 8-7 5 7-7 5-6

7-7 5-6 5-7 5-7 5-7 (9) 5 5 8 5

4

## EXAMPLES PERMUTATIONS OF FOUR-NOTE UNITS

CD TRACK 37

**Example 3** This line stays slavishly within CAGED shape #2 from Diagram 1. It changes from major to minor at least six times. Can you see where? As usual, your clue is a C note (minor 3rd) for minor and C# (major 3rd) for major (dominant).

**Example 4** The next three lines dwell within CAGED shaped #3. Although the E<sub>5</sub> at the end of the first beat in bar 13 could be seen as coming from A minor Blues scale, it really just forms a chromatic bridging device between D and E (in a chromatic ascent that actually starts from C#); so, this bar should be seen as being derived ostensibly from A Mixolydian. Bar 14 sees the minor 3rd

(C) introduced twice; first, on its way to resolving to the major 3rd (C#) and, secondly, as a means of ending the entire line on a sour note.

**Example 5** The bulk of this shape #3 line uses the A minor Blues scale. It's only in the last five notes that it switches to A major Pentatonic scale (as usual, starting with the C# note – the fundamental difference between minor and dominant/major tonality).

**Example 6** Apart from the first note of beat 2 (bar 21), this final shape #3 line is entirely minor (mainly A Dorian blues: 1-2-3-4-5-5-6-7).

Ex 3 (Shape #2)

Ex 4 (Shape #3)

Ex 5 (Shape #3)

Ex 6 (Shape #3)



## EXAMPLES PERMUTATIONS OF FOUR-NOTE UNITS

CD TRACK 37

**Example 7** In the first of two lines derived from CAGED shape #4, this one stays mainly in A Dorian (1-2-3-4-5-6-7) but with the occasional shift from a C note (minor 3rd) to a C# note (major) in bar 26; firstly via a microtonal 'curl', and then with a more full-blooded bend on the fifth string for the penultimate note.

**Example 8** Apart from the C note in beat 3 of bar 26, this shape #4 line is pure A Mixolydian, mainly based around an A7 arpeggio, A major Pentatonic scale and a Gmaj7 arpeggios: all of which can be found within the scale.

**Example 9** The bulk of this line is taken from CAGED shape #5 of A Mixolydian

(again refer to Diagram 1 and play 1-2-3-4-5-6-7 in the fifth neck diagram). The only deviation is the penultimate note which is a minor 3rd (C), and even that's bent up slightly towards a C#.

**Example 10** This and the remaining examples shift between positions. We start in shape #2 and finish in shape #1. Look out for shifts between C and C# notes (minor 3rds to major), and the inclusion of E<sub>b</sub> (5): in this case, acting as a chromatic bridging note between E (5th) and C# (E-E-D and C# – even though it may be disguised slightly with the inclusion of other surrounding notes).

Ex 7 (Shape #4)

Ex 8 (Shape #4)

Ex 9 (Shape #5)

Ex 10 (Shape #2 to #1)

## EXAMPLES PERMUTATIONS OF FOUR-NOTE UNITS

CD TRACK 37

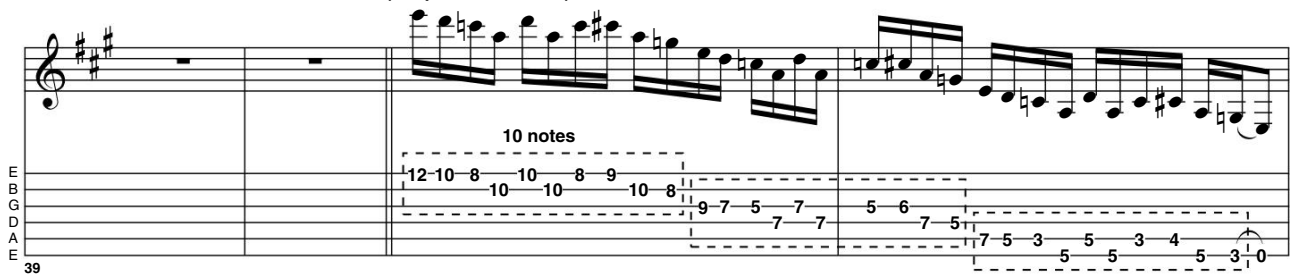
**Example 11** This and the following line both shift through three shapes (via symmetrical fingerings shifted through three octaves through shapes #2, #1 and #5). To add interest here, the notes have been put in groups of 10, which causes each motif outlined in the transcription to be rhythmically displaced, as the underlying pulse is in groups of four (16th-notes).

**Example 12** This line works on the same principle as the previous one, only this time each motif is nine notes long.

**Example 13** Here, we're shifting from shapes #3 through #2 and then down to #1. The first half is entirely A minor Blues scale, whereas the second half starts off as A Dorian, but then shifts to A Mixolydian via (as usual) the transition from a minor 3rd (C) to a major 3rd (C#).

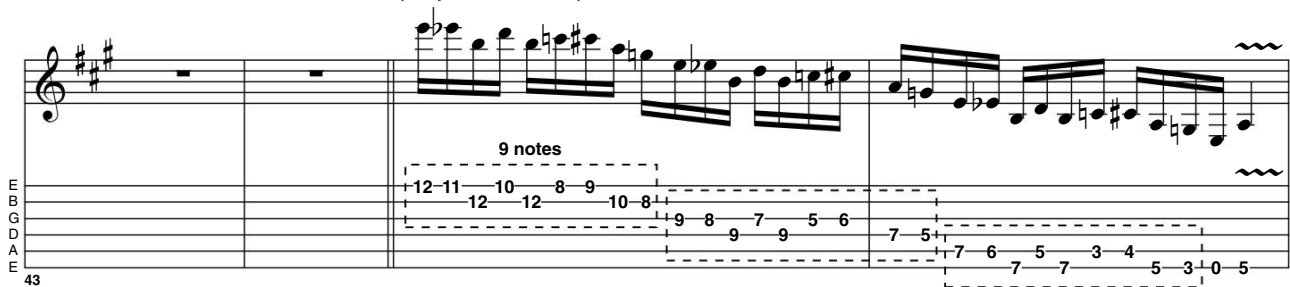
**Example 14** This final line starts off in shape #5 and moves up to shape #1. There is a free-flowing ambiguity between minor and major here. Again, listen out for the sour effect of the C notes compared with the more settled C#.

Ex 11 (Shape #2 to #1 to #5)



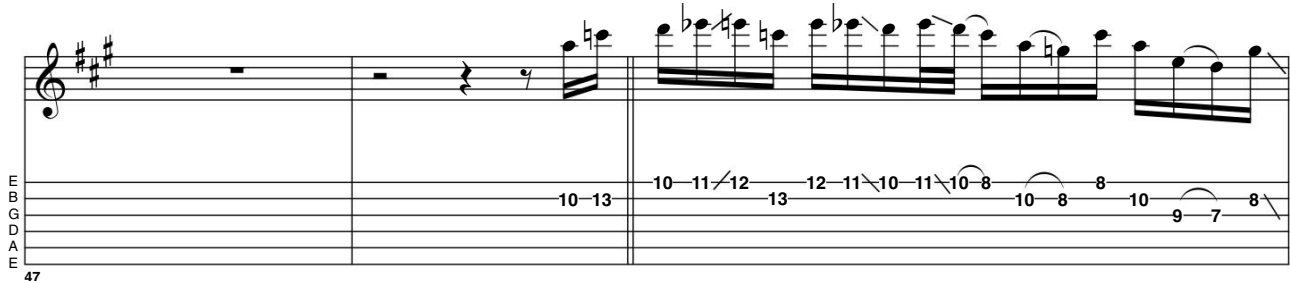
Ex 11 (Shape #2 to #1 to #5) musical notation. The staff shows a sequence of notes with fingerings. A dashed box highlights a 10-note motif. The notes are: 12-10-8, 10-8-9, 10-8, 9-7, 5-7, 5-6, 7-5, 7-5, 3-5, 3-4, 5-3, 0-5.

Ex 12 (Shape #2 to #1 to #5)

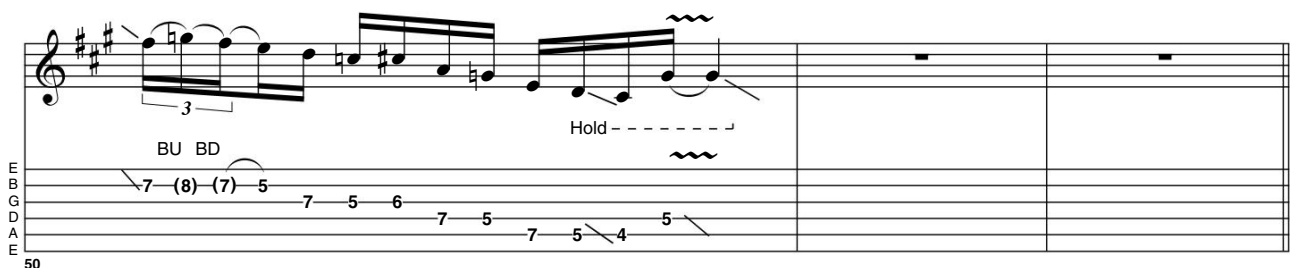


Ex 12 (Shape #2 to #1 to #5) musical notation. The staff shows a sequence of notes with fingerings. A dashed box highlights a 9-note motif. The notes are: 12-11, 10-12, 8-9, 10-8, 9-8, 9-7, 5-6, 7-5, 7-6, 7-5, 3-4, 5-3, 0-5.

Ex 13 (Shape #3 to #2 to #1)

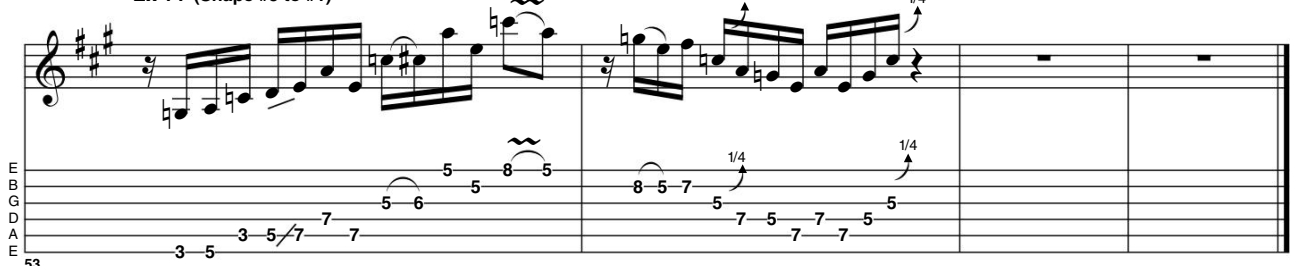


Ex 13 (Shape #3 to #2 to #1) musical notation. The staff shows a sequence of notes with fingerings. The notes are: 10-13, 10-11, 12-13, 12-11, 10-11, 10-8, 10-8, 8-10, 9-7, 8-10.



Ex 14 (Shape #5 to #1) musical notation. The staff shows a sequence of notes with fingerings. The notes are: 7-(8)-(7)-5, 7-5-6, 7-5, 7-5, 4-5.

Ex 14 (Shape #5 to #1)



Ex 14 (Shape #5 to #1) musical notation. The staff shows a sequence of notes with fingerings. The notes are: 3-5, 3-5, 7-7, 5-6, 5-8, 5-8, 8-5, 7-5, 7-5, 7-5, 1/4, 1/4.



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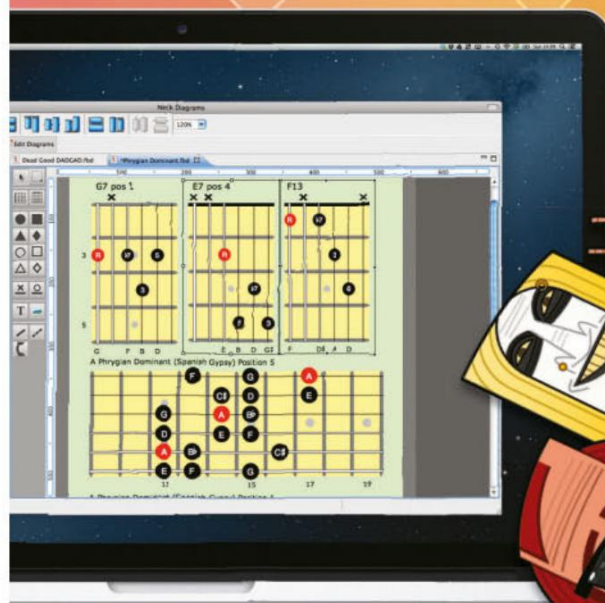
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## Chord camp

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Blues, funk, jazz or rock, **Iain Scott** explores the myriad ways to build your knowledge using gorgeous sounding 11th chords in whichever genre you fancy.



### EXAMPLE 1 G11, Gm11, F/G (AS G11), Gm11 IN FIVE SHAPES

TRACK 38

Set 1. G11 chord shapes containing root-3-♭7-11 (no 9th).

Set 2. Gm11 chord shapes containing root-♭3-♭7-11 (no 9th).

Set 3. G11 as F/G (F major triad over G root): root-♭7-9-11). These are the upper extensions of G Mixolydian harmony (7-9-11) giving you a very musical set of

shapes. Interestingly, these can also work as minor (Dorian) chords as there is no 3rd heard, but they still 'sound' dominant.

Set 4. Gm11. By using a ♭3 instead of the root and the lowest note, the chord can sound very rich (♭3-♭7-9-11) – let the bass player earn his keep!

#### G11 (R, 3, ♭7, 11) in Five Shapes

♩ = 40

Shape	Notes (E-B-G-D-A-E)
S1	1 4 3 1 3
S2	7 6 5 5 3
S3	8 8 10 9 10
S4	12 10 10 10 10
S5	15 13 16 15 15

#### Gm11 (R, ♭3, b7, 11) in Five Shapes

Shape	Notes (E-B-G-D-A-E)
S1	1 3 3 1 3
S2	6 6 5 5 3
S3	8 8 10 8 10
S4	6 6 5 5 5
S5	15 13 15 15 15

#### G11 as F/G (R, ♭7, 9, 11) in Five Shapes

Shape	Notes (E-B-G-D-A-E)
S1	1 5 8 10 10
S2	5 6 10 10 10
S3	8 10 10 10 10
S4	10 10 10 10 10
S5	15 13 14 15 15

#### Gm11 (no Root- ♭3, ♭7, 9, 11) in Five Shapes

Shape	Notes (E-B-G-D-A-E)
S1	1 5 8 10 10
S2	5 6 10 10 10
S3	8 10 10 10 10
S4	10 10 10 10 10
S5	17 13 15 15 15

### EXAMPLE 2 DOM11 CHORDS IN A ROCK GROOVE (R-3-♭7-11)

TRACK 39

Using G11 voicings in a rock setting with a bright clear tone, in S1 (shape 1) the 3rd and 11th are close together (like a 3rd and 4th, but not suspended, as the 3rd is present). This 'conflict' gives the chord a vibey dissonance that is also good on acoustic. You might find vS4 (shape 4) less easy to use in regular situations.

#### ♩ = 66 G11

Measure	Notes (E-B-G-D-A-E)
1	1 4 3 1 3
2	3 4 1 4 3
3	3 4 1 4 3
4	3 4 1 4 3

#### G11 F11

Measure	Notes (E-B-G-D-A-E)
5	7 6 5 3 3
6	5 4 3 3 3
7	5 4 3 3 3
8	5 4 3 3 3

#### A11

#### C11

#### E♭11

#### F11

#### G11

Measure	Notes (E-B-G-D-A-E)
9	3 5 6 3 5
10	5 6 3 6 3
11	8 6 6 6 6
12	6 6 6 6 6
13	3 1 4 3 3





## EXAMPLE 5 MIN11 CHORDS IN A FUSION GROOVE (♩3-7-9-11)

TRACK 42

1 N.C. C/D G/A (A11) 2 Fm11 B $\flat$ /C (C11) Dm11

S4 S1 S3 S1 S1

4 8 8

## EXAMPLE 6 COMBINED CHORD TYPES IN A MODERN PROGRESSION

TRACK 43

Make sure the top note of every chord is well defined, so the voice-leading through the progression is clear. I played all the chords with 'pick and fingers' up until bar 9, where the 'lazy spread chords' were all economy down strokes. This example is in the style of jazz guitarist Phil Upchurch, so use a warm jazzy tone.

♩ = 120 Em11 G/A (A11) A/B (B11) Em11 B $\flat$ /C (C11) C/D (D11)

S3 S1 S1 S3 S4 S4

1 0 5 7 0 7 5

5

5

9



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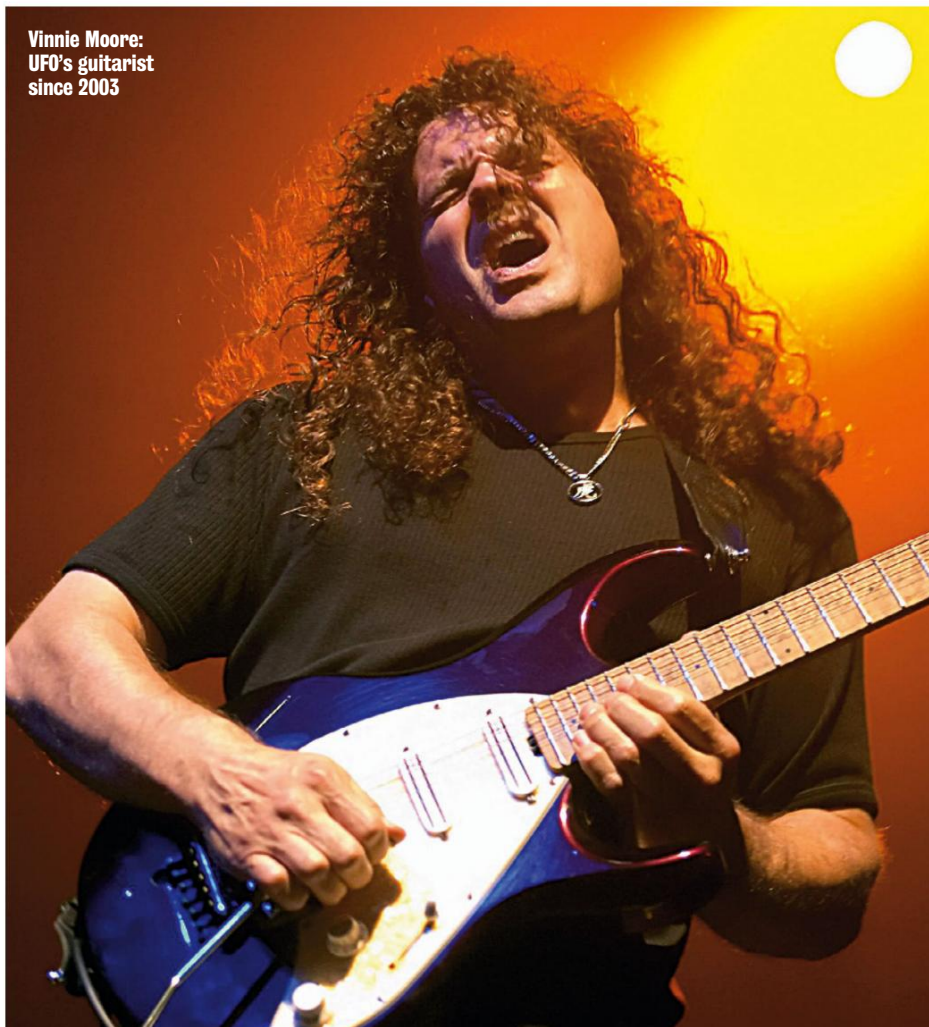
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Vinnie Moore:  
UFO's guitarist  
since 2003



## UFO



**Charlie Griffiths** gets to grips with the riff style and soloing techniques that have embodied the UFO sound for an astonishing five decades.

### ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

#### Info

**Key:** Various  
**Tempo:** Various  
**CD:** TRACKS 44-49

#### Will improve your...

- ✓ Pentatonic soloing
- ✓ Finger vibrato
- ✓ Hard rock attitude

**V**innie Moore has been a permanent fixture in UFO since 2003, making him the band's longest-serving axeman. Before he joined, it's fair to say that UFO experienced a revolving door of guitar players. Formed in 1969 the band featured Mick Bolton on six-string, followed by brief stints with Larry Wallis and Bernie Marsden. In 1973 an 18-year-old Michael Schenker

joined the ranks and recorded four albums with the group. Schenker left due to tensions with singer Phil Mogg, only to return in the mid 90s for three more albums. During his absence Paul Chapman, Tommy McClendon and Laurence Archer filled the void.

In spite of their many guitarists UFO have managed to maintain a relatively consistent sound throughout their 47-year career. This is due in no small part to Mogg's soulful rock vocals, but perhaps also thanks to Schenker's enduring influence. The style he set out on the formative albums has become intrinsic to UFO's identity. In this lesson we will focus on Schenker's classic riffing and soloing style, but also touch on the more modern flavour brought in by Vinnie Moore.

Our first riff in this month's examples, harks back to the sounds on UFO's albums *Phenomenon* and *Force It*, and are based on a 'Humpty Dumpty' rock and roll shuffle. The shuffle feel is based on eighth-notes, and characterised by a 'down' beat that's held for twice the length of the 'up' beat.

Next we look at a heavier minor Pentatonic riff (1-b3-4-5-b7) - the scale of choice for many of UFO's riffs. In Example 2 you'll find a minor Pentatonic riff in the key of A minor, while for Example 4 we're in E minor.

Example 3 demonstrates UFO's more sensitive approach with its somewhat classical sounding progression. Here we are using chords from Em (E-F#-G-A-B-C-D) but borrowing a major V chord (in this case B) from the E Harmonic minor scale (E-F#-G-A-B-C-D#) - a very effective method for adding interest to your minor progressions.

## “THE SOLO FEATURES MINOR PENTATONIC RUNS, UNISON BENDS AND TYPICALLY BLUESY REPETITIVE PATTERNS”

For our final riff we fast forward to the Vinnie Moore era. We can get a flavour of what Vinnie has brought to the band with tracks like *Wonderland* from *Seven Deadly*, which has a slightly more metal edge. To round things off we have a solo that combines the clearly definable styles of Michael Schenker and Vinnie Moore. The solo features minor Pentatonic runs, unison bends and typically bluesy repetitive patterns. Practise each example slowly until it's comfortable under the fingers; then try playing along with the backing tracks at performance speed. **11**

**NEXT MONTH** Charlie looks at the heavier 'second era' playing of the incredible **Whitesnake**

### Get the Tone

Schenker's sound is Gibson Flying V with a Seymour Duncan 'Custom' into a Marshall JMP head. The overwound coils produce a clear, responsive sound perfect for overdrive. A crucial element is a wah pedal set to focus on the midrange sweet-spot. You should be able to approximate the sound with any humbucking guitar and distorted amp. Set your wah to taste.

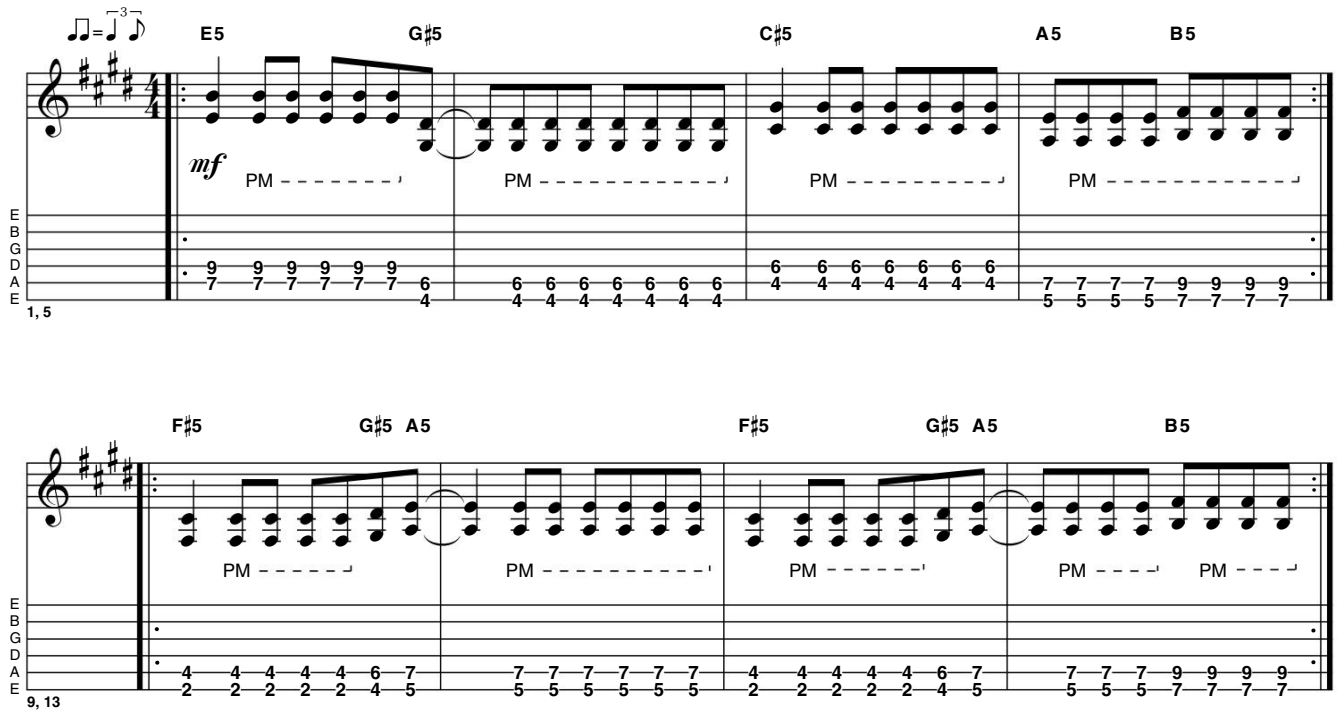


**TRACK RECORD** The classic Schenker era is from the mid to late 70s and is a good a place to start with classic albums like *Phenomenon*, *Force It*, *No Heavy Petting* and *Obsession* containing rock classics such as *Doctor Doctor*, *Rock Bottom* and *Belladonna*. The latter Vinnie Moore era is well worth a listen too; the latest album *A Conspiracy Of Stars* released in 2015 features some fantastic rock guitar playing.

EXAMPLE 1 POWERCHORD RIFF

CD TRACK 44

Play each powerchord with your first and fourth digits, keeping the underside of your fingers close to the treble strings in order to mute them and reduce the possibility of unwanted string noise. Keep the side of your picking palm in contact with the strings at the bridge for the palm-mutes, and perform the shuffle feel by making sure the downbeats are twice the length of the upbeats.



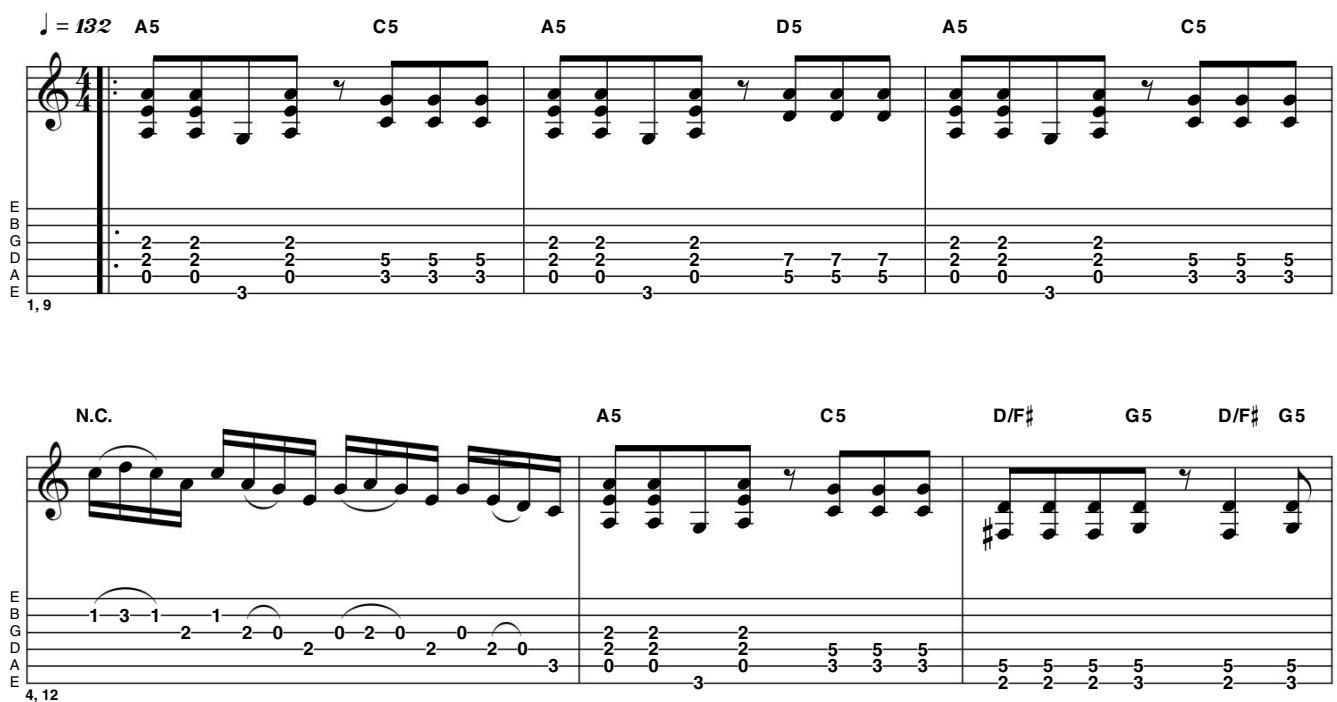
1, 5

9, 13

EXAMPLE 2 OPEN POSITION A MINOR PENTATONIC RIFF

CD TRACK 45

For this A minor Pentatonic riff (1-3-4-5-7), play the first three bars with a loose strumming hand moving down and up with the eighth-notes. For the 16th-note licks in bars 4 and 8, start slowly making sure that the notes sound even in length and volume before speeding up gradually.



1, 9

4, 12



# LESSON } HARD ROCK

## EXAMPLE 2 OPEN POSITION A MINOR PENTATONIC RIFF ...CONTINUED

CD TRACK 45

7, 15

## EXAMPLE 3 E HARMONIC MINOR LICK

CD TRACK 46

This part moves the same pattern through a four-chord progression based in the E Harmonic minor scale (E-F#-G-A-B-C-D#). Start by learning the first bar and make sure it feels comfortable under your fingers before translating it to the other positions. Start beat one with a downstroke and use strict alternate picking throughout for perfect timing.

1, 9

5, 13

## EXAMPLE 4 HEAVY BLUES SCALE RIFF

CD TRACK 47

This heavy E Blues scale riff (E-G-A-B-B-D) with the open sixth string as a pedal. Sell this riff with some wide vibrato on the notes as indicated. Aim to bend the string at least a semitone by gripping with your fingers turning your wrist to lever the string with confidence and control.

1, 5

EXAMPLE 4 HEAVY BLUES SCALE RIFF ...CONTINUED

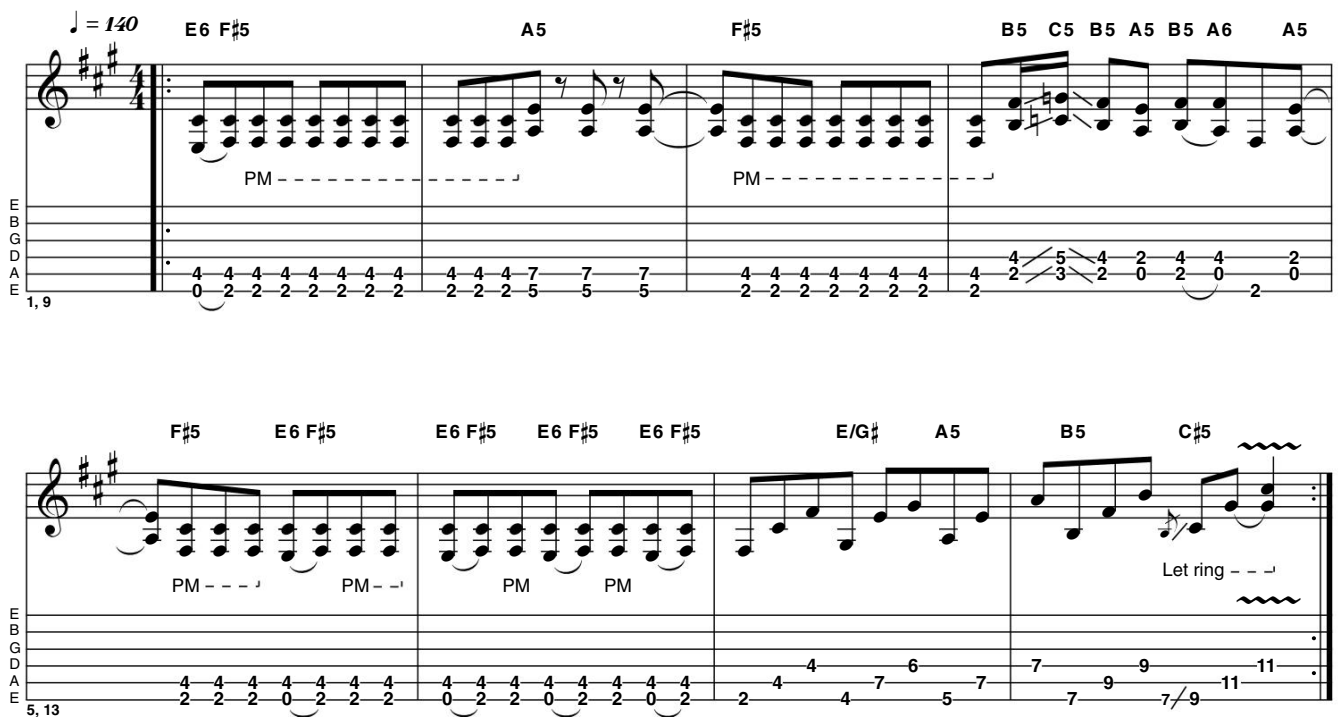
CD TRACK 47



EXAMPLE 5 METAL FLAVOURED RIFF

CD TRACK 48

This F# minor riff (F#-G#-A-B-C#-D-E-F) has a harder metal edge so attack the strings with confident downstrokes and focus on locking in with the drummer. For the final ascending arpeggios, form the basic chord shapes but fret one note at a time to maintain note separation and clarity.





## LESSON } HARD ROCK

### EXAMPLE 6 SCHENKER-MOORE STYLE SOLO

For our combination Michael Schenker and Vinnie Moore solo, start with your first finger on the second string and your third finger on the third, to perform five unison bends ascending through E Natural minor (E-F#-G-A-B-C-D); bend the third string slowly to meet the same pitch as the second string. Starting on

bar 5 we have a repeating blues lick that is three eighth-notes in length and rhythmically resolves after three bars. The solo finishes with a 16th-note run using a mixture of minor Pentatonic and Blues scale. I suggest accenting the first note of each downbeat to help make the timing as tight as possible.

**CD TRACK 49**

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a vocal melody line and a guitar accompaniment line. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a B5 chord, followed by a D5 chord, and ends with an E5 chord. The guitar line is in standard tuning (E, B, G, D, A, E) and features a 7th fret barre. The first two measures of the guitar line are marked with 'BU' (bunching) and the third measure is marked with 'D5'. The guitar line ends with a 14-15 interval.

[illegible]

14

14-12 12 14-12 12 14-12 12 14-12 12

14 15

14-12 12-10 10-7 7-5 7-5

15-12 12-10 10-7 7-5

7

B5

D5

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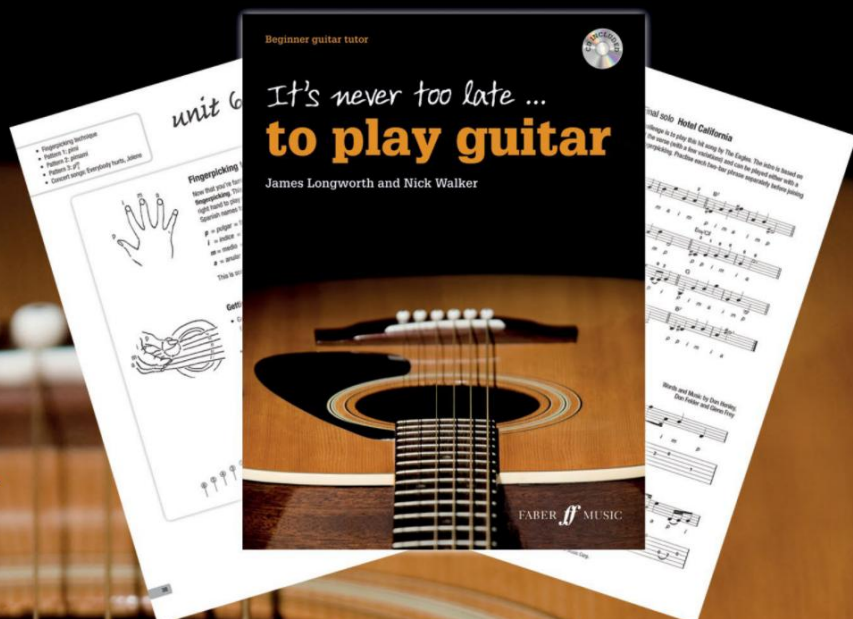
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FABER **ff** MUSIC



# Oz Noy



Continuing his search for jazz greats, past and present, **John Wheatcroft** is off to meet the wizard, the wonderful fusion genius Oz Noy.



## ABILITY RATING

★★★★★ Advanced

### Info

**Key:** Various  
**Tempo:** Various  
**CD:** TRACKS 50-57

### Will improve your

- ✓ Use of outside ideas
- ✓ Intervallic phrasing
- ✓ Jazz -fusion vocabulary

Israeli guitarist Oz Noy ranks as one of the brightest lights in contemporary guitar music today. Since moving to New York in 1996 aged 24 he quickly made his mark in a city that's bustling with talent and opportunity. No stranger to success, by the time he reached New York he already had 10 years' experience and a reputation as one of Israel's top-rated studio and live performers.

With influences ranging from Allan Holdsworth to Stevie Ray Vaughan and numerous points in between, Oz's style mixes jazz phrasing and harmonic know-how, funky rhythmic sophistication and guttural blues conviction. With a definite ear for tone and a refreshing attitude to gear, Oz keeps an eye (and an ear) on his playing as it continues to evolve with each new release, building upon an already impressive body of work.

Noy is no stranger to hard work. Check out any of his tutorial-based interviews online and you'll see that he has definite strategy when approaching practise and performance. He has put the hours in and, like all great players, he continues to study the tools of jazz improvisation and can articulately apply these

devices in an aesthetically appropriate and hugely entertaining way when he plays. You might wish to check out a number of different live versions of any of his tunes to see just how spontaneous and unique each take can be, with consistent exemplary note selection, dynamic delivery and huge rhythmic and melodic command. I'm sure, like me, you'll be mightily inspired by his facility and flair.

You never know, you might feel the urge to do as I have, and slow the music down and get stuck into transcribing your favourite lines; zoning in on the detail to examine what devices he likes, what types of rhythms he favours, where he likes to add bends and slides. The lesson that follows shows the fruits of such labours, isolating and looking in depth at a selection of Noy's musical statements in an improvised situation over a selection of harmonic backdrops; these range from static one-chord vamps to fully-fledged functioning chord sequences and turnarounds.

## “OZ'S STYLE MIXES JAZZ PHRASING AND HARMONIC KNOW-HOW, FUNKY SOPHISTICATION AND GUTTURAL BLUES CONVICTION”

Noy's playing ranges from beautifully consonant diatonic simplicity to super-outside chromatic chaos from one bar to the next, but always with complete control. In his own words, “Some weird stuff is going to come up, but that's the idea. That's how you're going to expand your vocabulary.” You might need to take things slowly, as some of Oz's phrasing is a challenge – but do have fun! **1**

**NEXT MONTH** John examines the jazzy-fusion side of the amazing **Larry Carlton**

GAIN

BASS

MIDDLE

TREBLE

REVERB

## Get the Tone

Oz relies on his Strat with jumbo frets and .11 strings, although he replaces the first and sixth with a .12 and .48. Effects include a Boss DD-7 delay used to provide a thickening slapback that he leaves on all the time. Be sure to explore the tonal variations achieved by moving your picking hand between bridge and the neck and play with confidence and conviction.



**TRACK RECORD** Twisted Blues Volumes 1 and 2 (2011) feature some amazing playing, with contributions from heavyweight musicians such as Eric Johnson, Chick Corea, Warren Haynes, Vinnie Colaiuta and many others. Oz Noy Live (Magna Carta 2003) is equally impressive, as is Schizophrenic (2009), again with guest artists including Steve Lukather on guitar, Dave Weckl and Keith Carlock on kit.



**EXAMPLE 1 TWO-PART CONTRARY MOTION LINES**

**CD TRACK 50**

While the note content is excellent, beginning with a series of diminished triads and intervallic ideas based around the A Half-Whole symmetrical scale (R-2-#2-#2-3-#4-5-6+7) before switching to the E altered (E-F-F#-G#-B-B-D) and finally

resolving to A major Pentatonic (R-2-3-5-6), the unique feature here is the overlapping ascending and descending lines in bar 3. I've included fingering suggestions, so be sure to try these out first before exploring other options.

*♩ = 120*

**A7**

E  
B  
G  
D  
A  
E

1

3

5

**EXAMPLE 2 OUTSIDE 'PHRYGIAN AGAINST DOMINANT' AND 'SIDESTEP' LINES**

**CD TRACK 51**

Oz is not afraid of utilising outside ideas in his playing. In fact, Noy sets his stall here by implying E minor/maj7 against A, alluding to A Lydian Dominant, before moving onto B, major7 ideas, in this case implying A Phrygian against A7. It's quite possible to treat Phrygian in this way, as a form of Altered

dominant scale with two 9ths and no major 3rd, altered sus if you like (R-2-#2-4-5-#5+7). Confidence, bold delivery and a proper sense of intent really help to convey conviction here, a universal consideration with any form of outside approach, otherwise you risk the chance of just sounding 'wrong'.

*♩ = 120*

**A7**

E  
B  
G  
D  
A  
E

1

## EXAMPLE 2 OUTSIDE 'PHRYGIAN AGAINST DOMINANT' AND 'SIDESTEP' LINES ...CONTINUED

CD TRACK 51

## EXAMPLE 3 OCTAVE DISPLACED SCALE FINGERINGS

CD TRACK 52

Oz learnt about octave displacement from Pat Martino (you may wish to check out his system for re configuring the chromatic scale). You can find similar ideas, almost identical in some aspects, from the fantastic player and educator Joe Diorio and again in specific lines from his protégé, Don Mock. The idea is to maintain the conventional scale formula and sequence, displacing octaves

up and down as we go to add an unexpected ear-catching intervallic shape to these familiar patterns. Picking can be tricky, so explore all your options: alternate, economy, outside, inside and even hybrid picking and legato. These all work great with different but equally effective sonic results. While you're at it, try each of these patterns backwards to create the descending variation.

## EXAMPLE 4 FUNKY MELODY-INTERVAL-CHORD COMBINATIONS

CD TRACK 53

There's a definite John Scofield influence here, in both the rhythmic choices and the combination of small chord voicings and the use of the 7th interval in bars 2 and 3, both as small chord fragments and as independent melodic intervals. For the chords I used just the pick, while for the string-skipped 7ths

in bar 2 I opted to do as Oz would and go for a hybrid (pick and fingers) approach. Notice how Noy outlines each of the chords succinctly with a choice selection of appropriate chord tones and nails all of the changes with fluid ease. Again confidence and delivery are your allies here.



**CD TRACK 53**[illegible][illegible]**CD TRACK 54**

with major 6th (R-3-4-5-6). Things become much more jazzy from bar 5 and beyond, starting with an ascending chromatic figure that targets in turn the root and 5th of C, before briefly flirting with a line implying G7alt to C, with the appropriate G Superlocrian altered scale (R-2-#2-3-#5-#5+7).

E B G D A E  
 5

## EXAMPLE 5 MOTIFIC BLUES WITH A TWIST ...CONTINUED

CD TRACK 54

8va

## EXAMPLE 6 II V LINES WITH TURNAROUNDS

CD TRACK 55

Here we see how Noy might negotiate a pair of turnarounds in D minor, firstly Bm7,5-B,7-A7-E,7-Dm7 and secondly with B7 replacing our first half-diminished chord. This is divided with some II-V-D minor action. Even here Oz can't resist the opportunity to throw some attention-grabbing outside

Pentatonic ideas into the mix by superimposing B, minor Pentatonic against G7. This concept of minor Pentatonic a minor 3rd above an altered chord can be heard frequently in the playing of John Scofield to imply G Altered as this creates the following set of intervals: |2-#2,5-#5,7.

♩ = 150 Straight funk 8ths

Bm7,5 B,7 A7 Eb7 Dm7

G7 Dm7 G7 Dm7

G7 B6 B,7 A7 Eb7 Dm7 G7

**EXAMPLE 7 BLUES CLICHÉS WITH SIDESTEPS**

CD TRACK 56

Sidestepping is a device that creates a sense of consonance, tension, then resolution, achieved by moving either up or down in the middle of a phrase and then back again while keeping the phrase's general shape intact. Here Oz employs both ascending and descending variations within a pair of

conventional and completely inside diatonic blues phrases. The master of this technique is Herbie Hancock, although Noy is obviously no slouch either. Once you get the general idea try this with any phrase that you regularly use, to breathe new life into your soloing vocabulary.

**7a) Ascending**

$\text{♩} = 100$  Swing 16ths

Gm7 (G7#9)

$\frac{1}{4}$

A $\flat$  Minor Pent

**7b) Descending**

Gm7 (G7#9)

BU BU

F# Minor Pent

BU BU

**EXAMPLE 8 CONTRARY MOTION THROUGH CHANGES**

CD TRACK 57

We're revisiting the ascending/descending seesaw idea that we first encountered in example 1, although this time by negotiating a set of harmonic changes. Specifically, this progression is a IV7-II7-V7-I7 sequence in D (G7-E7-A7-D7) and much of the single-note vocabulary is drawn from these chord

tones with appropriate extensions, such as the #11 on G7 (C#) and both flattened and raised 9ths on E7 (F F#, enharmonically equal to the much more readable G natural). Again, give the suggested fingering and articulation directions a whirl before exploring your own alternative options.

$\text{♩} = 100$  Straight

G7#11

E7 A7 D7



# Creative Acoustic



**Chris Woods** expands the creative acoustic toolbox with a look at how DADGAD tuning can freshen up your approach to the modern style.

## ABILITY RATING

☆☆☆☆☆ Beginner to Advanced

### Info

**Key:** Various

**Tempo:** Various

**CD:** TRACK CD-ROM

### Will improve your...

✓ DADGAD knowledge

✓ Composition

✓ Playing by ear

**A**lternative tunings open up a whole new world of sonic possibilities but, somewhat understandably, the idea of de-tuning your guitar is daunting. It's comparable to a piano player having their keys surgically removed and then reapplied in a seemingly random order. Scary? Well, yes, but there are amazing things to be found in unknown lands.

Of course, there is plenty of tuition available to help you re-map your fretboard, but that is only a route to arrive at the same place you were before. Today we are going on an adventure to new territories. To truly take advantage of alternative tunings, this article is going to help you approach the guitar largely by simple chord shapes. Your ears are undoubtedly the most important organ when it comes to music and the great thing is that you've been training them and your fingers with knowledge for a long time. So let's put that to use. They won't let you down!

This article is specifically focusing on DADGAD. It's a beautiful-sounding tuning and a common one too – you can use a tuner to help you get there, or use the fifth string as

your reference to tune to A and the fourth string for your reference to tune to D. I have created a host of exercises for you to learn, explore and develop on your own. These are building blocks for you to do with as you

**“CRUCIALLY, DON'T THINK IN 'NOTES' AND 'LETTERS', THINK IN 'SOUNDS' TO DISCOVER THESE FRESH IDEAS”**

please. Learn each exercise and then develop it by adding notes, or even taking away notes. If your new note doesn't sound right, try a different one and keep trying until it sounds good to your ear. Crucially, don't think in 'notes' and 'letters', think in 'sounds' to discover these fresh ideas.

The exercises are grouped into fives; each group uses a handful of chord shapes as a basis for inspiration and gradually develops in complexity. This is a great way to learn and you will probably find that after mastering the first exercise in the group, you will already be noodling and inventing, but the rest are there to offer you some fresh inspiration and to help develop your technique too.

Enjoy your time in DADGAD: there is a huge amount of fun to be had here. **T**

**NEXT MONTH** Chris continues his series with a look at the use of *natural harmonics*



**Pierre Bensusan:**  
modern master of  
DADGAD tuning



**Get the Tone**

When amplifying your acoustic, the pickup is crucial. A good condenser microphone will give the best results but, if a pickup is essential – as it usually is for live work – then go for a microphone based one with a 'mix' control to balance the piezo undersaddle or soundhole pickup and the mic itself. There are many great models out there. I used a Mimesis Kudos.



**TRACK RECORD** The modal tuning DADGAD was first popularised by British guitarist Davey Graham – listen to his beautiful working of *She Moved Through The Fair*. But also check out Paul Simon's take on the Martin Carthy arrangement of *Scarborough Fair*; and Kashmir by Led Zeppelin, both in this tuning. For a more up-to-date take on DADGAD, try Pierre Bensusan's brilliant albums *Encore* and *Intuité*.

## EXAMPLE 1 TWO-FINGER CHORD (BEGINNER)

CD TRACK CD-ROM

There are four chords here. The same shape moved around. Enjoy the simple arpeggio and experiment as soon as you're feeling confident.

**D6 (no 3rd) Shape 1**

**Dmaj13 (no 3rd) Shape 2**

**Dsus2 Shape 3**

**Dadd9 Shape 4**

♩ = 80

*mf*

DADGAD tuning

## EXAMPLE 2 TWO-FINGER CHORD (BEGINNER)

CD TRACK CD-ROM

The arpeggio has changed slightly and I have also added in a slide or hammer-on as the second note in the bar. Simply slide the whole shape.

♩ = 80

*mf*

Let ring throughout

Shape 1

Shape 2

Shape 3

Shape 4

## EXAMPLE 3 TWO-FINGER CHORD (INTERMEDIATE)

CD TRACK CD-ROM

Remember, it's the same progression, but the hammer-on is now forcing you to change the fingering on your fretting hand, rather than just sliding the shape.

♩ = 80

*mf*

Let ring throughout

Shape 1

Shape 2

Shape 3

Shape 4

## EXAMPLE 4 TWO-FINGER CHORD (INTERMEDIATE/ADVANCED)

CD TRACK CD-ROM

Notice the bass notes added to the chord shapes. Let the treble strings ring and use your first finger (fretting hand) to kill the bass notes. String slaps with thumb.

♩ = 80

*mf*

Let ring

Shape 1

Shape 2

Shape 3

Shape 4

X S



## EXAMPLE 5 TWO FINGER CHORD (ADVANCED)

CD TRACK CD-ROM

Seemingly simple, deceptively difficult. Palm mute the first few notes and play the final note clearly and use vibrato to emphasise. Follow with bass notes.

♩ = 80

**D6 (no 3rd)** **Dmaj13 (no 3rd)** **Dsus2** **Dadd9**

*mf* PM - Shape 1 PM - Shape 2 PM - Shape 3 PM - Shape 4

## EXAMPLE 6 CHANGING BASS (BEGINNER)

CD TRACK CD-ROM

We are using two-figured chords again, but notice how the only change is the bass note. There are four shapes, one to each bar.

♩ = 80

**Em11** **Bmadd♭6** **Am13 (no 3rd)** **Gmaj7sus2**

*mf* Let ring throughout Shape 1 Shape 2 Shape 3 Shape 4

## EXAMPLE 7 CHANGING BASS (BEGINNER)

CD TRACK CD-ROM

The chords remain the same, but we are now adding a touch of movement by playing a short riff half way through each bar.

♩ = 80

**Em11** **Bmadd♭6** **Am13 (no 3rd)** **Gmaj7sus2**

*mf* Let ring throughout Shape 1 Shape 2 Shape 3 Shape 4

## EXAMPLE 8 CHANGING BASS (INTERMEDIATE)

CD TRACK CD-ROM

A new arpeggio and the addition of your fourth finger to add a melodic line. Essentially, we are just building on the chord.

♩ = 80

**Em11** **Bmadd♭6** **Am13 (no 3rd)** **Gmaj7sus2**

*mf* Let ring throughout Shape 1 Shape 2 Shape 3 Shape 4



## EXAMPLE 9 CHANGING BASS (INTERMEDIATE/ADVANCED)

CD TRACK CD-ROM

A simple slide before forming the chord and arpeggiating through it. The slide will take strength, so focus on keeping the sustain and maintain the flow.

♩ = 80    Em11                      Bmadd♭6                      A m13 (no 3rd)                      Gmaj7sus2

*mf* Let ring throughout

Shape 1                      Shape 2                      Shape 3                      Shape 4

## EXAMPLE 10 CHANGING BASS (ADVANCED)

CD TRACK CD-ROM

First off we pick the chord, followed by a palm-muted hammered riff. Let the last note ring clearly, by lifting your palm away to help pull the bars together.

♩ = 80    Em11                      Bmadd♭6                      A m13 (no 3rd)                      Gmaj7sus2

*mf* Let ring throughout

Shape 1                      PM - - - -                      Shape 2                      PM - - - -                      Shape 3                      PM - - - -                      Shape 4

## EXAMPLE 11 BLUES IDEAS (INTERMEDIATE)

CD TRACK CD-ROM

There are essentially three shapes here, one to each bar. The shapes are quite familiar but, importantly, they will be mutating over the next few exercises.

♩ = 80    D7                      Gmaj7                      A7add11

*mf* Let ring throughout

Shape 1                      Shape 2                      Shape 3

## EXAMPLE 12 BLUES IDEAS (INTERMEDIATE)

CD TRACK CD-ROM

Three shapes again, one in each bar, but we've simplified the final one. We are removing and adding the fourth finger to adjust the harmony in the first two chords.

♩ = 80    D7                      Gmaj7                      Em/A

*mf* Let ring throughout

Shape 1                      Shape 2                      Shape 3 V2



## EXAMPLE 13 BLUES IDEAS (INTERMEDIATE)

CD TRACK CD-ROM

A relatively simple pattern, the perfect time to add some of the ideas from previous exercises. Notice how the second shape is now different (Version 2 = V2).

♩ = 80 D7 Gmaj7 Em/A

*mf* Let ring throughout

Shape 1 Shape 2 V2 Shape 3 V2

## EXAMPLE 14 BLUES IDEAS (INTERMEDIATE/ADVANCED)

CD TRACK CD-ROM

The first two bars use shape one – adjust your fourth finger accordingly. The final bar begins with shape one then ends with our second version of the third shape.

♩ = 80 D7 Em/A

*mf* Let ring throughout

Shape 1 Shape 3 V2

## EXAMPLE 15 BLUES IDEA (ADVANCED)

CD TRACK CD-ROM

Only two shapes here. The tricky part is the lick at the end of the bar. Approach it as if playing a chord by holding down the third and fifth frets simultaneously.

♩ = 80 D7 Gmaj7

*mf* Let ring throughout

Shape 1 Shape 2 V2

## EXAMPLE 16 AMBIENT GROOVE (BEGINNER)

CD TRACK CD-ROM

Shape one holds for two bars; the arpeggio is adjusted slightly to help bring out melody and in shape two is nice and simple.

♩ = 80 Gm7add11 F6

*mf* Let ring throughout

Shape 1 Shape 2

## EXAMPLE 17 AMBIENT GROOVE

CD TRACK CD-ROM

Bar one should be nice and relaxed. When you get to the second bar still hold shape one but add your fourth finger as required, to add the harmony.

$\text{♩} = 80$  Gm7add11 F6

*mf* Let ring throughout

Shape 1 Shape 2

## EXAMPLE 18 AMBIENT GROOVE

CD TRACK CD-ROM

Same chord structure here and the same idea of adding your fourth finger to create the melody, only this time we are using a simple arpeggio.

$\text{♩} = 100$  Gm7add11 F6

*mf* Let ring throughout

Shape 1 Shape 2

## EXAMPLE 19 AMBIENT GROOVE

CD TRACK CD-ROM

The hammer-on at the beginning is used to create a sense of groove. Use the side of your thumb to slap the strings when you see the X. Again, keep it relaxed.

$\text{♩} = 80$  Gm7add11 F6

*mf* Let ring throughout

Shape 1 Shape 2

## EXAMPLE 20 AMBIENT GROOVE

CD TRACK CD-ROM

Here we're developing the previous idea to be a busier and more addictive groove – pay close attention to the video to get the rhythm right.

$\text{♩} = 80$  Gm7add11 F6

*mf* Let ring throughout

Shape 1 Shape 2



# José Feliciano



**Stuart Ryan** introduces a bona fide fingerstyle virtuoso whose amazing picking has brought him success way beyond his native Latin market.



José Feliciano:  
staggering nylon-string technique

## ABILITY RATING

★★★★★ Advanced

### Info

**Key:** A minor

**Tempo:** 71/81bpm

**CD:** TRACK 58

### Will improve your...

- ✓ Flamenco-style picking
- ✓ Tremolo picking
- ✓ Bass and chord picking

**P**uerto Rican guitarist and vocalist José Feliciano has created a unique style that fuses elements of jazz, pop, Latin and flamenco sounds, all expressed via a devastating technique that marries speed with accuracy.

Born in 1945 and blind from birth, José took up guitar when his family emigrated to New York. The instrument became his prime focus and soon the rock and roll records of the

50s were providing early inspiration for the burgeoning young picker, alongside classical genius Andres Segovia and jazz legends Wes Montgomery and Charlie Byrd. As with many young guitarists of his age, Greenwich Village was the place where he learned to perform alongside contemporaries Bob Dylan and Joan Baez – playing in the coffee shops for tips before touring across the US in every coffee house that would have him. He released his first album, *The Voice And Guitar Of José Feliciano*, in 1965 and achieved radio airplay across America.

His first taste of real stardom came not in the US but across Latin America after he recorded an album of traditional Spanish folk songs (boleros) in 1966. His success in these regions was so great that his US record label,

RCA, took a renewed interest in him and encouraged him to re-work The Doors' *Light My Fire* in his own style. This became a smash hit and cemented his presence beyond the Latin American market and was followed by hits *Che Sera* and *Feliz Navidad*. From these early successes, Feliciano has built a career that has showcased many different sides of his playing and writing – from composing for stage plays and performing on movie soundtracks with production legend Quincy Jones to recording Mexican mariachis.

Feliciano's style is very difficult to emulate, particularly if you are coming from a traditional folk or blues fingerpicking background. Key to his style is the flamenco influence that sees him often employ rapid-fire improvised licks to break up his vocal accompaniment patterns. This comes from a fast alternating 'im' picking motion, the type of

**“I’VE ALWAYS HAD BLISTERING SPEED WITH MY RIGHT HAND. PEOPLE CALL IT ‘FLAMENCO,’ BUT IT’S NOT”** *José Feliciano*

pattern that is de-rigueur to a classical or flamenco guitarist (the fingerstyle equivalent of alternate picking).

If you are new to the alternating finger approach use these sections as exercises starting slowly and building the necessary speed and fluency in the picking hand. Towards the end I also incorporate some tremelo picking, another classical technique that José makes regular and skilled use of. This is hard stuff but persevere and you'll feel the benefits across all fingerpicking styles! **E**

**NEXT MONTH** Stuart looks at the beefy Britrock acoustic style of *Noel Gallagher*

5

6

6

6

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

## Get the Tone

Although José has built his career around the nylon-string guitar he does actually own and play a Martin D-28 and he enjoyed playing a Guild 12-string. However, he is synonymous with Spanish, starting off with Candelas guitars and eventually moving on to a Kirk Sand Laguna model. My nylon-string wasn't to hand for this session, so I used a Circa 000 steel string.



**TRACK RECORD** José's first two album releases: 1965's *The Voice And Guitar Of José Feliciano* and 1966's *A Bag Full Of Soul* are great starting points. Of course, Feliciano's most famous number is his reworking of The Doors' *Light My Fire*, in which he delivers a blistering fingerpicked solo. For something more recent try 2009's *American Classics*, which features Feliciano's renditions of Sinatra and others.

**CD TRACK 58**

**[Bar 5]** We explore the alternating flamenco style 'im' patterns on the bass

»

# LESSON } ACOUSTIC

## EXAMPLE JOSÉ FELICIANO STYLE

CD TRACK 58

[Bar 18] You'll have to test your fretting-hand muting skills here; make sure you adhere to the semiquaver rest on the third semiquaver of beats one and three.

**Am11** **E** **Am11** **E**

E B G D A E

0 0 2 3 0 2 3 2 0 3 2 0 1 0

14

**E7alt** **E** **E7alt**

E B G D A E

0 0 1 3 0 2 3 2 0 3 1 0 1 0

16

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

**Dm** **Am**

E B G D A E

1 3 2 0 1 2 0 0 1 1 0 0 1 1 0 0

18

p a i m p

**F13** **E** **Am**

E B G D A E

1 3 2 0 1 2 0 0 1 1 0 0 1 1 0 0

20

i m i m i m

**Fmaj7** **E** **Emaj9** **E** **Am**

E B G D A E

1 3 2 0 1 2 0 0 1 1 0 0 1 1 0 0

22



## EXAMPLE JOSÉ FELICIANO STYLE

CD TRACK 58

**[Bar 29]** José also uses a classical derived 'tremolo' technique. This pattern is a bass note followed by the first three fingers picking the open first string. Want to hear how great this can sound at a faster speed for a whole piece? Check out Tarrega's Recuerdos De La Alhambra.

Chords: Fmaj7, E, Emaj♭9, Am

24

Chords: Fmaj7, E, Emaj♭9, E, Am

26

Chords: Fmaj7, E, Emaj♭9, Am, Am/G, Am/F, A5

28

p a m i

Chords: Asus<sup>2</sup>/<sub>4</sub>, Am/C, Am/B, A5, E/G#, E/F, E, E/G#, Am

30

## Reading Music Part 22

# A 'fusion' of ideas



In the final instalment of his reading series **Charlie Griffiths** presents a jazzy fusion piece to test your reading of an eighth-note swing feel, accidentals, octaves, multiple repeats and more.



This month's track has a jazz fusion swing feel

### ABILITY RATING

★★★★★ Moderate

#### Info

**Key:** B<sub>b</sub>, min/Bmin

**Tempo:** 90 bpm

**CD:** TRACK 59

#### Will improve your...

- ✓ Eighth-note swing feel
- ✓ Knowledge of dynamic markings
- ✓ Multiple repeat techniques

The key signature for this chart has five flats. A quick way to recognise 'flat' keys is to look for the '♭' symbol second from the right. In this case that particular '♭' is D<sub>b</sub>, putting us in the world of D<sub>b</sub> major (D<sub>b</sub>-E<sub>b</sub>-F-G-A<sub>b</sub>-B<sub>b</sub>-C). However, if you try playing the first four bars, you will quickly realise that the tonality B<sub>b</sub> minor (B<sub>b</sub>-C-D<sub>b</sub>-E<sub>b</sub>-F-G<sub>b</sub>-A<sub>b</sub>), which is the relative minor of D<sub>b</sub>. This means that both scales contain the same notes, but start from a different note.

The style of the piece is reminiscent of alternative jazzy fusion bands such as Yellowjackets or Tribal Tech with a tonality based on the Dorian (1-2-♭3-4-5-6-7) and Melodic minor (1-2-♭3-4-5-6-7) scales. As there are not specific key signatures to denote either of those scales, we have to use the nearest possible minor key and adjust the relevant notes using accidentals. For the B<sub>b</sub> Dorian mode we need to make the 6th interval major, which is why you'll see lots of G natural notes throughout. The B<sub>b</sub> Melodic minor scale also has the G naturals, and additionally an A natural. Later in the piece the key changes up a semitone to B minor (B-C<sup>#</sup>-D-E F<sup>#</sup> G A). In this case, the Melodic minor 'accidentals' would be G<sup>#</sup> and A<sup>#</sup>.

The 'let ring' bracket above the stave in the first four bars means that you should let the

notes ring together as chords for the duration of the section. This requires you to fret the notes on separate strings, which requires a little more forward thinking when it comes to choosing where to play them.

The 'swing feel' is stated at the beginning of the piece as well as a rhythmic representation of what that means. Wherever two eighth-notes are played in succession, the one landing on a downbeat is actually twice the length as the one on the upbeat. This is comparable to a quarter-note and an eighth-note squeezed into one beat with a triplet bracket. The reason for this is because

**“THE STYLE OF THIS MONTH'S PIECE IS REMINISCENT OF JAZZY FUSION BANDS SUCH AS YELLOWJACKETS AND TRIBAL TECH”**

it is much more simple on the page to write the rhythms so that they 'look' straight; you just have to remember to play them 'swung'. This approach is very common in jazz charts such as those found in the Real Book (a famous tome full of jazz standard charts).

Throughout the chart are various methods for repeating bars, starting with some alternative endings at bar 13. Play everything between the repeat brackets including the first time ending which is indicated by the horizontal line above the stave. Now go back to the first bracket and repeat, but this time skip over the first time ending and go straight to the second time ending. The next method is the 'multiple bar repeat', which can be found at the end of the main bulk of the chart. There are two diagonal lines '//' with dots either side and a number 2 above them. This means 'repeat the previous two bars'. Finally, we have the musical signposts such as 'D.C.' and 'al Coda', which enable us to reuse sections of the piece without having to write it out again. Practise this piece slowly with a metronome until you are confident that you can find the notes comfortably, then try playing it up to speed along with the backing track. **1**

**NEXT MONTH** Charlie begins a brand new practice series called *In The Woodshed!*

## EXAMPLE JAZZY FUSION PIECE

CD TRACK 59

Play this piece with a clean tone using the bridge pickup selection for a mellow tone with some chorus and reverb. Play through the first 12 bars as written using the B<sub>7</sub> Dorian mode (B<sub>7</sub>-C-D<sub>7</sub>-E<sub>7</sub>-F-G-A<sub>7</sub>), as your framework. Next follow the repeats through the first and second time endings before transposing up to B Dorian (B-C#-D-E-F#-G#-A) and doing the same again with a louder dynamic. Finally follow the D.C. al Coda to return to the top of the tune and take the Coda after bar 3.

The musical score is written for guitar in 4/4 time. It begins with a tempo of 90 bpm and a 'Swing feel'. The key signature has two flats (Bb7 Dorian mode). The score consists of 28 bars. Bars 1-12 are the first time ending, marked with a '1 bar count in' and a '1 bar count in' instruction. Bars 13-15 are the second time ending, marked with a '2' and a '3'. Bars 16-18 are the first time ending, marked with a '1' and a '2'. Bars 19-21 are the second time ending, marked with a '2' and a '3'. Bars 22-24 are the first time ending, marked with a '1' and a '2'. Bars 25-27 are the second time ending, marked with a '2' and a '3'. The piece concludes with a 'D.C. al Coda' instruction and a 'Coda' section. Dynamics include *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). Performance instructions include 'Let ring', 'Da Coda', and 'Coda'.

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# NEW ALBUMS

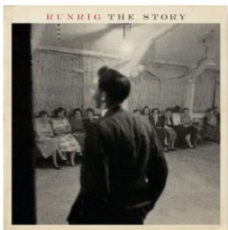
A selection of new and reissued guitar releases, including *Album Of The Month*

## Album of the Month

### RUNRIG THE STORY

Ridge Records ★★★★★

Runrig's career began in 1973 as the Run Rig Dance Band. Over the years they have reached great heights with their rousing, anthemic blend of rock and folk music, with many songs sung in Gaelic. Their 14th studio album proves they're still at the top of their game. Guitarist Malcolm Jones joined back in 1978 and his clean arpeggiated style and minimalist approach has become a trademark of the band. Check out *Rise And Fall* – the guitar work is precise and a lesson in keeping it simple sounding. The album also benefits from the production expertise of youngest member, Brian Hurren who neatly captures their nostalgic quality while lifting them to new heights. Reportedly, this will be Runrig's last studio album but it's yet another highlight and naturally a tour will follow. This is a fan's delight but will also appeal to new converts. Come on, lads, looks like you've got the hang of this so you can't give up now!



### BILLY SHERWOOD CITIZEN

Frontiers Records ★★★★★

Probably best known for his extra guitar work for Yes and, more recently, as their bass player after the untimely demise of Chris Squire, Sherwood is a fine player and his output of albums is both staggering and diverse. He's been the guiding force in World Trade, Circa, The Prog Collective, Conspiracy and YOSO. He played bass on Toto's *Kingdom Of Desire* and is also responsible for many progressive band tribute albums. Somehow he also finds time to record his own material! On this album, he's enlisted the help of Steve Morse (*No Man's Land*), Steve Hackett (solo on *Man And The Machine*) and Chris Squire (title track). There's a variety of well-known prog vocalists and keyboard players too, which goes to prove just how well connected

he's become. This album swings between moods and tempos and runs for just under 70 minutes. A glorious way to start a new year.

### ELECTRIC EYE DIFFERENT SUN

Jansen Plateproduksjon ★★★★★

This second album from the Norwegian psychedelic rockers is an unusual release indeed. From the moment it starts, curiosity takes over and you have to hear more. There's instant appeal and hidden depths, plus moments of sheer musical chaos, all the while remaining wonderfully appealing. Its relentlessness reminds us of the early days of Hawkwind but this is far more imaginative in the way the tracks develop. Also responsible for the vocals, Øystein Braut's guitar sound is somewhat old-fashioned at times, yet perfectly suited. On *Silent By The River* there's a curious fuzz



bass sound, like an amplifier in the last throes of life, yet it's ideal. If this all sounds rather strange that's because it is. Weird, wonderful and well worth a listen.

### INGLORIOUS INGLORIOUS

Frontiers Records ★★★★★

A bit of hard rock never did anyone any harm and when it's as well done as this eponymous debut it's a positive treat. The band is obviously influenced by classic rockers like Whitesnake, Deep Purple, Zeppelin et al, yet while elements are unmistakable they still provide their own take on the music we all love. Check out the download promo track, *Breakaway* for a taster, and if you like your rock, hard, heavy and riffy you won't be disappointed – great guitar on the title track from Andreas Eriksson. Vocalist Nathan James put the band together with like-minded musicians. Like those mega bands of the past, Inglorious

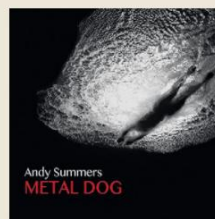


decided to record all together (Andreas commuting from Sweden): no click tracks or multi tracking, just the same sound that they can produce on stage. The result is awesome. An excellent debut album, but we expect they'll be great to see live too.

### ANDY SUMMERS METAL DOG

Modern Works Music ★★★★★

Although best known for his distinctive work with The Police, Summers has always walked the more perilous line of guitar experimentation. Back in 1982 he worked on a collaboration with Robert Fripp called *I Advanced Masked*; an interesting album with lots of Crimson overtones. This latest adventure, however, is even more freeform and thought-provoking, Summers seeming intent on extracting the most unlikely sounds from a guitar.



The title track is almost bereft of a tune, yet there is much to capture the imagination and things do improve melodically from there in. The atmospheric *Ishango Bone* escapes into a variety of mood changes and gradually the album becomes more expansive, with some truly unique and inspirational sections. Although often harsh and angular there are lighter moments: *Harmonograph* and *Qualia's* riffs are gentle, persistent and layered. This is one unusual and unique album.

### LAST IN LINE HEAVY CROWN

Frontiers Records ★★★★★

It's sad when a great performer like Ronnie James Dio leaves this world, but it has an even bigger impact on the remaining band members. Guitarist Vivian Campbell, bassist Jimmy Bain and drummer Vinny Appice recorded three albums with Ronnie in the 80s: *Holy Diver*, *Last In Line* and *Sacred Heart*. In 2011, the three reunited for a few gigs enlisting the help of vocalist Andrew Freeman. Such was the success of the project that the quartet has taken on a new name and released this, their first album of all-new songs. It's a classic rock tour de force played by some of the best in the business. No surprises, just solid, hard-hitting songs that retain all the excitement and drive of that Dio band, plus a few more years of expertise and wisdom. The other good news is that there will be a tour that Vivian will slot in between Def Leppard commitments. Watch out for them: you won't be disappointed!



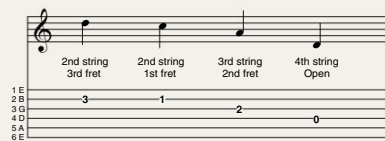
# GT User Guide

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



## READ MUSIC

Each transcription is broken down into two parts...



## MUSICAL STAVE

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

## TAB

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

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

### PICKING

#### Up and down picking



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

#### Tremolo picking



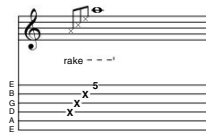
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

#### Palm muting



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

#### Pick rake



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

#### Appegiate chord



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

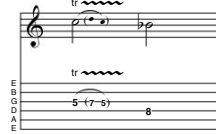
### FRETTING HAND

#### Hammer-on & Pull-off



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

#### Note Trills



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

#### Slides (Glissando)



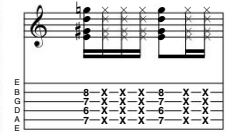
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

#### Left Hand Tapping



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

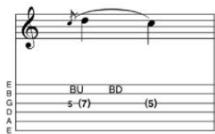
#### Fret-Hand Muting



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

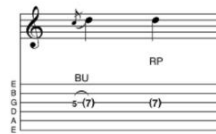
### BENDING AND VIBRATO

#### Bend up/down



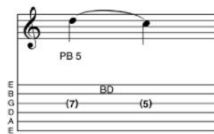
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

#### Re-pick bend



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

#### Pre bend



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

#### Quarter-tone bend



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

### CAPO

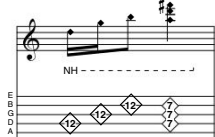
#### Capo Notation



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

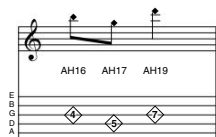
### HARMONICS

#### Natural harmonics



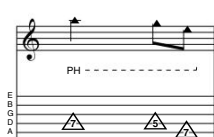
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

#### Artificial harmonics



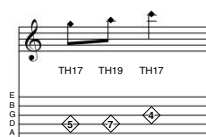
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

#### Pinched harmonics



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

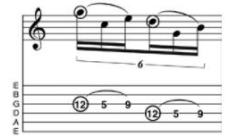
#### Tapped harmonics



■ Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

### R/H TAPPING

#### Right-hand tapping



■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.



# NEXT MONTH

## THE WORLD'S BEST GUITAR LESSONS...

### TRANSCRIPTION #1

#### PANTERA

##### Cemetery Gates

Pantera's powerhouse guitarist, Dimebag Darrell, captured hearts with this award-winning metal track.

### TRANSCRIPTION #2

#### BACH

##### Toccat

Bridget Mermikides arranges and transcribes an atmospheric piece from Bach in drop D tuning.

### ACOUSTIC VIDEO LESSON

#### CREATIVE ACOUSTIC

##### By Chris Woods

In part 3 of this new series, Chris creates some exciting tones with an exploration of natural and artificial harmonics.

### ELECTRIC VIDEO LESSON

#### ALLEN HINDS EXCLUSIVE

##### Up And Over

Allen picks up his Les Paul to solo over a tricky rock-sounding backing track. Text and tab by Jon Bishop.

A tribute to...

## GLENN FREY

As the music world loses another legend, Richard Barrett pays homage to The Eagles with a look at the playing styles of Glenn Frey, Don Felder, Joe Walsh and Bernie Leadon.

### MORE GREAT LESSONS

#### Peter Green

Blues great and enigmatic genius!

#### The Pixies

American alt rock pioneers

#### Larry Carlton

Jazz giant and Steely Dan six-stringer

#### Noel Gallagher

The beefy style of Oasis' guitarist

#### Whitesnake

Big riffs from the classic rock legends

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