



## E-Books voor muziektheorie en praktijk



### **STYLE FILES • Speelstijlen van topgitaristen ontleed**

Samengesteld uit artikelen ontleend aan het "Guitarist" Magazine 2015-2021  
(Engelstalig)

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# STYLE FILE

# MARK KNOPFLER

Get some of the Sultan's secrets under your fingers with this four-lick lesson on the stellar guitar style of Mark Knopfler

Not many guitarists are instantly recognisable from just a few notes; we usually need to hear the context of a song or signature riff. But along with such luminaries as Brian May and Hank Marvin, even non-guitarists can instantly identify Mark Knopfler's playing from just one bubbling filigree from *Sultans Of Swing*.

A major part of this is his determination to forge his own musical style. Most of the Dire Straits albums, for example, come from an era of flash rock solos, whammy

bars and meaty distortion, so Knopfler's fingerpicked clean tones and modest approach to solos stood in stark contrast to the norm.

These examples cover a few elements of Knopfler's playing. For a start, put down your pick and get used to the feel of those strings under your fingers. Mark uses his thumb and first two fingers, unusually anchoring his other two fingers below the strings. He's used loads of guitar tones over the years, but here we've used the classic old 'in-between' pickup settings on a Strat.

## EXAMPLE ONE

WE'LL start slowly. Knopfler's crisp 'in-between' Strat tones lend themselves to spacious soundscapes, and you can find plenty of those in the Dire Straits back catalogue. You may find it easier to count in half-beats here, as the tempo is pretty slow.

$\text{♩} = 45$  Dm

E  
B  
G  
D  
A  
E

p i m i

## EXAMPLE TWO

HERE'S another take. Although Mark has a strong connection with country music, there's lots of blues in his playing. These first two examples are primarily built from D minor pentatonic (D F G A C) with the addition of the 2nd (E) and the bluesy flat 5th (A $\flat$ ). And hey, put down that plectrum and stop cheating!

Dm

E  
B  
G  
D  
A  
E

## EXAMPLE THREE

**BEGINNERS** often have trouble playing fills over the verse part (Dm-C-B $\flat$ -A) of *Sultans Of Swing*. It's mostly D Aeolian (D E F G A B $\flat$  C) or minor pentatonic, but the C note clashes with the C# in the A chord. The solution: a temporary swap, resulting in D harmonic minor (D E F G A B $\flat$  C#), a bit like this...

## EXAMPLE FOUR

**IT'S** not all about clean tones, though. Knopfler used a Les Paul Junior with overdrive and lots of midrange to create an iconic guitar sound on *Money For Nothing*. Like a cross between Billy Gibbons and Ry Cooder, it's all about using partial chords (especially root-5th diads) and notes from the minor pentatonic (G minor, in this case: G B $\flat$  C D F).

# Dynamic Duo

## STYLE FILE

We show you how to add some formidable jazz-rock licks in the style of Mike Stern and Eric Johnson to your repertoire

**NOT** many people would have predicted a collaboration between Eric Johnson and Mike Stern, but these diverse players have plenty of common ground. They were both heavily influenced by Hendrix, Beck and Wes Montgomery at an early age, blending these influences into their early fusion styles... Eric with the Electromagnets and Mike with Billy Cobham.

You can hear both the common ground and the huge diversity on the album *Eclectic*, so here we're going to look at some of the key aspects of each player's style. Tonally, they both like a meaty overdriven tone, but their clean sounds couldn't be more different. Compare Johnson's crystal Strat tones with Stern's neck humbucker and slightly detuned pitch-shifter effect.

Technically, both like to pick most notes rather than using legato, but there's a big difference between Johnson's elegant balance and Stern's ferocious bop-blues. Here are six short examples – three in each player's style, starting with Stern – to give you a taste.



© MAX CRACE

## Example 1

**MIKE** Stern started out as a blues and rock player, and this is still clearly audible in his jazz and fusion playing. He has made use of plenty of funky bluesy riffs such as this one, and all three of our Stern-style examples fit this flexible E7 tonality.

## Example 2

**THIS** lead line starts in a general hybrid Dorian/Mixolydian shape, but look what happens in bar 3 – there's a chromatic descent, a one-fret slide and then we're using the half-whole diminished scale (E F G G# A# B C# D), a favourite of Mike's.

## Example 2 continued

8<sup>va</sup>

E B G D A E

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

## Example 3

**GOING** back a long way, here's a pattern-based lick a bit like the way he played with Miles Davis in the early 1980s. Essentially, you're pulling off from the high B note into an E major triad and then an F major triad. All of these notes are from a favourite Miles scale, the Phrygian Dominant (E F G# A B C D).

E7

E B G D A E

12 9 12 9 12 9 12 9 12 9 12 9 12 10 12 10 10 12 10 12 10 12 10 12 10 10 10

BU

E B G D A E

12 9 12 9 12 9 12 9 12 9 12 9 12 9 12 (14) 12 10 12 8

## Example 4

**THERE** are just so many facets to Eric Johnson's style, even before you tackle the phenomenal technique. His clean pop rhythm playing is an encyclopedia of tones and chord voicings. Here are a few ways to decorate a simple chord progression (A B E A B C#m). I used pick and fingers for bars 1-2, then strummed the power chords close to my fretting hand (this gives a crisper sound).

Asus2 Bsus2 E/G# 8<sup>va</sup> E B/D# A/E B5 C#madd9

E B G D A E

7 9 12 16 14 10 7 0 4 4 4 0

5 7 12 12 12 9 4 4

7 9 9 14 13 7 4 4 4

11 7 4 4

7 7

Let ring

## Example 5

**ERIC** also uses a clean Strat tone for more specialised effects. To play the 'harp harmonics' in bars 1 and 2, touch the string 12 frets above the fretted note with your index finger and then pluck the string with your thumb. Pick the regular notes with your 2nd or 3rd finger. For the 'koto' effect in bars 3 and 4, the circled notes aren't actually tapped as normal – fret them with the index finger of your picking hand, and pluck them with your thumb for a twangy tone. Use your fretting hand to bend the strings where necessary.

Freely

AH 19 AH 19 AH 19 AH 19 AH 19 AH 19 AH 19

a p a p a p a p a m

Fret with 1st finger BU BD BU BD BU BD BU BD BU BD BU BD

p p p p p p p p p p

## Example 6

**NOW** turn on the Fuzz Face and let rip! Eric's lead lines often make extensive use of pentatonic scales, but he rarely sticks to the boring old blues box shapes. By working with the full range of the fretboard, he's able to vary his melodies and phrasing much more than you'd expect from the pentatonic (in this example, we're mostly using B minor pentatonic).

Freely

BU 5 5 5

10 (12) 7 10 7 10 9 10 7 9 7 10 7 9 7 9 7 9 7 9 7 9 7 7 10

PB 14 BD 3 3

10 9 12 9 12 11 10 12 11 14 12 15 (15) (14) 15 12 14 15 12 14 11 12





# Secret Weapon Licks

## STYLE FILE

Carl Verheyen is one of the great 'hidden gem' players. He just gets on with his career without undue fuss or fanfare, but anyone prepared to pay attention is usually rewarded with some truly jaw-dropping guitar playing! Get these session-grade licks under your fingers to supercharge your soloing..

**IN** keeping with his reputation as one of the very best session players around, Carl Verheyen is comfortable with a huge variety of musical styles, but his distinctive soloing style is usually easy to spot. He prefers to look

beyond the guitar's obvious scale patterns, working with intervals based on the underlying chords. As a result of that approach, he's able to get much more melodic range, and is well known for his

daring string-skipping lines. In this lesson, he shows how a simple six-note string-skipping idea can be applied to minor, dominant and major contexts, giving you a starting point for further exploration. **[AC]**

## Example 1

**CARL** starts with a blues line in F minor. At the start, he's using the minor pentatonic (F A $\flat$  B $\flat$  C E $\flat$ ) with that semitone bend up to the 5th (B). He then adds the 2nd (G) as a pivot to shift to a lower position, leading into his feature lick. This suggests the Dorian mode (F G A $\flat$  B $\flat$  C D E $\flat$ ).

## Example 2

**HE** then starts in the same F minor pentatonic framework, but with an ascending line. Here, the added 6th (D) of the Dorian is used to pivot to the next shape in bar 1. Note the amount of string-skipping throughout this example... one of Carl's signature sounds!

## Example 3

**BY** changing the high E<sub>1</sub> of our feature lick to D, it now works nicely in a B $\flat$  Mixolydian context. The notes of the B $\flat$  Mixolydian (B $\flat$  C D E $\flat$  F G A $\flat$ ) are exactly the same as the F Dorian, but the root is different, and so each note has a different function within the scale.





# On The Bone

## STYLE FILE

If you love those glorious 40s-era T-Bone Walker rhythm & blues licks, step this way – JD McPherson is a master of the style. And he wants to teach you his secrets

**HE** might not be so well known in the UK, but Oklahoma's JD McPherson is quite the rising star across the Atlantic, with two successful albums and even a *Late Show Letterman* appearance behind him. Brought up on modern rock, punk and alternative bands,

JD then developed a deep love for 1950s rockabilly, R&B and country styles. As he once said, "I can't really be an English punk-rock in... Oklahoma, on a cattle ranch."

On a recent visit to the UK, JD showed us some examples of his playing, all of which

come from his 1950s influences. You'll need to keep the overdrive fairly low for this sort of stuff, although JD used a cleaner tone on our video than he'd normally utilise on stage.

Think classic 'tweed' amp sounds and you'll be in the right ballpark. **[AC]**

## Example 1

**HERE'S** a classic T-Bone Walker-style lick, the type that you can also hear in Chuck Berry's playing. The notes here are all from G Mixolydian (G A B C D E F) with the exception of a B $\flat$ , which is quickly hammered to B for that characteristic ambiguous major/minor bluesy sound.

## Example 2

**ALSO** influenced by T-Bone Walker, this is a great way of enhancing a static G7 chord with an ascending sequence of substitute chords. This would work very well as the first four bars in a G blues (note how JD then goes to the C chord to illustrate this).

Example 2 shows a sequence of guitar riffs for various chords. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass staff shows fingerings for each chord.

- G6:** Treble clef staff shows a sequence of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The bass staff shows fingerings: 3 3 3 3 3, 5 5 5 5 5, 4 4 4 4 4, 5 5 5 5 5.
- G7:** Treble clef staff shows a sequence of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The bass staff shows fingerings: 7 7 7 7 7, 6 6 6 6 6, 7 7 7 7 7, 5 5 5 5 5.
- G7/B:** Treble clef staff shows a sequence of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The bass staff shows fingerings: 10 10 10 10 10, 8 8 8 8 8, 10 10 10 10 10, 9 9 9 9 9.
- G9/F:** Treble clef staff shows a sequence of eighth notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The bass staff shows fingerings: 15 15 15 15 15, 12 12 12 12 12, 14 14 14 14 14, 15 15 15 15 15. There are 'X' marks on the D and A strings in the final two bars.
- C:** Treble clef staff shows a sequence of eighth notes: C4, D4, E4, C4, D4, E4, C4, D4, E4, C4, D4, E4. The bass staff shows fingerings: 10 10 12 12 10 10 12 12, 8 8 8 8 8 8 8 8, 10 10 10 10 10 10 10 10, 8 8 8 8 8 8 8 8.

## Example 3

**MOVING** to more of a country or rockabilly style in the key of A, this is a great riff for various blues or country-related styles. Use a tiny bit of palm muting at the bridge to keep things crisp and punchy. This pattern can be easily applied to E and D chords, with a slightly different fingering in the latter case.

Example 3 shows a guitar riff for the A chord. The notation includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff shows fingerings for each chord.

- A:** Treble clef staff shows a sequence of eighth notes: A4, B4, C#4, A4, B4, C#4, A4, B4, C#4, A4, B4, C#4. The bass staff shows fingerings: 2 2 2 2 2, 0 2 3 4 2 0 4 5 0 2 3 4 2 0 4 5.



A MASTERCLASS WITH

# JAMES TAYLOR

Join one of the greatest singer-songwriters of all time  
for a personal lesson in magical unplugged playing

Words Adrian Clark Photography Joby Sessions

**J**ames Taylor's acoustic guitar style has been instantly recognisable since the early 70s, and has influenced countless singer-songwriters since. He might not be a virtuoso instrumentalist – always using the guitar to accompany his voice – but there's a lot you can learn from his style.

In contrast to the more pattern-based fingerpicking styles (often blues-derived) of the more folky acoustic songwriters, Taylor's style has a more pianistic approach – think about how a pianist uses the sustain pedal to add suspensions and create smooth transitions between chords. This requires careful note choice and a certain amount of control over your picking hand. Every note can be selected or avoided, depending on the sound you want to make.

Here's our brief guide to the James Taylor sound, transcribed from the examples he played for us in the accompanying video.

# EXAMPLE ONE

James starts by showing how he might fingerpick a chord progression. Notice how he'll introduce notes from the next chord to add interest, such as that first A to Gadd9 change, where the F# prepares us for the new G bass note and the open B gives a suggestion of the new chord. "These are lines that are happening all around each other rather than all at once," James says. "They're independent. It's very different from a strumming technique. I often lead with a bass line and then break it up rhythmically, so it has an internal back-and-forth."

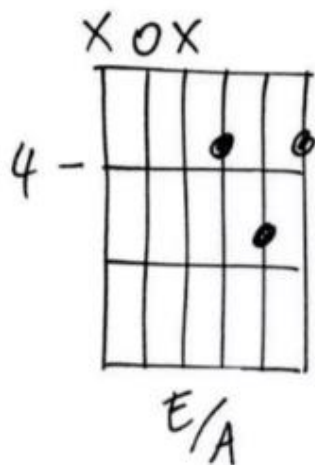
♩ = 77

The musical score consists of five systems, each with a treble clef staff and a guitar-specific staff (E, B, G, D, A, E). The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = 77. The chords and fingerings are as follows:

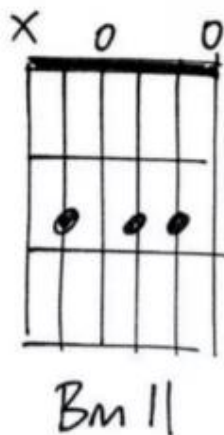
- System 1:** E/A, A, Gadd9, Em9, A. Fingerings include 2-3-0, 0-2-2-0, 0-2-0-2-0-0, 4-0-3-4-0, and 0-0-0-0.
- System 2:** E/A, A, Gadd9, Bm, A, G. Fingerings include 2-2-0-2-2-4, 0-2-2-0-2, 0-0-3-3, 3-2-2-0-0, 4-2-2-0, and 2-3-3.
- System 3:** Em9, G, A, E/A, A. Fingerings include 0-2-0-0-2-0, 3-4-0-4-0, 0-0-2-2-3-0, 0-2-2-0-2, and 0-2-2-0-2.
- System 4:** Gadd9, Bmadd11, Eadd9, G, Bmadd11, Cadd9, D/F#. Fingerings include 0-2-0-3-0, 0-2-4-1-2-0, 0-0-3-0, 0-3-3-2-0, 3-2-0, and 2.
- System 5:** G, Bmadd11, Cadd9, Dsus2, Eadd9. Fingerings include 0-0-0-3-0, 0-3-0-2-3-0, 0-2-4-1/2-4, and 0-2-4-1.

## EXAMPLE TWO

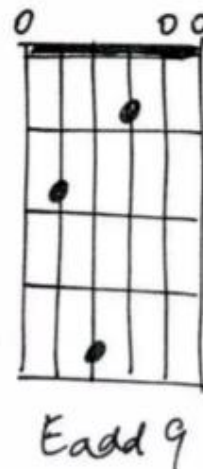
Below you'll see a list of chords, all of which James considers to be typical of his sound. Let's get stuck in and examine them properly, in a sort of mini Substitute special!



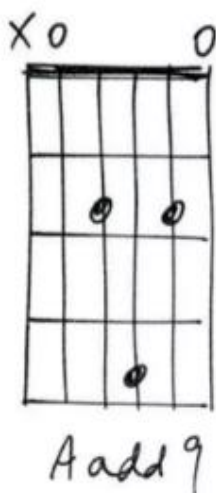
- 1** You can look at this in two ways, either as an E triad over an A bass, or as an Amaj7 variant. The major 3rd (C#) is replaced with a B, so it'd be Amaj7sus2.



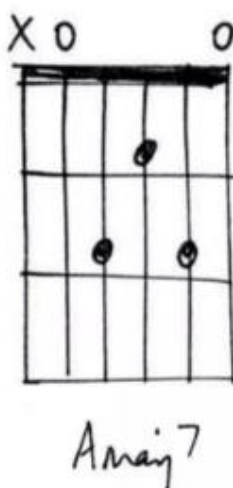
- 2** This is always a great alternative to a standard Bm or Bm7. It also has a hint of ambiguity, with that A major triad on the top.



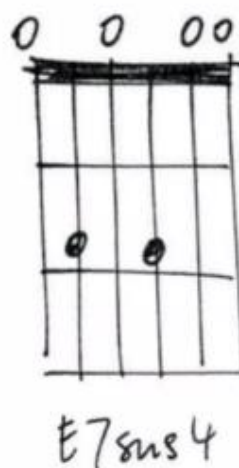
- 3** This is the sound of *Every Breath You Take*. The shape is less painful to play in open position, and this is an alternative to pretty much any E major.



- 4** This is the fifth string root equivalent of the previous chord.



- 5** James plays these two chords as a progression, joining them with a nice walking and alternating bass line.



## Temper Temper

Perhaps the most interesting aspect of Taylor's technique is his approach to tuning the guitar: he tunes all the strings flat but by very specific, microtonal amounts.

"In Bach's time they came up with the tempered tuning that allowed you to play in different keys but still stay in tune," he explains. "I do the same thing on the guitar. If I'm playing in A440 [standard concert pitch], the first string will be an exact E, but the sixth string will be 10 cents flat – 10 cents being 10 hundredths of a half-tone – 10 cents lower than an exact E, so it's a wider tuning. But because I use a capo so often

and because the capo itself pulls the guitar slightly sharp, I actually tune the first string to minus three cents.

"Because the second string is always such a devilish thing, it gets minus five; then I do minus four for the third, then it's minus eight, minus 10, and minus 12. So that compensates for the capo pulling it sharp, but also because the bass strings ring sharp because they're getting tighter as they vibrate. So as you play up the neck, this wider tuning is very forgiving; you don't get the same problems with the 3rd in the chords ringing sharp. So that's how I temper tune the guitar."



## EXAMPLE THREE

This Latin-flavoured progression again demonstrates the technique we saw in Example One. James pre-emptively introduces one note from the new chord on the last 8th note of the previous chord.

## EXAMPLE FOUR

The difficulty with having a liking for particular sonorities on the guitar is that they don't always translate to other keys, where barre chord shapes might make certain note groupings impossible. Enter the good old capo! Here James runs through a few simple chord shapes with the capo at the 2nd fret, making the chords sound a whole tone higher.

"The capo is on my guitar as often as it is off," James says. "It probably started because I found something I liked to play but it sounded better up a whole tone. I very seldom capo any higher than the 3rd fret. It's so that playing in E and D and A, I can go up to hang in F and G or in C. I very seldom play in open C. It's just an uninteresting chord on the guitar, for me. I much prefer the D, A and E fingering. It just pulls it into a different range for the voice so you can do a different thing melodically to it.

"I'm a baritone, which is not great – I think the best thing to be is a tenor, like Jimmy Nail or Sting, Graham Nash, Ricky Skaggs, and have that really high range, because when you're playing guitar and you have this huge thing up above it so it feels like a much wider range that's available to you. I'm constantly working on finding a way to make the guitar lower. I do play bass with my thumb and my bass players Jimmy Johnson and Lee Sklar will tell you the challenge is working with somebody who's already playing bass."



# MARSHALL MASTERS

No survey of the Marshall stack's five-decade reign would be complete without honouring the players who have made them howl like fallen angels. Here, we present 11 essential licks in the style of 11 masters of the big black box

Words Adrian Clark

The licks we've presented here trace the development of rock technique in the hands of key players as it developed in step with the ever-increasing shovelfuls of gain available from Marshall's ever-evolving amps. Certainly, there are many more legendary guitarists we could have included – Angus Young and Zakk Wyld come to mind – but getting these licks under your

fingers will help you master the principles of getting air moving while retaining articulation, feel and speed. And while unleashing what guitarist Joel O'Keeffe of Airbourne called "the Marshall wind" is a rite-of-passage experience for any guitarist, any decent high-gain head and closed-back cab will do the trick for getting to grips with the full girth and grunt of these examples, so plug in, turn on and rock out.

## EX1 JIMI HENDRIX



You can't talk about Marshall stacks without mentioning the man who did more work stress-testing them than most Marshall employees! This lick uses E minor pentatonic (E G A B D) and there are a couple of things to listen out for. Push the G to A bend (bar 3) a bit sharp, almost to the B. Then, while holding that last B-string bend in bar 4, catch the G string under your finger and release it.

♩ = 116

**D** **Em7**

BU BU PB 15 BU

15-15 15-15 15-15 15-15 15-15 15-15 15-(17) 15-(17) 15 (17)-15 12 15-(17)

14-14 14-14 14-14 14-14 14-14 14-14

8va -

BU BU - - further! PB 14 BD

14-(16) 12 12 15-(17) [17] (18) 15-12 12 12 15-(17) (15)-(14) 12

E B G D A E

1

4



## EX5 SLASH



When 80s rock was getting dangerously preposterous and grandiose, Guns N' Roses appeared in the nick of time, dragging us all back to the bluesy, funky sleaze of 70s hard rock. Slash became the new guitar hero for a generation... a proper character with both chops and old-school rock cool. This lick uses D Mixolydian (D E F# G A B C D).

$\text{♩} = 120$  D

E B G D A E

1

E B G D A E

3

## EX6 RITCHIE BLACKMORE



Most of the original late-60s rock guitar heroes came from a similar set of blues and rock 'n' roll influences, but Ritchie Blackmore went off in a more classically influenced direction. This was especially true when he left Deep Purple and formed Rainbow in 1975. Here's a B minor lick that moves from Aeolian (B C# D E F# G A) to Hungarian minor (B C# D E# F# G A#).

$\text{♩} = 88$  Bm

E B G D A E

1

E B G D A E

3

## EX7 JOE SATRIANI



One of the world's most admired and respected guitarists for over 25 years, Joe's playing is an effortless mix of classic blues-based rock and more modern technical styles. I've combined a bit of both here – some gritty doublestop work in E Dorian (E F# G A B C# D) followed by something a bit more stretchy and challenging.

$\text{♩} = 138$  **E5** *8va*

E B G D A E

1

*(8va)*

E B G D A E

3

Quickly lower bar then raise slowly  
NH

## EX8 PAUL KOSSOFF



While Cream took power-trio blues rock into virtuoso improv territory, Free went the other way, exploring deep funk grooves and leaving lots of breathing space in their music. This was particularly true in the case of Paul Kossoff's guitar playing. Not only was it sparse and minimal, but he played every note with such intensity and passion. And don't forget that ferocious vibrato!

**A5** *8va* **D/A**

E B G D A E

1

BU PB 15 BD BU hold bend RP BD BU hold bend RP BD

*(8va)* **A5** **D/A**

E B G D A E

3

BU hold bend RP BD 1/4

## EX9 EDWARD VAN HALEN



As with Jimi Hendrix, it's impossible to overstate the importance of Eddie Van Halen. At a time when rock-guitar playing was settling a little too comfortably into slick blues-rock auto-pilot mode, Eddie added both an angular punk energy and phenomenal technical advances. This lick uses the B blues scale (B D E F# A) to combine supercharged blues lines with the tapping technique that turned so many heads back in 1977.

$\text{♩} = 200$   $\text{♩} = \text{♩}^3$

BU BD PB  
10 (12) (10) (12) 7 10 7 9 7 10 7 10 9 7

12 7 10 12 7 10 12 6 9 12 6 9 12 5 8 12 5 8 7 0

1

3

## EX10 PETE TOWNSHEND



A different tack for this one! While Pete Townshend certainly played a lot of solos with The Who, the primary focus of his playing was his aggressive rhythm parts in support of the songs. Here's a little chord pattern that uses a pedal tone (the repeating D bass under the first three chords) and the sus4 chord sound that became something of a calling card for him.

$\text{♩} = 126$

D G/D C/D G/D D G5 Asus4 A

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

1

## EX11 STEVE VAI



Let's go back to the mid 80s. While Yngwie was building on the classically influenced developments of Ritchie Blackmore, Steve Vai and Joe Satriani followed the Van Halen path, retaining some of the classic blues-rock energy in a diverse stylistic melange. This lick is in C, and starts with one of Vai's favourite scales, the Lydian Augmented (C D E F# G# A B), moving to a slippery tapping lick in F Lydian (F G A B C D E).

**Cmaj7#5**  
♩ = 70

E  
B  
G  
D  
A  
E

1

**Fmaj7#11**

E  
B  
G  
D  
A  
E

3

E  
B  
G  
D  
A  
E

4

NH

Raise bar a major 3rd (4 semitones)





A MASTERCLASS WITH

# ROBBEN FORD

You've read the interview and watched the video, so let's get up close and personal with the diminished scale in all its dark, dissonant glory

Words Adrian Clark Photography Will Ireland

**R**obben Ford has spent his career carving out a musical buffer between blues, rock and jazz/fusion. That could be a recipe for slick blandness, but Robben creates something wonderful, combining the best elements of his diverse influences.

One of the best-known aspects of his playing is the diminished scale, which “seems to loom large in my legend”, as he jokes. In these examples, we'll work through the concepts that Robben discusses on the video, showing how the diminished scale is closely bound up with the old 12-bar blues progression.

## EX1

First of all, the technical stuff. The diminished scale has eight notes, with alternating semitone and whole tone intervals. You can start with either interval, but the more common half-whole variety is applicable to what we're doing here. Here it is in G.

### G half / whole diminished scale

## EX2

It's a strange scale, but it works nicely over a (jazzy) blues in G because it contains so many tasty notes. The ♭9th (A♭), #9th (A♯) and 13th (E) are common extensions added to the G7 chord, and then the C♯ (or D♭) is the tritone, a vital bluesy sound!

### G half / whole diminished scale

## EX3

Feel free to jam with the scale, but here's what Robben shows us on the video. The B note in the G diminished scale becomes a moment of tension as we await the imminent C7 chord. Moving chromatically to the C note takes us out of the diminished scale, but the urge to resolve to the root note of C7 is more powerful.

## EX4

Using B♭13 as a passing chord, Robben creates this cool chord-melody change from G to C. Strictly speaking, a 13 chord should also include the 9th, but by omitting it, all of the notes from G13 and B♭13 are within the G diminished scale. Clever!

## EX5

Robben prefers not to use this trick with C diminished (C D $\flat$  D $\sharp$  E F $\sharp$  G A B $\flat$ ) for the C7-G7 (IV-I) change. There's certainly a different shape to it, without that chromatic resolution. However, he uses it later in the blues progression, for the D7-G7 (V-I) change.

**D half / whole diminished scale**

The diagram shows the D half/whole diminished scale in 4/4 time. The scale is written in treble clef with notes: D, E $\flat$ , F, F $\sharp$ , G $\sharp$ , A, B, C, D. Below the staff are guitar fretboard diagrams for the E, B, G, D, A, and E strings. The scale is divided into three measures: D (notes 12-13, 10-11, 13), G $\sharp$  A B C (notes 10-12, 13), and D (note 10). To the right, three triads are shown: D13 (notes 10-11-13-14), F13 (notes 10-14), and G13 (notes 15). The G13 triad is marked with a 'S' and a dashed line.

## EX6

People often confuse the diminished scale with the diminished 7th arpeggio, which is basically a stack of minor 3rd intervals (Gdim7 is G B $\flat$  D $\flat$  E). That's not so daft, though; the diminished scale contains two interlocking dim7 arpeggios, Gdim7 and A $\flat$ dim7 in this case.

**G half / whole diminished scale**      **G Diminished 7 arpeggio**      **A $\flat$  Diminished 7 arpeggio**

The diagram shows three musical examples in 4/4 time. The first is the G half/whole diminished scale (notes: G, A $\flat$ , B $\flat$ , C, D, E, F, G). The second is the G Diminished 7 arpeggio (notes: G, A $\flat$ , C $\flat$ , E). The third is the A $\flat$  Diminished 7 arpeggio (notes: A $\flat$ , B, D, F). Below each staff are guitar fretboard diagrams for the E, B, G, D, A, and E strings. The G scale is shown in two measures (notes 5-6, 3-4 and 6-3, 5-6). The G dim7 arpeggio is shown in one measure (notes 5, 3, 6, 5). The A $\flat$  dim7 arpeggio is shown in one measure (notes 6, 4, 3, 6).

(unlike normal scales / keys, the note names are a bit more flexible in diminished scales . . . A $\flat$  can be B $\flat$ , etc)

## EX7

And the upshot of that is that every note in the scale is a minor 3rd (three frets) from another scale note. Therefore, any diminished scale phrase or lick can be moved up or down three frets and you'll still be within the scale.

The diagram shows a musical phrase in 4/4 time. The first measure contains a diminished scale phrase: G, A $\flat$ , B $\flat$ , C, D, E, F, G. The second measure shows the same phrase transposed up three frets: B, C, D, E, F, G, A, B. Below the staff are guitar fretboard diagrams for the E, B, G, D, A, and E strings. The first phrase is shown in two measures (notes 5-6, 3-4 and 3-6, 8-9, 6-7, 6-9). The second phrase is shown in two measures (notes 11-12, 9-10, 9-12 and 17-18, 15-16, 15-18).

# EFFORTLESS ETHERIDGE

Denny Ilett walks us through some examples of John's sophisticated soloing technique, covering chromatic passing notes between chords, and licks combining different scale choices including Dorian, the half tone/whole tone scale, the altered scale and more

## Example 1

**THIS** study highlights the use of chromatic passing notes on a simple G7 to C chord sequence (passing notes are marked). This gives a very melodic, old-fashioned blues/jazz feel that is not scale-based.

Example 1 shows a melodic line in 4/4 time, starting with a G7 chord and moving to a C chord. The melody consists of eighth notes with chromatic passing notes between the chords. The fretboard diagrams below the staff show the corresponding fingerings for the guitar. The notes are: G7 (8, 7, 6), C (5, 5, 8, 7, 6, 7, 8), G7 (5, 5, 4, 3, 7), and C (5). The fretboard diagrams are labeled with 'p' for pickup.

## Example 2

**THIS** is the sort of thing you would hear in a typical jazz-guitar solo (eg. Joe Pass). The first bars have the eighth notes grouped in threes, with marked accents. This three against four is very much a feature of swing. The first bar and a half are Dm (Dorian), then half a bar of G altered scale. The C major in bar 3 is followed by a bar of the A altered scale.

Example 2 shows a melodic line in 4/4 time, starting with a Dm chord and moving through G7, Dm, Galt, C, Fmaj7, Em7b5, and A7alt. The melody consists of eighth notes, with the first two bars featuring eighth-note triplets. The fretboard diagrams below the staff show the corresponding fingerings for the guitar. The notes are: Dm (12, 8, 10, 7, 8, 5), G7 (6, 7, 4, 6, 4, 6, 4), Dm (6, 5, 7, 4, 5, 7), Galt (5, 6, 8), C (6, 8, 5, 8, 6, 6, 5, 8), Fmaj7 (5, 7, 4, 5, 7), Em7b5 (6, 8, 5, 8, 6, 6, 5, 8), and A7alt (8).

## Example 3

**DIMINISHED** lick based on half tone/whole tone scale. This is a great scale for playing over dominant chord grooves that basically stick in the same place. It's an eight-note scale, and phrases can repeat up and down the fretboard at minor 3rd intervals with exactly the same fingering – no need to think! The first two bars have string skips. Use as much legato as you can to give a fusion feel.

A7 groove throughout

E B G D A E

5 8 8 5 6 11 8 9 11 9 11 11 12 9 12 9 11 8 9 7 8 6 5 7 6 5 5 5 6

## Example 4

**THIS** is based just on a G Dorian groove. It's very slow, so much easier than it looks!

**BAR 1 AND 2:** This moves from a standard lower-interval lick to use of upper intervals (ie, landing on the A, C and E notes in the scale).

**BAR 3:** A fast lick with passing notes (which should be ghosted by just hammering, not picking – something Pat Metheny does a lot).

**BAR 4:** These are 4th intervals on the Dorian scale, ending up with a chromatic line.

♩ = 50 bpm

E B G D A E

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

E B G D A E

13 10 12 10 11 10 8 9 7 8 6 12 8 10 8 10 8 10 7 9 10 7 9

E B G D A E

8 8 7 6 5 5 8 7 5 6 5 3 6 5 4 3



STYLE FILE

# DAN PATLANSKY

Rising star of the blues-rock world Dan Patlansky is a great soloist, and here, we focus on the techniques in four excerpts from his video masterclass

Words Adrian Clark Photography Pierre Van der Walt

**D**an Patlansky may not quite be a household name in the guitar world, but after supporting Joe Satriani for part of the Shockwave tour, he'll certainly be making a lot of new friends. Dan's main focus is on his songwriting, but his guitar playing is a major feature. He blends classic blues-rock sounds with modern touches and an effortless control of dynamics. In this video lesson, he demonstrates several aspects of how he developed his style. Here, we've selected four excerpts from the video to look at in more detail...



### Example 3

**AS** a singer/songwriter, rhythm playing is a vital skill for Dan. Here's how he might approach the first four bars of a slow blues. He switches quickly from chordal accompaniment to lead fills – a vital aspect of the slow blues style. To help with these smooth transitions, try to play chords with your thumb fretting the sixth string, so you don't have to move so far for the lead fills.

Example 3 shows a four-bar blues progression in A major. The first bar (A7) features a rhythmic pattern of eighth notes and a lead fill with a bend. The second bar (D9) continues the lead line with a bend and a triplet. The third bar (A7sus4) is a chordal accompaniment with a 'Let ring' instruction. The fourth bar (A7) returns to a lead line with a bend and a triplet. Fretboard diagrams show fingerings for the bass and treble clefs, with 'X' marks indicating muted strings.

### Example 4

**ANY** talk of quick shifts between rhythm and lead playing brings us inevitably to Jimi Hendrix, and here, Dan demonstrates a few decorative chord/melody ideas, reminiscent of Jimi's *Little Wing* style. Note how the lead fills are primarily based around notes of each chord, rather than just linear scale fragments.

Example 4 shows a four-bar blues progression in A major. The first bar (A) features a rhythmic pattern of eighth notes and a lead fill with a bend. The second bar (C2m) continues the lead line with a bend and a triplet. The third bar (D) is a chordal accompaniment with a 'Let ring' instruction. The fourth bar (A) returns to a lead line with a bend and a triplet. Fretboard diagrams show fingerings for the bass and treble clefs, with 'X' marks indicating muted strings.



# John McLaughlin

Here, we cast a spotlight onto the 60s- to 70s-era playing of the prolific and varied guitarist to deliver three licks that give you a taste of his unique style

Words Adrian Clark

**W**ith a career reading like a history of modern jazz and various hybrid styles, John McLaughlin is not the easiest artist to summarise in a few short examples. We've taken one particularly fertile period, from the end of the 60s up to the mid-70s, when he forged many musical ideas that would continue throughout his career.

McLaughlin recorded three solo albums between 1969 and 1971: *Extrapolation*, *Devotion* and *My Goal's Beyond*. They're diverse, demonstrating different elements of his creative processes in the transition from

Miles Davis sideman to Mahavishnu leader. The second of these had a harder edge, giving an early hint of what was to come with the Mahavishnu Orchestra.

The ferocious Mahavishnu fusion sound also involved some ideas for fusing Indian rhythms and scales with Western music. This was key to McLaughlin's next move. Returning to the acoustic sound of *My Goal's Beyond*, he joined forces with virtuoso Indian musicians in the group Shakti. In the space of six years, he'd worked on some of Miles Davis's most influential albums, recorded three solo albums and fronted two very different groups... not a bad result!

## Example 1

'EXTRAPOLATION' is possibly the most obviously 'late 60s jazz' of John's early solo albums, with some lovely modal improvisations. This example is broadly in E minor, but the descending phrase (in quintuplets for a picking workout!) uses B minor pentatonic (B D E F# A). The lack of G or G# gives an ambiguous sound, neither E major nor E minor.

*J = 108 Em11*

The musical notation for Example 1 consists of two systems. The first system starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as quarter note = 108. The chord is Em11. The first system shows a descending phrase with a 1/4 note pickup. The second system shows a descending phrase with quintuplets. The guitar fretboard diagrams are provided for both systems.

## Example 2

**THE Mahavishnu Orchestra** were at the cutting edge of jazz-rock fusion in the early 1970s, but this was no slick, soulless fuzak – the band could rock. With his 100-watt Marshall Plexi set to meltdown level, John wasn't afraid to play hard and messy, if it created the right vibe. Dig in!

$\text{♩} = 132$

BU BD BU BD BU BD

12-14-14-14 12-14 12-14-14-12 14 12-14-14-14 12-14 12-14-12(14)-(12)-14-12(14)-(12)-14-12(14)

15-12 15-12 17-15 17-15 17-(19) 17-(19) 17-15 17-15 16

3

## Example 3

**MCLAUGHLIN** was exploring Indian ideas from the late 1960s, but his acoustic group Shakti provided the chance for a proper East/West fusion. Those three original 1970s Shakti albums are pure unbridled musical joy! This example uses a six-note scale (E F G# A B D) based on the southern Indian Raga Gauila... a bit like our Phrygian Dominant, but with the 6th (C) missing.

$\text{♩} = 136$

8 7 5 8 7 6 7 9 7 6 7 9 7 10 9 7 9 10 9 10 12 10 13 12

10 13 12 10 12 10 9 12 10 9 10 9 7 9 10 9 7 7 9 7 6 8 5 7

3



## Example 2

**THIS DJANGO**-influenced line works a four-note figure up through a C major arpeggio. Think of the second note in each figure as the 'target' note. The third note is really a chromatic ornament, which is why we get those out-of-key F# notes.

♩ = 211

8va ----- C6add9

E B G D A E

12-10-9-10 12-10-9-10 10-9-8-9 10-8-7-8 10-8-7-8-13-12-11-12 15-12 13 15 15 14 14 15

1

## Example 3

**HERE'S ANOTHER** Django-inspired line, using a more explicitly chromatic approach. The sequence rises in 4ths, so you could use it to play over an A7-D7-G7-C turnaround sequence.

♩ = 145

E B G D A E

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

10-11-10-9-10-11-12-13-14-15 15 15-16-15-14-15-16-17-18-19-20

3

## Example 4

**THIS LICK** uses quick sweep-picked arpeggio shapes on the top three strings. On the G string, your 3rd finger slides into the major 3rd of the Gmaj7, the 5th of the F#m7 and the root of the Em7.

♩ = 185

Gmaj7 F#m7

E B G D A E

3/4 3 2 5 2 3 4 5/6 5 4 7 4 5 6 8/9 8 7

Em7 A7 D6 D6add9

10-7-8 9-10-11-12-10 5 5 4 4 5



## Example 2

**THERE'S MORE** major/minor ambiguity in this single-note line. This time, we're in the key of B $\flat$ , but once again mixing Dorian (B $\flat$  C D $\flat$  E, F G A $\flat$ ) and Mixolydian (B $\flat$  C D E, F G A $\flat$ ). Combine this approach with the doublestops and you have that classic *Johnny B. Goode* sound!

$\text{♩} = 142$

E B G D A E

## Scotty Moore Example 1

**THIS IS** the classic rockabilly riff. It's based around an open E chord, but with that hint of A as well. Use your thumb or pick to play the notes on the sixth and fourth strings, with your second (m) and third (a) fingers plucking the high notes.

$\text{♩} = 198$

E A/E E A/E E A/E E E9

PM PM PM

E B G D A E

## Example 2

**HERE'S MORE** of a flashy run in C major. Again, there's that bluesy use of hybrid scales. The first section is largely C major pentatonic (C D E G A), moving to a mixture of C blues scale (C E, F G $\flat$  G B $\flat$ ) and C Dorian (C D E, F G A B $\flat$ ).

$\text{♩} = 201$  C

E B G D A E



# THE SUMMER OF '66

In a special Blues Headlines, Richard Barrett channels our heroes, Clapton and Hendrix, to bring you a masterclass in 60s tone and technique



Difficulty ★★★★★

15 mins per example

**Gear used:** Gibson Les Paul Standard, Fender Stratocaster, Whirlwind Gold Box Distortion, Vox Wah, Marshall JTM45



**EVEN IF** you're not a football fan, the summer of 1966 is historically significant. Eric Clapton redefined electric blues forever on the 'Beano' album with his Les Paul and Marshall setup – reportedly very loudly, too. Just a couple of months later, the music scene was given another monumental shake-up by the arrival in London of Jimi Hendrix, wielding his Strat and a radically new approach in soloing, accompaniment and signal processing. Though these two players would have listened to some of the same records growing up, Clapton had stayed

resolutely true to his blues roots – to the point of leaving The Yardbirds after the release of *For Your Love* – while Hendrix had absorbed much from the R&B/soul he was playing as a sideman for Little Richard and the Isley Brothers (among others), before making a name in his own right with the Experience.

For these examples, I plugged both the Strat and Les Paul into the same JTM45, with the channels linked – almost all the way up on both volumes for the Clapton licks, balancing until we felt we'd achieved the right ratio of warmth and bite. No pedals for this one, an approach Clapton still adheres to today. For

the Hendrix licks, I backed off the master volume for a clean(ish) tone and plugged in a Whirlwind Gold Box Distortion, which boosted things nicely in a Fuzz Face style for the solo licks. The Strat doesn't drive the Marshall as hard as the Les Paul, in any case. Where a wah is used, it's a trusty old Vox. Though we've been as authentic as possible, you don't need the exact, specific gear to sound 'right'. Any good quality amp/distortion pedal will give perfectly acceptable results if you're willing to spend the time tweaking. Don't forget, a simple thing like rolling back the guitar's tone control slightly can make a huge difference.



# Clapton Example 1

Using the JTM45 this loudly, the pick attack makes a big difference to the amount of drive in the tone. There is less drive overall than a modern rock tone, but the natural compression you get when cranking a Marshall yields many of the benefits of a higher gain sound. This E major pentatonic phrase is the first idea that came forth when thinking of '66 era Clapton!

*J = 133* Swung

**E7**

**E7**

**A7** **E7**

# Clapton Example 2

Broadly similar in theme to Ex 1, this idea makes use of the more cutting sound that results from digging in hard with the pick on the thinner, higher strings. This idea morphs from E major pentatonic to minor in bar 3 – an essential feature of all blues playing, at which Clapton is particularly adept. Take your time to choose the most comfortable fingering and check the video for reference.

*J = 133* Swung **E7**

**E7**

**B7**

# Clapton Example 3

As well as classic pentatonic lines, this style often features jazzy 7th and 9th chords, though on the bridge pickup of a Les Paul through a Marshall they will inevitably pick up a bluesy edge... This raunchy feel continues into bar 3 with some Chuck Berry-style doublestops, leading to the minor pentatonic finish.

**E9** **A9**

$\text{♩} = 133$  Swung

E  
B  
G  
D  
A  
E

1

**E7**

E  
B  
G  
D  
A  
E

3

# Clapton Example 4

It's easy to imagine a young Gary Moore being inspired when hearing this style for the first time in 1966. Rockier in style and at a higher register, this was the blueprint followed by nearly all the lead guitarists that followed. Pay particular attention to subtle details such as raking into the first bend and variation in vibrato depth.

$\text{♩} = 133$  Swung

**B7** **A7**

E  
B  
G  
D  
A  
E

1

**E7** **Loco**

E  
B  
G  
D  
A  
E

3

# Hendrix Example 1

Heavily embellishing a basic chord progression, this example condenses a few ideas into one four-bar phrase. It might be a little busy for accompanying a vocal, but is lots of fun to do! Note how I've gone for a very major feel on the last two bars of E. As there is only bass and drums accompanying this, we're free to play with a minor feel, too, which I'll demonstrate in some of the other examples.

*♩ = 76*

**C** **D**

E B G D A E

1 15

**E**

E B G D A E

4

# Hendrix Example 2

Staying with the fairly clean neck pickup tone, this example is more of a 'lead' guitar part, though still makes use of doublestops/chord fragments to fill in the harmony. Lots of slides, hammer-ons and pull-offs give this a loose, funky feel. The last two bars of E take much more of a minor pentatonic feel. The idea is that this is a mish-mash of *The Wind Cries Mary* and *Hey Joe*-style approaches.

*♩ = 76*

**C** **D**

E B G D A E

1 15

**E**

E B G D A E

3

# Hendrix Example 3

Adding some drive and wah, this example stays exclusively in the shape 1 E minor pentatonic box, making the most of each note and the wah effect rather than overloading with psychedelic note choices! Some of the bends/doublestops can be as messy as you like, as long as you come out cleanly into the next bar or phrase. It's up to you where you draw the line between 'sloppy' and 'expressive'...

♩ = 76

1

3

# Hendrix Example 4

Turning off the wah but keeping the fuzz on, this final example is inspired by some of the turbo-charged blues licks Hendrix played in *Purple Haze* and *Voodoo Chile*. It's a nice idea to let some of the notes, especially the lower ones, ring into each other. It gives a nice texture and sounds 'dirtier'!

♩ = 76

1

4



# BOOM TIMES

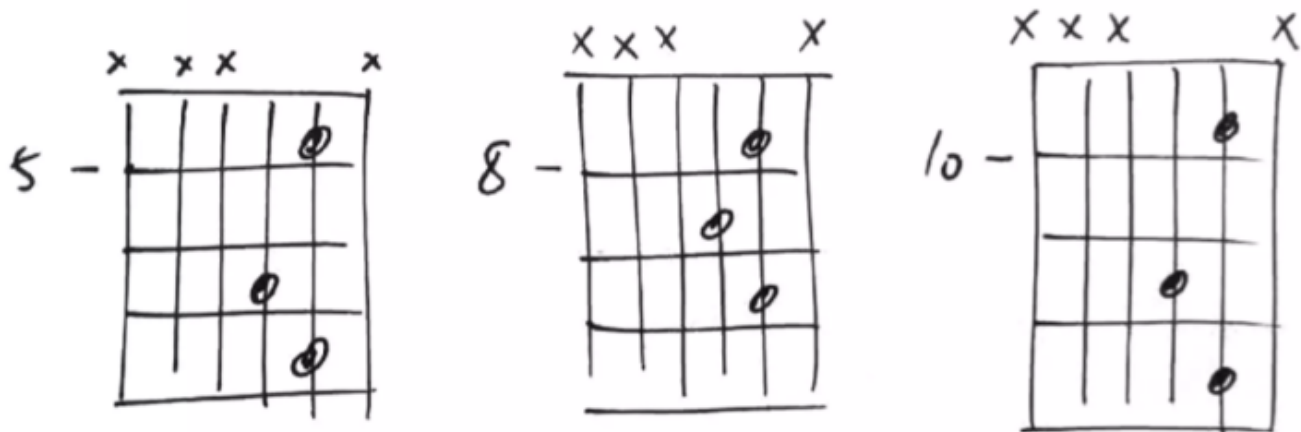
After two years of cat and mouse, Laurence Jones and Brit-boom producer Mike Vernon have delivered an album set to blow the doors off. They told us about the rapid-fire sessions, special guests and the pain behind the triumph...

# Take Me Higher

Laurence demonstrates how to move between pentatonic shapes using three-note licks – and shows you how to outline the chords in a killer blues turnaround

## Example 1

**HERE'S** how Laurence keeps things interesting in his pentatonic solos. By using these three-note 'cells' as the starting point for improvisations, he avoids getting trapped in one single-box position. By doing this, you force yourself to see the fretboard both vertically and horizontally, working with melody rather than simply shapes.



## Example 2

**LAURENCE** then shows how this approach works for him, playing a fiery burst that moves seamlessly through those three positions. Notice how he uses bends to reach other notes. Also be aware of which notes are in each shape; for example, the root (A) is in two of the shapes, at the 10th fret on the B string.

TRANSCRIPTION & CAPTIONS: ADRIAN CLARK

BU BD BU

(13)-(15) (13) 10 8 (10) 8 5 8 7 5 7 7 [7]

## Example 3

**FINALLY**, Laurence demonstrates the importance of playing around the chord progression. Even through this single-note line, we can hear the 12-bar blues progression because he's hitting 'target notes' from the chords. He targets a repeating C# bend over the first F#7 chord, hits the un-bent B note over the B chord, then targets high and low C# notes to signal the V chord (C#7).

$\text{♩} = 138$   $\text{♩} = \text{♩} = \text{♩}$   $\text{F}\sharp 7$

BU BU BU RP

4 2 4 (6) 4 (6) 4 (6) (6) 4 2 4 2 4 2

B7 PB

4 2 2 1 2 4 2 4 4 [4] 2 4 (5) 4 2 4 2 4 2

$\text{F}\sharp 7$   $\text{C}\sharp 7$

BU BU BU

4 2 2 1 4 2 4 (6) 4 (6) 4 (6) 4 2 4

$\text{F}\sharp 7$   $\text{C}\sharp 7$

BU BU

[4] 4 2 4 (6) 4 2 4 4 2 4 4 2 3 2 2 5 2 4 (5) 4 2 4 2 4 4 4 [4]



STYLE FILE

# PENTATONIC SHAPE-UP

Doug explains the importance of looking beyond the basic root-position pentatonic shape

Words Adrian Clark Photography Rob Antonello

**O**ne great advantage of blues-rock guitar is that so much is accessible to the relative beginner. The guitar's layout means that many classic sounds can be accessed after memorising a handful of notes in one box position. However, that can be an obstacle, because many intermediate players lack the confidence to explore outside of those comfort zones. Looking beyond a single position gives you a distinct advantage. You don't have to become a fretboard master overnight; adding one box shape will give you a huge increase in melodic variety. The new positions of the target notes (root, 3rd, 5th, 7th) make a difference, and each shape has a new set of 'feasible bends'. Be brave!

## Example 1

Here's our basic shape. The focal point is the A note on the B string, 10th fret. That's your new home! This is a great position for adding the major 6th (F#) to your pentatonic licks.

## Example 2

Watch out for the gradually increasing bends here... two frets, three frets and then a mighty four frets. Also, see if you can find all the notes of A minor pentatonic (A C D E G) at this position.





## Example 7

Here's a variation on the previous lick. This is great ear-training practice – you need to bend the B string up a whole tone (two frets) and then release it accurately in semitone steps!

Example 7 musical notation. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef and a guitar staff with six strings (E, B, G, D, A, E). A dashed line labeled '8va' indicates an octave extension. The fretboard diagram shows the following sequence of notes and techniques: 14 (E string), 13 (B string), 15 (B string), 12 (G string), 15 (G string), 17 (D string), 15 (D string), 13 (A string), 15 (A string), 17 (E string), 15 (E string), 13 (E string), and 14 (E string). Bending techniques are indicated: BU (bend up) at frets 15, 17, and 15; PB (pitch bend) at fret 15; and BD (bend down) at frets 17 and 15. Each note has a 1/4 note value.

## Example 8

Doug shows how the minor 7th arpeggio can be useful for unlocking new pentatonic ideas. The notes of Am7 (A C E G) are almost the entire minor pentatonic (A C D E G), but that slight difference helps you find different routes around the fretboard.

Example 8 musical notation. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef and a guitar staff with six strings (E, B, G, D, A, E). The fretboard diagram shows the following sequence of notes: 0 (E string), 0 (B string), 5 (G string), 8 (D string), 7 (A string), 7 (A string), 10 (E string), 9 (E string), 8 (E string), 9 (E string), 10 (E string), 7 (E string), 10 (E string), 7 (E string), 8 (E string), and 5 (E string). Each note has a 1/4 note value.

## Example 9

Using an Amadd9 arpeggio (A B C E), this lick takes us diagonally from the 12th fret up to the higher root-position pentatonic shape at the 17th fret.

Example 9 musical notation. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef and a guitar staff with six strings (E, B, G, D, A, E). A dashed line labeled '8va' indicates an octave extension. The fretboard diagram shows the following sequence of notes: 12 (E string), 12 (B string), 14 (G string), 15 (D string), 14 (A string), 14 (A string), 17 (E string), 19 (E string), 17 (E string), 20 (E string), 17 (E string), 20 (E string), 22 (E string), and 17 (E string). A BU (bend up) technique is indicated at fret 20. Each note has a 1/4 note value.

## Example 10

Here's a lower version of the same thing, which starts in root position and uses the diagonal Amadd9 shape to reach the next box position.

Example 10 musical notation. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef and a guitar staff with six strings (E, B, G, D, A, E). The fretboard diagram shows the following sequence of notes: 5 (E string), 7 (B string), 8 (B string), 7 (G string), 7 (G string), 10 (D string), 7 (A string), 9 (A string), 10 (A string), and 7 (A string). Each note has a 1/4 note value.

13

A7 D7 G7 A $\flat$ 7 A7 Bm7 Cm7 C $\sharp$ m7 A7

E  
B  
G  
D  
A  
E

17

D7 G7 A $\flat$ 7 A7 A $\flat$ 7 G7 F $\sharp$ 7

E  
B  
G  
D  
A  
E

21

Bm7 E7 A7 F $\sharp$ 7 Bm7 E7

E  
B  
G  
D  
A  
E



In good company: Chuck Berry performs with Keith Richards and Neil Young at the Rock And Roll Hall Of Fame Awards in New York City, 1986

# JUST LIKE RINGIN' A BELL

*Why learning the godfather of rock 'n' roll's licks is a very Goode idea...*

It'd be easy to see Chuck Berry simply as a flamboyant character from the early rock 'n' roll days – the duck walk, the chunky boogie rhythm and those signature doublestop introductions. But there was much more to it. We often view players from that era in terms of being a 'beginning'. Without Chuck Berry or Duane Eddy, there could never have been a Hendrix or Van Halen, and so on. But music history is rarely linear; every new style is the result of several earlier styles and

influences being combined in a new way. In that sense, Chuck Berry represents an intriguing point in music history. The most obvious influence on both his guitar style and stage persona was T-Bone Walker, just a short musical hop from the pioneering swing of Charlie Christian. Chuck played country in his early professional career and was also influenced by the more earthy Delta blues of Muddy Waters. It's hardly surprising, then, that rock came to be such a huge and complex genre!

## EXAMPLE 1

**LET'S START** with those signature doublestop licks. This example is designed to be played over an A or A7 chord and has that major/minor ambiguity that we associate with blues. There's a mixture of Dorian (A B C D E F# G) and Mixolydian (A B C# D E F# G) notes, but most importantly the 'target' notes are all from the underlying A chord.

♩ = 137    A

E  
B  
G  
D  
A  
E

## EXAMPLE 2

**MOVING TO** the key of G, this example moves the doublestops around in a more linear fashion, but is still based around notes from the underlying chords. In bar 3, we have a series of 6th intervals, a common trick in country and rock 'n' roll.

$\text{♩} = 108$

G7 C7 D7 F#9 G9

E B G D A E

6 6 5 5 3 3 6 6 5 5 3 3 10 8 7 5 3 9 10 9 10 8 10 8 9 9 10

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

5

## EXAMPLE 3

**THERE'S MORE** major/minor ambiguity in this single-note line. This time, we're in the key of B $\flat$ , but once again mixing Dorian (B $\flat$  C D $\flat$  E $\flat$  F G A $\flat$ ) and Mixolydian (B $\flat$  C D E $\flat$  F G A $\flat$ ). Combine this approach with the doublestops and you have that classic *Johnny B Goode* sound!

$\text{♩} = 142$

B $\flat$

E B G D A E

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

9

## EXAMPLE 4

**IN THIS** example, we've used two types of parallel descending intervals – 3rds in the first two bars and then 6ths in the fourth bar. This adds quite a country-ish sound to what's essentially a blues line. Note the addition of the 6th (F#) in bar 3, adding a sweeter sound to a bluesy pentatonic lick.

$\text{♩} = 125$

A

E B G D A E

14 12 10 9 7 5 3 2 0 13 12 14 13 9 8 7 5 9 9 8 7 6

14

# Darrel Higham

*The first lesson in this exclusive two-part series lays down some rockin' comping ideas that are guaranteed to add a little 50s fire to your playing!*

## Rockabilly Rhythm

Difficulty ★★★★★

30 mins

Tutor: Darrel Higham | Gear used: Gretsch Custom Shop G6120EC Eddie Cochran Tribute, Peavey Delta Blues combo

Darrel cradles his Gretsch Eddie Cochran 6120



**IN THIS LESSON,** Darrel demonstrates two approaches to rockabilly rhythm playing. Rockabilly features a lot of hybrid picking (pick and fingers), but if you're not confident with that technique, don't worry – Example 2 is played entirely with a pick. Both examples are built around the familiar framework of the 12-bar blues progression, with slightly different treatments on the turnaround.

### C'mon Everybody

Darrel was quick to point out that this is the type of thing he would put under a melody – he was actually prepared to give us the full monty by singing as well as playing in the video, but, alas, copyright restrictions meant we had to go with a strictly 'accompaniment only' motif!

These examples give us two contrasting ideas to work with. The first, in the key of G major, centres around what Darrel calls an "F-shape" version of G at the 3rd fret with extra notes added from the familiar minor pentatonic shape to be found there, with the little finger reaching for additional notes to colour the chords even more. If the fingering in the video looks at all confusing, Darrel is using two basic shapes: the 'F shape' for G and a 9th shape for the C, D and E.

In the second example, Darrel plays off a basic A major chord, using the bass E string to add the G and G# for extra colour. This is an idea that was to enter the language of heavy rock in later years and can be heard in the playing of Jimmy Page on Led Zeppelin recordings, for instance.

Darrel was quick to point out that this is the type of thing he would put under a melody...

# Example 1

**DARREL USES** a version of the very common Travis picking here, so there's a pretty consistent two-bar picking pattern running through the whole progression. Bars 3 and 9 to 10 depart from this, but once you get the basic pattern under your fingers, these variations will be easier to incorporate. Your pick alternates between a single bass note and a two-string partial chord, while your second and third fingers play the high notes. All bass notes and D/G-string chords are played with the pick; play high notes with your fingers. Palm-mute all low notes.

$\text{♩} = 203$   $\text{♩} = \text{♩} \text{---} \text{♩} \text{---} \text{♩}$   
**G7**

**C9** **G6**

**D9** **E|9** **D9** **G7**

E B G D A E





# Darrel Higham

*The second in our exclusive two-part series moves onto some fiery leads, built up around those rhythmic chord changes we saw last month*

## Rockabilly Lead

Difficulty ★★★☆☆ 20 mins

Tutor: Darrel Higham Gear used: Gretsch Custom Shop G6120EC Eddie Cochran Tribute, Peavey Delta Blues Combo

You don't need to be a slave to chord tones; just let them be your guide



**FOR THIS SECOND LESSON**, Darrel turns his attention to rockabilly lead styles. As you'll see, it's crucial that you don't separate the two disciplines of 'rhythm' and 'lead' too much; as in many styles, there's quite a bit of overlap in rockabilly. On the video, Darrel stresses the importance of building solos around the chord changes. Apart from a few specialised styles, this is a good approach for most music, certainly in the fields of rock, pop, blues and jazz.

This doesn't mean that you have to slavishly build licks around chord notes. You can still play in a scalar fashion, but by having an awareness of the chord changes, you can respond to them, changing your note choices to fit each chord. If you simply breeze up and down a scale pattern, the notes may well be entirely correct, but it's all about the relationship between melody notes and chords, especially when you emphasise or sustain a note ('target notes').

### Rockin' The 12-Bar Blues

Even if you only learn to find the root note for each chord, you'll have taken a huge step in making your solos more musical. The 12-bar blues progression is a good place to start, because it has such a familiar chord progression and you can easily grab the root notes of the three chords from the pentatonic box shape. Playing a blues in G, as in Example 1, practise building licks around the G note over the G7 chord, the C note over the C7 chord, and so on.

In the two solos overleaf, Darrel extends this principle, using all three notes of each major triad as target notes, filling the gaps with other scale notes. The rockabilly lead style is more tightly woven around the chords than other pop/rock styles, but these ideas can easily be applied to blues, country or jazz.

It's all about the relationship between melody notes and chords, especially when you emphasise or sustain a note

# Example 1

**PLAYING AROUND** a standard 12-bar blues progression in G. Darrel plays this entire solo around the 3rd fret position. Aside from the chord notes that form the framework of his licks, he's also using a mixture of Mixolydian (G A B C D E F) and Dorian (G A B $\flat$  C D E F). Generally, you'd avoid Mixolydian over the C (IV) chord.

$\text{♩} = 217$   $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$  **G7**

E B G D A E

**C7** **G7** **BU**

E B G D A E

**D7** **G7** **G6add9 (partial)**

E B G D A E

## Example 2

**THIS IS A MORE** aggressive approach, played around a standard 12-bar progression in A, but the principles are the same. The chordal element is stronger here, and Darrel plays several licks using only chord notes. For example, check out the slides into D9 in bars 5 to 6 and the partial A7 in the next bar.

$\text{♩} = 186$   $\text{♩} \text{ } \text{♩} = \text{♩} \text{ } \text{♩}$

**A7**

**D7**

**A7** **E7**

1 4 7 11

---

## LESSON

---

# ONE OF A KIND

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Tutor Richard Barrett

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Difficulty ★★★★★ | 30-60 mins per example

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Gear used: Knaggs Choptank, Friedman BE OD, Boss SD-1 (modded by pedalmods.com), MXR Carbon Copy Bright, Vox AC15C1

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The recent unexpected loss of Allan Holdsworth has left a very big hole in the world of jazz/rock/fusion guitar. Actually, it's hard to know which category to write first, because Allan's influence spread so far and wide. Players as diverse as Eddie Van Halen, John McLaughlin, Alex Lifeson and Frank Zappa (to name but a few) all regarded him as one of the greats, though Allan himself saw the guitar as a vehicle for musical expression, rather than an end in itself. His unique phrasing and harmonic sensibility would certainly suggest this, as did his use of unconventional instruments, from headless Steinberger guitars to the futuristic SynthAxe MIDI/breath controller.

This feature will attempt to scratch the surface of Allan's overdriven legato-soloing approach, plus explore some close voiced, or 'cluster', chords that he used to such great effect. You will need two very different sounds to play these examples. The first chord section is completely clean, though some modulated delay adds a more ethereal quality – a bit of extra reverb and compression was added afterwards to help it along, too, so you may want to consider those. Allan would switch to a stereo pair of dedicated clean amps (he called them his "chording" amps) for parts like this. The solo section is overdriven but with the gain carefully set to facilitate legato while not adding lots of handling noise. I found a combination of 'stacked' overdrive and distortion (in that order) both set to a fairly low gain, but combined to give a little more sustain, seemed to give a nice balance and midrange.

As I said before, I can only hope to scratch the surface here, but listening to Allan's playing again brought back some happy memories, which I've tried to channel into this mini piece. Hope you enjoy and see you next time.

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## EXAMPLE 1

**TAKING A BIT OF INFLUENCE** from *Tokyo Dream* and mixing that up with the 'fusion' feel of the mid/late 70s, these chords are very exposed over just the bass and drums, so you need to be confident about where you're putting your fingers! It's not a 'fast' part, so it shouldn't give too much trouble in that regard. The trickiest aspect is keeping any overlapping notes ringing, especially when 'scooping' into the occasional extra note while the rest of the chord sustains. Admittedly, this is relatively 'conventional' harmonically compared with some of Allan's work, but this is designed to give an insight, rather than blind with science! You'll notice that most of these voicings contain potentially dissonant semitones, something Allan was very fond of. Perhaps the most conventional chord is the Dminor9 in bar 6. I did try a few less conventional voicings here, but this seemed to flow best. I hope Allan would approve!

The musical score for Example 1 is presented in two systems. The first system (measures 1-4) features a guitar line in treble clef and a bass line in bass clef. The guitar line starts with a Cmaj7 chord (8<sup>ve</sup>) and includes a triplet of eighth notes. The bass line has a 'Let ring' instruction and a triplet of eighth notes. Chords are indicated above the staff: Cmaj7, Am9, and Fmaj7. Performance instructions include 'scoop' and 'w/bar' (with bar). The second system (measures 5-8) continues with Fmaj7, Dm9, Dmadd11, and E7#5#9#9 chords. The guitar line includes a 'scoop' instruction and a triplet. The bass line includes a 'scoop' instruction and a triplet. Chord diagrams are provided for each measure, and performance instructions like 'w/bar' and 'scoop' are included.

## Hear It Here

### Bill Bruford

*Master Strokes 1978-1985*



Featuring some absolutely stellar playing from Allan, the original *Feels Good To Me* and *One Of A Kind* albums seem to be out of print, but fortunately many of the tracks are gathered here. Check out *Beelzebub*, *If You Can't Stand The Heat...* and *One Of A Kind Pt 1*. Though Allan grew tired of being almost exclusively a soloist during this period, it's easy to see why he was requested to do so much of it!

### Allan Holdsworth

*Road Games*



With much more of a textural approach here, using chorus, harmoniser, compression and the whammy bar, Allan almost sounds like he is playing pedal steel at times! There is plenty of beautiful soloing, but with no keyboards at all featuring on this album, Allan pulls out all the stops (as it were) to keep the sound full, varied and interesting. Check out *Tokyo Dream*, *Three Sheets To The Wind*, and, of course, the title track.

### Allan Holdsworth

*Metal Fatigue*



The title track continues with the tradition of including a few songs rather than purely instrumentals – not that Allan had any trouble holding centre stage with beautiful chord playing like that in *Home* and *Devil Take The Hindmost*. Lots of clever use of harmoniser here: who else has ever written a hooky riff with one set to a major 2nd? It would be hard for any serious player not to take something away from this...

## EXAMPLE 2

**USING LOTS OF LEGATO**, whammy and taking more influence from the way a saxophonist phrases than what falls conveniently under the fingers on guitar, this solo is my attempt to give an insight into Allan's approach to melodic invention. He would often seamlessly change from melodic ideas to a barrage of notes then back again, but always with a clear idea of where he was headed. Practically speaking, there is more emphasis on stretches than you will find in many other guitarist's playing – just the thing to encourage more regular use of the often neglected fourth finger. Particularly note the momentary slide up to the 13th fret in the final bar, followed by the descending run. This is generated entirely with the fretting hand. Allan was not a great lover of accented pick attack, which is probably what led to his developing this technique to such an advanced level.

*♩ = 115*

**Cmaj7** scoop **Am9** w/bar

**Fsus2** w/bar **E7#5/9#9**

**Fmaj7** scoop **Dm11** w/bar

**Dm7b5** scoop **E7#5/9#9** w/bar

1

4

6

8



# COOKIN' THE GUMBO

Since his entrance onto the blues-rock scene as a teenage prodigy in the 90s, Eric Gales has built a reputation for his explosive style. Get a taste of it here

Words Adrian Clark

**T**here's much more to Eric than the Hendrix-influenced end of the blues spectrum, as he demonstrates in this video lesson. You'll see how he approaches rhythm and lead playing in a country and gospel vibe, as well as his take on classic blues-rock pentatonic lines. A very important part of Eric's playing is the way he plays left-

handed but without reversing the strings. This means the low E string is physically at the bottom, closest to his feet. Although this doesn't impact too much on chord shapes or fingering patterns (with a couple of crucial exceptions, as you'll see), it has a much more noticeable effect on fingerpicking or hybrid picking. Everything we know is suddenly meaningless... you're now using

your fingers to play bass notes, rather than your thumb or pick!

Stick with it, though – you can play all of these examples pretty well with standard string alignment, and even though they won't sound quite the same, you'll gain some insight into the unique melodic and harmonic details that Eric has discovered through his non-standard technique. **■**

## EXAMPLE 1

**HERE'S A SIMPLE** line that ascends and descends through E minor pentatonic (E G A B D). Aside from his reversed strings, notice how he moves smoothly outside of the obvious pentatonic box shape.

$\text{♩} = 124$

E  
B  
G  
D  
A  
E

1

## EXAMPLE 2

**THIS FASTER LICK** uses roughly the same basic pattern as Example 1, but adds the ♭5th (B $\flat$ ) of the blues scale in bar 3, and ends with a little hint of E Dorian (E F# G A B C# D).

$\text{♩} = 108$

E  
B  
G  
D  
A  
E

1

Eric plays left-handed but doesn't reverse the strings, challenging your playing in standard string alignment





# EXAMPLE 3

**NOW ERIC DEMONSTRATES** a funky country pattern. The first riff is perfectly doable with standard stringing, but you'll probably have more difficulty with the A7 fingering in bar 5. You might find you have to release your first finger (holding the two 2nd-fret notes slightly) to allow the high E string to ring.

*J = 110*

**System 1:** Treble clef, key signature of two sharps (F# and C#), 4/4 time. Chord: A. Fingering: 5-6-7-7, 5-6-7, 5-6-7, 5-6-7, 5-6-7-9, 10/11.

**System 2:** Treble clef. Chords: A, A7. Fingering: 5-6-7-7, 5-6-7, 5-6-7, 7/8-7-5, 7-5. PM markings: PM, PM, PM, PM.

**System 3:** Treble clef. Chords: D7, A7, D7. Fingering: 1-2-1-0-0-1-0, 2-2-5-2-5-2, 1-2-4-2-1-0. PM markings: PM, PM, PM, PM, PM, PM, PM, PM.

**System 4:** Treble clef. Chords: G6, Csus2, A7. Fingering: 5-4-4-4-4, 3-3-3-2-1, 2-2-0-2-0-2-0. PM markings: PM, PM, PM, PM, PM, PM, PM, PM.

**System 5:** Treble clef. Chord: D7. Fingering: 1-2-2-2-5/6-7-5, 7-5-7-5-5-2-2-0, 1-2-0-0. PM markings: PM, PM, PM, PM, PM, PM, PM, PM.

**System 6:** Treble clef. Chords: G6, Cdim7, G9. Fingering: 5-4-4-4-4, 5-4-0-5-3, 2-0-3-4-4-0-0-0. PM markings: PM, PM, PM, PM, PM, PM, PM, PM.

# EXAMPLE 4

**SIMILARLY, THIS GOSPEL-FLAVOURED** example also works well with standard technique. Where Eric uses his second or third fingers to play the walking bass line, we arguably have it easier, by using a pick. The passage from bar 3 is interesting, mostly using E major pentatonic (E F# G# B C#) with added G notes (minor 3rd) for flavour.

*♩ = 143*

The musical score consists of five systems, each with a treble clef staff and a guitar staff. The guitar staff includes fret numbers and a string order indicator (E B G D A E). The melody includes various techniques such as triplets and grace notes.

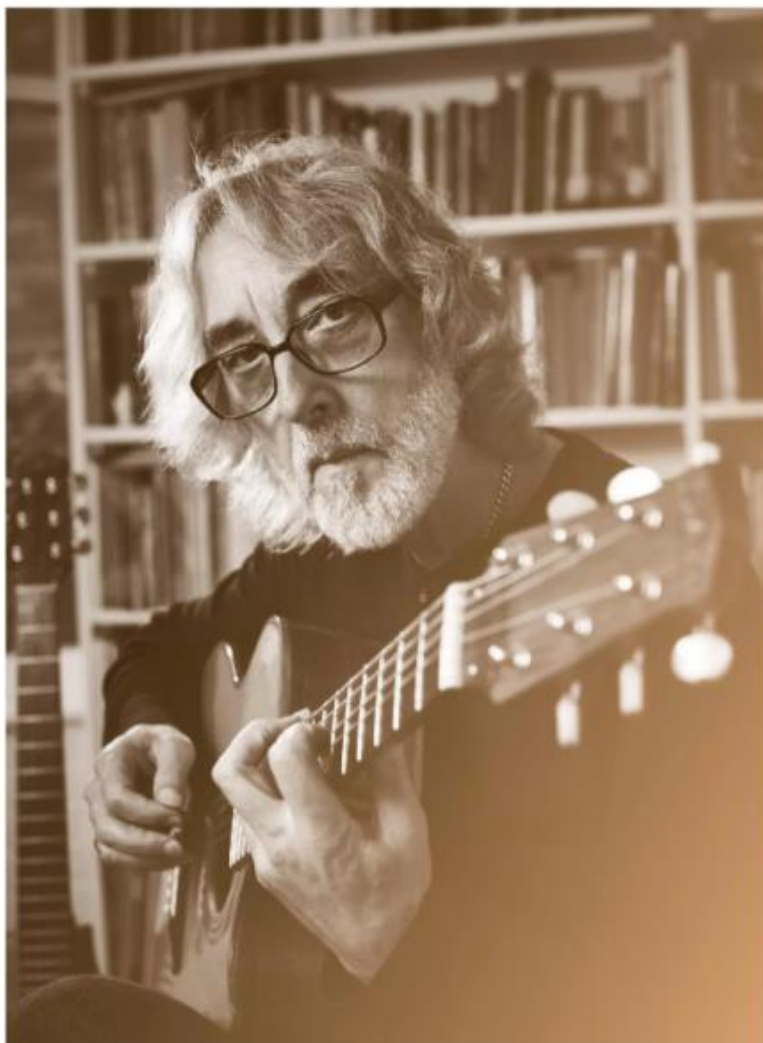
System 1 (bars 1-4):  
Guitar staff: 0 0 0 0  
Fret numbers: 0 4 5 6 7 4 5 6 7 4 5 6 0 11 9 9 11 10 11 9 11 12 9 11 9

System 2 (bars 5-8):  
Guitar staff: 0 10 11 11 10 0 10 11 11 11 10 11 9 11 11 9 9 12 9 11 10 11 9 11 11 11 12 9 11 10  
Fret numbers: 0 10 11 11 10 0 10 11 11 11 10 11 9 11 11 9 9 12 9 11 10 11 9 11 11 11 12 9 11 10

System 3 (bars 9-11):  
Guitar staff: 11 9 11 11 12 9 11 9 11 9 11 9 12 10 11 12 10 12 11 10 12 9 10 9 12 12 9 9 7 9 7 5  
Fret numbers: 11 9 11 11 12 9 11 9 11 9 11 9 12 10 11 12 10 12 11 10 12 9 10 9 12 12 9 9 7 9 7 5

System 4 (bars 12-14):  
Guitar staff: 7 5 2 5 2 2 5 2 5 2 0 3 0 0 5 4 5 7 5 6 7 0 5 4 5 7 5 6 7 5 6 7  
Fret numbers: 7 5 2 5 2 2 5 2 5 2 0 3 0 0 5 4 5 7 5 6 7 0 5 4 5 7 5 6 7 5 6 7

System 5 (bars 15-18):  
Guitar staff: 0 5 4 5 7 5 6 7 5 6 7 0 5 4 5 7 5 6 7 5 6 7 0 5 4 5 7 5 6 7 5 6 7 0  
Fret numbers: 0 5 4 5 7 5 6 7 5 6 7 0 5 4 5 7 5 6 7 5 6 7 0 5 4 5 7 5 6 7 5 6 7 0



# The Lord's Seat

*Gordon Giltrap is a true virtuoso. Here, we let the man himself take you through one of his beautiful solo pieces*

**TAKEN** from Gordon Giltrap's album *Troubadour*, *The Lord's Seat* is a beautiful, haunting solo guitar piece. Remarkably, the original recording was made at home by Gordon himself. But, without further ado, we'll hand you over to the master for the story behind it and a few technical hints to help you navigate your way through.

"*The Lord's Seat* was written many, many years ago for a documentary on the working aristocracy for BBC Two. The title refers to a beauty spot in the Lake District and I felt I wanted something kind of medieval and John Dowland-ish; that's the kind of brief I was given and I think that's the reason why they approached me.

"It was originally composed on a little Rob Armstrong baby guitar in what is basically a C tuning – CGCGCD, one of my favourites. I've written loads of pieces in it and it sounds great on a standard guitar, though there are a few stretches that the player may find a little bit challenging, but you can always capo up

at the 4th fret. That makes life a lot easier! I currently play it on a Paul Brett Viator guitar, which sounds fantastic."


## Technical Difficulties

"I do a kind of triplet hammer in the opening section and, about the fourth or fifth bar, there's quite a long stretch covering about four to five frets, which you need to take care of. But apart from that there's nothing major that the player would find challenging. I think the secret is to keep the tempo right and think of it in terms of being played on a lute in a Baronial hall. When I do it live I normally tweak the reverb up a bit – it gives you that lovely cathedral sound. I think that's it, really.

"You look back on these pieces and think, 'Well, I don't know how I did it, but I got it right then' and I think if you get things right, as the years go by the piece teaches you how it should be performed. I find that with a lot of my pieces. I can play pieces now and think, 'Ah, that's the way it should have been

performed when I first wrote it.' It's having the courage to slow down and make space within the music and let the piece breathe. That takes a long time."

## The Recorded Piece

"When I recorded it I was using one of the very first pickups that Mike Vanden was making – a single-coil pickup. The preamp was built into the end pin jack and because it was a single-coil pickup I had to position myself in a certain area of where I was recording it – facing a radiator, if I recall! I think I recorded it straight to DAT and I didn't know how to drop in because I didn't have the facilities, so every piece had to be perfect from start to finish, which was a real brain ache. But what you've got is that intensity. You can hear it on the track; you can hear that it's a performance." 

**The Lord's Seat is taken from the album *Troubadour* and reproduced here by kind permission of Gordon Giltrap**

♩ = 100 approx

Tuning CGCGCD  
Optional capo 2 or 4

Cm Gsus4/D G/D Cm/E<sup>b</sup> Fm

1

Cm B<sup>b</sup>/5 Cm F/A G Cm Cm/E<sup>b</sup>

7

Fm/A<sup>b</sup> G Cm Gsus4/D G/D Cm/E<sup>b</sup> Fm

14

Cm B<sup>b</sup>/5 Cm F/A

21

G Cm Cm/B<sup>b</sup> Fm/A<sup>b</sup> G Cm

28







# ROCKING THE BLUES

Kenny Wayne Shepherd on how to weave classic blues influences into your soloing and unlock the fretboard

Words David Mead Music Transcription Adrian Clarke

**L**ouisiana-born prodigy Kenny Wayne Shepherd began his recording career at the age of 16. Since then he has become no stranger to gold and platinum albums and a career that has seen him share the bill with artists as diverse as BB King, the Eagles and Van Halen. Originally inspired to play guitar

after meeting Stevie Ray Vaughan in 1984, Kenny began teaching himself from records in his father's collection.

Over the years he has become an indelible asset to the contemporary blues scene and a must-see live act. When not out touring with his own band – which includes Chris Layton, drummer in Stevie Ray's band – he

can be found playing guitar in Stephen Stills' band, The Rides.

In this masterclass, Kenny looks at various elements of blues rock soloing, from opening gambits to full turnarounds, underlining the principle that you can combine others' licks and techniques to produce something original of your own. **ES**

## EXAMPLE 1

**IF YOU'VE LEARNED** all the minor and major pentatonic shapes going across the fretboard, the next step is to link them together 'diagonally' so that you can move between them effortlessly. This example details how you can do this in the key of E major, starting at the 12th fret, first string and ending with a flourish down on the bass E with an E major chord to round everything off.

## EXAMPLE 1A

**THIS EXAMPLE TAKES** the idea of moving 'diagonally' through the pentatonic positions a step further. The most important thing here is to take note of all the slides the join the pentatonic jigsaw together; the key is fluency and the trick is to begin practising slowly and gradually build up speed as you gain confidence.

N.C.

7 10 12 10 12 10 12\10 8 10/11 8 10 [10] 8 9 10/11 10 8 9 7 8 7 8 7 9 7

BUBD

7 9 7 (6)(7) 9 7 9 7 5 5 7/9 7 7 8 7 5 7 7 5 7 5 7 5 7 6 5 3 5 6 5 3 2 0 0

N.C.

7 5 7 5 7 9 7 7 8 7 5 7 7 5 7 5 7 5 7 0 7 5 7 9 7 9

Em

7 8 10 8 10 12 10 12 15 12 15 14 12 14 15 14 12 14 12 14 12 14 13 12 15 12

## EXAMPLE 2

**HERE, KENNY DEMONSTRATES** his "if in doubt, play Albert King's licks" idea with this classic phrase at the 10th position. If you want to get it spot on in terms of accuracy, listen to the vibrato – especially on that penultimate note – it really makes all the difference!

N.C.

12 12 10 12 BU (14) BU 12 (14) 10 12 10





## EXAMPLE 7

**ANOTHER LICK THAT** highlights the usefulness of sliding between pentatonic positions. Your knowledge of all five shapes needs to be fluent for this and so, if you're not sure where you are, try mapping out a 'board's worth of B minor pentatonic so you can see where this lick is placed in context – then you'll be able to use it in other keys, too.

Musical notation for Example 7, showing a guitar lick in 4/4 time. The key signature has two sharps (F# and C#). The notation includes a treble clef staff with a melodic line and a bass staff with guitar fretboard diagrams. The fretboard diagrams use numbers 7-10 for frets and slash notation for bends. The piece starts with 'N.C.' (no capo) and ends with a 'Bm' chord.

## EXAMPLE 8

**HERE, KENNY DEMONSTRATES** how you can combine influences and turn them into something unique with this turnaround sequence. Take a little Clapton, add some BB King, sprinkle with SRV... and voila!

Musical notation for Example 8, showing a guitar lick in 4/4 time. The key signature has three sharps (F#, C#, G#). The notation includes a treble clef staff with a melodic line and a bass staff with guitar fretboard diagrams. The fretboard diagrams use numbers 7-10 for frets and slash notation for bends. The piece starts with 'N.C.' (no capo) and ends with 'F#9' and 'F#9' chords.

Musical notation for Example 8, showing a guitar lick in 4/4 time. The key signature has three sharps (F#, C#, G#). The notation includes a treble clef staff with a melodic line and a bass staff with guitar fretboard diagrams. The fretboard diagrams use numbers 7-10 for frets and slash notation for bends. The piece starts with 'E9' and 'N.C.' (no capo) and ends with 'F#7#9' and 'F#7#9' chords.

Musical notation for Example 8, showing a guitar lick in 4/4 time. The key signature has three sharps (F#, C#, G#). The notation includes a treble clef staff with a melodic line and a bass staff with guitar fretboard diagrams. The fretboard diagrams use numbers 7-10 for frets and slash notation for bends. The piece starts with 'F#7#9' and 'F#7#9' chords.

## EXAMPLE 9

**COMBINING A FEW** more influences – notably Muddy Waters and Johnny Winter – results in this turnaround lick, which is far more ‘open’ than the last, but a great demonstration of how sometimes simple is best.

1

4

Kenny Wayne shows you how to take the best of your influences to find your own blues voice



# STEELY LICKS

If Walter Becker's passing has had you yearning to add some of Steely Dan's style to your playing, these lead and rhythm parts will help you pay tribute

While Walter Becker was an excellent player, part of Steely Dan's charm was the large revolving roster of guitarists that contributed to the band's catalogue. Many different guitarists were often tried out for the same track, with the most suitable performances being selected to make the final mix. Big names were regulars such as Elliot Randall, Larry Carlton, Dean Parks, Jay Graydon, Jon Herington and, to a lesser extent, David Williams, Steve Khan and Lee Ritenour.

The following are lead and rhythm ideas that highlight various Steely Dan-esque ideas. These are in the style of the session

guitarists that were used on the original recordings, and should prove a useful guide for your own part writing. There are also two jam tracks: the first in a Major key in the style of players Denny Dias and Jeff 'Skunk' Baxter, and a second track in a Minor key and more redolent of Walter Becker.

A popular way of expressing more complex harmony in modern jazz and fusion is the 'slash chord'. The slash chord is a clever way of generating interesting sounding, complex chords in an easy-to-read format.

The first letter in the slash chord is the name of the triad to be used and the second letter (after the slash) is the bass note.

Therefore C/F would be a C Major triad (C-E-G in any combination) with an F bass note. The sound this chord produces is that of F Major 9 (no 3rd). As you can see it is far easier to name the chord C/F as opposed to Fmajor9 (no 3rd).

Some of the pieces also use the Altered Dominant (7#9). Many of you will recognise this sound as the Jimi Hendrix (*Purple Haze*) sound. Using this chord provides an opportunity to make the most of more interesting scales in the soloing lines.

For the audio we have recorded the tracks in full for your reference and then muted the transcribed guitar performances so that you can play along with the backing tracks.

## EXAMPLE 1

**(LEAD) DENNY DIAS ELECTRIC SITAR** Denny Dias was one of the original Dan line-up and a great soloist. This solo takes its inspiration from tracks like *Do It Again* and features an electric sitar sound. Dias would have used a Coral electric sitar; here we used the ever-handy Tyler Variax but it will work fine with a standard guitar tone. E Altered scale (E-F-G-G#-Bb-C-D) fits perfectly with the E7#9 chord (bar 4). You can choose to ignore the E7#9 and play through with the Pentatonic scale as we do in bar 8.

Clean With Electric Sitar Sound

Am7 D/A Em/A D/A Am7 D/A

E7#9 Am7 D/A Em/A D/A

Am7 D/A E7#9 Am7

## EXAMPLE 2

**(RHYTHM) JEFF BAXTER STYLE** Another guitarist from the original line-up, this example is in the style of *Reelin' In The Years*. The shuffle feel is a key component and you may find this rhythm works best with down strums.

$\text{♩} = 137$  Shuffle 8ths  
Overdrive With Bridge Pick/up With Slide

E5 A5 A6 A5 E5 E6

E5 A5 A6 A5 B5 B6 B5

## EXAMPLE 3

**(LEAD) ELLIOTT RANDALL STYLE** These fun-to-play harmony parts have a Major Pentatonic scale as the foundation for these blues-rock style phrases. The use of open strings as a pedal tone is also a key feature.

Overdrive With Bridge Pick/up

A5

E5

B5 A5

## Things You Can Learn From...

# Jimmy Page

*Phil Hilborne looks at the playing of the Led Zeppelin maestro*



Jimmy Page is responsible for some of the most recognisable and intuitive playing in rock history

Difficulty ★★☆☆ 10 mins per example

Tutor: Phil Hilborne | Gear used: PRS McCarty 594 & PRS 'Signature' Custom 24, Marshall 2555 JCM25/50 Jubilee 100W head



**HELLO AND WELCOME** to my new *Guitarist* column. The idea behind this feature is that each month I will have a look at either an artist or a concept and then try to offer a few insights via some cherry-picked ideas. Hopefully you will be able to use some of these ideas and concepts in your own playing

approaches in order to become the best 'you' that you can be.

Under the spotlight this month is icon Jimmy Page. All of the examples have been influenced by his work with Led Zeppelin and are all electric guitar based in regular tuning.

They are all rhythm-orientated examples. To my mind, Jimmy has always been a

tremendously inventive rhythm guitarist as well as a riff writer supreme and this is often sadly overlooked. One important aspect of his rhythm style is how he often cleverly arranged and orchestrated his guitar parts. In an essentially three-piece band format a lot of his ideas have rightly become the blueprint for how classic rock should be played.

## Example 1: Bending into chords

**THIS IDEA IS SIMPLE** but it sounds great! I think I first became aware of it after hearing tracks like *Black Dog*. All you need to do here is to play an open position A5 chord with a G bass note and then bend G in a downwards direction up to A. The second chord shown is G5/F# – I am not sure if Jimmy ever played this actual voicing but it certainly uses the same idea as before only this time you only need to bend a semi-tone from F# to G.

Musical notation for Example 1. The top staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first measure contains an A5/G chord with a forte (ff) dynamic and a 'BU' (bend up) instruction. The second measure contains an A5 chord. The third measure contains a G5/F# chord with a 'BU' instruction. The fourth measure contains a G5 chord. The bottom staff shows the guitar fretboard with strings E, B, G, D, A, E from top to bottom. Fingerings are: 2, 2, X, 3 for A5/G; (5) for A5; 0, 0, X, 2 for G5/F#; and (3) for G5.

## Example 2: Behind the nut bending

**BEHIND THE NUT BENDS** have been employed by country guitarists forever! Often bending by a semi-tone or a tone to create tension and resolution on regular or open string chords. However, Jimmy took doing this to a whole new level. A great example of this happens in the unaccompanied section of *Heartbreaker*. In my example we are in the key of Gm and the bend goes up by a Major 3rd from C to E. If you use heavy strings be prepared see a few grooves in your fingertips after playing this. I think it's worth the pain, though...

Musical notation for Example 2. The top staff shows a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The first measure is labeled 'Gm'. The notation includes triplets and 'Behind-the-nut bend' instructions. The bottom staff shows the guitar fretboard with strings E, B, G, D, A, E from top to bottom. Fingerings are: 5, 3, 0, s, (9) for the first triplet; (5), 3, 0, s, (9) for the second triplet; (5), 3, 0, s, (9) for the third triplet; (5), 3, 0 for the fourth triplet; s, (9) for the fifth measure; (5) for the sixth measure; and 3 for the seventh measure.

## Example 3: Small bends against an open string

**THIS EXAMPLE** is similar to Ex 1 in that it was probably employed in order to make the sound of the guitar 'bigger' in a three-piece instrumental band. The little bit of dissonance that is achieved by bending the fretted note slightly against the open string is just a mega-cool effect. The obvious Led Zeppelin reference for this can be found in the main riff of *Whole Lotta Love*.

Musical notation for Example 3. The top staff shows a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as ♩ = 81. The notation includes 'PM' (palm mute) instructions and 'E5 D5' chord labels. The bottom staff shows the guitar fretboard with strings E, B, G, D, A, E from top to bottom. Fingerings are: 0, 0, 0, 0, 0, 0 for the first measure; 0, 0, 0, 0, 7, 5 for the second measure; 9, 7, 9, 7, 7, 5 for the third measure; 0, 0, 0, 0, 7, 5 for the fourth measure; 9, 7, 9, 7, 7, 5 for the fifth measure; and 9, 7, 9, 7, 7, 5 for the sixth measure.

## Example 4: Open strings against a moving bass line

**YET AGAIN**, the idea here results in a bigger sound than would be achieved by just playing the bass line on its own. A very similar phrase can be heard in *The Lemon Song*. I would suggest that you play this one either fingerstyle with your right hand thumb playing the bass notes and either your 1st or 2nd fingers playing the open B string 'drone'. Alternatively, a pick and fingers approach with the pick playing the bass line will also work equally satisfactorily.

$\text{♩} = 88$  N.C. (E7) E7#9  
 With pick & fingers  
 Play 3 times  
 E B G D A E  
 1, 3

## Example 5: Alternate picking octave-based riffs

**FOR OUR FINAL EXAMPLE** we see a riff that features an alternate picked bassline that has octave jumps in it. The reason I have included this is because there is a slight trick to playing it effectively at fast tempos. What you need to do is make sure that the A string is muted by the whichever finger is holding down the E string bass notes and then when you go to pick the D string notes you actually 'play through' the A string almost as though it isn't there at all – with a downward pick slanting pick-stroke. The worst thing you can do is to try and pick around the D string and attempt playing it with an upstroke. Not only is this unnecessarily labour-intensive on your picking hand it is also harder to keep in time. The obvious Jimmy Page reference for this sort of thing is in his main riff from *The Immigrant Song*.

$\text{♩} = 112$  A5 G#5 G5 F#5 C9  
 etc  
 E B G D A E  
 1, 3

2 G5 F#5 C9 F#m  
 E B G D A E  
 4



Things You Can Learn From...

# Your left-hand chord fingering choices

*Phil Hilborne encourages you to think two moves ahead*



Queen's Brian May employs efficient left-hand fingering when changing chords

© GEORGE ROSE/GETTY

Difficulty ★★★★★ 4 mins per example

Tutor: Phil Hilborne | Gear used: PRS Custom 24, Yamaha Magicstomp



## RIGHT FROM THE OUTSET,

I should mention that my main intention behind writing this article is simply to encourage you to do some considered thinking about which left-hand fingers you choose to use in your chordal rhythm playing. After decades of teaching, I have come to the conclusion

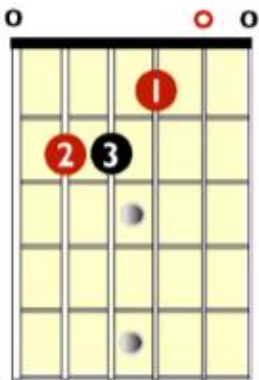
that as guitarists, it's fair to say a lot of our left-hand fingerings often come about as a result of the way we initially learn chords and, as such, they are habitual and not necessarily always the best and most efficient choice. Ideally, it should always be about context, for instance, where you are going to go next on the neck and not just simply slavishly playing

pre-memorised shapes. In this respect we can learn a lot from classical guitar. Here, fingering is often the key to flawless performance and nothing is ever written in stone – the way an E major triad is played in one piece can be totally different to the way you'd approach it in the next. Read on and all will become clearer! [www.philhilborne.com](http://www.philhilborne.com)

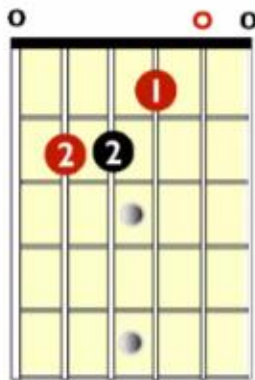
# Example 1-4

**MOST CHORD BOOKS** and diagrams will show a simple open E chord to be played like this (Ex 1). It's an okay fingering and it obviously works fine. However, I personally never use it. I always use this one (Ex 2) where I play both the B on the A string and the E on the D string with my second finger. It is far more useful to me as it frees up fingers 3 and 4 to play other surrounding notes. If you want to play this open position E9 voicing (Ex 3) you have to do it my way. What about if the chord after the open E is an F barre chord? Ex 4's fingering is a lot better for that as it allows a smooth transition between both chords.

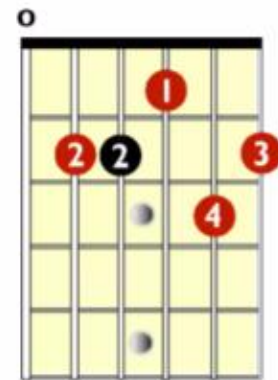
**EX 1**  
E MAJOR



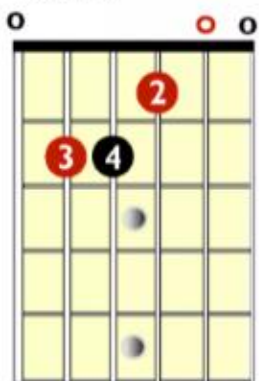
**EX 2**  
E MAJOR



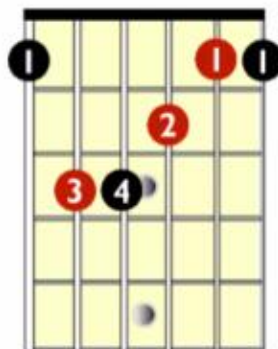
**EX 3**  
E9



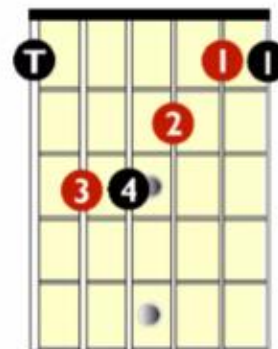
**EX 4**  
E MAJOR



**EX 4**  
F MAJOR



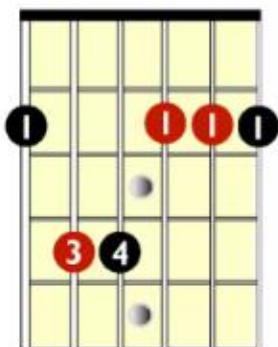
**EX 4**  
F MAJOR



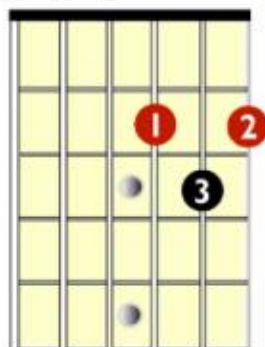
# Example 5

**I REMEMBER** during my days playing in *We Will Rock You* there was a quick chord change from F#m to D and back again. Here are two ways of playing it. Notice the first way leaves a small gap between the change and the second version doesn't. The second version will always sound smoother, as the movement involved requires only one finger to be put on, then taken off again – the remaining notes can then carry on ringing nicely. Don't worry that the second version has F# in the bass of the D chord. The bassist was playing the low D anyway.

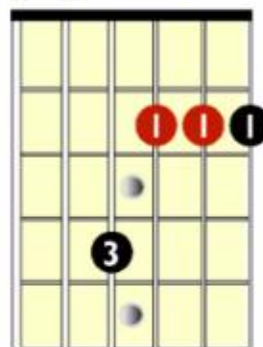
F# MINOR



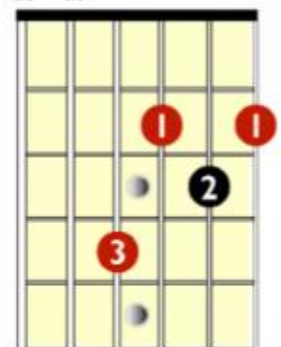
D MAJOR  
x x 0



F# MINOR  
x x



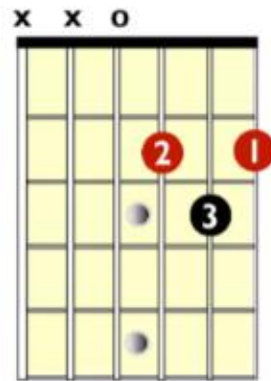
D MAJOR  
x x



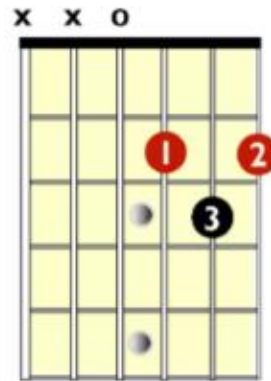
# Example 6-8

I have a pupil who always plays an open D fingering as shown in Ex 6. This works for him, even though it's not the most common fingering – Ex 7 obviously is. I pointed out the more common fingering and then left it up to him to choose which version he would use. A couple of weeks later I was watching Allan Holdsworth play and he was playing that D in the same way as my pupil had! The reason was because if the next chord is minor it's the best choice. Try playing the Holdsworthian-style progression in Ex 8 and you will see what I mean. Notice how, apart from the last two chords, the fingering remains constant throughout. This is an efficient way to play.

**EX 6**  
D MAJOR



**EX 7**  
D MAJOR



**EX 8**

*mf* Chord names are from the guitar's perspective. With a bassline added everything would change drastically. Fingering continues sim.

*♩ = 128*

D/A    Em/B    F/C    G/D    Am/E    A/E    Bm/F#    C#m/G#

Dm/A    Asus4    C#m/G#    C/G    Bm/F#    F#sus4    Bb/m/F    A/E

G#m/D#    D#sus4    Gm/D    F#C#    F/C    C11    Gadd9

E B G D A E

2	3	5	7	8	9	10	12
3	5	6	8	10	10	12	14
2	4	5	7	9	9	11	13

13	12	12	12	10	9	9	9
15	15	14	13	12	12	11	10
14	14	13	12	11	11	10	9

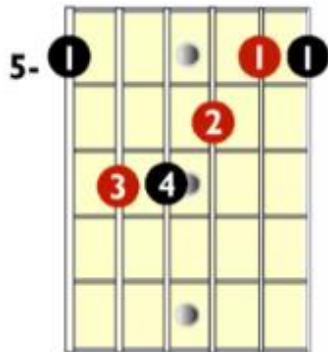
  

7	6	6	6	5		3
9	9	8	7	6		3
8	8	7	6	5		4
						7
						5
						3

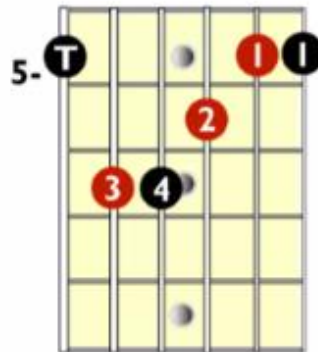
## Example 9-9α

**HOW ABOUT** using your left-hand thumb for bass notes more? Ex 9 is a really simple move that I give to pupils for moving from barre chords to thumb bass chords and back. Try doing Ex 9a as well. This is how Brian May and many others play A string rooted chords. It's well worth mastering them. To go from these shapes to lead playing is seamless, from barre chords it is less so. For illustration, I have shown a D minor voicing here but you should obviously work on any other feasible A string rooted chords you can think of as well.

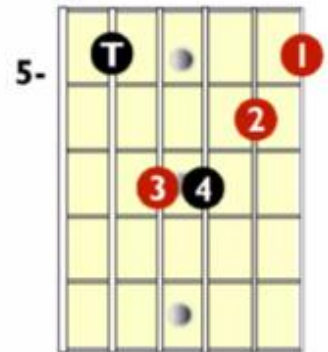
**EX 9**  
A MAJOR



**EX 9**  
A MAJOR



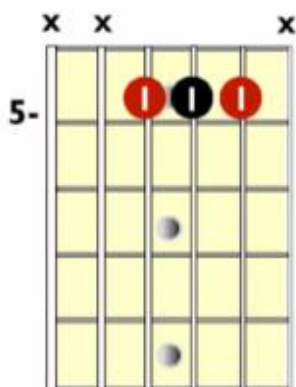
**Ex 9a**  
D MINOR  
x



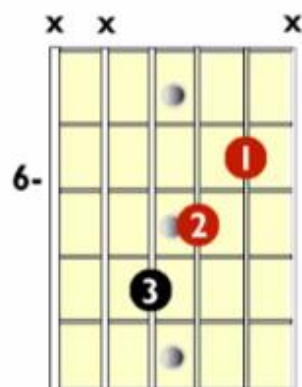
## Example 10-10α

**MY FINAL CHORD EXAMPLE** illustrates one where you go from an A shape C triad to an E shape Bb triad and then move it quickly up and down the neck. You could try Ex 10 but this Ex 10a is far better – when you get used to it, I very much hope these examples have at least made you think a little bit about how you choose your left-hand chord fingering options. If it has, then my job here is complete!

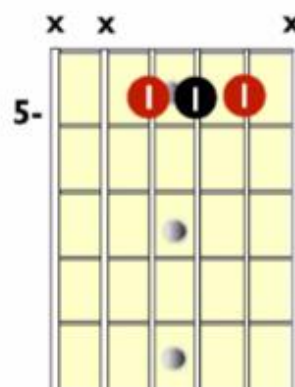
**EX 10**  
C/G



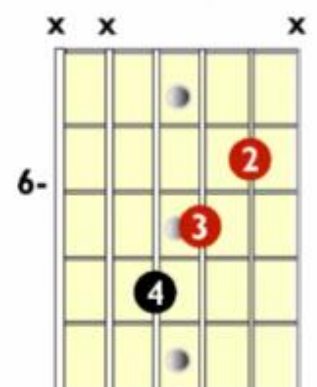
Bb MAJOR



**EX 10a**  
C/G



Bb MAJOR



# Things You Can Learn From...

## Ritchie Blackmore

Phil Hilborne looks at the Rainbow man's revolutionary riffing and virtuosity

Difficulty ★★★★★ 10-15 Mins per example

Tutor: Phil Hilborne | Gear used: Fender Squier 'Classic Vibe' 50s Strat, Marshall JMP-1



**RITCHIE BLACKMORE** the predictably unpredictable 'man in black' has always been a favourite of mine. He is often cited as being the rock-guitar link between Jimi Hendrix and Edward Van Halen, which isn't too unfair an appraisal.

His long, varied and successful career has seen him working initially as a 60s session musician then as a member of The Outlaws. This was then followed at various times by stints with the bands he is best known for – Deep Purple, Rainbow and Blackmore's Night. Most recently he has been seen out on the road with yet another incarnation of Rainbow.

His influence on rock guitar is totally undeniable: without Ritchie there wouldn't have been Yngwie, for example, and who could imagine a world without *Smoke On The Water*?

Also, in performance terms, he has always had a great on-stage image and has certainly been responsible for pulling some of the best guitar hero shapes known to man!

There is a lot that can be learnt from him. Here we look at five choice musical examples. I have also come up with a short stylistic demo track that contains examples 1-4 within.

### Example 1: Riffs using 4ths

**THE OBVIOUS BLACKMORE REFERENCE** for using 4ths would most likely be his iconic *Smoke On The Water* riff. However, there are tons more very memorable riffs that Ritchie has written using much the same idea. Rainbow's *Man On A Silver Mountain*, *All Night Long*, *Long Live Rock 'n' Roll* and Deep Purple's *Mandrake Root* and *Burn* all instantly spring to mind. The example I have come up with here is pretty representative of the kind of phrase he might have played in Rainbow. In common with a lot of great ideas, it's simple but it works brilliantly! As you play it use alternate picking and also use your left-hand thumb for all the low E string bass notes.

♩ = 152

Bm E5 N.C. A5 A♯5

T = thumb (fretting hand)

mf PM PM PM PM PM PM

E B G D A E

1, 17 etc



## Example 3 Continued

Chords: F#, G, Cdim, (F#7) implied, F#7

Fret numbers: 2, 3, 6, 7, 6, 5, 4, 5, 4, 4, 3, 6

## Example 4: Arpeggios and chord progressions

**RITCHIE HAS OFTEN** included 'classically' influenced sections in his compositions. This example is typical and features a 'cycle of 4ths' progression outlined by triad arpeggios played in 8th notes but phrased in a 3-3-2 note grouping. As you play this you should try to accent the notes as indicated. Also, it's worth mentioning that at this tempo every note is picked. However, at faster tempos adding pull-offs would be appropriate. The notated section is also harmonised by another guitar playing exactly the same arpeggios a 3rd lower.

Chords: Bm, Em, A, D, G, C#m7b5, F#7b9, Bm w/bar

Fret numbers: 14-10, 14-10, 14-10, 15-12, 15-12, 15-12, 12-9, 12-9, 12-9, 14-10, 14-10, 14-10, 10-7, 10-7, 10-7, 12-7, 12-7, 12-7, 9-6, 9-12-9, 12, 15-12, 15-18-15, 18, 19

## Example 5: Improvise, improvise, improvise!

**ONE OF THE THINGS** I like best about Ritchie is he is a true improviser and a terrific blues player who can extemporise with the best. The majority of his soloing seems to be totally intuitive and spontaneous. So for this example I have just shown a couple of scale fingerings and very much hope you will take a leaf from Ritchie's book and try them out over the 'exotic' scale section. Finally, on the video I have shown a quick demo where I improvise à la Ritchie using both Phrygian dominant and double harmonic scales over the aforementioned 'exotic' section. Hopefully, this will help steer you into the ballpark that you should be aiming for.

### F# Phrygian Dominant Scale

Fingering: (3) 5, b2, b6, 3, 4, b7, R, b2, 5, b6, 3; (5) 3, 4, b7, R, b2, 5, b6, 3

### F# Double Harmonic/Byzantine Scale

Fingering: (3) 5, b2, b6, 3, 4, b7, R, b2, 5, b6, 3; (5) 3, 4, b7, R, b2, 5, b6, 3

## Things You Can Learn From...

# Left-Hand Single Notes

*Phil Hilborne encourages you to whip your pinkies into shape*

Difficulty ★★☆☆☆ 10-15 mins per example

Tutor: Phil Hilborne

Gear used: PRS Signature Custom 24, Marshall JMP-1

Gary Moore often used only fingers one and two for pentatonic licks

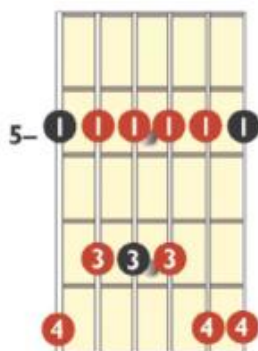


**WE ARE BACK** on conceptual turf again this month with a look at our fretting hand and – more specifically – how we choose and use our unruly digits. Right from the start, I should point out that the development and usage of all the left-hand fingers is vitally important to all guitarists. However, I do think there are quite a few occasions when either limiting or carefully considering which ones you can use yields better results. This point particularly applies to rock and blues soloists, but some of it is valid right across the board. Hopefully some of what follows will at least make you think a little more about your options.

Before we get we started though, here's a little food for thought – I think it is reasonable to say that a statement along the lines of "I didn't like that guitar solo because [the guitarist in question] used the wrong fingers" is something that no one said ever! Remember to always experiment with as many options as possible.

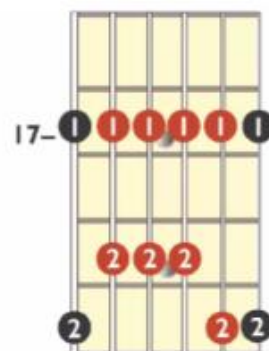
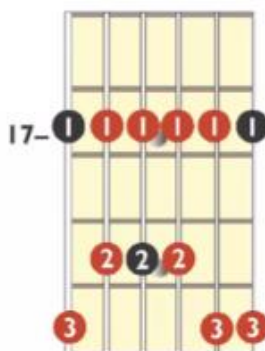
## Example 1

**LET'S START** by looking at a few A minor pentatonic fingerings – hopefully everyone knows these, right? Speaking as an instructor who started writing articles a long time before YouTube and the proliferation of available live videos, the 'finger-per-fret' rule for fingerings was often the order of the day as can be seen here in Ex 1. It's a logical and sensible fingering, it's good for developing the necessary 'finger memory' of any given scale shape and it gets you using your fourth finger immediately. None of which is a bad thing.



## Example 1a and 1b

**THERE ARE NO SET RULES** as to which fingers are used during solos. It either works or it doesn't. I often see students trying to play the same fingering shown in Ex 1 up at the 17th fret, often with disastrous results. If you have a large hand you won't have enough room to get the fingers in. In Ex 1a and 1b I have shown two fingerings I think work better and are less cluttered. My favourite is 1b because it only uses two fingers. Gary Moore, for instance, used this fingering pretty much everywhere – even at the 5th fret.









## Things You Can Learn From...

# AC/DC

*Discover the techniques of the legendary brothers Young...*



AC/DC's Angus Young was hugely influenced by his brother Malcolm

Difficulty ★★★★★ 15-20 mins per example

**Tutor:** Phil Hilborne | **Gear used:** Rhythm guitar 1 – PRS Signature Custom 24; Rhythm guitar 2 – PRS Private Stock Hollowbody II; Lead guitar overdubbed parts – Gibson SG Standard; Amp/Mics – 4-input Marshall JCM800 100-watt head with patch cable combining the inputs, into a Two Notes Torpedo Live loaded with Celestion Vintage 30 4x12 Impulse Responses and DI'ed straight into the desk. The only effects used were a plate reverb (added in the mix) and small amount of extra gain that was added via an original Hermida Audio Zendrive pedal on the Gibson SG guitar solo parts only.



**THIS MONTH** we are looking at the playing style of one of my all-time favourite rock 'n' roll guitar pairings – AC/DC's

Angus and Malcolm Young.

Angus and Malcolm played, wrote, recorded and toured together pretty much constantly from when they formed AC/DC in Sydney, Australia back in 1973 right up until Malcolm's untimely death in November

2017. As the band's school-uniform-attired, head-banging, duck-walking lead guitarist Angus has definitely always had the lion's share of attention, but, as he himself has often admitted, it was actually Malcolm who was his teacher, mentor and primary musical/guitar influence. He always had a lot of respect for his older brother. I particularly remember Angus being quoted as saying that he couldn't have ever wished for a

better rhythm player than Malcolm. There is certainly a great deal that can be learnt from them. For this month's article I have come up with a short stylistic demo track that on the video has the Angus-styled (Guitar 1) parts on the right-hand side and the Malcolm-style parts (Guitar 2) on the left.

Read the next few pages for a breakdown of what's going on.

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# Example 1 Rhythm Guitar Ideas

**ANGUS AND MALCOLM'S** inventive use of driving eighth note combinations is a massive signature of their rhythm work, and the parts here are very typical indeed. The main riff of my demo is a straightforward repeating eighth-note idea that is phrased in groups of three. This three-note pattern is played four times creating a nice syncopated feel before ending on the accented chords on the third and fourth downbeats of the second bar. In bar 7 there is a sliding D/F#-G5 change, which is another common idea and a similar idea happens again on the E7 chords in bars 21-24 as well. AC/DC's timing is always very precise – keeping good time is vital. When you watch the video you will notice how I have exaggerated my right-

hand motion in the gaps when I am not playing (Guitar 1 part). This motion is purely there to keep time, using the picking hand as a metronome, and is a really good habit to get into. It also usually causes the pick strokes to fall in the best direction as well. This should be apparent in the fills that start at bars 11 and 15. Both of these syncopated ideas feel better if they start on upstrokes. Try it and see! In bars 17-20 there are some G5-D5 hammer-on moves that are inspired by the rhythm part from the song *Shot Down In Flames*. The following E7 section is a nod towards the track *Riff Raff*. Notice the harmony part that Guitar 1 plays during the end of this section – it's one of my fave moves!

*J = 150*

**A5**

**Guitars 1 & 2**  
Bars 1-8  
Guitar Solo Backing after DC

*mf*

**E**  
**B**  
**G**  
**D**  
**A**  
**E**

33

**A5**

**D/F# G5 A5 D/F# G5 A5 D/F# G5 A5**

**Da CODA**

**E**  
**B**  
**G**  
**D**  
**A**  
**E**

37

**N.C.**

**A5**

**BU BD**

**E**  
**B**  
**G**  
**D**  
**A**  
**E**

9

**N.C.**

**G5/D D5 G5/D D5 G5/D D5**

**E**  
**B**  
**G**  
**D**  
**A**  
**E**

13

D5 G5/D D5 C5 G5 G5/D D5 G5/D D5 G5/D D5 G5/D D5 C5 A

E B G D A E

16

E7 E E D/F# E/G E/G#

Gtr 2 repeats this bar Only Gtr 1 plays ----- Gtr 1 & Gtr 2

E B G D A E

21

## Example 2 Accented Eighth Note Patterns

**YOU MIGHT FIND** that conceptually this section is somewhat reminiscent of the intro guitar part from the classic *For Those About To Rock*. At this tempo it is easier to play it with a pick as I have here. However, at slower tempos, using fingerstyle or a pick/finger

combination would be more appropriate. To play it effectively you definitely need to observe the accents and muting. I would suggest you use all down pick strokes and lightly mute the non-accented notes and remove the palm muting for the accents.

A5 A7 D G5 D.C. al CODA

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

E B G D A E

25, 29

CODA

A5

E B G D A E

41

## Example 3 Chord Voicings

**THE PALETTE OF CHORDS** used in AC/DC's music isn't hugely expansive – after all, they play rock 'n' roll, not jazz! This example shows a typical progression. Notice particularly the A7/G – this chord is created by lowering the bass note by a tone from A-G – a similar move can be heard in the track *For Those About To Rock* using a B – B7/A move. As you play these chords your aim should be to play only the notes required with no stray open strings/deadened notes and also to make the changes as smooth and seamless as you can.

Another thing that both Malcolm and Angus bring to the table is their touch. It's easy to assume that what they play is easy – but it really isn't. I think bands such as AC/DC and Status Quo etc are often incorrectly labelled as 'basic music'. Sure, it's mostly straightforward ballsy rock 'n' roll, but without the right amount of dynamics, tone, timing and feel – it really doesn't work that well at all and achieving their levels of proficiency definitely requires work and close attention to all these finer details.

Gtr 2 Chords – Bars 25-32

♩ = 150

A5                      A7/G                      D/F#                      G5

E  
B  
G  
D  
A  
E

## Example 4 Open String Left-Hand Hammer-Ons And Legato

**THIS SECTION USES** a very common Angus trait involving the use of open string hammer-ons from nowhere (also sometimes described as 'left-hand taps') combined with pull-offs/legato. The obvious references for this sort of lick would be the main riff from *Thunderstruck* and also the arpeggio section of his unaccompanied guitar solo that appeared on the band's classic *If You Want Blood* live

album. I have obviously put this part on the A string due to the key of my demo track. It's worth mentioning, however, that Angus typically prefers the B string and the keys of B or E for this. Technically, to avoid handling noise, it might be a good idea to damp the strings either side of the A string – I mostly do this using my right-hand thumb and third finger.

Gtr 1 Bars 25-32 (overdubbed lead guitar)

♩ = 150

A                      A7                      D/F#                      G5

E  
B  
G  
D  
A  
E

1

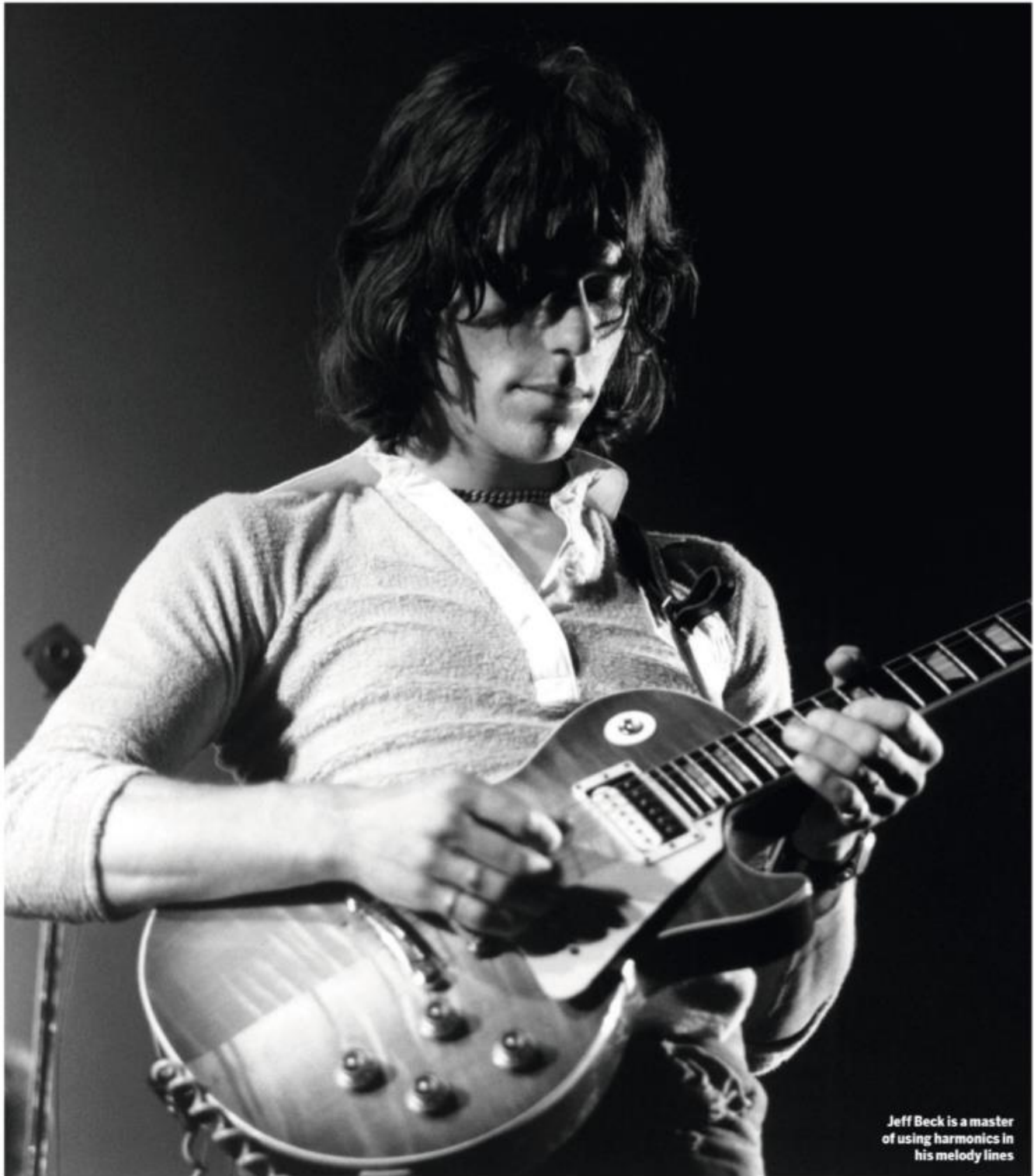
3



## Things You Can Learn From...

# SCALES

*Discover the techniques of Albert Lee, Chet Atkins, Jeff Beck and beyond...*



Jeff Beck is a master of using harmonics in his melody lines





## Example 3 Doubling up

**MELODIC PATTERNS**, rhythmic patterns, sequencing and interval ideas are all good for incorporating into your scale practice routine. Another far less discussed idea is what I call 'note doubling'. I first heard about this years ago from my old theory teacher David Galbraith, who told me some Baroque composers would deliberately add in some doubled notes into their scale passages. Sometimes this was for valid musical reasons but occasionally it was employed for sheer devilment – as a way of 'tripping up' musicians who tended to play scale passages robotically by habit. Try playing any scale you know and pick a note out at random and then play that note twice

every time you come to it. This is a simple idea but technically it's great for taking you out of scale 'autopilot' mode. Plus, you can't do it effectively if you don't know the notes on the fingerboard. Obviously it can be expanded to double more notes – it's up to you. One good suggestion is to double all the chord tones, as doing this will help you learn where they all reside and give them melodic prominence. Here is a C major scale played first as a conventional E Shape fingering and then again with the 3rd – the note E – doubled throughout. Notice how just doing this small thing makes it sound less scale-like and more musical.

$\text{♩} = 120$  C

*mf*

E B G D A E

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

8 10 7 8 10 etc

$\text{♩} = 120$  C

*mf*

E B G D A E

8 10 7 7 8 10 7 9 10 7 9 9 10 8 10 7 8 10 12 12 8

8 10 7 7 8 10 etc

## Example 4 Open up the string

**MOVING AWAY FROM THE SET** number of notes per string idea can really open up the fingerboard. Pentatonic scales played in a 3-1-3 scheme for instance, work great. I show pupils this after I've asked them to play any three octave 7-note scale (for example, in the key of A starting on the 5th fret of the low E string and ending up on the 17th fret of the high E). In example 4 is an A Aeolian fingering that is easy to learn, just remember to slide between the first two notes on each pair of strings with your 1st finger. The pattern thereafter is

symmetrical and easy to visualise. Notice how I have doubled the root notes. The reason for this was to bring it 'in time' as 16th notes, plus it also accents the root. Also notice how the descending fingering is slightly different – the A note is played on the G string descending and on the B string ascending. In example 4a I have omitted the 'doubled' notes and added legato. This style of fingering is nice for those occasions when you want to fly around the neck! After playing this example seek out fingerings for other scales types.

$\text{♩} = 105$  Am7 throughout

*mf* A Aeolian

E B G D A E

5 5 7 8 10 7 8 10 9 10 12 10 10 12 13 15 12 13 15 17

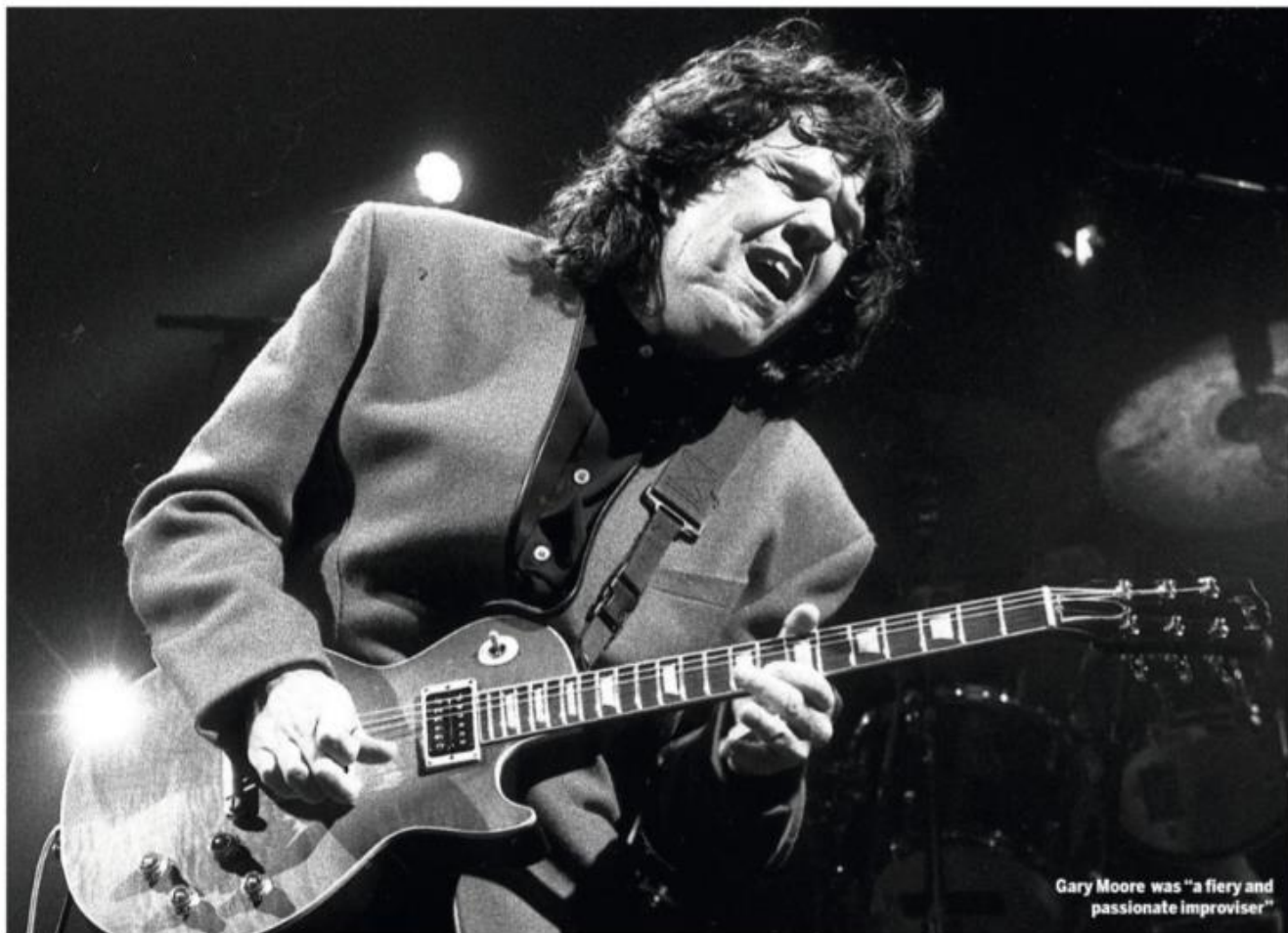
5 5 7 8 10 7 8 10 etc



## Things You Can Learn From...

# Gary Moore

*A look at the style of a master improviser*



Gary Moore was "a fiery and passionate improviser"

**Difficulty** ★★★☆☆ 5-15 mins per example

**Tutor:** Phil Hilborne | **Gear used:** 22-fret PRS Custom McCarty 594, Marshall 50th Anniversary 1962 Bluesbreaker combo mic'd with a Royer R-121 and Beyer M201 N. An original Marshall Bluesbreaker pedal and Xotic Effects EP Booster were also used. All other effects – ie Plate Reverb & Chorus (slight) – were added via Logic X during the mix.



**IN THIS ISSUE** I look at some ideas and concepts that were often used by Gary Moore.

Specifically, the task I have set is to see how you might go about creating a typical ballad intro section and how you might play rhythm and lead guitar ideas against it.

Gary was a fiery and passionate improviser. He was totally committed and he meant every single note. At the end of my video demo I play, what is hopefully, a typical improvisation

over the changes. In this, all I really did was to take a few more liberties both rhythmically and melodically in order to achieve a freer soloing vibe. It's important to realise that although everything here is busier and more intense, the underlying principals of hitting target notes combined with the occasional arpeggio still remains intact. And, with any luck, the result is the solo still maintains an appropriate melodic shape and integrity.

In closing, I would like to mention that

as someone who knew Gary personally, I have found that writing this month's feature to be been surprisingly cathartic. I just hope I went some small way to doing his legacy justice.

Finally, it is also worth mentioning that Gary's brother Cliff Moore and his son Jack Moore are both fine guitar players and, in my opinion, well worth checking out. So, without further ado... let's get stuck in!

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## Example 1 Chord Progression/Clean Arpeggio Rhythm Parts

**THE PROGRESSION** kicks off with a descending bass Am, Am7/G, F followed by a typical diatonic 'cycle of fourths' progression, which as the name implies, sees each successive chord being played a fourth interval apart – here as C, F Maj7, Bm7b5, E7. Note how the final three chords form a ii, V, I of A (Harmonic) minor. Progressions very similar to this can be found in *Blue Bossa*, *Fly Me To The Moon*, *I Will Survive* and *Parisienne Walkways*, to name just a few.

Technically, the example contains a clean arpeggiated rhythm guitar part that involves picking in an alternating three-note ascending/descending pattern. Although this might appear easy, it's

quite difficult to perform accurately. Especially as you are required to play each note perfectly in time with constant even dynamics and with no notes accidentally muted throughout.

As far as your picking hand goes you have a choice of fingerstyle, a pick/finger combination or as I have done – a repeating all down, followed by all up picking scheme. Alternate picking is another option and can give you better definition. Try the above methods and use whichever you prefer. Gary usually added chorus to this sort of idea, but nothing too drastic. You can hear this kind of rhythm part in many of his tunes, such as *Parisienne Walkways* and *Still Got The Blues*.

Musical score for Example 1, showing a chord progression and clean arpeggio rhythm parts. The score is in 8/8 time with a tempo of 58. It features a melody line and a guitar arpeggio line. The chords are Am, Am7/G, F, Dm7, C, Fmaj7, Bm7b5, and E7. The arpeggio line uses a repeating three-note ascending/descending pattern. The score includes a 'Clean Treble Pickup' instruction and a 'Video ending Amadd9' instruction.

## Example 2 Arpeggio Fragments Outlining The Changes

**ONCE YOU HAVE MASTERED EXAMPLE 1** the next thing is to come up with a lead part. An obvious way to get a melody is to sing one and find and play the notes on the guitar. Even if melody inspiration doesn't strike as you'd like, you still want to navigate the chords melodically. In this case, I suggest you familiarise yourself with every note in the chord progression and, in particular, how they

connect between each chord change. Two ways of doing this are to play the chord progression in as many places on the guitar as you can and then do the same thing using linear arpeggio 'fragment' fingerings. In this example I've shown one way of navigating the chord changes using arpeggios. After mastering it try to find other fingerings and work them up over the changes for yourself.

Musical score for Example 2, showing a chord progression and arpeggio fragments outlining the changes. The score is in 8/8 time with a tempo of 58. It features a melody line and a guitar arpeggio line. The chords are Am, Am7/G, F, and Dm7. The arpeggio line uses a repeating three-note ascending/descending pattern. The score includes a 'Clean Treble Pickup' instruction and a 'Video ending Amadd9' instruction.

# Example 2 Cont

Chord progression: C (8va) Fmaj7 Bm7<sup>b</sup>5 E7 Am

E  
B  
G  
D  
A  
E

5, 14

## Things You Can Learn From...

# Jimi Hendrix

*Learn how to emulate the funkier side of the maestro's playing*



Difficulty ★★★★★ 15-20 mins per example

**Tutor:** Phil Hilborne | **Gear used:** PRS John Mayer Silver Sky guitar into an original four-input Marshall JCM800 into a Two-Notes Torpedo Live. The feedback effect during the intro was via a Digitech Freqout. For extra dirt in the solo I used a Dunlop Band Of Gypsies Mini Fuzzface pedal and during the chorus section I added Dunlop Univibe. Lastly, there was a smidgeon of Short Vocal Hall reverb added to the solo via Logic X during the mix.



### IN THIS MONTH'S

#### INSTALMENT

I'm looking at a demo track of mine that should hopefully give you an insight into the funkier side of Jimi Hendrix's playing style (perhaps with a touch of Robin Trower thrown in for good measure). If you consider

LU3

Jimi's playing on tunes such as *Freedom* and *Crosstown Traffic* you will certainly be in the right stylistic ballpark.

I originally wrote this tune about 17 years ago and I would like to thank fellow guitarist Mark Houghton for reminding me about its existence. It's interesting to note that for this

newly recorded version I eventually went with a slightly slower tempo of crotchet (107) instead of the original's crotchet of 115. It doesn't seem much on paper, but I think it's miles more groovy when played at this speed. I hope you agree! There's a lot to look at this time, so let's dive straight in...





# Example 1 Continued

**F#m7** **N.C.** **F#m7** **B**

Let open strings ring for as long as possible

**F#m7** **A5** **E5** **F#m7** **BRIDGE**  
**N.C.**

**CHORUS** **C#m7** **F#C#** **C#m7** **F#C#**

Rotovibe on Fill - - - -

**C#m7** **B7#9** **N.C.**

Fill - - - - -

17

A7#9 G#7#9 G7#9 N.C. vib vib

Break -----

BU BU

E 8 8 7 6

B 8 8 7 6

G 6 6 5 4

D 6 6 5 4

A 5 5 5 5 4 4 4 3 3 3

E 5 5 5 5 4 4 4 3 3 3

20

Solo Backing (to end)

F#m7 B F#m7 A5 E5

(Break) -----

BU BU BU BU

Rotovibe off

E 11

B X 4 X 4

G X 4 X 4

D X 4 2 4 X 4

A 0 2 0 2 0 2

E 0 2 0 2 0 2

23

F#m7 N.C. F#m7 B

Let open strings ring for as long as possible

E 0

B X 2 X 2

G 2/4 4 2 1 2 0

D 2/4 4 2 1 2

A 0 2 0 2

E 0 2 0 2

26

F#m7 A5 E5 F#m7 ENDING N.C. F#m7

Doop

E 2 2

B X 4 2 2 X 4

G X 4 4 2 4 2 2

D 4 4 2 2 4 4 2 2

A 0 2 0 2 0 1 2

E 0 2 0 2 0 1 2

# Example 2

## The Solo

The solo kicks off in Bars 21-23 with a typical fretted note against a bend idea. Notice how the rhythm of the phrase is produced via letting down and releasing the tremolo – it should sound like you're sliding into the notes and not overtly using the tremolo. The second phrase in Bars 23-24 is a typical pseudo-police-siren lick – just a two-note pull-off idea that is slowly let down by depressing the tremolo arm. If you record this sort of lick and want to make it sound even more psychedelic try using some judicious stereo panning, as I did here in the mix. Bars 25-26 may cause problems because you have to perform a bend on one string twice, and then pick and let down an adjacent

string – obviously already bent as a result of the initial bend on the other string. Jimi used a similar idea during the intro of *Red House*. It's tricky to do, but sounds cool when you have it mastered.

The closing phrase, from the end of Bars 26-27, is another clichéd Hendrix phrase – a quick slide followed by a fretted note with exaggerated vibrato. To me it sounds a bit like a wolf whistle, and perhaps that's what inspired it. The rest of the lick is a simple descending pentatonic phrase, which should be no problem. The closing two bars double the rhythm guitar only playing one octave higher.

♩ = 107 F#m7 B F#m7 A E F#m7

8va

Scoops

BU Scoops BU

Doop - approx pitches

E B G D A E

21

(8va) N.C. F#m7 A E

Fast slide

BU BU RP BU RP

E B G D A E

24

F#m7 N.C. F#m7

vib (wide)

5

Doop

vib (wide)

E B G D A E

27

## Things You Can Learn From...

# Michael Schenker

*Learn how to shred like the prodigiously talented German axeman*



Michael Schenker playing with MSG at the Nippon Budokan, Tokyo in 1983

**Difficulty** ★★★★★ 15-20 mins per example

**Tutor** Phil Hilborne | **Gear used** PRS Custom 24 Guitar into a 50-watt 1987X Marshall JCM800 Model 2205 amp into a Marshall 4x12 cab loaded with Celestion G12T-75 speakers. There was some delay added via a Boss DD-3 and a Dunlop 535Q Wah was used in a fixed position for some typical Schenker-esque midrange colour. [www.philhilborne.com](http://www.philhilborne.com)



**GERMAN** rock/metal guitarist Michael Schenker has had a long and successful career that has seen him play with UK rockers UFO, followed by The Scorpions (along with his guitarist brother Rudolf) and then in his own solo bands such as the Michael Schenker Group (MSG), Temple Of Rock and most recently with his hugely successful Michael Schenker Fest. No matter who Michael plays with you can always recognise

his style. Technically, he's fantastically accurate and has that all-too-rare ability to play with fire, fluidity and melodicism in equal measure. He always has a great tone that is often distinctly EQ'd via a wah-wah set at a fixed/static 'sweet spot'.

Guitar-wise, apart from a very brief time using a Gibson Les Paul, he has stuck loyally to Flying Vs. These were originally Gibsons but for a while he's been playing his own signature models made by Dean. Amplification is

very easy: I have never seen or heard of him playing anything that isn't Marshall! – either a 50-watt 1987X (MKII) Plexi style or 50-watt Model 2205 JCM800s.

To my mind, he is one of those players who very early in their career found and settled on an approach, equipment and musical style that, on the whole, has remained pretty much consistent throughout.

Without further ado, let's look at a few choice techniques.

# Example 1

## Double stops

**THIS MONTH'S DEMO** track contains all the musical examples played in order. Kicking off after a short four-bar *Lights Out*- [UFO song] influenced rhythm guitar intro with some typical Schenker-style rock 'n' roll-derived sliding double stops. The effectiveness of these is in part due to the 3, 3, 2 phrasing of the eighth note accents and slides. Notice also how in bars 5-7 these double stops contain a 3rd (G#) and a b7 (D) followed by a b3 (G) and 6th (C#). This second double stop could also be a b7 (G) and 3rd (C#) of A7, implying an A7/E move.

$\text{♩} = 160$  E5 D5/E E5 D5/E E5 D5/E E5 D5/E E5 D5/E E5 D5/E

E  
B  
G  
D  
A  
E

1

E5 D5/E E5 D5/E E5 D5/E A5

E  
B  
G  
D  
A  
E

3

E5

*8va*

E  
B  
G  
D  
A  
E

5

(8va)

BU BU

E  
B  
G  
D  
A  
E

7

## Example 2

### Consistent Pattern Licks

**THE GUITAR FINGERBOARD** is obviously great for visualising physical shapes and patterns. Some of Michael's most common repeating licks can be described as being pattern-orientated. In the phrase shown here you can easily see how it is exactly the same lick played at four different fingerboard locations. As you play it, make sure you take note of what intervals are being used and also how they relate to the underlying chords. Doing this will help facilitate their reapplication in other varied musical situations.

## Example 3

### Pedal Tone String Bends

**THIS EXAMPLE CONTAINS** Michael's most commonly used lick device – actually a kind of 'trademark' he uses in pretty much every solo! It involves various string bends that are alternated with repeating fretted pedal tone notes. In this example the notes E and B are the pedal tones and the bends are either a semitone (bar 15), a tone (bar 13) or a minor 3rd (bar 14). Note that Michael would rarely use his fretting hand fourth finger for this sort of lick and often, would only use fingers one and two. This point would certainly apply to all of bars 13-16 – try it for yourself, it works really well, especially at lively tempos such as the 160bpm seen here. Incidentally, I personally use fingers one, two and three but I think that is probably more borne out of habit than necessity!

Example 3

## Example 4

### Chromatic Approach Notes And Large Bass Bends

**THROUGHOUT THIS EXAMPLE** you can see how the root (E) and b3 (G) of an Em chord have been approached from a semitone below. This gives a nice and distinctive classical/*Pink Panther*-theme flavour to the lick. The 5th (B) isn't left out either – this note appears at the end as a result of the large Major 3rd bend from the G (fret 3) up to the B (fret 7) on the low E string. Make sure your strings are properly stretched before attempting this bend, and don't try it with just one finger – it will hurt!

## Example 5

### Descending Sequence Lick

**IN COMMON WITH EXAMPLE 2** this idea is again based on a consistent pattern. On this occasion the notes at frets 12, 14 and 15 of the high E, B and G strings are used in a descending fours sequence. These notes could be seen as being E Dorian with an added b5 (E F# G A Bb B C# D E) – (1, 2, b3, 4, b5, 5, 6, b7, 1). Or they could just as easily be seen as being E Blues Scale E G A Bb B D E (1, b3, 4, b5, 5, b7, 1) with an added 6th (C#) and 9th (F#). Both ways are equally valid, as is just thinking about them as simply being a cool pattern you can use in your soloing!

## Example 6

### Legato Phrasing and Neck Bending

**THE FINAL IDEAS** I simply had to cover. In bars 23-24 we have some triplet legato phrasing followed by a short descending idea using fretting hand legato and slides. Michael's style expands on both of these ideas, particularly the phrasing seen in bar 24, which is often played one-handed with his guitar held aloft in true guitar god fashion! Finally, in bar 26 we have a 'trademark' neck bend. This is obviously Schenker's way of imitating a tremolo arm. If you try it you will find that you don't really need to be very physical at all. Just gently – at your own risk – hold the guitar fairly firmly, then push and release the back of the headstock. The low E string should then go down by about a tone and back again.

## Things You Can Learn From...

# Johann Sebastian Bach

*How the legacy of a classical master continues to influence*



Despite being born centuries apart, Bach's legacy lives on in players such as Yngwie Malmsteen

**Difficulty** ★★★★★ **Allow at least 30 mins per section**

**Tutor** Phil Hilborne | **Gear used** PRS 'Signature' Custom 24 Guitar into a Fender Blues Deluxe amp mic'd using a Royer 121 and a Shure SM57. The distortion was from a Freedman BE-OD Overdrive pedal and any additional reverb/delay was added via Logic plug-ins in the mix



**JOHANN** Sebastian Bach is – without doubt – an absolute titan in the world of music. And that's *all* music. His influence and legacy straddles everything from classical and jazz to rock, metal and pop. Tracks such as Procul Harum's *Whiter Shade Of Pale*, The Beach Boys' *Lady Lynda*, The Beatles' *Penny Lane* (trumpet solo), Emerson, Lake & Palmer's *The Only Way*, Jethro Tull's *Bourrée* and lots of music by Deep Purple, Yngwie

112

Malmsteen and all the neo-classical rockers simply would not have existed in the same form without him. Other iconic musicians and composers who acknowledge a debt to him include Beethoven, Brahms, Chopin, Liszt, Mendelssohn, Mozart, Rachmaninoff, Schoenberg, Arvo Part, Bill Evans, Dave Brubeck, Paul McCartney, Paul Simon – this impressive list could go on and on!

Bach played many instruments including the organ, harpsichord, clavichord, violin and

viola. Of all these instruments, it's likely that the organ and viola were his favourites. He also preferred to play the viola over the violin in ensembles because it put him 'in the centre of the harmony'.

There is a massive amount to be learned from Bach and so we take a look at just a few ideas – however, do bear in mind, these only really scratch the surface! Not only is playing Bach on guitar fun, it also poses a rewarding challenge! Here are my examples...



# Examples 1 & 2

## Badinerie From Suite No. 2 In B Minor [Excerpt 1]

**THIS IS THE** popular and well known intro taken from the *Badinerie*, which is part of *Bach's Suite No. 2 in B minor*. To my mind, it is both melodic and technically interesting. Yngwie Malmsteen often quotes this piece in his unaccompanied solo during his live shows. Originally played on violin an octave higher than shown, here it is still effective when played in this lower register. The opening section involves a rhythmically sequenced B minor arpeggio idea that could be played 'in position' across the strings. However, you get better note separation you use the 'stretch' fingering as shown here. The following phrases in bars 3-4 melodically outline the change from Bm (im) to F# (V) and back before returning again to the main theme and subsequent variations. One of the often-cited aspects of Bach's music is that it sounds good played at pretty much any tempo. Therefore, if you find this difficult to play at the suggested tempo, try playing it slower, but still metrically, and if desired, then just build up the speed gradually over time.

## Badinerie From Suite No. 2 In B minor [Excerpt 2\*]

**PEDAL TONE IDEAS** abound in baroque music and Bach was masterfully inventive in the myriad ways that he used them. In this example we have a 'motif'-based idea that uses the three notes F, F#, F in-between each ascending pedal tone note (B, C#, D). This is then followed by a short melodic phrase that takes us back to the 5th (F#). If you are not used to this sort of idea it can seem awkward at first, especially for the fretting hand. It's worth the extra effort it will take to master it, though. After playing this section it's a good idea to come up with other similar phrases of your own invention over different chord types etc.

1

5

10

(\*Excerpt 2 begins)

14

# Example 3

## Violin Concerto In E major – Allegro [Excerpt]

**TAKEN FROM ANOTHER** of Bach's 'greatest hits', this intro section – which this time is arranged in the higher/correct 'violin' register – kicks off with a nicely ornamented E major arpeggio phrase – bars 1-2. This is then followed for the remainder of the excerpt by a mixture of scale sequence, arpeggio and repeated note sections. Notice how the repeated note sections function as accompaniment for the other violin parts. This melodic interplay between the instrumental parts is vital in ensemble music such as this. I would suggest you aim to play the part as evenly and metrically as you can throughout. I have given some suggested picking indications – these include some mini-sweeps on the dominant arpeggios in bars 4 and 5. Try my suggestions and amend them to suit.

$\text{♩} = 110$

1

2

3

4

5

6

7

8

# Example 4

## Prelude In C Minor – Left-Hand Part

AS THIS EXCERPT was originally composed and intended to be played on keyboard, I have split each hand into two parts as seen in examples 4 and 5. This example is the 16th note left-hand bassline part. At the intended 132bpm tempo, this should offer a nice alternate picking workout. Also, the nature of the sequence will also give your fretting hand fingers a bit of a test as well. To keep it cleaner I recommend using a little pick-hand muting wherever you feel it is appropriate.

$\text{♩} = 132$

E  
B  
G  
D  
A  
E

1 8 10-8-10-6-10-8-10 10-8-10-6-10-8-10 8 11-10-11-8-11-10-11 11-10-11-8-11-10-11 etc

E  
B  
G  
D  
A  
E

3 8 11-10-11-8-11-10-11 11-10-11-8-11-10-11 8 6-5-6 5 6-5-6 6-5-6 8 6-5-6 6-5-6 8

# Example 5

## Right-Hand Part

ONE OF THE things I enjoy when arranging classical pieces for guitar is the vast number of totally 'un-guitaristic' fingerings and ideas you can come across – we certainly aren't in pentatonic/blues scale land anymore here that's for sure! Furthermore, you can often tell when a particular guitarist has been influenced by or also plays other instruments – particularly keyboards. Take Edward Van Halen for example – he had a classical piano upbringing and it shows in his music. This particular section is a real fretting-hand challenge. As always, the best advice I can offer is to memorise the notes and then work them up to speed, as and when it feels comfortable to do so. You can also record yourself playing each part over the supplied backing tracks to put your playing accuracy under the microscope.

$\text{♩} = 132$

E  
B  
G  
D  
A  
E

1 8 8-7-8 8-7-8 8-7-8 8-7-8 9 10-9-10 10-9-10 10-9-10 10-9-10

E  
B  
G  
D  
A  
E

3 12 10-8-10 10-8-10 10-8-10 10-8-10 12 13 12-10-12 12-10-12 13 12-10-12 12-10-12 13 13



KIRK  
FLETCHER'S  
SOULFUL  
BLUES

A masterclass on contemporary blues guitar

An absolute master of blues, soul, gospel and funk guitar, Kirk Fletcher has gone from fronting his own band to playing rhythm guitar for Joe Bonamassa (and then just about everything else in between). In this masterclass, he shows us some of the techniques – and a few of the licks – that

make up his guitar style. Drawing from a range of influences, Kirk's playing relies on a big, semi-clean guitar sound. As you can determine from the interview and video, he goes to great lengths to keep his sound full, fat and creamy. Check out his use of pedals at the start of the video and then move on to the examples... **6**

## Example 1

**IN THIS FIRST EXAMPLE** Kirk demonstrates how he learned to produce an even response while moving between a pick or his fingers to strike the strings. Being confident that you can produce a similar range of dynamics from either method, so that any transfer mid-solo is tonally seamless, is a difficult trick to pull off and requires a lot of dedicated practice.

## Example 2

**A LAID-BACK FUNK STYLE** is another facet of Kirk's playing. The important thing is to master a controlled muting technique – watch the video and you'll see that while Kirk is keeping his right-hand position focused but quite loose, his left hand is lifting very slightly between chords to produce a staccato effect, plus some rhythmic, fully muted stabs. Funky!

♩ = 104 Em7

1

3

## Example 3

**RAMPING THE FUNK UP** a notch or two, Kirk demonstrates the type of rhythm style associated with players such as Nile Rodgers, which calls for more fretting activity in the left hand. It's worth approaching this type of exercise in a low gear to begin with, and once you have both hands working in sync, start increasing the speed. A metronome will help keep your timing on track, too.

♩ = 124 C

1

## Example 4

**ANOTHER** good example of how the right hand can affect your tone, here Kirk demonstrates how changing the dynamics and positioning of the picking hand can make a huge difference. The first half of this example is played near the bridge, producing a hard, trebly sound; the second is near the neck for a much warmer response.

♩ = 124

1

## Example 4 Continued

Musical notation for Example 4 Continued. The treble clef staff shows a melodic line with a triplet of eighth notes (fret 7, 5, 7) and a triplet of eighth notes (fret 5, 7, 5). The fretboard diagram below shows the corresponding fret numbers for strings E, B, G, D, A, E: 7, 7, 5, 7, 5, 5, 7, 5, 7, 5, 5, 8, 5, 8/9, 5, 5, 7, 5, 6, 7, 7, 7, 5, 3, 4.

## Example 5

**ON THE SUBJECT OF MAPPING THE FRETBOARD**, Kirk demonstrates how playing the same lick in different positions can be a good way to find your way across the 'board, thus turning that frightening brown stick into an organised musical workspace!

Musical notation for Example 5. The treble clef staff shows a melodic line with a triplet of eighth notes (fret 12, 10, 12) and a quarter note (fret 14). The fretboard diagram below shows the corresponding fret numbers for strings E, B, G, D, A, E: 12, 10, 12, 11, 10, 8, 5, 7, 9, 8, 7, 5, 7, 5, 7, 6, 5, 3, 0.

## Example 6

**TAKING EXAMPLE 5 AS A STARTING POINT**, this example demonstrates the outcome of being fluent across the full range of the fretboard, instead of being locked into individual pentatonic shapes. In addition to that, there are some great blues licks to add to your repertoire here...

Musical notation for Example 6. The treble clef staff shows a melodic line with a triplet of eighth notes (fret 10, 12, 10) and a quarter note (fret 12). The fretboard diagram below shows the corresponding fret numbers for strings E, B, G, D, A, E: 10/12, 12, 10, 11, 10, 8, 10, 9, 8, 9, 7, 9, 9, 7, 9, 7, 5, 7, 5, 5, 7, 5.

Musical notation for Example 6. The treble clef staff shows a melodic line with a triplet of eighth notes (fret 7, 9, 7) and a quarter note (fret 7). The fretboard diagram below shows the corresponding fret numbers for strings E, B, G, D, A, E: 7/9, 7, 7/8, 7, 5, 7, 7, 5, 7, 5, 6, 5, 3, 5, 3, 4, 2, 4, 2, 2, 0, 4, 5/6, 4, 6.

## Example 6 Continued

8

## Example 7

**INSPIRED BY THE PLAYING OF BB KING** and Chris Cain, this is a great example of the old 'less is more' principle. Kirk takes a simple lick and produces a series of variations on it to the point where it sounds like a complete solo. Economic and effortlessly tasteful at the same time, it's sometimes worth making a simple idea go just that little bit further.

$\text{♩} = 128$

1

3

6



## Example 8

**ANOTHER LICK THAT KIRK USES** a lot in his playing, this idea goes back to the basics and occupies one of the most popular locations on the fretboard – the A minor pentatonic at the 5th fret. It's not difficult or complex, but the type of smooth fluency needed to pull it off takes work.

Example 8 shows a guitar lick in A minor pentatonic at the 5th fret. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with triplets and a 1/4 note. The guitar part shows fret numbers (7, 9, 5, 8, 5, 7, 7, 5) and techniques like 'BU' (bend) and '1/4' (quarter note).

## Example 9

**AND NOW FOR SOMETHING COMPLETELY DIFFERENT...** We've travelled away from soloing techniques in order to explore accompaniment – something that the average guitarist finds him- or herself doing for most of the time on stage. Here, it's old-style 'jump blues' with its very characteristic staccato chordal stabs and athletic single- and dual-note runs. It's tricky to master, but just listen to the result!

Example 9 shows an accompaniment piece in G6. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with triplets and a 1/4 note. The guitar part shows fret numbers (3, 4, 5, 6, 7) and techniques like 'X' (muted) and '3' (triplet).



## Example 1 (Continued)

## Example 2 Bending, Open-String Connectors & Hammer-Ons

**EDDIE OFTEN USES** large string bends such as this major 3rd D-F# idea that's found at the end of bar 5. This is preceded by a series of smaller bends each with following cut-off notes, which all creates melodic/dramatic interest. At the end of bar 6 is another common EVH idea where an open string is used as a 'connector'. It works really well and maintains the flow of the solo by avoiding a potential silent 'gap' that might occur as you change fret-hand positions.

Bar 7 and 8 is an example of a 'left-hand-only' hammer-on phrase. Release the tremolo arm and perform a left-hand hammer-on to the D note (7th fret G string) that you then hammer on to the E then pull off back to D. After this last note has sounded, the remainder of the phrase is played in a similar way, only on the D and A strings. After the final E has sounded in bar 7, there is then a fast slide down to the D at the 5th fret in preparation for the final wide vibrato E note.

## Example 3 Typical Tapping Phrase

**TWO-HANDED TAPPING** is without doubt one of the techniques most associated with EVH. He didn't 'invent' the technique, but he certainly is the person who popularised it and took it to the masses. Complete tracks heavily featuring the technique such as *Eruption* and *Spanish Fly* were revolutionary, the like of which had never been heard prior to EVH coming along. The four-bar phrase in bars 9 to 12 is very typical and involves the notes D and B in the left hand, while the tapped notes ascend and descend in sequence above. Notice how all of this idea (apart from beat 1 of bar 9) is played in 32nd notes. It's a common misconception that all tapping licks are triplet based and sound like 'wid-de-ley, wid-de-ley'. In reality, they are often

fairly rhythmically varied and 32nd note phrases such as this, or odd groups like the quintuplets in *Spanish Fly* are also used. Having said this, you can play this section in groups of six or eight – it will work fine both ways. Just make sure that you rest one or more of your picking hand digits somewhere to help give you some stability, accuracy and support. EVH generally taps with his first finger and uses the others – mostly his third and fourth – to add support by placing them under the neck. Personally, I rest my thumb on the top of the neck, hold my pick under my index finger and tap with my second finger. Both ways obviously work perfectly fine – as always, simply use whichever one suits.

## Example 3 (Continued)

9

10

11

## Example 4 Rhythmic Tapping Phrase

**THIS SECTION STARTS** off in bars 13 to 14 with a rhythmic idea that's great for injecting some nice rhythmic interest into your tapping lines. To play it correctly, all you need to do is perform the triplet pick-up and then hold the tapped note – while adding some vibrato with your fretting hand – and then repeat the process again with a moving tapped note.

Bars 15 to 16 illustrate a few 'tapped slides': This is a cool effect in which you simply slide your tapping finger off each tapped note in an upward direction. There is no specific melodic destination here – it's the sliding 'sound' and effect that really matters. Incidentally, lick like this are often very hard to notate, so please listen to the audio/watch the video if you find the notation difficult to follow.

13

## Example 4 (Continued)

E (no 3) Groove  
(8<sup>th</sup>)

Tap Slides

Fretting hand slide

15

## Example 5 Tremolo Picking

**RAPID TREMOLO PICKING** passages are a very typical EVH idea. To play these it's vital that you have a relaxed picking hand. EVH does not anchor his picking hand at all when he's tremolo picking and

the picking motion seems to come mainly from wrist and forearm rotation. He also holds the pick (nylon and a light 0.6mm thickness) between his thumb and second finger.

(8<sup>th</sup>)

17

## Example 6 Tremolo Arm, Pinched Harmonics & The Divebomb

**HERE, I'VE TRIED** to cram in as many ideas as I could manage! The initial lick was just what I did at the time of filming the video, but the last two ideas are an EVH 'trademark' high pinched harmonic in bar 24 and the divebomb: ie, the slow low E string tremolo decent

seen in bars 25 and 26. You will notice in the video that I bring my left hand round to take over the divebomb. Doing this frees up my picking hand so I can turn the guitar's volume off at the end. It's worth being able to do, especially live when feedback often awaits!

(8<sup>th</sup>)

C

Dadd9

BU

PH 28

Doop

Scoop

Doop

21

E (no 3) Groove

w/bar

PH 28

BU

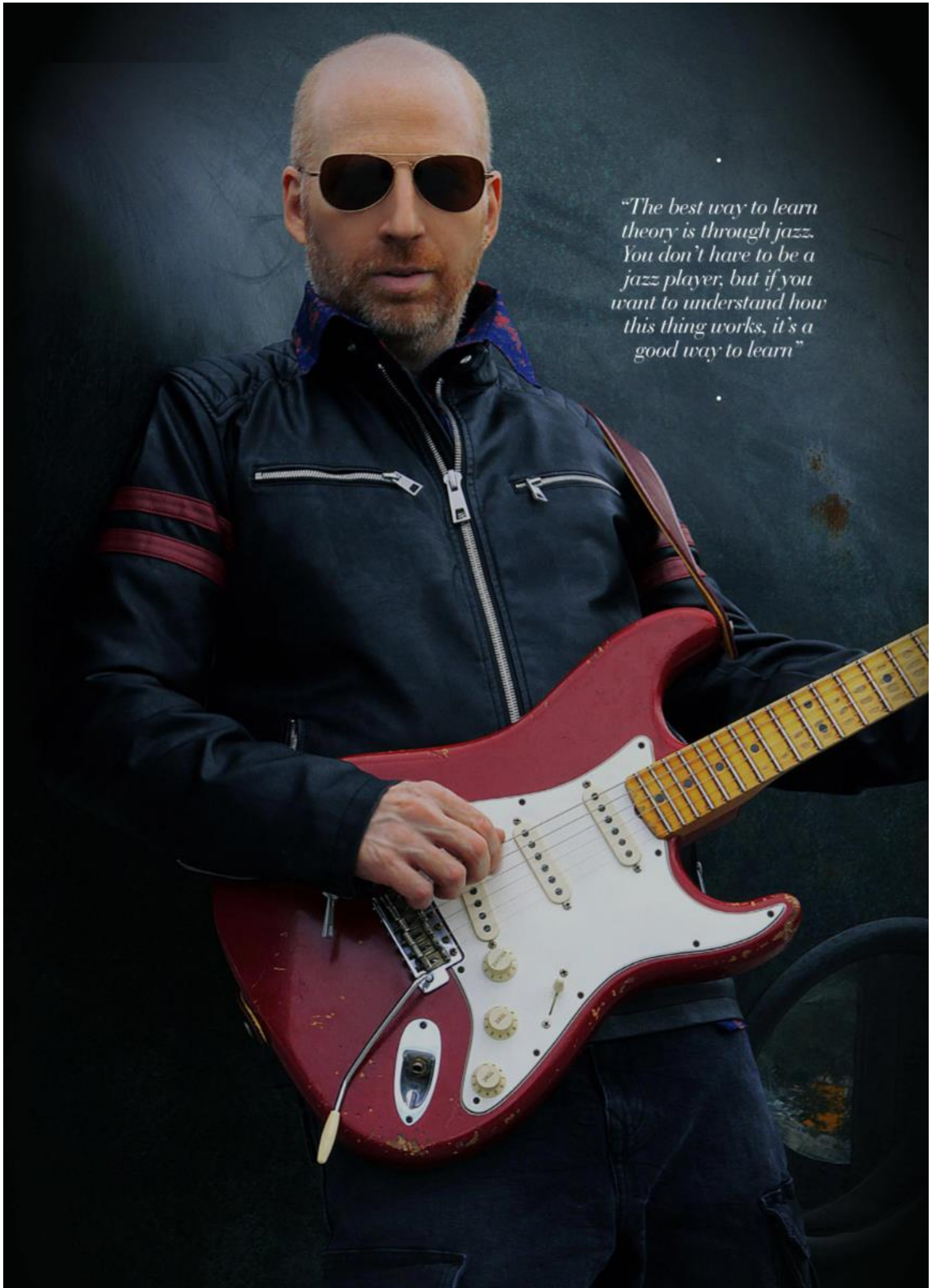
Doop

Doop

23

0

(-9)



*“The best way to learn theory is through jazz. You don't have to be a jazz player, but if you want to understand how this thing works, it's a good way to learn”*

# OZ NOY

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# HOT FUSION

Put your fingers and fluency to the test with these excerpts from Oz's 10-week MI online guitar course

**T**he Musicians' Institute has kindly shared with us a glimpse into Oz's online course entitled 'Twisted Guitar Improvisation'. As Oz says in the main feature, students will study the material provided and then once a week join in with a live two-way webcast where players on the course can ask questions.

Despite the course having an obvious jazz slant, some of the exercises presented here will be of use to players studying any style. Along the way, you'll be introduced to a couple of

new areas of melody and harmony, too, as Oz touches on the melodic minor scale, one of the scales that features quite heavily in modern jazz improvisation.

Obviously, each module of the course goes into far more detail than we've featured here, but even this brief glimpse might whet your appetite sufficiently to look further into this type of guitar playing. As Oz says, it's not too difficult; all it takes is work and practice and, before long, you'll find new ideas to employ in your own playing. **■**

## Example 1

**THE FIRST EXAMPLE** looks at an exercise using the D melodic minor scale. There are many minor scales in music and they tend to be overlooked by guitar students – apart from, that is, the minor pentatonic. When you consider how often you hear that particular scale in guitar music, you begin to understand how broadening our understanding of minor scales might be extremely useful!

1

4

## Example 2

**ONE OF THE MORE** frequently asked questions from guitar students is, "Which scales do you use for playing jazz?" The answer is surprising, because it's usually scales that are relatively commonplace – the Mixolydian being a good example. But one scale dominates the fusion world, the altered scale; here you'll find some of the 'outside' notes favoured by players such as Robben Ford. It might just change your life...

## Example 3

**ANOTHER ISSUE** that affects guitarists, irrespective of style, is mobility on the fretboard. As Oz indicates on the video, you can move along the neck or across it, most players opting for a combination of both disciplines. In this exercise, Oz demonstrates how you can use the left-hand first finger to slide on adjoining strings employing a four-note-per-string scale, thus connecting the 3rd fret to the 15th.

## Example 4

**THIS EXERCISE EMPLOYS** a method of playing a G arpeggio starting one note below its root, 3rd and 5th. The final two examples on the video (Examples 5 and 6) use copyright material that we are unable to print in the magazine. Careful study, however, will yield results!

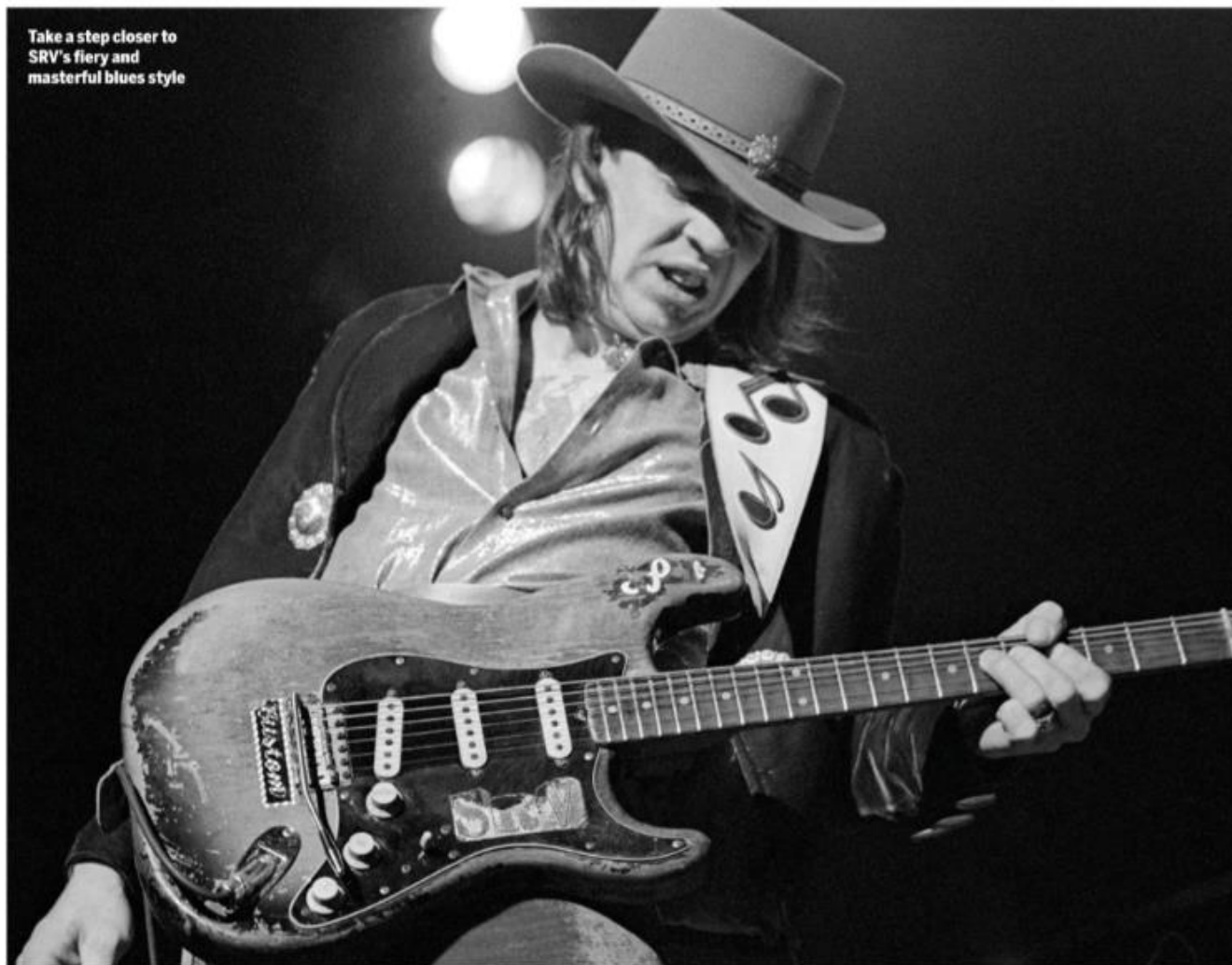


## Things You Can Learn From...

# Stevie Ray Vaughan

*This spotlight on the Texan legend works on both your rhythm and lead chops*

Take a step closer to SRV's fiery and masterful blues style



**Difficulty** ★★★★★ 10-15 mins per example

**TUTOR:** Phil Hilborne | **Gear used:** 1963 Fender Stratocaster (all original), Fender Blues Deluxe (dirty channel), Ibanez Tube Screamer, Dunlop Univibe – a small amount of reverb was added in the mix



**THE LATE TEXAN** blues guitarist Stevie Ray Vaughan was certainly one of those players whose influences were assimilated and then combined to create his own distinctive musical voice. Those influences included the three Kings – Albert, BB and Freddie – plus others such as Muddy Waters, Lonnie Mack, T Bone Walker, Jimi Hendrix, Lightnin' Hopkins, Albert Collins, Larry Davis, and Johnny 'Guitar' Watson – not to mention a

jazz influence via Kenny Burrell and others. Without doubt, though, one of Stevie's earliest and most important influences was his older brother, Fabulous Thunderbirds guitarist/solo artist Jimmie Vaughan. Stevie often mentioned Jimmie when it came round to the subject of his first guitar hero.

Stevie was a master of all the many techniques that are associated with the blues, such as vibrato, string bending, phrasing, groove and much, much more.

He commonly detuned his guitar by a half step to E<sub>b</sub>. The main reason for this was initially to facilitate his vocal range, but as a byproduct it also facilitated the use of heavier strings, something he would become renowned for. He often used a .013 as his high E and a .060 as the low E. For this month's piece, however, I've opted to remain in standard tuning – so thankfully no retuning (or extra-tough fingers) required! [www.philhilborne.com](http://www.philhilborne.com)

# Example 1 Rhythm Guitar Part

**THIS PIECE IS** an example of a less common 16-bar blues sequence that's also played with a 'straight' feel, not a 'shuffle' or 'swing' feel. Songs such as *Couldn't Stand The Weather* and *Crossfire* spring to mind as a couple of examples that used similar 'feels' in Steve's back catalogue. Bars 1 to 8 are all played around the I chord (E) and involve a lot of syncopation – and even a cheeky stop/rest in bar 7. This whole section is a lot trickier to play than it might seem

(especially at this slow-ish tempo), so take care. It's great for your timing and phrasing, though. In bars 8 to 16 we have four bars of the IV chord (A7), then two bars of the V#9 chord (B7#9), and finally two bars of an altered I chord (E7#9). By contrast to the preceding section, this one is far more chordal and rhythmic in nature and is pretty varied, containing a mixture of single notes, diads, triads and four-string chords.

**N.C. Riff E**  
 With Univibe  
 ♩ = 120

The musical score is divided into four systems, each with a treble clef staff and a guitar tablature staff. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 120.

- System 1 (Bars 1-4):** Labeled "N.C. Riff E" and "With Univibe". The tablature starts with a rest in bar 1, followed by notes 0 0 7 5 7 5 7 in bar 2, 3 4 2 2 5 in bar 3, and 0 0 7 5 7 5 in bar 4.
- System 2 (Bars 5-8):** Continues the riff with tablature 0 0 7 5 7 5 7 in bar 5, 3 4 2 2 5 in bar 6, 0 0 7 5 7 5 in bar 7, and 3 4 2 in bar 8.
- System 3 (Bars 9-12):** Labeled "A7". The tablature shows 0 0 7 5 7 7 5 6 in bar 9, 0 0 7 7 7 7 5 6 in bar 10, 0 0 7 5 7 7 5 6 in bar 11, and 0 4 0 in bar 12.
- System 4 (Bars 13-16):** Labeled "B7#9" and "E7#9". The tablature shows 3 3 3 2 2 2 2 2 in bar 13, 3 3 3 2 2 2 2 2 in bar 14, 12 12 12 12 12 12 12 12 in bar 15, and 0 0 11 0 11 11 0 11 in bar 16. The final bar (16) is labeled "Univibe off".

## Examples 2-4 Question & Answer Licks

**ONE OF THE** most used phrasing ideas – in all styles – is that of a musical 'question' that is followed up with a complementary musical 'answer', and you'll find examples of this in SRV's music, too. In this particular four-bar phrase, it's easy to see how this is simply two one-bar question/answer licks played back to back. Notice that they don't need to be structurally identical – just similar to each other. If you imagine that you're having a musical conversation with yourself, you'll be in the right ballpark.

### The Blues Rake & Albert King Grab

**THERE ARE TWO** interesting ideas found in this four-bar section. The first, seen in bar 21, is the 'blues rake'. To play this, you simply need to sweep across the strings using a continuous upstroke. The aim isn't to be overly melodic; it's more of an effect. Target the final note, keep your picking hand relaxed, release the notes immediately as they sound and all should be fine. The second idea, the 'Albert King grab', is found on the last note of bar 24. This is simple but works fantastically well. All you do is grab the E string and pluck it hard with any available picking hand finger and let it slap against the fingerboard. The reason it is named after Albert King is simply because it is an impersonation of when he played a downstroke. He played left-handed but didn't restring the guitar, therefore the high E string was where the low E string usually is and, as such, he would pick that string the hardest.

### Rhythmic Doublestop Phrasing

**THIS SECTION STARTS** off in bars 25 to 26 with a simple doublestop idea played mostly in eighth notes, which is followed by a more intense 'three against four' 16th note lick in bars 27 and 28. This is a great way of building excitement in solos without actually playing anything melodically different.

26

## Example 5 Hendrixian Bends

**THIS FINAL FOUR-BAR** section kicks off in bar 29 with some cliché doublestops that outline the root and 5th of the B chord. The following bar sees three more 'Albert King grab' notes – only this time they are on string bends. Bars 31 and 32 contain what I call 'Hendrixian bends'. To play these, you need to bend one string and then let down an adjacent string. Here, this happens twice in succession. First, the E note on the B string is let down to D, following a G-A bend on the high E string. This is followed by a similar move where you let down the G string after a bend played on the B string. One of the most famous examples of this technique can be heard during the intro to Jimi Hendrix's classic *Red House* – hence the title of this example. Try it, it sounds great!

29

31

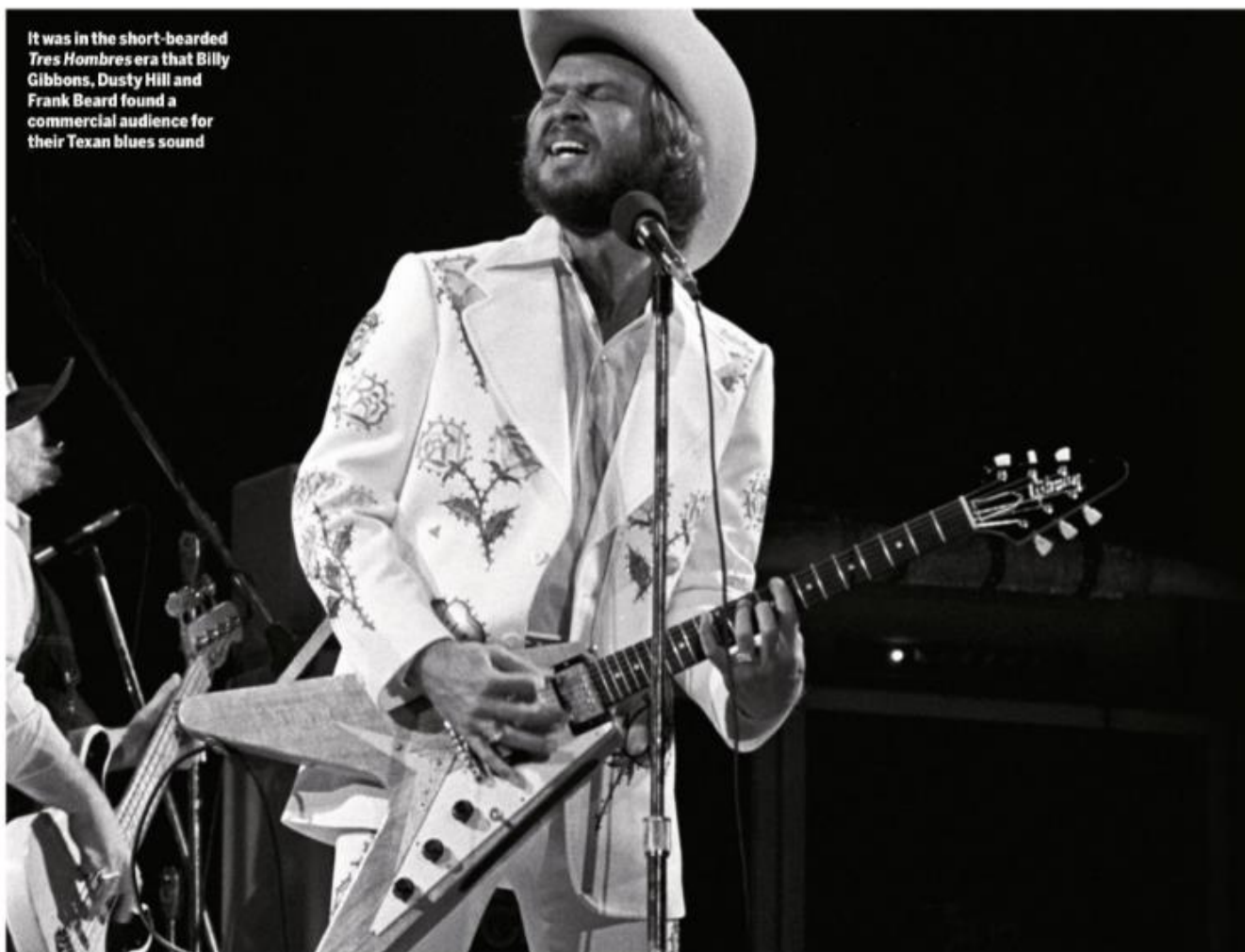
\* Catch Bend: catch second string while bending the first string. When first string is relaxed the second string will bend up.

## Things You Can Learn From...

# Billy Gibbons

*Channel the Texan bluesman's iconic style with this rhythm and lead workout*

It was in the short-bearded Tres Hombres era that Billy Gibbons, Dusty Hill and Frank Beard found a commercial audience for their Texan blues sound



**Difficulty** ★★★★★ 10-15 mins per example

**TUTOR:** Phil Hilborne **Gear used:** Gibson (Beano) Les Paul, Marshall JMP1 Preamp, Bixonic Expandora distortion/fuzz pedal (for the solo)



**AS WE WERE** reminded last issue in our feature on Billy Gibbons, the Reverend is one of the most authentic and instantly recognisable guitarists around. Aside from a short tenure in the 60s with The Moving Sidewalks and a couple of solo albums, he has spent his whole career playing pretty much exclusively with his own band, ZZ Top. In their early days during the 1970s, they were the embodiment of a hell-raising, beer-drinking, butt-kicking Texan blues-rock band. Songs such as *Just Got Paid*, *Beer Drinkers & Hell*

*Raisers*, *Cheap Sunglasses*, *La Grange*, *Tush*, *Arrested For Driving While Blind*, *I'm Bad*, *I'm Nationwide*, *Blue Jean Blues* and tons of others all helped ensure their well-deserved legendary status.

On to the 1980s and ZZ Top reinvented themselves into slickly produced video kings who soon became the darlings of the MTV generation and had massive hits with *Legs*, *Got Me Under Pressure*, *Sharp Dressed Man*, and *Gimme All Your Lovin'*. From the 90s onwards they've continued to tour and release more great music – *Pincushion*,

*Rhythmeen*, *She's Just Killing Me*, *Poke Chop Sandwich*, *My Head's In Mississippi*, and *Chartreuse*, to name a few more. In many ways, this later period has seen them return to their roots – what's not to like about that?

No matter what period of their music it is, you can always recognise Billy's low-down dirty riffing, his great 'feel and groove', and his often pinched-harmonic-infused blues-rock soloing. In this issue, I've written a short 24-bar blues demo/video track that pays homage to his style... Enjoy!  
[www.philhilborne.com](http://www.philhilborne.com)

# Examples 1-3 Example 1: Rhythm Guitar Part

**BILLY HAS ALWAYS** been a composer of catchy-yet-cool guitar parts. His rhythm playing is always really groovy and as such offers a reference that's well worth learning. In this example, things kick off in bars 1 to 4 with shuffled and fairly staccato '5' chords that are interspersed with diads and a short walking bass used to connect to the IV chord C7. The following section in bars 5 and 6 has the 5 (G), 6 (A), and ♭7 (B♭) notes added to the C chord, but not in a typical 'blues

shuffle' way. Here, they're all played as a melodic line on the G string. It's essential to mute the D string with the underside of the fretting hand finger that's holding down the C as you play this section. Bars 7 and 8 are the same idea as already seen in bars 1 to 4, and the final section in bars 9 and 10 descends from the V chord (D7) to the IV chord (C7) via a passing D♭7 chord. Pay close attention to the muted notes (marked with 'x's) here – they're vital to the 'feel' of the part.

## Example 2: The Turnaround

**A VERY TYPICAL** turnaround lick – with a twist! Bar 11 is a descending bass line that is alternated with G note pedal tones. This is best played using either hybrid picking as I have, or with fingerstyle technique. The following bar contains the twist. Usually, you either play a chromatic (C, D, D) walk up to the V (D) from the IV (C), or you play the E♭9 (#V) to D9 (V) chords as the end of the turnaround.

Sometimes you get both at the same time played as separate guitar parts – as in the ZZ Top classic *Tush*. Here is the version I personally use where you play both at once on a single guitar – it's great fun. Notice how tense the E♭9/C sounds! This isn't wrong or a problem, though, as it quickly gets resolved by the upcoming D9 chord in a classic example of musical 'tension and release'.

## Example 3: Tone Intervals

**THIS IS ONE** of Gibbons' favourite moves. It's simple idea, but it works wonderfully well. What is happening is that the ♭7 (F) and the root (G) of the G7 chord are being alternately sounded and then

allowed to ring into each other. It's the slight clash of the tone interval that occurs between the two notes that makes the idea sound so cool. This same idea also works fine on m7 chords.

Ex 1 Bars 1-10

♩. = 128 N.C. (Riff) F5 G5 C5/G B♭5/G G5 B♭5/G C5/G

G5 C5/G B♭5/G N.C. (Walk up) C5 C7

C6 C5 C6 C5 C7 G5 C5/G B♭5/G G5

Ex 2 Bars 11-12

Chords: D7, D $\flat$ 7, C7, F  $\frac{1}{4}$ , G, G7/B, C, Cm

9

Ex 3 Bar 13

Chords: G/D, B $\flat$ /m/C, D9

Rhythm Guitar continues sim...  
Let ring - - - - -

BU

12

## Examples 4-6 Example 4: 'Dust My Broom' Lick

**THIS ISN'T ACTUALLY** a Billy Gibbons lick at all. But he has used it so often it's certainly worth including. It originally comes from the Elmore James classic tune *Dust My Broom* and is a total must-learn

blues cliché. To perform it, simply play the G triad in triplets and slide it in from below every beat or, as here, every two beats. The overall idea is to sound like you're using a slide, even though you aren't.

## Example 5: Pinched Harmonics

**PINCHED HARMONICS ARE** one of the most recognisable elements of Gibbons' style – they're in pretty much every solo. One classic example that springs to mind is the solo he played in *La Grange*. I can vividly remember trying to learn that solo, note by note, when I was younger. Of course, now I'm older and hopefully a little wiser, I realise that harmonics like this are not really 'planned' – you just 'dig in' and hit the string simultaneously with the flesh of the side of your thumb and the pick at different parts of the string length and see what harmonics spring forth!

On the video you can easily see how I am moving my picking hand along the string in an attempt to vary the harmonics produced. This is why I haven't notated the exact pitches of the harmonics that I played in the notation here – that would be pointless because they'd most likely be different every single time!

It is worth mentioning that Billy also sometimes plays pinched harmonics by plucking the string with his pick-hand index finger and then using the side of his pick-hand thumb to simultaneously lightly touch the strings at various (node) points. Try it: it works brilliantly!

## Example 6: Tapped Bend Lick

**THIS LICK IS** a Gibbons classic! I first heard it way, way back in 1973 when it was played in the solo (at 1:25) of *Beer Drinkers & Hell Raisers* from the *Tres Hombres* album. It was definitely the first time I ever heard tapping on a recording... five years prior to Van Halen's first album as well! To play it correctly, you simply perform a regular

string bend from the C to the D on the G string and then tap and hold the G string at the 10th fret. Because the string is still being bent up by a tone, the note produced by the tap will be a G and not the F that usually resides at the 10th fret of that string. The vibrato applied to the bend is most effective when performed with your fretting hand.

Ex 4 Bar 14

Ex 5 Bars 17-18 pinched harmonics - (see notes)

Chord: C7

PH - - - - -

15

Ex 6 Bars 17-18  
G5

BU

5 (7) 12

18

G Blues Scale - Targetting the 4th

D7 D7<sup>b</sup>9 C7 G G7/B C Cm

BU BU

(10) (10) 8 9 8 6 8 6 7 6 4 6 8 6 8 6 8 6 8 6

21

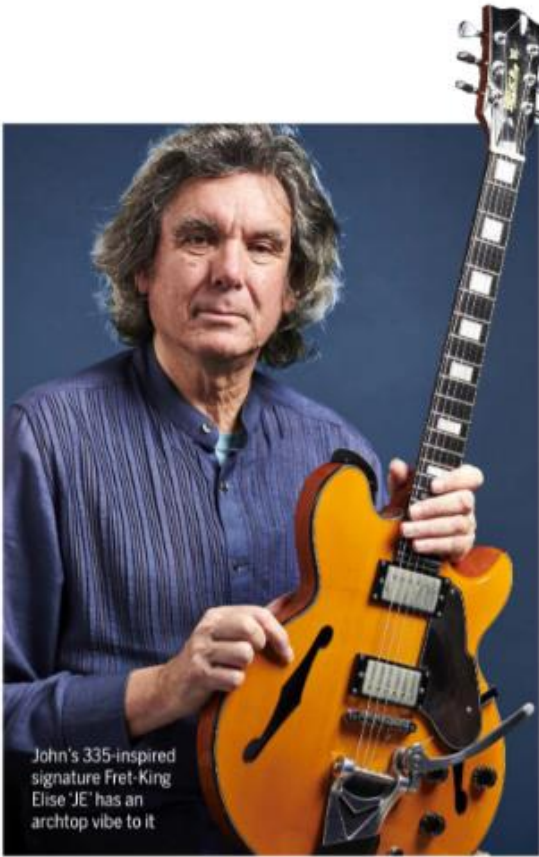
G/D D7 A<sup>b</sup>9 G9 5th to 3rd chromatic descent

Slightly flat BU PH BU BD

5 (7) 3 5 (6) (5) 3 5 5 4 3 2

24





John's 335-inspired signature Fret-King Elise 'JE' has an archtop vibe to it

# JAZZ-FUSION SOLOING MASTERCLASS

Taking those first steps into playing jazz-fusion can be a scary business – John Etheridge lays out a plan to make your journey more comfortable!

**J**azz fusion is a mysterious place to visit, musically speaking. Rules are bent out of shape and it's easy to believe that just about everything you've learned so far is now rendered virtually useless in this new landscape. As with everything, though, a little bit of guidance goes a long way – and who better to hold your hand

through those early days than a player who has clocked up nearly 50 years working in all areas of jazz, from playing alongside jazz legend Stéphane Grappelli to working in the innovative Soft Machine. There's a wealth of info in the video that accompanies this tutorial, but we've singled out some exercises to light your path ahead. Good luck! 🍀

## Example 1

**IN THIS FIRST EXAMPLE** John takes the A Dorian mode – a perfect fit for soloing over an A minor 7 vamp – and recommends that you learn it well. Don't limit yourself to one position, either; your knowledge of the scale must extend over the entire fretboard to the extent that you're equally sure-footed everywhere on the neck. Only then can you take the next step towards jazz-fusion fluency!

A Dorian (A B C D E F# G)

## Example 2

**HERE, JOHN DEMONSTRATES** how your knowledge of the A Dorian scale can actually take you a long way towards putting together a good-sounding solo over an A minor groove. You don't need to add anything to the scale as yet – it's important to be confident enough to take the scale all over the fretboard without deviating from its structure first.

$\text{♩} = 138$  Am7 Am6 Am7 Am6 Am7 Am6 Am7 Am6 Am7 Am6 Am7

## Example 2 (Continued)

Example 2 (Continued) consists of two systems of musical notation. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The first system has four measures with chords Am6, Am7, Am6 Am7, Am6, Am7, and Am6. The second system has four measures with chords Am7, Am6, Am7, Am6 Am7, Am6, Am7, and Am6. Below each staff is a guitar fretboard diagram with strings E, B, G, D, A, E labeled on the left. The diagrams show fingerings for the notes in the scale, including triplets and slurs. Measure numbers 6 and 10 are indicated at the start of the first and second systems respectively.

## Example 3

**SOMETHING THAT WILL** definitely help your co-ordination and phrasing in any scale is to form patterns, as John demonstrates here with a set of cascading triplets. We're still locked into the 'Dorian scale only' idea, but practising this type of thing breaks a lot of the 'up and down' monotony of working scales and avoids those lapses of concentration that end up leading you astray.

Example 3 is a single system of musical notation in 4/4 time with a key signature of one sharp (F#). It features a series of cascading triplets in the treble clef staff. The guitar fretboard diagram below shows the fingerings for these triplets, with strings E, B, G, D, A, E labeled on the left. A measure number '1' is indicated at the start of the system.

## Example 4

**THE NEXT THING** to consider is the chords that can be formed from the A Dorian scale. In the same way that we build chords from each step of the major scale, the same thing can be done here. It's best to listen to what John is doing on the video to understand this idea fully, but essentially all that is happening is the notes of the Dorian are being stacked to form some interesting harmonies.

Example 4 is a single system of musical notation in 4/4 time with a key signature of one sharp (F#). It features a series of chords in the treble clef staff, with a tempo marking of ♩ = 138. The guitar fretboard diagram below shows the fingerings for these chords, with strings E, B, G, D, A, E labeled on the left. A measure number '1' is indicated at the start of the system.

## Example 5

**IN THIS EXAMPLE, JOHN** is taking Example 4 a step further, producing some close harmony triads rich in harmonic interest. How are these useful to the would-be jazz-fusion soloist? You're not going to be called upon to provide single notes all the time – if you did, things could easily end up sounding one dimensional. This is a good way to add interest and texture to a solo part.

Am7 Am6 Am7 Am6 Am7 Am6 Am7 Am6

E B G D A E

1

Am7 Am6 Am7 Am6 Am7 Am6 Am7

E B G D A E

5

## Example 6

**NOW IT'S TIME** to start bridging the gaps in the Dorian scale and begin using passing notes. In other words, you're still going from one scale tone to another, but this time you're going to be playing the notes in between them. As John points out in the video, this is different to 'outside playing'. Here, you're adding some tension and chromatic interest to your solo. Take some time to practise this: done right, it sounds amazing!

Am7 Am6 Am7 Am6 Am7 Am6 Am7 Am6

E B G D A E

1

Am7 Am6 Am7 Am6 Am6 Am6 Am7 Am6

E B G D A E

5

## Example 6 (Continued)

Am7      Am6   Am7      Am6      Am7      Am6   Am7      Am6

PM

E B G D A E

9

## Example 7

**THIS** final example jumps forward to the video section on building speed – but it segues nicely into the exercises that precede it; the added element of speed makes it sound more exciting, but the same essential principles are at work. John says he’s never really worked on his picking technique – just wanting to play speedily was enough. The rest of us will probably have to put in some hours with a metronome, though!

Am7

♩ = 182

E B G D A E

1

E B G D A E

3

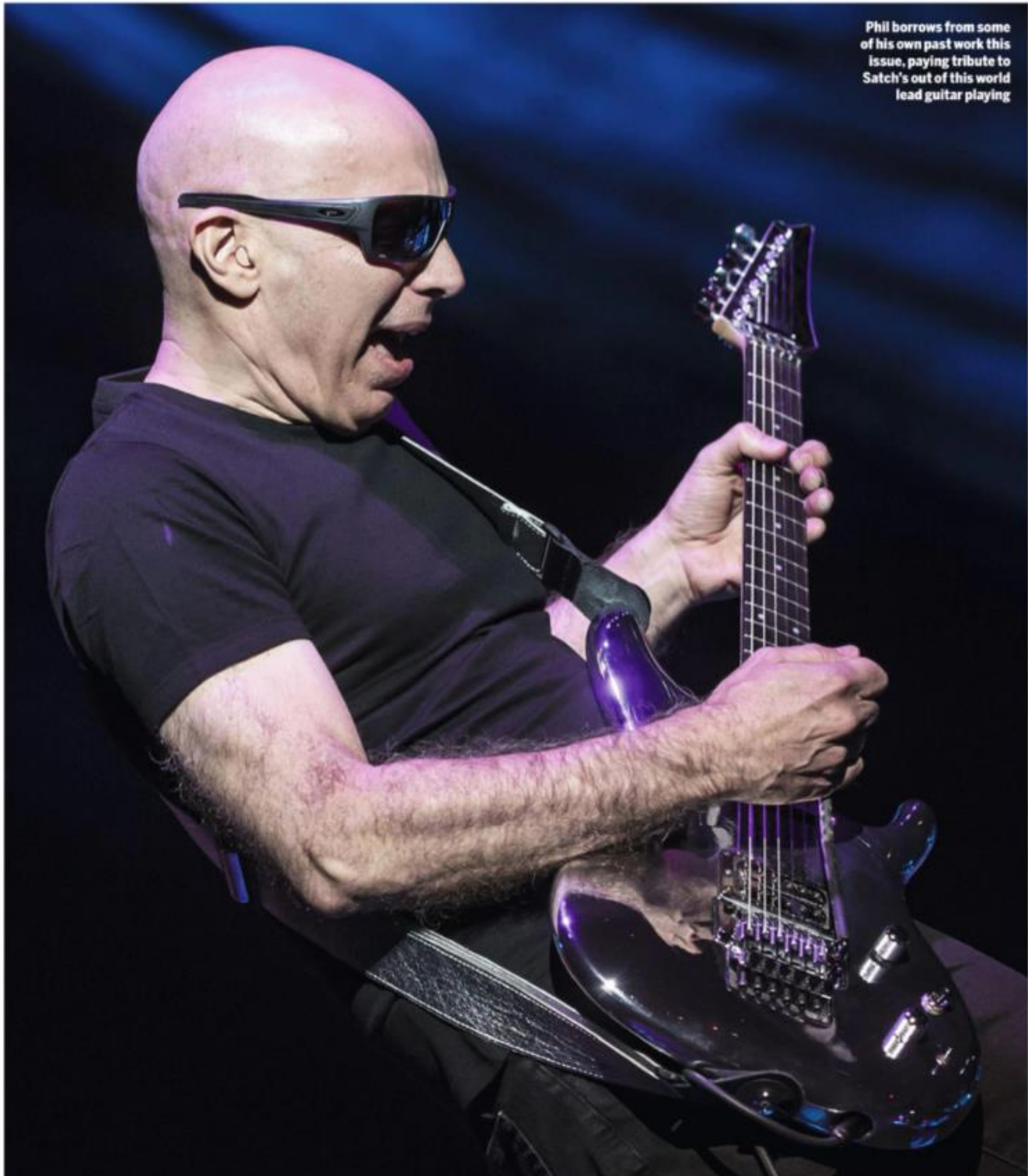
E B G D A E

5

## Things You Can Learn From...

# Joe Satriani

*This fiery solo gives you an insight into Satch's Surfing With The Alien style*



Phil borrows from some of his own past work this issue, paying tribute to Satch's out of this world lead guitar playing

Tutor **Phil Hilborne** Gear used: 1987 PRS Custom 24 Signature, Marshall JMP1 preamp (set to OD1), Phil Hilborne 'FTB1' Signature Fat Treble Booster (controls at 12 o'clock), Morley/Steve Vai 'Bad Horsie' Wah



**JOE SATRIANI** is one of the most influential rock guitarists of the past few decades. Since releasing his self-financed *Not Of This Earth* debut album in 1986, he's never looked back. Joe was also a renowned guitar teacher, with students including Kirk Hammett, Steve Vai, Alex Skolnick and many more. In this regard, I think Joe made it far more acceptable and cool to be a 'schooled' musician. He's always been a player who (although obviously thoroughly knows his stuff) still manages to play with the requisite amount of rock 'n' roll attitude and abandonment for his music to

remain sounding authentic and not remotely 'studied'. A real art to convincingly pull off.

This issue's musical excerpt comes from the solo section of a track I originally wrote for my band's '15th anniversary' album in 2001 called *SRO* – which, incidentally, stood for *Satriani Rip Off!* It was essentially a homage to Joe's style and the title itself was, in fact, influenced by an earlier homage to Yngwie Malmsteen by Racer X called *YRO*. In essence, it's a Satriani-influenced piece, but you may well find that some of 'me' has crept in there as well!

Joe often uses modulations in his solos and this piece follows suit. Musically, the solo

starts in the key of C# minor and then moves to A minor followed by E minor. At the very end of the solo, there is then a quick F# - G - A change that brings everything back nicely to the tune's home key of B minor. Melodically, all of these changes can be treated as being Dorian in nature and the minor pentatonic, blues scale and Dorian mode of each key would be the 'go-to' note pools to use. Effects wise, the solo uses wah throughout. Read on for a breakdown of the main technical and musical highlights that can be found in the video and in the track's music over the page.

[www.philhilborne.co.uk](http://www.philhilborne.co.uk)

## Example 1 Pick Tapping

**A REAL 'SIGNATURE'** of Joe's is the playing of tapping ideas using the edge of his pick. One of the best-known examples of this is doubtless found in his solo from the classic track *Satch Boogie*. To perform this effectively, you need to more or less 'bounce' the edge of the pick on the string, forcing it down onto the fretboard. In this

phrase you can easily see how the tapped notes are essentially all notes from the next minor pentatonic scale position above the standard 9th fret/1st position C# minor shape moving vertically across the fingerboard. Try to relax your picking hand as much possible as you perform this and everything should be fine.

## Example 2 'The Lizard' & Tremolo Arm Harmonics

**TREMOLO ARM TECHNIQUES** and screaming harmonics licks have long been instantly recognisable parts of Joe's playing style. This short idea contains an example of both. The first part is a tremolo arm idea that Joe calls 'The Lizard'. To perform this correctly you need to slide up the string – in this case, the G string – while simultaneously depressing the tremolo. This produces a really cool effect in which, despite sliding up the neck, the pitch change is less drastic because of the tremolo going in the opposing direction, right up until the string becomes very loose and 'gargly', at which

point you should release the trem back up to pitch. The following high divebomb harmonic at the end is found at the 14th fret (-ish) and can be a little tricky to hit accurately every time. One thing that might help you in achieving this is to pick closer to the bridge where the string tension is somewhat more taught.

Incidentally, when Joe plays a lot of his high harmonic ideas he uses the pick and flesh of his picking hand to bring out the pinched harmonic and then reaches over with his fretting hand to grab the tremolo and perform the divebomb.

## Example 3 Legato Technique

**I THINK IT** would be fair to say that Joe is far more a legato player than he is an alternate picker. In this section, you'll find examples of typical descending and ascending ideas. On paper, this sort of affair always looks a bit scary with groups of 7s and so on. It isn't really that bad:

you simply need to maintain a nice 'flow' and to target particular notes; the location of these varies and can be at the end of a group of notes, or at the start of a phrase, or at a string change and so on. If you play through the section slowly, they should become immediately apparent.

## Example 4 Open-String Pedal Tones

**OPEN-STRING PEDAL TONE** riffs and phrases abound in Joe's work and this is one way he might approach them. He'd certainly have used ideas like this during his tenure with Deep Purple as well.

Maintain the picking at a constant 16th-note rhythm and bring out the melody notes as indicated. This should present no real problem, apart from possibly the tempo – which, at 173bpm, is a tad brisk.

## Example 5 Closing Section Ideas

**AS I MENTIONED EARLIER**, the ending returned to the 'home' key of B minor via F# minor, G and A. Over the F# minor, there is a typical repeating blues lick, but over the G and the A I think it is actually less Joe and more me: it is a short country-influenced open-string

arpeggio idea. I have a vague recollection that it reminded me of something that Joe might have played on the banjo, like he did during the intro of his song *The Extremist*. That's my story anyway – and I'm definitely sticking to it!

Driving rock  
♩ = 173

C#5 E5 C#5

With wah wah throughout

BU BU BD BU BD

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

B5 C#5 Ex 1

Tap with side of pick

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

4

E5 C#5

(Tap with side of pick)

13 11 13 11 13 11 13 11 13 11 13 11 9 14 11 14 11 14 11 14 11 14 11 14 11 9

6

B5 A5

(Tap with side of pick)

MU BU

14 11 14 11 14 11 14 11 14 9 14 9 14 9 14 9 14 9 14 12 14 12 14 11 14 11 9

7

C5 A5 Ex 2 Lizard ascend while dropping the bar

G5 Ex 3

BD BU BD BU BD AH

(7) 5 7 5 7 0 5 0 4 0 7 0 5 0 4 (5) (4) (5) (4) 2 12 14 5 7

9

7 C5 A5 5

E B G D A E

13

A5 G F# E5 G5 Ex 4 E5

E B G D A E

16

8va D5 E5

E B G D A E

19

□ V □ V etc

(8va) G5 E5 F5 Ex 5 F#5

E B G D A E

22

G A w/bar B5

Let ring

BU BD

w/bar

E B G D A E

25

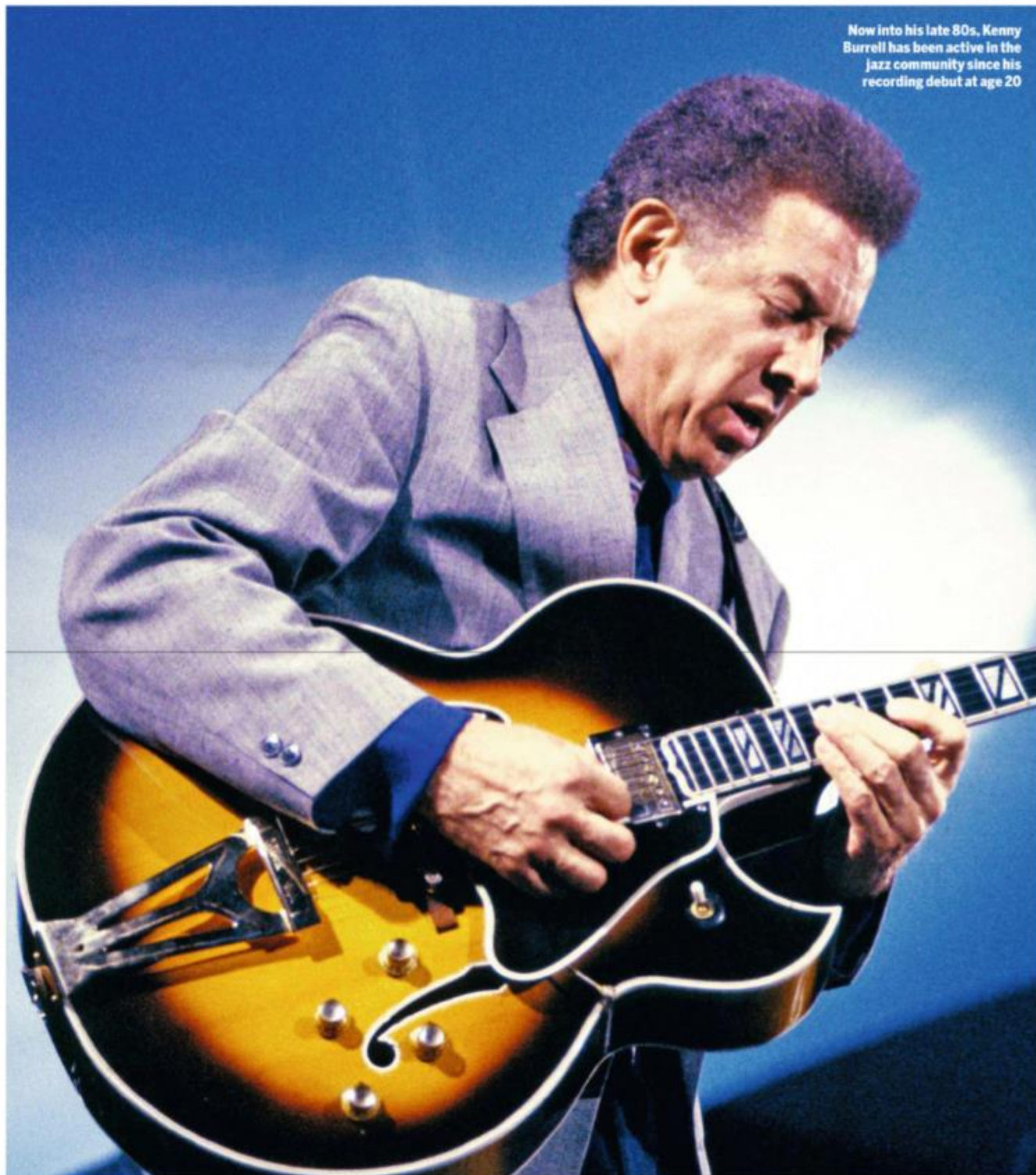


Things You Can Learn From...

# Kenny Burrell

*A peek at the tasteful phrasing and bluesy style of the legendary jazz guitarist*

Now into his late 80s, Kenny Burrell has been active in the jazz community since his recording debut at age 20





## Example 2 Solo Entry Phrase

**IN THIS SOLO ENTRY PHRASE** we have a great Burrell phrasing device in which two successive licks contain exactly the same notes but the rhythmic phrasing changes. The solo pick-up in bar 12 is mostly played using eighth notes and the following phrase is mostly in a 16th note (dotted eighth rhythm). This is a great device to use in solos and can add a real sense of continuity as well as repackaging/presenting melodic material in a familiar yet fresh way.

Be very careful to observe the symbols for dynamics for the entire solo; all the solo lines should be played *forte* (loud) and the chord stabs should all be *piano* (soft). The whole idea here is to make it sound as though there are two guitarists playing – one taking care

of soft rhythm and the other being a louder lead player. It's a great skill to have, but it is somewhat counter-intuitive, and as a result it's actually pretty hard to master. Kenny really does make it sound effortless, though! A good way of making sure the chord parts are quieter is to not play them with a pick. Try using either fingerstyle or a pick/finger combination. Experiment with all methods and use whichever works dynamically best for you.

One final point worth mentioning here is how the G-A notes are deliberately played on different strings in each phrase and are picked the first time and connected via a slide the second time. It's attention to this kind of detail that creates interest.

## Example 3 The IV Chord And Back

**AS WELL AS THE SWING EIGHTH** and dotted rhythms already mentioned, Kenny also tends to play a lot of triplet-based licks. In this IV chord approach in bar 16, we have a three-beat A blues scale lick comprising four 16th notes followed by two triplets that hit the root

of the IV chord (D7) bang on the start of bar 17. In bar 18, the phrase leads back to the I chord (A7) via a short lick containing both the minor and major 3rd of A (C and C#). Then in bar 19, things round off by going back to the soft chord 'stabs' again.

19

## Example 4 V To The IV Chord

**BAR 20 SEES A QUICK 'ONE-FIVE-ONE' LEAD** up to the E7 organ-style lick in bar 21. In this, we have some typical tension with the use of the major 7th (D#) that quickly moves down to the ♭7 (D) against an 11th (A) pedal note. This all gets very quickly resolved in bar 22 by a D7 lick that, after the initial cliché ♭3 (F) - 3 (F#) move, is played very much around chord tones.

## Example 5 The Ending

**THIS ENDING IDEA** is simply a descending A blues scale line that ends up on a final 'raked', or slowly strummed, Amaj6/9 chord. It's always appropriate to end a jazz piece on a hip-sounding chord voicing and this one certainly fits the bill! There are lots of others that would also work – why not experiment and try to find a few others yourself? Enjoy.

23

## Things You Can Learn From...

## Yngwie Malmsteen

Try your hand at some virtuosic neo-classical rock in Phil Hilborne's Yngwie-inspired solo



Sometimes even Yngwie's surprised at how quickly he reaches the other end of the fretboard...



**YNGWIE MALMSTEEN** is a player who really seems to polarise people's opinions. It's a 'Marmite thing' – folk either love him or hate him. I guess this is mostly to do with his larger than life persona coupled with his image and the many 'quotes' and 'tales' that have been spread around over the years? But all of that aside, I personally think he came along at exactly the right time and gave everyone in the world of rock guitar a real kick up the backside, much like Eddie Van Halen did in 1978.

I first saw Yngwie play live at the Marquee Club in London back in 1985, which was about a year after his first solo album, *Rising Force*, was released. He was technically incredible and was definitely streets ahead of any rock guitarist around at that time. His brand of classically influenced virtuosic rock combined with a hefty Ritchie Blackmore/Deep Purple influence and a killer wide rock vibrato really did send legions of guitarists back into their rehearsal spaces to study hitherto unlearned musical tools and techniques such as harmonic minor scales, modes, sweep-picked triad arpeggios and über-fast picking lines.

There's no denying that there's a lot to be learned from Yngwie. For this issue's music I have crammed eight pretty typical licks into a 16-bar solo. Here's a guide that will help you navigate it...

[www.philhilborne.co.uk](http://www.philhilborne.co.uk)

Difficulty ★★★★★ 30 mins plus

**Tutor** Phil Hilborne | **Gear used:** 1977 ash-body Fender Stratocaster with a scalloped maple neck; PRS HFS humbucker (bridge) and DiMarzio SDS-1s (neck and middle). Marshall original 100/50-watt 2555 Jubilee head (set pretty much on '10') into Two Notes Torpedo Studio. Phil Hilborne 'FTB1' Signature Fat Treble Booster used for extra input gain. Some stereo delay was added in the mix via Logic (Triplet and Quarter note) panned

## Example 1 Opening Statement

**THE OPENING PHRASE** in bars 1 to 2 is very straightforward; you just need to play the string bend accurately with bags of conviction. To be authentic, make sure you perform the indicated pickup change from bridge to neck on the last A note. Musically, this section uses the A harmonic minor scale: A B C D E F G# A – 1 2 3 4 5 6 7 1.

The second phrase in bars 3 to 4 is a motif-based pedal tone idea. In this, the A G# A motif is interspersed with an ascending B, C, D, E line before ending up on the 9 (F) that is then followed by an E-F-E trill that coincides with another pickup change back to the bridge and a smidgen of tremolo arm vibrato.

Ex 1  
Driving rock  $\text{Am}$  w/bar

♩ = 160

Bridge Pickup *ff* w/bar

Neck Pickup

Bridge Pickup

E 15-17  
B 15-13-12  
G 13-12  
D 14-13-14  
C 14-13-14  
B 14-13-14  
A 14-13-14  
E 12-13-12

## Example 2 Violin Lick

**I'M PRETTY SURE** that this idea is influenced by classical violin playing – it certainly sounds like it to me. Yngwie often plays similar licks to this in his unaccompanied live solos. All it consists of is a fast six-note legato – or picked scale figure – followed immediately by a

long slide up to a target note that has tons of wide fret-hand vibrato applied to it. This idea is played twice: initially targeting the root (A) and then the .3 (C). Accuracy of fret-hand sliding and a wide vibrato are both essential here.

## Example 3 Sliding Legato Diminished Lick

**A REAL MALMSTEEN FAVOURITE** and a definite must-know lick – he uses this one all over the place! I have shown how I pick it, but do remember that it is only what works for me. Like many of the picking indications in this piece, it should be treated as a guide

and then amended to suit. Technically, you need to make sure the fast position-shifts are accurate and clean. And don't put too much fretting hand pressure on the slides, because if you do it is very easy to get stuck in a position and lose the desired flow.

Ex 2 Am/C

Ex 3 E7 F

6 6 17 20 16 19-16 18 19-16-13 15 16-13-10 12 13-10-7 10

E B G D A E

4

## Example 4 The '9 Against 2' Phrase

**ODD RHYTHMIC NOTE GROUPINGS** abound in Yngwie's soloing. A lot of the time it is simply because he has a 'destination point' in mind and is just cramming in as many notes as he wants/can en route. He also likes superimposing rhythms. In this fast legato lick, there is essentially a quarter-note triplet (three in the time of two) that has each of these triplet notes divided again by three – resulting in nine notes every two beats or, in this case, 18 notes in a bar. I know

this sounds a tad complicated, but it really isn't. Careful listening to the phrasing on the video should easily reveal what is going on. Notice also that musically this phrase contains both a minor 3rd (of E7) G and a major 3rd G# – yet another common Yngwie trait. In term of scales, this new added note can be seen as making this into an E 'Spanish Phrygian' scale idea: E F G G# A B C D E – 1, .2,(9),.3, 3, 4, 5, .6, .7, 1.

## Example 5 Minor Triad Sweeps

**SWEEP-PICKED TRIAD ARPEGGIO** ideas like these can also be heard extensively in Yngwie's playing and are definitely one of his most defining ideas. I love the way he 'rolls' them up and down the neck – it works brilliantly in rock. In this phrase, we have three short arpeggios, each in a different position. Aim to keep a relaxed right hand and let the pick glide gently over the strings, much like a slinky

falling down the stairs! Some light pick-hand palm muting will help, as will the indicated pickup change to the rounder and smoother-sounding neck position. Just remember to go back to the bridge pickup for the final A note. Going to the bridge pickup for the last note of a phrase is an authentic way of punctuating and accenting the close of an idea and Yngwie is always doing exactly that.

Ex 4 E7

Ex 5 Am

9 9 6 3 3 Bridge Pickup

E B G D A E

7









# Baritone Blast-off

*Three improvised examples give us a sneak peek into Ariel Posen's dynamic soloing style*

"I'M NOT A 'LICKS' KINDA GUY," Ariel laughed as our cameras rolled at the beginning of the lesson section of our video. "But I can improvise for days..." So we just let him fly – and the end result is an object lesson in fretboard mastery. Despite the fact that Ariel was playing his baritone in low-strung B E A D F# E tuning, we decided to transcribe these examples in standard tuning and so, never fear, you won't have to retune to work through the lesson.

## Example 1 A Jazz Blues Étude

AS WE'VE SAID, while Ariel was using his Mule Resophonic baritone guitar on the day we filmed this lesson, we've notated the examples in standard tuning. Here, he moves between suggested B7 and E7 harmonies with some jazzy, bluesy licks that are typical of his style. When the harmony shifts to the E7, Ariel pulls off some triplet phrasing that might take a little getting used to, but it's worth persevering.

$\text{♩} = 123$   $\text{♪} = \overset{\sim}{\underset{\sim}{\text{♪}}} \overset{\sim}{\underset{\sim}{\text{♪}}}$  **B7**  
(chords indicate suggested harmony)

The first system (B7) shows a melodic line starting on the 1st fret of the E string, moving up to the 9th fret on the B string, then down to the 7th and 8th frets on the B string. The second system (E7) features a triplet of eighth notes on the E string (7-8-7) and another triplet on the B string (7-4-7). The third system (B7) continues with a triplet on the E string (5-4-6) and a melodic line on the B string (7-9-12-12-11-13-11).

## Example 2 Up-Tempo Major Key Blues

**IN A DIFFERENT AGE**, this could almost be bebop. Whereas it's certainly jazz-inspired, the blues phrasing keeps it pinned firmly in more familiar territory. Note the unison slides in bar 14 as an effective post Chuck Berry move. You can hear the change from E7 to A7 (the IV) and back to E7 before circling around F#m7 (the II chord) and B7 (the V), in the following bars, all achieved with the use of targeted chord tones

$\text{♩} = 218$  E7

1 0 2 3 4 2 X 2 4 5/6 2 4 2 4 4/5 4 2 1 4 2 5 2 3 4 2 4 2

5 5 5 2 4 2 2 2 2 0 3 0 3 4 2 4 0 4/5 0 5/7 0 4 5 6 4 5

9 6 5 7 X 5 7 6 5 7/8 7 5 7 6 5 9 9 7 9 8 7 10 7 9 10/11 7 7

13 9 7 9 7 9 7 9/10 9 7 9 7 9 7 6 9/11 9 6 5

17 9/11 9 5 7 7 9 7 9 7 9 3 0

## Example 3 Outlining Chord Changes

**THIS EXCERPT TAKES THE IDEA** of outlining chord changes in your playing one step further. A good example of this would be using the A# Diminished 7 chord as a chromatic link between the A7 and E7 chords in bars 6 to 8. All you need in order to make this happen is to think about the notes within the chord you're playing over and referencing some chord tones in arpeggiated form.

♩ = 196 E7

The musical score is divided into four systems, each with a treble clef staff and a guitar-specific bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 196. The piece starts with an E7 chord in bar 1. The bass staff shows fret numbers and techniques like bends and triplets. Chord changes are indicated above the treble staff: A7 in bar 4, A#dim7 in bar 6, E7 in bar 7, and F#7 in bar 8. The final system includes B7, A7, and E7 chords, with performance instructions 'Let ring' and 'PM' (palm mute). The score ends with a double bar line and a final chord diagram.

1

4

A7

A#dim7 E7 F#7

7

B7 A7 E7

Let ring - - - - - PM

10

## Things You Can Learn From...

# Repeating Riffs

*Repeating riffs or 'ostinatos' are staple items in any guitarist's musical vocabulary. Here are some essentials across a number of styles...*

Difficulty ★★★★★ ★★★★★ 5-10 mins plus

**Tutor** Phil Hilborne | **Gear used:** Gibson ES-339, Fender 'EJ' Stratocaster, Gibson SG, PRS Custom 24, Gibson 'Beano' Les Paul, Marshall JCM2555 'Jubilee', Two Notes Torpedo, Marshall JMP-1, Xotic AC Booster and Friedman BE-OD. Some stereo reverb added in the mix via Logic X



Chuck Berry's signature doublestops helped give the rock 'n' roll riff its enduring identity



**IT SEEMS TO ME** that repeating lead-guitar motifs, riffs or licks are often wrongly looked at as being musical 'filler' or, in other words, as being something you can play while you're thinking about where to go next! I can see the logic in this assumption and agree that this certainly does happen sometimes. However, on the flip side of that argument you have guitarists such as Chuck Berry, Angus Young,

Gary Moore, Mark Knopfler and tons of others who have used them as either a way to build up excitement and tension in their music or simply to keep the listener in suspense waiting for whatever new idea *will* be played next.

The sheer volume and inventive variations of repeating riffs or 'melodic figures' found in music is quite astonishing. In this article, I'll start by looking at a few typical phrases. Make sure after working through them that

you seek out and find others for yourself. This month's musical examples start with early rock 'n' roll-style ideas and then move on through to heavy rock. You should bear in mind that most of these ideas here can (and are) used in a myriad of styles, so experiment and reapply them anywhere you fancy. Here are some performance notes to help guide you through them...  
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## Example 1 Danny Cedrone (Bill Haley) Tremolo Picking

**THIS EXAMPLE IS VERY SIMILAR** in concept to the tremolo-picked line that Danny Cedrone played in the solo of the Bill Haley classic track *Rock Around The Clock*. That tune was in the key of E. However, this lick, in common with all of this month's examples, is shown here

in the key of A. There is nothing too technically difficult here – just aim for a relaxed and in-time picking motion and everything should be fine. Using legato instead of rapid alternate picking would be another viable and valid way of playing this phrase: you choose.

♩ = 178    A7

mf

E B G D A E

1

5 5 5 5 7 5 5 5 8 5 5 5 7 5 5 5 5 5 5 5 7 5 5 5 8 5 5 5 7 5 5 5

mf

E B G D A E

3

8 5 5 5 7 5 5 5 8 5 5 5 7 5 5 5 8 5 5 5 7 5 5 5 5

## Example 2 Chuck Berry Doublestops

**ANOTHER CLASSIC RIFF**, this time involving the use of rhythmic slides and doublestops combined with constant downstrokes to result in a hugely catchy syncopated and memorable idea. To play it correctly you need to make sure you observe the staccato markings,

play the slides accurately and also watch your timing. Incidentally, on a lot of occasions this and similar phrases use bends instead of the slides. These bends will work nicely from either a semitone or a tone below the 'target' pitch. Experiment with both.

mf

E B G D A E

1

10 5 10 5 10 5 10 5 10 5 10 5 10 5 10 5

## Example 3 Alvin Lee 'Going Home'-Style Triplets

**ONE OF THE MOST FAMOUS** and iconic repeating guitar phrases in existence surely has to be Alvin Lee's *Going Home* lick. Back in the 'Woodstock era', this lick really raised the bar for repeating licks – it was a complete head-turner. Even today, it isn't that easy to play accurately at the required 200+ bpm tempo! Essentially, it is an

A Dorian/minor pentatonic pattern that's moved up the neck and physically repeated – via a fast position shift – a minor 3rd higher. The notes in the higher bar can then be viewed as coming from the A blues scale. It's definitely a fun idea or concept to try and use every now and then.

♩ = 200      A (fast 5th to 6th)

## Example 4 Mark Knopfler 'Sultan'-esque Arpeggios

**EXAMPLES 4 TO 6** are all arpeggio-based ideas and utilise the same three arpeggios: Am, G and F. However, they all differ in the way in which the notes are treated, both technically and rhythmically. This first one is played fingerstyle *à la* the famous 16th-note Mark Knopfler *Sultans Of Swing* second solo arpeggio section. If you look at the music, I've notated it to be played using just your picking-

hand thumb and index finger. However, just before I filmed the video I cut my index finger and was forced to use my thumb and second finger instead. To my surprise, I actually found this easier to play fast! I would never have tried it had I not cut myself – every cloud has a silver lining, eh? I thoroughly recommend you try it both ways. You never know, you might possibly agree with me.

♩ = 152

## Example 5 Ritchie Blackmore 'Burn'-Style Arpeggios

**IN THIS EXAMPLE**, you should easily be able to see how the eighth-note arpeggio figures are phrased using two groups of three and one group of two. In other words, this is simply a bar of eighth notes phrased in a '3, 3, 2' pattern. In musical terms, this sort of rhythmic superimposition is called a 'hemiola'. The shift in accents really does make the idea sound a lot more interesting, as does the overdubbed

lower harmony part. After playing through it as written, it's also a good idea to try out the other permutations of '2, 3, 3' and '3, 2, 3'. Notice also how there is some basic downward two-note sweep picking used here. If you're not used to doing this technique, just aim to use relaxed and fairly light downward pick strokes and really try hard not to accidentally rush or 'push' the timing.

♩ = 200

## Example 6 John Norum 'Final Countdown'-Style Arpeggios

**THIS FINAL EXAMPLE** is very similar to the arpeggio pattern that John Norum played in his solo on Europe's *The Final Countdown*. In common with the last example, we have another instance of a repeating rhythmic pattern that shifts throughout the bar. If you look at the notation, you'll see there is a 'cell' containing two 16th notes followed by two 32nd notes. This cell is repeated five times before landing on the final 16th note of the bar. It's then repeated in

exactly the same way for the next three bars. If you practise it slowly it will make a lot more sense. When I first encountered this rhythm, I doubled all the note values – I wrote the 16ths out as eighths and the 32nds as 16ths. It's often a lot easier to understand when looked at in this way. Technically, this idea uses small two-string down-picked 'sweeps' in combination with legato. If you play it accurately and build it up to speed gradually, it should be fine. Good luck!

♩ = 118 Am G

E B G D A E

10 8-12-8 10 8-12-8 10 8-12-8 10 8-12-8 10 8 7-10-7 8 7-10-7 8 7-10-7 8 7-10-7 8

1

F G Am

E B G D A E

6 5-8-5 6 5-8-5 6 5-8-5 6 5-8-5 6 8 7-10-7 8 7-10-7 8 7-10-7 8 7-10-7 8 10

3

## Things You Can Learn From...

# Repeating Riffs (Part 2)

*Our second instalment on licks offers up some ear-catching and challenging exercises to add to your sonic armoury*



Gary Moore, pictured here in 1973, is a go-to for rapid-fire blues riffs

Difficulty ★★★★★ ★★★★★ 5-15 mins plus

Tutor Phil Hilborne Gear used: Gibson SG, PRS Custom 24, Gibson 'Beano' Les Paul; Marshall JCM255 'Jubilee Amp'; Two Notes Torpedo, Marshall JMP1; Xotic AC Booster pedal. Also a touch of reverb, light chorus (Ex 4a & 5) and delay was added in the mix via Logic X



**AS WE HAVE RECENTLY SEEN,** repeating riffs or *ostinatos* are an essential item in any guitarist's musical vocabulary. Following on from last issue's look at riff styles from Danny Cedrone, Chuck Berry, Alvin Lee,

Mark Knopfler, Ritchie Blackmore and John Norum, this issue's musical examples contain illustrative ideas in the style of Angus Young, Gary Moore, Eddie Van Halen, Paul Gilbert, Randy Rhoads and David Grissom. After working through these exercises, don't

forget to try to reapply them in different styles and musical situations. And be sure to experiment and seek out other ideas for yourself – there are tons more out there just waiting to be discovered.

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# Example 1 Fretboard Orienteering

**IN THIS FIRST EXAMPLE,** Chris looks at a simple way of mapping out ideas on the fretboard using a lick repeated all over the neck. It's a great plan for players who find themselves stuck in the pentatonic shapes or 'box patterns' to break free and begin to map out the fingerboard. After working through the example, come up with your own ideas and try to find the places they repeat up the neck.

$\text{♩} = 155$  N.C.

**System 1 (Fret 1):**  
Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, D<sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, G<sub>4</sub>, A<sub>4</sub>, B<sub>4</sub>, C<sub>5</sub>, D<sub>5</sub>, E<sub>5</sub>, F<sub>5</sub>, G<sub>5</sub>, A<sub>5</sub>, B<sub>5</sub>, C<sub>6</sub>, D<sub>6</sub>, E<sub>6</sub>, F<sub>6</sub>, G<sub>6</sub>, A<sub>6</sub>, B<sub>6</sub>, C<sub>7</sub>, D<sub>7</sub>, E<sub>7</sub>, F<sub>7</sub>, G<sub>7</sub>, A<sub>7</sub>, B<sub>7</sub>, C<sub>8</sub>, D<sub>8</sub>, E<sub>8</sub>, F<sub>8</sub>, G<sub>8</sub>, A<sub>8</sub>, B<sub>8</sub>, C<sub>9</sub>, D<sub>9</sub>, E<sub>9</sub>, F<sub>9</sub>, G<sub>9</sub>, A<sub>9</sub>, B<sub>9</sub>, C<sub>10</sub>, D<sub>10</sub>, E<sub>10</sub>, F<sub>10</sub>, G<sub>10</sub>, A<sub>10</sub>, B<sub>10</sub>, C<sub>11</sub>, D<sub>11</sub>, E<sub>11</sub>, F<sub>11</sub>, G<sub>11</sub>, A<sub>11</sub>, 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## Example 2 Major Scale Ideas

THE MAJOR SCALE tends to be overlooked in a player's early days on the instrument, favouring instead the minor pentatonic. But the major scale features heavily in music whether it be pop, rock or blues. Chris demonstrates a few licks to set you on the right path.

♩ = 78 N.C. 3 A/C#

BU

E B G D A E

2 (3) 3 2 4 4 2 4 2 2 4 5 4 2 2 4

1

N.C. 3

Let ring - - -

BU

E B G D A E

3 2 5 4 2 2 2 3 5 4 5 7 5 7 7 8 7 5 9 7 9 9 10 9 9

3

(10) 10 9 10 11 7 9 7 8 7 5 4 5 2 4 3 2 5 4 5 7 8 7 5 5 7 2

5

### Example 3 Mixing Minor & Major Ideas Together

**THE MOST EFFECTIVE** blues licks often take elements of both major and minor scales and blends them together. In order to kick that principle off, Chris takes a lick that is ostensibly minor and then, in Example 4, begins to take it to another place.

### Example 4 Mixing It Up

**HERE, CHRIS DEMONSTRATES** how the minor idea in Example 3 can be expanded by repeating it in a major key. This is another thing that would benefit from repetition all over the fretboard – it'll soon become second nature.

### Example 5 Chordal Style

**DESPITE DISCOVERING HENDRIX** later on in his playing, Chris has developed a melodic chordal style that owes a great debt to Jimi. Here, he gives an example of how this way of thinking can be taken up the fretboard, tracing an E major scale.





# MOLLY TUTTLE



Molly brought along her Pre-War Guitars Co dreadnought for our shoot: "It sounds like an old guitar and it looks really cool!"



# Bluegrass Bonanza

*If you believe your right-hand picking technique is up to scratch, think again, as this might just blow your mind...*

**WHEN WE SPOKE TO MOLLY** and settled down to record the video, we asked her to improvise a couple of examples just to set the mood for the lesson. As it turns out, they were so good we decided to transcribe them both and you'll find them in Examples 1 and 3. Ex 2 is a traditional fiddle tune that Molly chose to play as a demonstration of her right-hand technique. Take note of what she says about right-hand position in the video and take things slowly to begin with – best of luck!

## Example 1 Improvised Section 1

**AS WE'VE SAID**, this first example was fired off Molly's fretboard from a standing start. It's typical of her style, with bluegrass elements to the fore with the occasional nod to both banjo and fiddle influences. Her right hand moves freely over the strings, jumping from bass strings to trebles effortlessly. Notice her wrist position – a mix of rested and free.

♩ = 113 N.C. G N.C. C N.C. G6

1 3 5

## Example 2 'Seneca Square Dance'

'SENECA SQUARE DANCE' is an old traditional fiddle tune – and when we say 'old' we mean it, because nobody is entirely sure when (or from where) it originated. The tune is also known by various titles, including *Waiting For The Federals*, *Georgia Boys*, *Shelby's Mules* and *Federal*

*Hornpipe*. Despite it being clearly an American tune, popular in Oklahoma, Arkansas and Missouri, the melody is known to Irish fiddlers as *John Hoban's Polka*. Molly's version here is beautiful, but beware the ferocious cross-picking. Initial attempts should be in a low gear...

G Cmaj7

E B G D A E

5 3 3 3 3 3 3 3

G D G

E B G D A E

7 3 3 2 0 2 0 2 4 4/5 0 2/4 3

Em

E B G D A E

9 3 3 0 0 5 3 4 3 5 3 3 3 3 5 5/7 5 0 6/8

D G

E B G D A E

11 8 10 7 10 8 7 9 8 7 9 7 8 9 7 0 0 2 0 2 0 2 4 4/5 0 0 2/4 3

G Em

E B G D A E

13 3 3 0 0 5 3 4 4 2 0 2 4 3 3 3 5 5/7 5 5 6/8

D G

*rit*

E B G D A E

15 0 10 7 10 8 7 9 8 7 9 7 8 9 7 0 0 2 0 2 0 2 4 4/5 2/3 3 0 5 3

## Example 3 Improvised Section 2

**THIS WAS MOLLY'S CLOSING STATEMENT** before we packed up our kit and headed back to *Guitarist HQ* and let her get back to the business of the day. Compared with the first improvisation, this is possibly more linear, but there are still some 'dangerous curves' where you'll need to throttle

back and observe the recommended speed limit – which, incidentally, is slow. Careful with the slides: accuracy is the name of the game here and so you'll need to know when to apply the brakes to keep the notes from overstepping their mark. You might want to consider trying a heavier pick, too.

$\text{♩} = 104$  N.C.

1

3

5

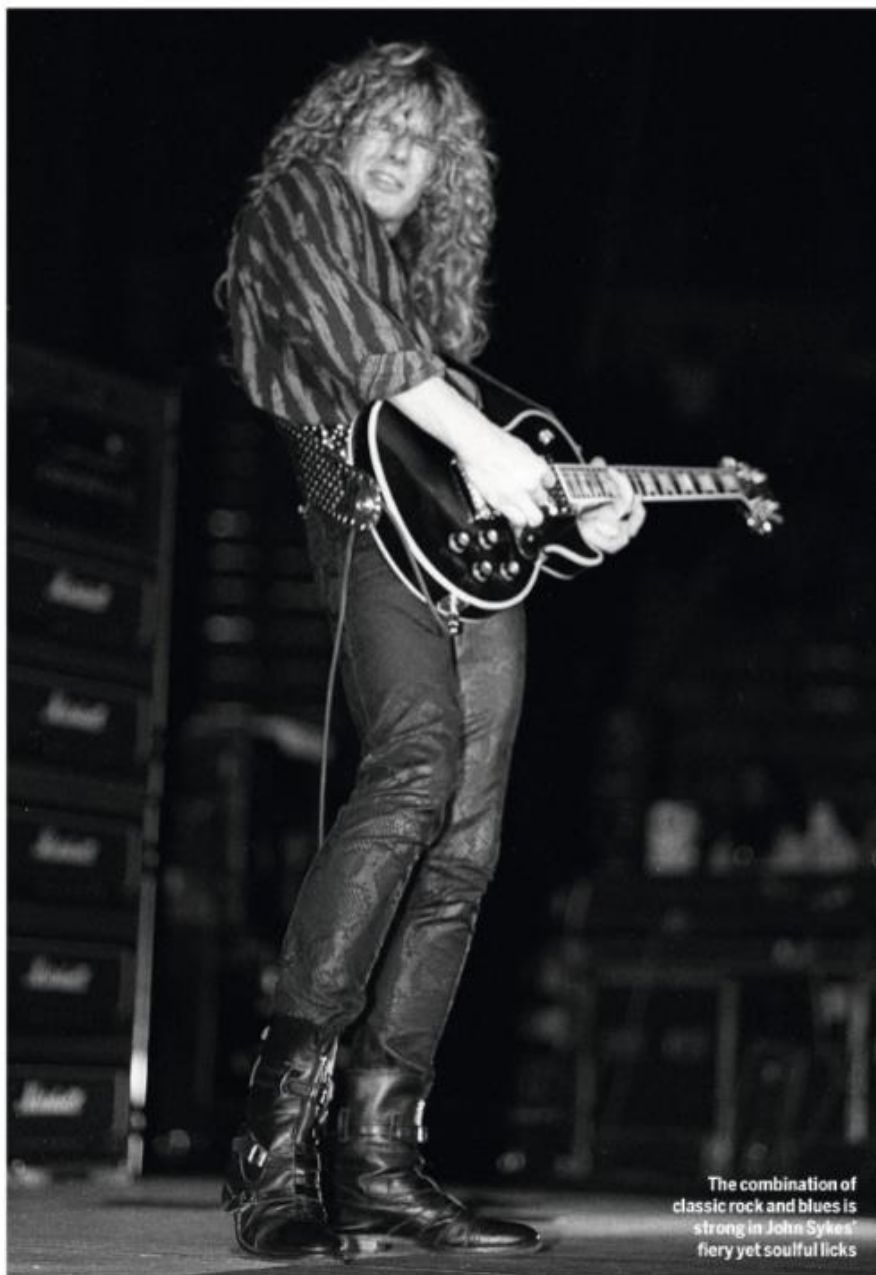
7

9

## Things You Can Learn From...

# John Sykes

*A seriously aggressive slice of rock rhythm and soloing to illustrate a few choice aspects of the Whitesnake man's style*



The combination of classic rock and blues is strong in John Sykes' fiery yet soulful licks



### ENGLISH ROCK GUITARIST

John Sykes has worked with a number of different bands through the years – Streetfighter, Tygers Of Pan Tang, Badlands, Thin Lizzy, Phil Lynott, Whitesnake and Blue Murder – and from 1994 to date he has worked under his own name as a solo artist. His long-awaited new solo album, *A Brand New Day*, is set for release this year.

Stylistically, I'd describe John as a player who has great classic rock/blues feel and who is also a very accomplished composer and vocalist. He always plays with tons of attitude and passion and has a highly evolved technique that covers the whole range from slow and soulful to super-frantic and intense. His fast alternate picking – often heard in his rapid, nearly tremolo-picked soloing and also in his 'signature' doubled-note lines such as the main riff from the Blue Murder track *Billy* – and also his wide fret-hand vibrato are models that are well worth aspiring to.

He's always had a huge rock guitar tone and is synonymous with playing his modified late-70s Les Paul Custom – which, incidentally, Gibson released as a signature model in 2006. Amp-wise, he's well known for using Jose Arredondo-modified Marshalls (JCM800s) live. In the studio, however, both Mesa/Boogie Coliseum heads and the Marshalls were often used, with no drive/distortion pedals. The only effects live were rack-mounted chorus and delays. In the studio, the effects used were what was in the studio at the time – chorus, delay, ADT, EQ, reverb and so on.

This issue, I've come up with a short piece featuring a typical fast rhythm guitar part and an accompanying wailing 'shred' solo that hopefully both illustrate some key elements of John's playing style back during 1987's classic *Whitesnake* album period.

[www.philhilborne.co.uk](http://www.philhilborne.co.uk)

Difficulty ★★★★★ 30 mins+ per example

Tutor Phil Hilborne Gear used: Gibson Eric Clapton 'Beano' Les Paul into an Ampeg VL-1002 Lee Jackson head with 6L6 output valves into a Two-Notes Torpedo Studio – with Mesa/Boogie 2x12 IRs. No pedals used at all. The only effects are some stereo delay that was added in the mix via Logic. All the parts – including the solo – are double-tracked.



## Example 4 Solo Phrase 4: Atonal Bliss

**JOHN SOMETIMES LIKES** to throw a curveball and play 'outside' lines. I'm pretty sure this example is similar to one I stole from him. It's simply a chromatically descending sweep-picked slide pattern that makes great use of the dissonant  $\flat 5$  interval. It goes

way 'outside', but it's a real head-turner. It obviously wouldn't be too great if this element of the solo was used in a tender love ballad, for example, but in this kind of fast, driving, aggressive rock situation, I think it's perfect!

## Example 5 Solo Phrase 5: Nested Triplet Lydian Legato

**THIS THREE-NOTE-PER-STRING LEGATO** line is typical of 80s rock guitar styles. The scale used is C Lydian (1, 2, 3,  $\sharp 4$ , 5, 6, 7, 1) and it's phrased in 'nested triplets' during which the bar is divided into six (as in two quarter-note triplets) and then these are each further divided by three, causing there to be nine notes every two beats, or

18 notes per 4/4 bar. I know this sounds complicated, but trust me – it is far easier to pick up by attentive listening. Aim to play this as accurately as you can and don't worry about using all four fretting hand fingers. Space is tight this high up the neck and you might well find that a three-finger approach is more comfortable. Experiment.

Ex4 Solo Phrase 4 - Bridge Pickup

(E5) Sequence

Ex5 Solo Phrase 5

(C5) Sequence

The musical notation for Example 4 (Ex4) shows a sequence of notes in E5: 12, 13, 14, 13, 12, 11, 12, 11, 10, 9, 8, 9, 10, 9, 8, 7. The guitar diagram shows fret numbers 12, 13, 14, 13, 12, 11, 12, 11, 10, 9, 8, 9, 10, 9, 8, 7. The notation for Example 5 (Ex5) shows a sequence of notes in C5: 15, 16, 17, 19, 20, 17, 19, 20, 19, 17, 19, 20, 17, 19, 20, 19. The guitar diagram shows fret numbers 16, 17, 19, 17, 19, 20, 17, 19, 20, 19, 17, 19, 20, 17, 19, 20, 19.

## Example 6 Intro & Main Rhythm Guitar Part

**THIS FINAL EXAMPLE** contains the intro lick and rhythm guitar part that is under the solo. This might not seem as exciting as the solo itself, but it is actually as important, if not more so. The intro unison pull-offs are a typical John Sykes idea and were possibly inspired by one of his influences, the late great Randy Rhoads. Dig in on the accented notes in this section and also try to maintain the flow and it should be fine.

The main rhythm part should be good for getting your muted bass-note chops and accuracy tight. Notice how in, say, bar 9 there

are four muted E bass notes followed by three, followed by two – that is a lot of fun to play consistently. The one-bar figures on the G and C chords are a challenge, too. Finally, notice the Csus2 ( $\flat 5$ ) chord at the end of bars 8 and 16. I love this Lydian chord voicing and I think I actually first heard it on the classic Whitesnake song *Is This Love*, co-written by John and David Coverdale.

In closing, I'd like to thank my old friend, colleague and über-bassist Neil Murray for helping me out with some valuable insights and info for this column. Nice one!





## Things You Can Learn From...

# Thin Lizzy

*Thin Lizzy, along with Wishbone Ash, became the UK's blueprint for dual guitar playing. This short piece illustrates a few of their approaches*



Gorham, Lynott, Sykes:  
a classic triumvirate of  
hard-edged rock guitar

Difficulty ★★★★★ 10-15 minutes

**Tutor Phil Hilborne** Gear used: Gibson Eric Clapton 'Beano' Les Paul and Gibson early 1970s 'Unburst' Les Paul (with replacement Tom Holmes humbucking pickups) into an Ampeg VL-1002 Lee Jackson amp head with 6L6 output valves into a Two Notes Torpedo Studio – with Marshall 4x12 IRs. Xotic Wah pedal at the start of the guitar 2 solo. The only post effect was stereo reverb added in mix via Logic X.



**SINCE THE BAND** formed back in 1969, Thin Lizzy was always a showcase – and somewhat of a revolving door – for great guitar players. Just take a look at some of the names who have played with the band: Eric Bell, Gary Moore, Brian Robertson, Scott Gorham, Snowy White, Vivian Campbell, John Sykes and Midge Ure. A seriously impressive list! The band's focal point, founder member, vocalist, bassist and

main songwriter – the late, great Phil Lynott – was, to my mind, foremost a composer who was influenced by a large range of musical styles going from blues to rock to heavy metal, to Motown to funk to traditional Irish music, to the work of legendary songwriters and artists such as Jimi Hendrix, Van Morrison, Bob Dylan and Bob Seger. It was an intriguing mix and I think that was definitely one of the reasons you could hear so much variety in the band's music.

For this issue, I have developed a short track featuring two guitar parts that should offer an insight into arranging twin guitars in this style. Guitar 1 is mainly in the right channel and contains all the main riff melodies as well as the rhythm part underneath the solo, and guitar 2, mainly in the left channel, contains the harmony parts accompanying Guitar 1 and also the guitar solo. Read on for some performance notes...

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## Example 1 Intro Section

**THIS SECTION HAS** a definite Irish influence – I was loosely thinking about the classic Lizzy tune *Massacre* for this. Notice how the harmony guitars here are not only in 3rds but use pentatonic harmony involving a mix of 3rds and 4ths. To my mind, particularly

with the mostly triplet phrasing, this is nearly like a mini jig. Similar Celtic-influenced phrases can also be heard on many Thin Lizzy and Thin Lizzy-related tracks – Lizzy's *Black Rose* and *Emerald* spring to mind, as does Gary Moore's fabulous *Over The Hills And Far Away*.

### Right Hand (RH) Audio Channel

Lively Rock Shuffle

N.C.

Em

D

Em

$\text{♩} = \text{♩} \text{♩} \text{♩}$   $\text{♩} = 142$  *mf*

### Left Hand (LH) Audio Channel

$\text{♩} = \text{♩} \text{♩} \text{♩}$   $\text{♩} = 142$  *mf*

N.C.

Em

D

Em

## Example 2 Pentatonic/Blues Scale Dual Guitar

**THE LINES HERE** kick off with a bar pentatonic harmony in which there is an ascending and descending triplet line that guitar 1 starts on B and guitar 2 starts on the lower G. These lines are both straight up-and-down scale passages, and accurate alternate picking with smooth position shifts should be the aim here. In the following two bars there is a quarter-note triplet idea that is played in different

octaves by both guitar 1 (lower) and guitar 2 (higher) parts. Notice that the second bar of both these parts has a mordent written (a short squiggly line) over the notation for the D note. This indicates an embellishment and does not have to be played – you choose. Watch the video for a further explanation and a quick demo of how this works and should be played.

RH Em D G/B G N.C.

LH Em D G/B G N.C.

# Example 3 Guitar Solo & Backing

**AS YOU PLAY THE SOLO** backing section, notice how it gradually builds in intensity. It starts off with simple single-note bass riffs, followed by muted power '5' chords and then finally by unmuted accented and rhythmic '5' chords. The 'push' section at the end of this solo backing is a very typical Lizzy device – the classic intro from *The Boys Are Back In Town* was an obvious reference here. The solo kicks off in bars 7 to 8 with a 16th-note picked bend that has a wah effect added in a way that's reminiscent of the solo entry in Lizzy's classic *Don't Believe A Word*. Bars 11 to 14 involve a simple

arpeggio, a doublestop bend, a few slides and, yet again, a couple of mordents for ornamentation. The final bend up to the 5th B has a fast position-shift down to the 5th fret for the ascending triplet bend section. Notice how these triplet bends don't exactly follow the underlying chords. This was deliberate as can be seen in bar 17 where the chord is C, but the bends go up from C to D. Doing this creates a little tension that is resolved by the bend up to the 3rd (E) in bar 18 and then even more finally by the D note against the D chord on beat 3 of the bar.

## RH Solo Backing

## Ex 3a 'Push' section

## LH Guitar Solo

## Example 4 Dual Riffing/Ending

**AS A CLOSING SECTION** and ending I have included a repeating riff idea that I think sounds like an amalgamation of Lizzy's *Don't Believe A Word* and *Chinatown* riffs. The right-hand (RH) audio channel part of the riff is just repeated three and a half times before

reaching the ending chord. In the left-hand audio channel part, the first two bars are covered up by the end of the solo and, after that, the riff plays the low open E pedal but the remaining notes are harmonies and, in the very last bar, it is played in unison.

**RH** N.C. Play 3 times E5

**LH** N.C.

# 200 WAYS

## *to be a better player*



While there is much pleasure to be had in owning guitars, which are undeniably beautiful things, nothing will enhance your enjoyment of the instrument more than learning how to play it a little better each day. The clue is in the name: it's an instrument, designed to help you express your musical ideas with grace and precision, not sit gathering dust in its case. And improving is easier than you think – especially when you have expert advice to help you acquire new skills quickly and effectively. That's exactly what we've set out to do here, in a one-stop power-up for your fretboard skills.

Working with our colleagues at *Guitar Techniques*, a fantastic mag for anyone seeking to hone their playing, we've selected no less than 200 powerful exercises and tips that will help you become a better player across the board. This guide also covers subjects that impact how good you sound and how frequently you'll pick up gigs, ranging from setup and maintenance to working effectively with other musicians.

But the core of this guide concerns what happens on the fretboard, centring on how you can become a more musical, fluent and expressive player and realise your long-held dreams of being a well-rounded, confident and expressive guitar player. Getting good on guitar requires you to advance your knowledge on many fronts at once, from theory to dexterity. That's why you'll find tips, tactics and time-proven exercises to help to raise your game in nearly every important area of proficiency on guitar.

There's a wealth of knowledge to soak up here, so we hope this guide will give you many hours of learning pleasure and take you further on up the road to being the kind of player you've always wanted to be. 🎸



Jamie Dickson

**WARM-UP** The chromatic scale is made up of every note available to us within a given key. If you move your finger up any string one fret at a time, 12 times, you will end up playing a chromatic scale. Example 1 is a four-notes-per-string fingering that will provide a two-octave chromatic scale. This example acts as a great warm-up exercise and works on both the alternate picking and one-finger-per-fret techniques.

Clean, with neck pick-up  
♩ = 80 N.C.

**LEARN THE CAGED SYSTEM** The CAGED system refers to the five open chord shapes. Take a C chord in the open position: this would be referred to as the C shape. Now play an A shape chord with a 3rd fret, fifth string root: this is also a C major chord but using the A shape. Follow the letters of CAGED by playing a G and E shape chord with an 8th fret C root note. A D shape with a 10th fret, fourth string root will bring you back to the start. All the chord shapes stack on top of each other to provide five positions on the neck to create the foundations for various chords and scales.

Clean, with middle pick-up  
♩ = 80 C

**LEARN THE HARMONISED MAJOR SCALE IN TRIADS** If we harmonise each note of the major scale in 3rds, we end up with a string of three-note chords, or triads. In the key of C the chord names are: I = C major, ii = D minor, iii = E minor, IV = F major, V = G major, vi = A minor, vii = B diminished. By attaching Roman numerals to each scale degree we can talk about a chord progression as I, IV, V or ii, V, I, and so on. Below are the seven different chords found in the key of C and played as four-string shapes. Note that only the root, 3rd and 5th notes are used within them, meaning some notes are doubled up.

Clean, with middle pick-up  
♩ = 80 C Dm Em F G Am Bdim C

**LEARN THE HARMONISED MAJOR SCALE IN 7TH CHORDS** By placing an extra 3rd on top of major or minor triads, 7th chords are created. The 7th has more colour than the previous triads and is used in many styles. The chord names now change to: I = Cmaj7, ii = Dm7, iii = Em7, IV = Fmaj7, V = G dominant 7, vi = Am7 and vii = Bm7, 5. Learn the five-string versions below to wake up your chord and theory knowledge.

Clean, with middle pick-up  
♩ = 80 Cmaj7 Dm7 Em7 Fmaj7 G7 Am7 Bm7>5 Cmaj7

**STRING-SKIPPING TRIAD ARPEGGIOS** Players such as Paul Gilbert and Eric Johnson use string-skipping to play fluid-sounding arpeggios cleanly. By skipping strings it's possible to have a uniform two notes on each string that is to be played.

Bridge pick-up, with distortion & delay  
*J* = 95 **Am** **Dm** **G** **C**

*f*

E B G D A E

10-13-10 10-13-10 10-13-10 8-12-8 8-12-8

12-10-14 14-10-12 10-14 14-10 10 9-12 12-9-10 9-12 12-9

1

V etc

6-10-6 6-10-6 6-10-6 5-9-5 5-9-5

8-7-10 10-7-8 7-10 10-7 7 6-9 9-6-7 9-6-7

3

**STRING-SKIPPING 7TH ARPEGGIOS** Again, adding in the 7th gives a colourful sound to these string-skipping arpeggios. These shapes are the same whether they're rooted on the sixth or fifth string, so you can get plenty of mileage out of them. The following example provides you with fingerings for all the chord types in the key of C major. As usual, aim to learn these ideas in all keys and positions.

Bridge pick-up, with distortion & delay  
 Drums double the feel  
*J* = 70 **Cmaj7** **Dm7** **Em7** **Fmaj7**

*f*

E B G D A E

5-7-3 3-7-8-5 5 8-10-7 8-10-12-8 8

5-4 4-5 7-5 5-7 9-7 7-9 10-9 9-10

7-3-7 8-5-8 10-7-10 12-8-12

1

V etc

12-13-10 10-13-15-12 12 15-17-13

12-10 10-12 14-12 12-14 16-14 14-16-17

14-10-14 15-12-15 17-14-17

3

**SLIPPING & SLIDING** Finger slides are a great way to add colour to licks with a minimum of fuss. The following Robben Ford-style lick demonstrates how finger slides can be incorporated into a simple minor pentatonic phrase.

Bridge pick-up, with distortion & delay  
*J* = 140 **Em**

*f*

E B G D A E

12-10 8-9 10-8 9-7 9 9-7 9-12 11-12-11-9-7-7-9 7 9-9-7 7-5-7 5-5

1

V



**TRY ALTERNATE PICKING ARPEGGIOS** When playing arpeggios at slower tempos, the alternate picking technique can improve timing and feel. By playing with an alternating down- and upstroke, a mechanical, pendulum-style movement is added to the picking hand. This constant movement of the picking arm up and down also helps retain a consistent dynamic and you'll find it easier to accent notes.

Bridge pick-up, with phaser

$\text{♩} = 103$  E m9 Gmaj7 Gmaj7/A Em

**USE YOUR WHAMMY BAR** The whammy bar is an expressive tool that's capable of adding all manner of nuance to your style. Unlike finger vibrato, the whammy bar can add a vibrato that takes the note both sharp and flat, similar to the way singers add vibrato to notes – you can obtain results with a very vocal quality. You can also emulate the sound of the slide; players like Jeff Beck are masters of this concept.

Bridge pick-up, with distortion

Swing  $\text{♩} = 140$  C7

**EXPERIMENT WITH HYBRID PICKING** Hybrid picking is a great way to increase tone and dexterity. As the pick only requires the thumb and first finger to hold it, the second (m) and third fingers (a) are free to pluck various other notes and strings. The sound of flesh on the string also gives plenty of tone, which is useful for both lead and rhythm guitar. Country pickers are particularly fond of hybrid picking.

Bridge pick-up, with distortion & delay

$\text{♩} = 140$  E5

**TRY THREE-NOTES-PER-STRING SCALE FINGERINGS** Placing a consistent three notes on each string helps when applying various patterns to a scale during solos and improvisation. The example below uses shape 1 of C major as a canvas. There are seven different three-notes-per-string shapes to learn and this gives you a full fretboard of options. This example uses legato and is in the style of Joe Satriani.

Bridge pick-up, with distortion & delay

$\text{♩} = 103$  C

**USE FINGERSTYLE** Fingerstyle is handy for playing everything from blues to complex accompaniments. The thumb of your picking hand can be used to play basslines, while fingers one, two and three can concentrate on arpeggios, melodies and chords.

Swing Acoustic guitar  
 ♩ = 150 D7 D9 D7



**PUT A PERCUSSIVE SLAP ON BEATS 2 & 4** A slap from the strumming hand on beats 2 and 4 stands in for the snare drum and adds a percussive twist. This example is a funky accompaniment that uses the percussive slap to drive the part forward. Extreme's song *More Than Words* has guitarist Nuno Bettencourt using guitar body slaps on beats 2 and 4 for a lovely lazy feel.

Acoustic guitar

♩ = 128

Em9 Em6/9 Em9

**USE A COMPRESSOR TO SUSTAIN CHORDS** A compression pedal is a useful tool for evening out dynamics and sustaining notes. A lot of country players use one in their lead playing to even out hybrid picking. But some great effects can be achieved if the normal decay of chords and single notes are sustained. Here a compressor sustains long chords and introduces a 'hi-fi' element to the sound.

Bridge pick-up, with comp & modulated delay

♩ = 100

Dm9 C/D Dm9

**USE CHORD TONES OVER CHANGES** The best way to outline chord changes when soloing is to play the tones that make up the chord you're playing over. Try learning a chord progression, then work on linking the arpeggios of those chords together. Once you've mastered this, you leave out notes and add chromatic linking tones, or embellish regular pentatonic or modal playing with chord tones.

Neck pick-up, with reverb

♩ = 150

Dm7 G7b9 Cmaj7

**USE A SLIDE WITH OPEN TUNINGS** Using a slide sounds great and is very expressive. By retuning the guitar, it's possible to access major, minor and modal tonalities with ease. This next example uses an open E tuning to create a blues-rock style lick.

With slide  
Tune to Open E E7

♩ = 100

**USE THE DORIAN MODE OVER MINOR 7TH CHORDS** The second mode of the major scale is good for soloing over minor 7 chords. A feature of this scale is there are no bad-sounding notes (avoid notes) so your phrases can stress or land on any of the interval and it'll sound good. The Dorian mode is constructed from the following intervals: root, 2, ♭3, 4, 5, 6, ♭7. This has a blues-jazz flavour and is widely used by improvisers.

Neck pick-up, clean, with reverb

♩ = 100

Dm7

**USE OPEN STRINGS AS PEDAL TONES** Any open string can be used as a pedal tone for various legato and picking ideas. A pedal tone is any note that's used as a drone against other moving notes – think of Led Zeppelin's *Kashmir*, which does it brilliantly. Wide, ear-grabbing intervals can be accessed and the results can be impressive sounding while not being that difficult to play.

Bridge pick-up, with distortion & delay

♩ = 128 B5

**INCORPORATE CHROMATIC NOTES** Chromatic notes are great to add interest to your solos. The blues scale is a good route into this world as it is a minor pentatonic with an additional ♭5. The chromatic notes are most effective when used to link scale and chord tones. It also helps to place the chromatic notes in parts of the bar where the beat is not stressed. This country example adds various chromatic notes to the E major pentatonic.

Bridge pick-up, with slap delay

♩ = 182 E E6/9

**STRING MUTING** This tip is another often-overlooked yet important technique. Any strings that aren't muted by either the fretting or picking hand can ring out in sympathy. If you are practising electric guitar, it's important to use some form of amplification so you can keep a track on this. Guitarists who dabble with two-handed tapping often use a hair band that can slide over the nut to mute the strings and reduce fretting hand noise. This tapping example in the style of Jennifer Batten is easy to play cleanly with the aid of a nut mute.

Bridge pick-up, with distortion & delay

♩ = 96 A5 D5 G5 C5 F5

## Things You Can Learn From...

# Rory Gallagher

*With a lifelong devotion to the blues, the late Irish guitarist left an indelible mark on guitar music*



Rory Gallagher and his iconically battered '61 Strat



**WHEN JIMI HENDRIX** was asked what it was like being the world's greatest guitarist, he (apocryphally) answered: "I don't know, go ask Rory Gallagher." Needless to say, Rory was a groundbreaking guitarist. Other famous players who cite him as an influence include Brian May (who bought his first Vox amp after hearing Rory), Slash, Johnny Marr, The Edge, Vivian Campbell and James Dean Bradfield.

He began playing when his parents bought him an acoustic guitar at the age of nine and he joined his first professional band, the Fontana Showband, aged 15. Following this, he became the nucleus of one of the world's first ever power trios, Taste (1966 to 1970). This band had a couple of incarnations and were hugely successful – finding praise from Eric Clapton and John Lennon. They also toured Europe, the USA and Canada and were on the bill (along with Jimi Hendrix) at the legendary 1970 Isle Of Wight Festival.

After Taste split up, Rory embarked upon his solo career, which involved tons of touring, lots of line-up changes and a fine legacy of recordings – from his eponymous debut in 1971, shortly followed by *Deuce* that same year, through to 1990's *Fresh Evidence*. These albums are a gold mine of inspiring guitar-based blues and blues-rock music. Rory sadly passed away in June 1995, aged 47. I think it is fair to say that he was at his best playing live, and his frenetic and passionate shows (often 300 or so dates per year) in front of receptive audiences were where he seemed most at home.

As well as being a distinctive singer and songwriter, Rory was also a multi-instrumentalist who played electric and acoustic guitar, mandolin, harmonica, alto saxophone, keyboards and more. However, the image of Rory playing his road-worn 1961 Fender Strat is how he is most commonly and fondly remembered. For this issue I have come up with a short piece that is very much influenced by his work on the *Photo-Finish* (1978) and *Top Priority* (1979) albums. My main references were the tracks *Bad Penny* and *Shadow Play* – with a couple of his cool live moves thrown in for good measure.

[www.philhilborne.co.uk](http://www.philhilborne.co.uk)

Difficulty ★★★★★ 10 minutes

Tutor Phil Hilborne | Gear used: 1963 Sunburst Fender Stratocaster into a six-watt Cornford Harlequin MK1 combo, mic'd with a Sennheiser E906. Effects: vintage Japanese Boss SD-1 for the solo; reverb and light compression added in the mix via Logic

## Example 1 Doublestops

**RORY OFTEN USED** doublestops like these in his playing. They're particularly effective in a trio setting as they add a harmonic element and also fill out the mix more than just playing single-note ideas. Notice how the pedal note of C is held throughout bars 1 to 3; this

note is a 7 of D, a 5th of F and the root of C, and works really well as a result. Bar 4 is simply a resolve to the root note of D. It's also worth checking out the small legato motif that is played on beat 4 of bar 2 – it's a lovely move and is very typical of Rory's style.

**Lively Blues Rock**  
*♩ = 180*

Chords: Dm, F, C, Dm

Fretboard positions (E B G D A E):

- Bar 1: 13-12-(14), 13-12, 13-10, 13-9, 13-10
- Bar 2: 13-10-12-10, 13-9, 13-9, 13-10
- Bar 4: 12

## Example 2 Celtic Phrasing

**RORY WAS DEFINITELY** one of the first electric guitar players to infuse the blues with a Celtic edge. One of the most obvious ways this is apparent is in his rhythmic phrasing. In this short illustrative phrase, you can easily see how the 'mordents' above the music outline a very typical melodic decoration in which you play the

written note, then the scale note above, and finally the written note again as an 'ornament' – essentially a 'twiddle' comprising two 16th notes followed by one eighth note. The fact that these ideas are often played mainly along a single string as opposed to sticking to a standard positional 'blues box' also sets them apart somewhat.

Chords: Dm, C, B $\flat$ , C, Csus4, C, Csus4

Fretboard positions (E B G D A E):

- Bar 1: 12-10-9-10-9, 7
- Bar 2: 9-7, 5-7-5, 7
- Bar 4: 3-5-7-5

## Example 3 Syncopated Q&A Phrasing

**IN COMMON WITH ALL THE BLUES GREATS**, Rory was brilliant at targeting strong melodic notes in his solo improvisations. After the short pick-up phrase in bar 8, this section is all about 'question

and answer phrasing' that always targets notes that are relevant to the underlying chords' 5ths. Here, 3rds, 9ths and roots are used for a more melodic result than conventional non-targeted lick playing.

Chords: Dm, F, C, Dm

Fretboard positions (E B G D A E):

- Bar 1: 7-5-7, 5
- Bar 2: 7-5-7-(9)
- Bar 3: 7-7-(9)-7-(9)-(7)-5
- Bar 4: 7-10

## Example 4 Octaves

**IN COMMON WITH** the doublestops seen in Example 1, the use of octaves is yet another very common device employed for filling out and reinforcing single-note lines. In this phrase, the octave fingerings

are played on the G and high E strings. Remember to mute the B string here as indicated with the underside of the index finger, which should be fretting the G string notes.

## Example 5 Harmonics & Guitar Tricks

**EVER THE CONSUMMATE** showman, Rory had some great guitar moves and tricks. Here are a couple of favourites. The first is a natural harmonic that is played at the 19th fret of the G string and then bent up behind the nut using the fingers of your picking hand (check out the video!). The second is a cool showboating idea in which you play a short hammer-on/pull-off trill and, while it's sounding, reach behind your fretting hand – again with your picking hand – and pull up from underneath the string (in this case the B). If this is done correctly, it should sound very similar to the sound of a tremolo being used to raise the pitch.

Finally, bars 21 to 24 are all played using pinched harmonics. Rory was very partial to 'digging in' and catching the string simultaneously with the pick and the flesh of the side of his picking hand thumb to draw out a myriad of 'squealing' pinched harmonics. To do this effectively, you need to move your picking hand along the length of the string and feel where the 'virtual' position for the harmonics will be. It isn't an exact science and, although I have written in the music/tab the notes that my pinched harmonics produced, I dare say that if I tried to replicate it the resulting harmonics would be different – and that is a big part of the fun!



## Things You Can Learn From...

# Ty Tabor

*Try your hand at the inventive rhythm style, phrasing and musical concepts of the King's X guitarist*

Difficulty ★★★★★ 10-15 minutes per example

Tutor Phil Hilborne Gear used: Ex 1-5: PRS McCarty 594 (left channel & solo); '95 Fender Strat with Bare Knuckle Irish Tour pickups (right channel); small amount of reverb and delay added to solo in the mix. Ex 6: PRS McCarty 594 (left) Fret-King Corona P-90-style pickup selection (right channel). All examples: Yamaha DG60-112 close mic'd with a Sennheiser e906; EBow Plus used in the solo (Ex 5)



Ty Tabor's distinctive playing, particularly his rhythm style, can help expand your repertoire



**I HAVE BEEN** following Ty Tabor, King's X and all their associated side projects since I first heard the band's debut album, *Out Of The Silent Planet* way back in 1988. The band wrote brilliant songs such as *King*, *Goldilox* and *Shot Of Love*, which all became instant favourites. The distinctive guitar sound, the arrangements, the lead and harmony vocals, the solos and – particularly for me – the hugely inventive rhythm guitar playing were all standout aspects of the band's approach. While the band unfathomably never broke into the mainstream, they were a big influence on some very successful bands, including Pearl Jam, Alice In Chains and many others.

The first four King's X albums – *Out Of The Silent Planet*, *Gretchen Goes To Nebraska*, *Faith Hope Love* and *King's X* – saw Ty using pretty much the same gear: 70s Lab Series L5 amp, '83/'84 Fender Elite Strat, plus Alesis Midiverb II and Ibanez DD200 Digital Delay. Not 'rock star' super-expensive gear and not a valve in sight! It wasn't until 1994's *Dogman* album that Mesa's Dual Rectifiers were used. Ty's recent amp maker of choice seems to be Orange, and his guitars include a Guilford Ty Tabor signature, Les Paul 50s Tribute Goldtop, Les Paul Custom, Yamaha AES920 and various Strats and 'S'-style guitars.

Ty is a great all-round player with influences from The Beatles to Alex Lifeson, Johnny Winter, Brian May, Mel Galley (Trapeze) and Allan Holdsworth. His signature voice is a captivating mix of what he plays, how he plays (touch, dynamics, feel and timing) and his equipment choices. This track illustrates a few useful ideas – check out King's X's back catalogue, plus Ty's solo efforts for even more. Great music is waiting to be discovered!

This is the final column from me for now – if you'd like to find out what I'm up to, subscribe to my YouTube channel and visit my Facebook pages and website. Cheers!

[www.philhilborne.co.uk](http://www.philhilborne.co.uk)

## Example 1 Chordal Arpeggios With Melodic Movement

**THE TRACK BEGINS** with an idea that is very reminiscent of the King's X track *Cigarettes* from the *Dogman* album. I love the way the voices move in different directions such as the initial E-to-F on the D string followed by the C-to-B on the G string, and all the while there is a descending movement in the bass.

Technically, pick and fingers or hybrid picking would work well. However, with careful fret-hand muting you could also play it just with a pick – you choose. Notice also the E<sub>7</sub> and E<sub>7</sub>maj7 voicings in bars 5 and 6 with the ringing open G string; I love how 'dark' and heavy they sound – perfect metal chords.

## Example 2 Rhythmic Pedal Tones

**IN THIS SECTION** we have a very simple repeating syncopated phrase that relies on a 7-to-1 (C-to-D) hammer-on followed by a rhythmic pattern using the open D string and the fretted D on the G string. Timing wise, you need to keep this as 'tight' as possible, which may be tricky due to

the sudden change up to the required 'double-time' tempo. It is a good idea to start counting this new tempo during the slow sustained chords that precede it in bars 5 and 6. Also, try to add a little life to the idea by slightly adding some vibrato occasionally to the fretted D note.

## Example 3 & 3a Diads Against Pedal Tones & Chord 'Hits'

**THE PLAYING OF** diads against lower pedal tones as we've seen many times before is very common in most rhythm guitar styles. Ty's version of this tends to be catchy, usually with an interesting underlying groove, and often employs embellishments such as the B-to-G pull-off seen in bar 2 of

this *It's Love*-influenced part. Another common idea is the usage of rhythmic chord 'hits' for punctuation such as the ideas initially found in bars 12 and 16. These can be a cool arranging tool and are particularly handy to use when making the transition from one contrasting section to another.

## Example 4 Open-String Chord Voicings

**HERE WE SEE** a few *Dogman* influenced voicings in which there is a G string pedal played against ascending '5' chords played on the E, A and D strings and an ascending B-to-C-to-D line on the B string. These will hopefully offer an attractive

alternative to the far more commonplace straight '5' chords. In this section there is another chord 'hit' – bar 20 beats 3 to 4. Also notice the final B<sub>7</sub>add9 chord – one of my favourites that functions as a nice substitute for a '5' chord.

## Example 5 One-String Solo

**HERE'S THE SOLO**, which is all played on a single string (the G)! Melodically, I mainly play notes from D Mixolydian and D major pentatonic – the only exception being when I outline the E<sub>7</sub> and F chords with the inclusion of those notes. On the video recording I used an EBow for this – à la Ty. However, in the absence of one of these it would also be totally fine to just

use fretting-hand legato, slides, fretting-hand hammer-ons and so on to achieve similar results. Playing on a single string like this is actually harder than you might think. To my mind, it is an interesting approach and it definitely makes you think and play differently! No familiar fingering patterns, no 'shapes'... Give it a go to see how you find it!

Ex 1 Chordal Arpeggios with melodic movement

♩ = 66    A5    F/A    G7sus4    G    F    C/E    E5    A5    F/A    F5/G    G    D5/F    E7sus4    E7

E  
B  
G  
D  
A  
D

1

Dropped D tuning – Lowest string = D

Ex 2 Rhythmic Pedal Tones

E♭ Ebmaj7 D5  $\text{♩} = 132$

Ex 3 Diads Against Pedal Tones (Improvised One String EBow Solo On Repeat)

Dsus4 D no 5 D7sus2 G/D G5 G/D G5 Dsus4 D no 5

Ex 3a Rhythmic Chord 'Hits'

1 C/F D5 F#sus2 E♭ 2 C G5 D5 G5 F5 D5 Em F#sus2

da CODA

Ex 4 Open String Chord Voicings

G5 F#5 F5 D5 Em F#sus2

G5 B♭sus2 D. S. al CODA

CODA D5

Ex 5 One String Solo

Chord names for Ex 5: Dsus4, D no5, D7sus2, G/D, G5, G/D, G5, Dsus4, D no5, C/F, D5, Fsus2, E♭.

Chord names for Ex 5 (continued): Dsus4, D no5, D7sus2, G/D, G5, G5, Dsus4, D no5, C no5, D5, F5, G5, G5, D5.

Fret numbers for Ex 5 (System 1): 14, 12, 11, 12, 11, 9, 11, 7, 14, 12, 14, 12, 11, 12, 11, 9, 11, 7, 10, 12, 10, 8.

Fret numbers for Ex 5 (System 2): 7, 9, 7, 9, 11, 9, 11, 12, 11, 12, 14, 12, 14, 16, 14, 19, 19, 16, 14, 11, 16, 14, 11, 9, 7, 2, 7.

## Example 6 Chromatic Chord Voicings

**THIS FINAL EXAMPLE** is the ending arpeggio section from a tune of mine called *What Are We Fighting For*. I was definitely aiming for a King's X approach in this and attempted to come up with a workable set of 12 consecutive descending chromatic rooted arpeggios that all used the open G string as a repeating top-note pedal tone. I love the effect of the varying tensions and note movement that occur.

I have also played this live with the bass part changing the octave; it is playing at a completely different time to when the guitar changes. If you do this, it is very easy to start listening too much to the bass and then completely lose track of where you are! Which is not very nice when there is a sudden ending like this. Try playing it in this way with a bassist and you will see exactly what I mean.

Ex 6 Chromatic Chord Movement - Against A Static Repeating Open String Pedal Tone

Tempo: ♩ = 138. Dynamics: mf.

Chord names for Ex 6 (System 1): N.C., C, G/B, Gm/B♭, A7 no 3rd, E/G♯, Em/G, G5/F♯, G5/F, Em.

Chord names for Ex 6 (System 2): D♯add♯9, Dadd4, A7/C♯, C, C, G/B, Gm/B♭, A7 no 3rd, E/G♯, Em/G, G5/F♯, G5/F.

Fret numbers for Ex 6 (System 1): 0-2, 3-2, 2-0, 1-0, 0-2, 2-0, 2-0, 0-0, 0-0.

Fret numbers for Ex 6 (System 2): 0-0, 2-6, 4-5, 4-4, 2-3, 2-0, 1-0, 0-2, 2-2, 2-0, 0-0.

Standard tuning: E, B, G, D, A, E.

# JENNIFER BATTEN



# Speed Demon!

*In this masterclass Jennifer looks at stamina-building exercises, improving your phrasing and adding attitude to your lead lines...*



Jennifer guides you through a workout that will buff your technique to a glorious shine

Difficulty ★★☆☆ 10 minutes per example

Tutor: Jennifer Batten Gear used: See accompanying interview/video

**A**s a seasoned player and clinician, Jennifer has delivered masterclasses worldwide, helping players get the very best out of their practice time. Here, she looks at spicing up your technique by focusing on fundamentals such as vibrato, phrasing and bringing character into your playing.

She also addresses the age old subject of developing speed and fluency on the guitar with a simple series of scale exercises – the very same regimen she used to temper her own technique early on in her career. The key here is to dedicate some of your practice to a daily workout, noting your progress on a chart. It takes patience and persistence,

but you're guaranteed to see results. Finally, Jennifer addresses some of the common pitfalls with right-hand technique and the importance of trusting your instinct, watching other players at work and finding your own path. It all adds up to some invaluable advice from a top player, so fasten your seatbelts and enjoy the ride!

# Example 1

**EVERYONE HAS TO ADDRESS** the subject of playing scales at some point in their playing career and, yes, we know it can be boring, but your playing will benefit greatly from spending some time with a metronome and so it's better to just grin and bear it. One way of making things more interesting for yourself is to play patterns on scales, like this one.

(G major scale, ascending groups of 4)

# Example 2

**ANOTHER WAY OF CHALLENGING** yourself is to play scales in intervals, rather than just going up and down. In this exercise, Jennifer demonstrates how to play a major scale in 3rds, forcing you to think – and play – differently. For added spice, you play the scale ascending in one position, then move up a semitone for the return journey.

(G major scale, ascending 3rd intervals)

# Example 3

**A GREAT EXAMPLE** of how it's possible to vary your approach to playing a scale, and increasing the challenge along the way, is to mix it up a little, as Jennifer has here. Remember that an essential ingredient here is a metronome to keep your timing as precise as possible and to meter your progress as your speed and fluency gradually increase.

(G major scale, alternating ascending and descending 3rds)

## Example 4

**IF YOU THOUGHT THAT PLAYING** a scale in 3rds presented a problem, welcome to the wacky world of the 4th! Because of the way the guitar is tuned (in 4ths), this exercise requires you to move to a neighbouring string after nearly every note. This not only presents a challenge to the left hand, it could also cause your picking hand a few problems as well. Slow and steady...

(G major scale, ascending 4ths)

Augmented 4th

Augmented 4th

E  
B  
G  
D  
A  
E

## Example 5

**AS WE PROGRESS**, the intervals become wider and 5ths present both hands with a new set of gymnastics. Watch the fingering here: it will help enormously to look carefully at the mechanics and picking before you attempt to begin the gradual build-up of speed. Oh, and remember Jennifer advises you do these exercises chromatically all the way up the fingerboard.

(G major scale, ascending 5ths)

Diminished 5th

E  
B  
G  
D  
A  
E

## Example 6

**PLAYING A SCALE IN 6THS** presents you with an even greater obstacle course, because this means skipping strings after many of the notes as you proceed up the scale. Needless to say, this is best worked on in neutral gear to begin with – this kind of thing is going to feel unfamiliar to both left and right hands. Just tell yourself that it's doing you good!

(G major scale, ascending 6ths)

E  
B  
G  
D  
A  
E



## Example 7

**OF COURSE, THE IDEA OF USING PATTERNS** on scales isn't necessarily confined to the major scale exclusively. In the course of your scale-marathon you should also address the minor scales, modes and the musical kitchen sink, too. Here, Jennifer demonstrates how the idea can be extended to the minor pentatonic scale.

(A minor pentatonic, ascending groups of 4)

E  
B  
G  
D  
A  
E

## Example 8

**AS A FURTHER REMINDER** of the required chromatic journey up the fretboard with these exercises, here's the B<sub>b</sub> minor pentatonic using a descending pattern, which should follow on from the A minor pentatonic in the previous exercise. The type of fluency you're after may not come immediately, but with time and a lot of patience you'll probably surprise yourself.

(B<sub>b</sub> minor pentatonic, descending groups of 4: note different pattern)

E  
B  
G  
D  
A  
E

## Example 9

**AFTER DISCUSSING LEFT-HAND** thumb position and commenting it was watching George Benson who freed up her ideas in this respect, Jennifer lets loose with this jazzy lick, which we've transcribed for your edification and delight. This is an example of how these exercises can all weigh in on your left- and right-hand fluency – and it's a fun lick to know, anyway.

Very fast  $\text{♩} = \overset{\sim}{\underset{\sim}{\text{♩}}} \overset{\sim}{\underset{\sim}{\text{♩}}}$

E  
B  
G  
D  
A  
E

## Example 9 continued

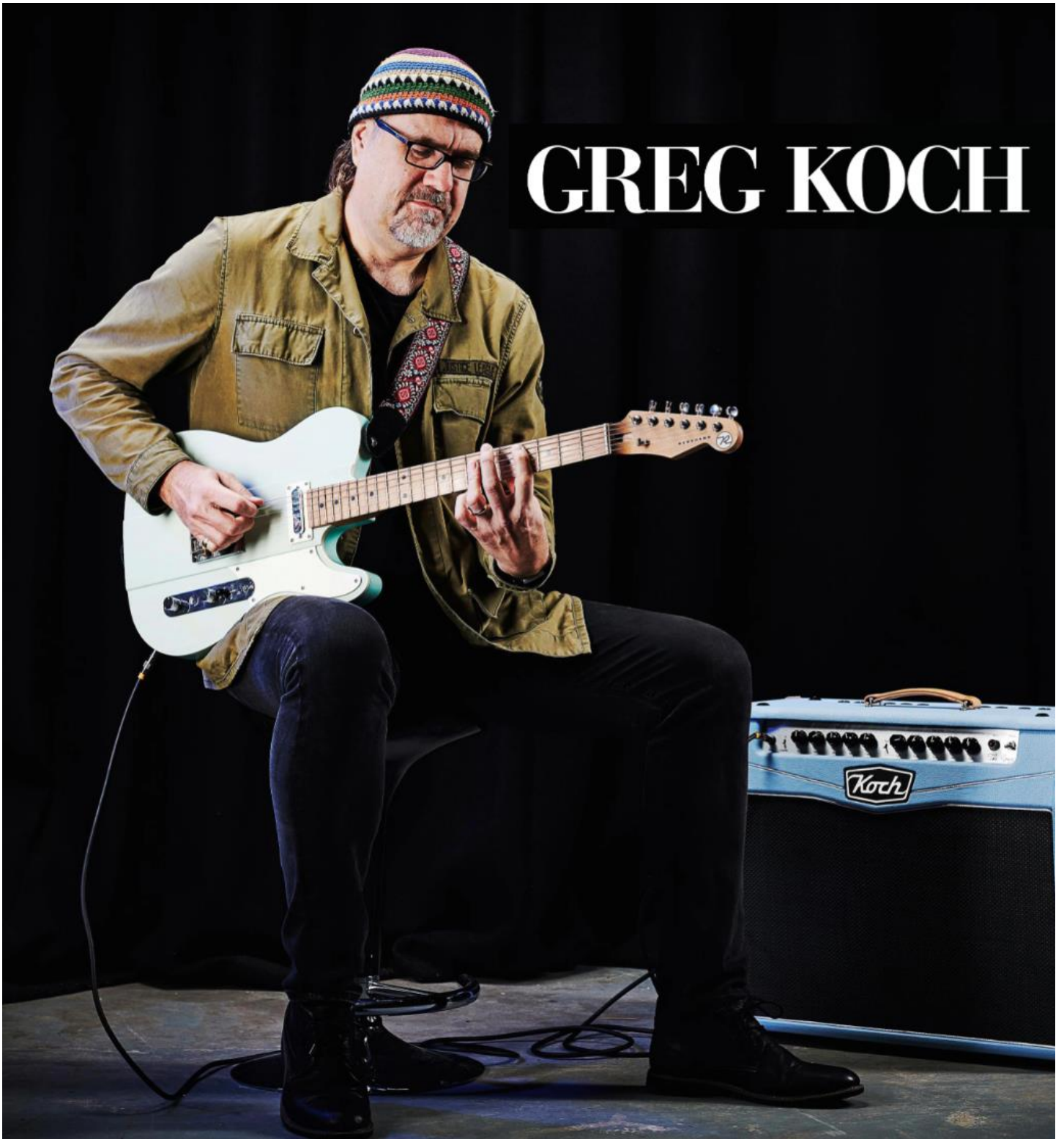
Example 9 continued shows two systems of guitar notation. The first system (measures 4-7) features a melodic line in the treble clef and a bass line in the guitar clef with fret numbers 5, 5, 7, 10, 12, 8, 12, 8, 12, 10, 9, 9, 10, 12, 9, 10, 10, 9, 12, 10, 12, 9, 12. The second system (measures 8-11) features a melodic line with triplets and a bass line with fret numbers 12, 10, 9, 8, 9, 8, 9, 10, 8, 10, 10/12, 6, 10, 8, 10, 8, 10, 8, 9, 7, 9, 7, 10, 7, 5. The bass line includes chord diagrams for G, A, G/B, A/C#, G/D, A/E, G, and A.

## Example 10

**IN THE FINAL EXERCISE,** Jennifer looks at the technique of sweep picking. If you're unfamiliar with this technique, this example should deliver you squarely into the ball park and act as a foundation for further adventuring. Here, she takes some straightforward arpeggios in an ascending pattern on the fretboard and demonstrates how they can be swept effectively.

Example 10 illustrates arpeggios and sweep picking. The first system (measures 1-4) shows alternating G major and A major triads with fret numbers: G (3, 4, 5), A (5, 6, 7), G/B (8, 9, 10), A/C# (11, 12, 13), G/D (14, 15, 16), A/E (17, 18, 19), G (20, 21, 22), and A (23, 24, 25). The second system (measures 5-8) shows ascending arpeggios with fret numbers 3, 4, 5, 6, 7, 8, 9, 10, 11 and includes a 'Swe' (sweep) notation. The third system (measures 9-12) shows further ascending arpeggios with fret numbers 12, 14, 15, 16, 17, 18, 19, 17, 19, 20, 17, 19, 22.

# GREG KOCH



# FIRE IN THE HOLE

*A little bit country, a little bit jazz with a little bit o' blues on the side – it's a red hot Tele-style workout!*

**FOR MANY YEARS,** Greg Koch was one of those classic 'best guitarists you've never heard', but thanks to online videos and his tireless touring and clinic work, he's finally getting some deserved recognition. Although rooted in blues and blues-rock, his style covers the whole gamut of American music traditions. He can effortlessly mix grungy rock riffs, slippery swing chords, old-time fingerpicking and vertiginous country bends... and all with a sense of humour and a taste for the unexpected.

In the following examples, Greg demonstrates several of his favourite approaches for breathing new life into familiar licks. We're in a hybrid Mixolydian blues scale tonality here, working in A major and then E major, so you can apply these ideas to a huge range of rock, blues and country contexts. Greg uses hybrid picking (pick and fingers) in most of these licks, so we've notated exact picking directions where it's crucial to the sound of the lick.

[www.gregkoch.com](http://www.gregkoch.com)

## Example 1 Texas Country Sizzle

**GREG STARTS WITH** an innocent Texas blues lick in A, but then temporarily shifts up a fret (into the key of B) for the second half of bar 1. Simply shifting your scale shape up or down a fret is a great way of adding some 'outside' notes to a lick. Just remember to come back 'inside' before it starts to sound jarring!

♩ = 13

TAB

## Example 2 Move It

**GREG GETS SOME GREAT SOUNDS** from what jazz guitarist and educator Howard Roberts called "sonic shapes". Just take a simple pattern and move it to different string groups and fretboard positions. For once, you're allowed to put the shapes first and see what surprises emerge. This line is A Mixolydian (A B C# D E F# G) with an added minor 3rd (C).

Musical notation for Example 2, measures 1-4. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with slurs and triplets. The bottom staff is a guitar TAB with fret numbers and an 'X' for a muted string.

Musical notation for Example 2, measures 5-8. The top staff continues the melodic line, ending with a "BU" (bend up) instruction. The bottom staff shows the corresponding guitar TAB, including a "BU" instruction and a "5" fret marker.

## Example 3 Playing Out

**STARTING WITH A SLIGHTLY TWEAKED VERSION** of the opening phrase from Example 2, Greg uses that 'sonic shape' to get some ear-twisting outside notes in bar 2, before ending with some high harmonics and behind-the-nut bends. Remember, the 5th fret harmonics are the same notes as the open strings, so you're bending B to C# here.

Musical notation for Example 3, measures 6-7. The top staff shows a melodic line with slurs and triplets. The bottom staff is a guitar TAB with fret numbers and a "1/4" time signature marker.

Musical notation for Example 3, measures 8-9. The top staff shows a melodic line with slurs and triplets. The bottom staff is a guitar TAB with fret numbers and bend instructions like "<4>", "<5>", "<7>", and "<5>".

## Example 4 To The Nines

**THIS IS JUST A FIRST-INVERSION A9 CHORD SHAPE** (one you should learn without delay!) moved around in parallel to create a riff. Although this approach can be risky, generating a lot of outside notes, it usually works fine if the top notes form a recognisable line – in this case, the A blues scale (A C D E $\flat$  E G).

A9/C $\sharp$  C9/E D9/F $\sharp$  E $\flat$ 9/G E9/G $\sharp$  E $\flat$ 9/G D9/F $\sharp$

$\text{♩} = 114$

TAB

(gtr vib)

C9/E A9/C $\sharp$  G9/B A $\flat$ 9/C A9/C $\sharp$

P.M.

TAB

## Example 5 Harping On

**THIS ONE'S ALL ABOUT 'TOUCH HARMONICS'**, the same principle as open-string harmonics but using fretted notes. Fret a note as normal then touch the harmonic 12 frets above with your (picking hand) index finger and pluck with your thumb. The higher note of each pair is a regular fretted note, plucked with your third finger. It's those parallel 9th chords again.

$\text{♩} = 64$

The lower note of each pair is played as a "touch" harmonic, 12 frets above the fretted note (see text).

A9/C $\sharp$  B $\flat$ 9/D B9/D $\sharp$  C9/E B9/D $\sharp$  B $\flat$ 9/D A9/C $\sharp$

let ring

TAB

## Example 6 Mix It Up

**WE NOW MOVE TO A GENERAL E MIXOLYDIAN** (E F $\sharp$  G $\sharp$  A B C $\sharp$  D) tonality, and this is a more linear application of sonic shapes. The four-note pattern in bar 2 creates some cool chromatic lines and then Greg ends with a little E-E $\flat$ -D chord figure.

$\text{♩} = 135$

TAB



| Jonathon Long





# BAYOU BLUES

*Jonathon shares his talent for transforming licks into a multitude of styles, from loping gospel sounds through Delta blues and slick country riffs*

**IN KEEPING WITH HIS ORIGINS** in Baton Rouge, Louisiana, Jonathon Long's guitar style is a melting pot of the many strands of Americana. You can hear elements of Delta blues, gospel, Southern rock and country rock, all underpinned by the legacy of the great urban blues guitar legends – the three Kings, Collins, Buddy Guy.

In this lesson, Jonathon shows a few of his favourite licks, demonstrating how a simple idea can be extended, modified and combined with other ideas to create an almost limitless stock of licks. All of these examples are in the key of A major, so you can immediately start dropping them into your blues solos. **[AC]**

## Example 1 Outlining A Chord

**JONATHON STARTS WITH** a tiny cell of an idea that we'll be using in later examples. It's a cool way to outline an A major (or A dominant) chord, mostly using chord tones, but with a smooth line of chromatic pull-offs at the start. Notice the quick slide at the end: the minor 3rd (C) resolves into the major 3rd (C#).

E  
B  
G  
D  
A  
E

## Example 2 Working With Doublestops

**HERE'S ANOTHER WAY** of outlining that A major or A7 chord, again with chromatics. This time we're using doublestops, and it's important to note the chord tones at the beginning and end, all using chord tones. We start with G-C# (minor 7th and major 3rd) and end on C#-E (major 3rd and 5th) and E-A (5th and root).

E  
B  
G  
D  
A  
E

## Example 3 Extending A Line

**NOW JONATHAN BUILDS A LONGER LICK** by extending the pattern from Example 2 into the next octave. The higher line is slightly different, starting with A and C# (root, major 3rd).

Musical notation for Example 3. The top staff shows a guitar lick in A7. The bottom staff shows the fretboard with fingerings: 6-5, 7-9, 8-10, 9-11, 10-9, 10-12, 11-13, 12-14, 17-17. An 8va extension is indicated by a dashed line above the staff.

## Example 4 From Gospel To Country

**JONATHAN MENTIONS HOW** his broad musical tastes allow him to reinterpret phrases in several different ways. He starts off with a lazy gospel-tinged line using the A major pentatonic (A B C# E F#) and speeds it up, using consistent alternate picking. As a result it ends up with more of a country or Western swing sound.

Musical notation for Example 4. The top staff shows a guitar lick in A major pentatonic. The bottom staff shows the fretboard with fingerings: 5-6, 7-5, 7-(9)-7, 5-6, 7-5, 7-(9)-7, 5-6, 7-5, 7-5, 7-0, 5-6, 7. The picking pattern is BU.

## Example 5 Three Octave Lines

**USING THE SAME MEATY FLATPICKING**, we now return to the chromatic lick from Example 1, combining it with the idea from Example 4. It's basically the same pattern played through three octaves.

Musical notation for Example 5. The top staff shows a three-octave chromatic lick. The bottom staff shows the fretboard with fingerings: 9-10-11-12-8-9, 10, 0-7-0-5-6-7-8-9-0, 5-6, 7-0, 5-0-3-4-5-6-7-0-3-4, 5.

## Example 6 Embellishing Diatonic Chords

**JONATHAN SHOWS THE IMPORTANCE** of knowing all the chords in a key. The basic diatonic chords in A major are A, Bm, C#m, D, E, F#m and G# diminished, but each chord can be extended in many ways. Also, within the blues style, you have the flexibility to play around with the minor 7th (G).

Musical notation for Example 6. The top staff shows diatonic chords in A major: A, Bm7, Bm11, C#m11, Dmaj13, Dsus2 (add#11), Dmaj9, E, F#m7, Gmaj9, Amaj9. The bottom staff shows the fretboard with fingerings for each chord.

# Example 7 Putting It All Together

**JONATHAN IMPROVISES AROUND A II-V-I-VI progression in A major (Bm-E7-A-F#m).** In a bluesy interpretation of this common chord progression, the I chord is also played as a dominant (A7). The main scale here is A Mixolydian (A B C# D E F# G), but it's more important to see it as shifting groups of chord tones.

Loosely  $\text{♩} = 156$

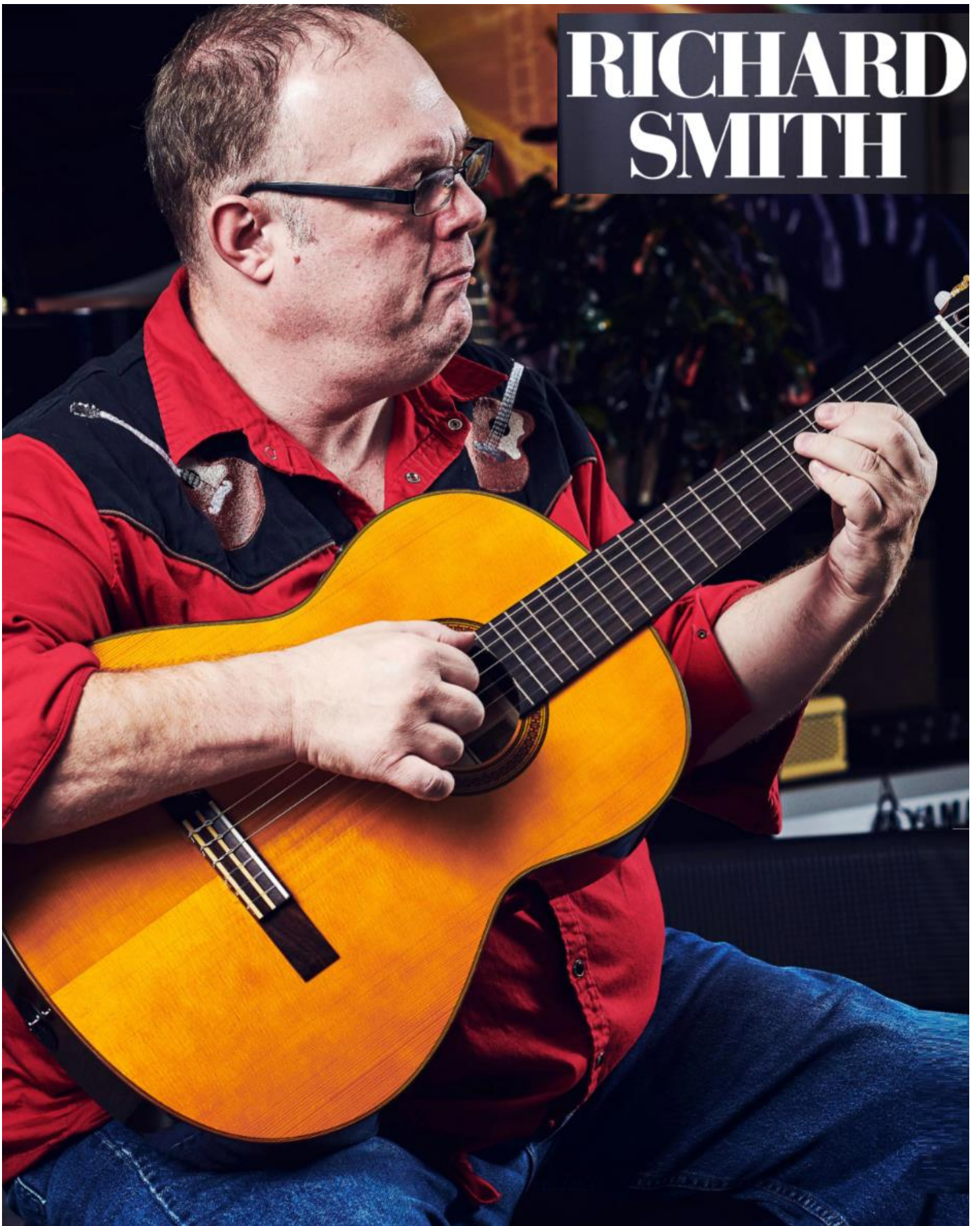
**System 1 (Measures 1-3):** Chords: Bm7, E5, A13. Fret numbers: 7, 7, 7; 7, 9, 7, 9; 9, 9, 7, 9, 11; 9, 11, 10, 12; 7, 7, 10, 12, 10; 5, 5.

**System 2 (Measures 4-6):** Chords: F#m7, Bm9, E, A13. Fret numbers: 9, 10, 8, 9; 10, 7, 9, 5, 6, 7, 7; 9, 7, 10, 7; 7, 9, 7, 9, 11; 8, 9, 10, 9, 7; 7, 7, 8, 9; 7, 7, 9, 10, 10; 9, 11.

**System 3 (Measures 7-9):** Chords: F#m7, Bm9, E9. Fret numbers: 10, 9, 8, 12, 8, 9; 9, 14, 9, 10; 9, 0; 9, 9, 7, 10; 7, 7, 7, 7, 10; 7, 7, 7, 7, 10; 7, 7, 9, 11; 10, 12, 8, 9, 10, 11, 12, 8, 9.

**System 4 (Measures 10-12):** Chords: A, F#m7, F#, Bm9, E9, Bb13, Amaj7. Fret numbers: 10, 7, 0, 5, 6; 7, 5, 3, 4, 7; 7, 9; 10, 11; 9, 9, 9; 9, 7, 10, 7; 7, 7, 8, 6; 5, 6, 6, 5.

# RICHARD SMITH





# Independence Day

*Richard Smith has devised an exercise regime for your right-hand fingers to help them attain independence and take your fingerpicking to the next level*

**Difficulty** ★★★★★ | 10 minutes per example

**Tutor:** Richard Smith    **Gear used:** Yamaha CG-TA Acoustic

**T**he trap that people fall into," Richard tells us, "is since we're born, our fingers and our thumb are used to grab things, so they pinch together, they grab objects – they work in tandem. With fingerpicking you're playing on and off the beat, so the thumb stays on the beat, one, two, three, four.

Sometimes the fingers have to play the 'and' in-between... 'one and two and three and four and'.

"Some people's thumbs misbehave. They want to pinch on the 'and', because their finger is moving towards the thumb and the natural tendency is for that thumb to want to pinch with the fingers. And the way to

overcome that is to slow it way down and be consciously aware of what your muscles are doing, and control your muscles with your conscious brain, because your subconscious brain has already trained them to do the wrong thing. With those exercises that I've shown, I hope that's going to help some people realise what the problem is there."

# Example 1

**THE FIRST EXERCISE** is a fairly simple one. All that's called for is to keep a steady four-four rhythm with your thumb while your index finger plays on the first beat of the bar. If keeping time in general is something you find awkward, a metronome could very well be your best friend.

Nylon String Guitar With Thumb Pick

*mf*

E B G D A E

0 0 0 0 0 0 0 0 0 0

i p p p p continue sim...

# Example 2

**NOW WE MOVE ONTO A VARIATION** on the first exercise. This time, we're still keeping a solid beat going with the thumb but picking the top E string on beat 3 of the bar. It will help if you count aloud as you play: "one, two, three, four".

E B G D A E

0 0 0 0 0 0 0 0 0 0

p p i p continue sim...

# Examples 3 & 4

**IF THE PREVIOUS EXERCISE** gave you no trouble, you'll sail through Ex3. Its neighbour needs a little more forethought, however. In Ex4, we're playing on the 'and' of beat 3, so you count "One and two and three and four and". The video will guide you.

Swing 1/8th Note Feel

E B G D A E

0 0 0 0 0 0 0 0 0 0

p p i p continue sim...

E B G D A E

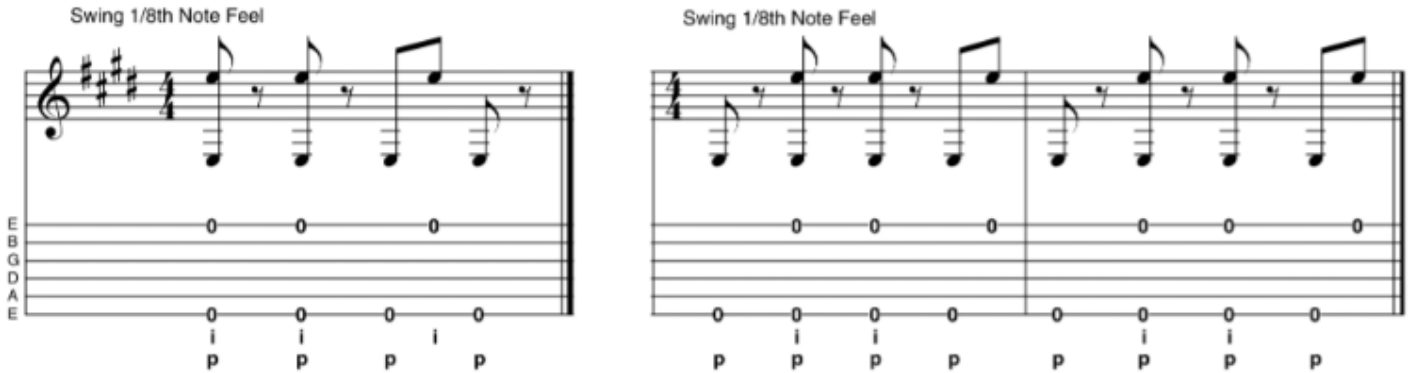
0 0 0 0 0 0 0 0 0 0

p p i p continue sim...

## Examples 5 & 6

**BOTH THESE EXERCISES** are variations on the previous example. All that's changed is that you're playing on the 'and' of beat 3 in Ex5 and on the 'and' of beat 4 in Ex6. Slow things right down and count along as you play.

Swing 1/8th Note Feel



Example 5: Melody starts on the 'and' of beat 3. Fingering: i, p, i, p, p, i, p. Dynamics: p, p, p, p, p, p, p.

Example 6: Melody starts on the 'and' of beat 4. Fingering: p, i, i, p, p, p, i, i, p, p. Dynamics: p, p, p, p, p, p, p, p, p, p.

## Example 7

**WHILE WE'RE CONSIDERING PLAYING** in between the beats, another skill to master is anticipating the first beat of the bar as you see here. For the rest of the time you're playing on the 'and' of beat 4; it's just that first bar that needs careful attention.

Swing 1/8th Note Feel



Fingering: i, p, p, p, p, p, p, p. Dynamics: p, p, p, p, p, p, p, p.

## Example 8

**YOU MAY THINK** that putting an open E on every element of the bar would be pretty straightforward – no more careful placing of the note, it's an open field. But you might be surprised how easily this can trip you up!

Straight 1/8th Note Feel



Fingering: i, i, i, i, i, i, i, i, i, i, i, i, i, i, i, i. Dynamics: p, p, p, p, p, p, p, p, p, p, p, p, p, p, p, p.

## Examples 9 & 10

**NOW IT'S TIME TO INTRODUCE** the top three strings and play an E chord. Take a look at what's happening in the video: not only do we have more strings to deal with, we're also playing on the 'and' of beats 2 and 3.

Swing 1/8th Note Feel

Swing 1/8th Note Feel

## Examples 11 & 12

**INTRODUCING THE OTHER RIGHT-HAND** fingers now and we're taking the classical guitar line, assigning the index finger to the G string, the middle finger to the B, and the ring finger to the top E in Ex11. It's the thumb's turn to skip strings in Ex12.

Swing 1/8th Note Feel

Swing 1/8th Note Feel

## Examples 13 & 14

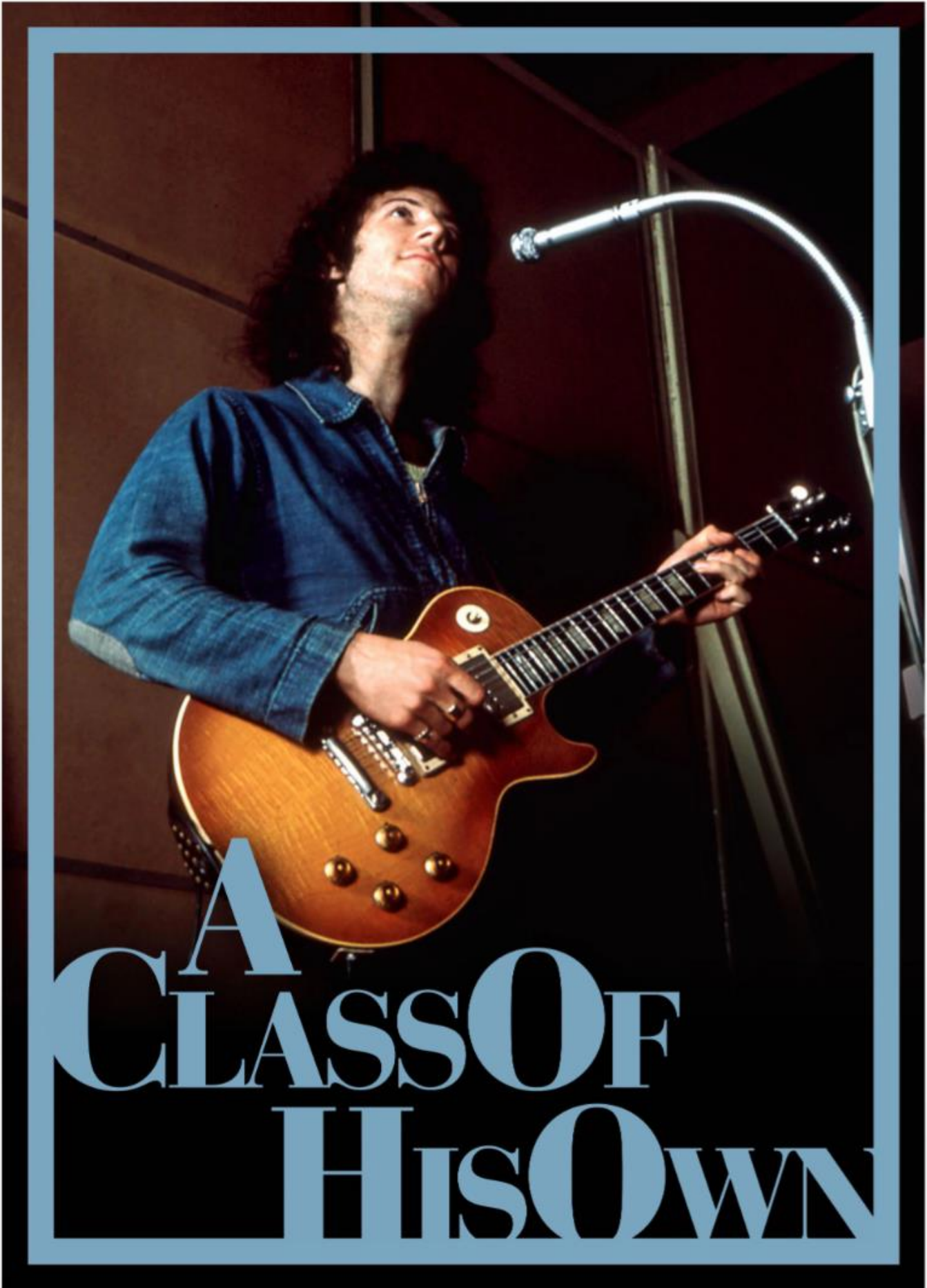
**IF YOU FIND THESE EXERCISES** difficult to count through, an alternative would be to play along with Richard in the video. It might seem like there's an awful lot happening here, but it really is easier than it looks.

Swing 1/8th Note Feel

Swing 1/8th Note Feel







THIS ISSUE, **BLUES HEADLINES** TURNS A CERTAIN SHADE OF GREEN AS **RICHARD BARRETT** DEMONSTRATES HOW YOU CAN CAPTURE SOME OF PETER'S FLAVOUR IN YOUR OWN PLAYING



**HOWEVER TEMPTING** it may be to call this Headlines 'How To Play Like Peter Green', such a promise would likely disappoint.

The subtleties of Peter's exquisite phrasing are renowned, and were praised by none other than BB King, who said they gave him "chills". Nevertheless, there is actually no reason why we can't learn a great deal from listening and emulating, hopefully imbuing our own playing with a little extra class and panache along the way.

Rather than sitting down to practise alternate picking or learn exotic scales and

arpeggios, this Headlines is all about the phrasing – which is no less sophisticated but requires a more cerebral approach. Peter always makes each and every note count, giving the impression that he is always fully conscious of what he is playing, as opposed to reeling off licks and adding vibrato by default on held notes. You get the idea! This doesn't mean he won't add flurries of notes now and again; it's just that these are most often the way he would begin or end a phrase, almost like a sax player. You can certainly hear how Gary Moore, to whom Peter was a significant mentor, took this

approach further when playing pentatonic runs across the strings.

Having steered the conversation away from the technical side of playing, you'll find that a lot of the details it's so easy to take for granted as a listener are where the hardest work will be needed: when (and when not) to add vibrato; quarter-tone bends, long slow bends and pre-bends all need to be as perfectly pitched as possible; and occasional staccato hits and triplets sometimes purposefully pull back against the tempo, too. I'll get more into all that as we look at each specific example.

## Example 1

**AS YOU CAN SEE**, there are no long complicated runs to learn, but there is plenty to work on in terms of phrasing, vibrato, pitching of string bends, and so on. Watch for the contrasting staccato and held notes – all the things that make this kind of playing interesting to listen to but might escape the attention of the casual listener. In other words, the devil is in the detail!

## Example 2

**THIS EXAMPLE SHOWCASES** the importance of the quarter-tone bends in this style. If in doubt, try this phrase without them. It loses so much and that alone exemplifies how important the apparently small details are. Also, try pulling back with the tempo of the phrasing – not enough to be out of time, but see how far you can go before that happens. The results will surprise you!

## Example 3

**PICKING UP THE PACE A LITTLE**, we're starting to deviate from the theme that was developing in the first part of the solo and stretching out a bit. As per the previous examples, stay conscious of the small details: there are lots of little staccato hits, slow and fast bends, plus a cheeky little semiquaver with a quarter-tone bend in bar 3!

## Example 4

**THIS IS PROBABLY** the most demanding example here from a technical standpoint. The initial semiquaver run across the strings needs to be treated merely as a precursor to the held bend in the next bar. Try pulling back on the tempo selectively during this phrase to make it more expressive. The final note is a pre-bend; these can be tricky, but practice makes perfect.

## Example 5

**TO FINISH OFF THE SOLO**, this phrase recaps a few of the melodic and rhythmic elements before landing on the root note in the final bar. As with the previous examples, keep an eye on the details. Though this may not be technically difficult in the traditional sense, there is a real skill to delivering these lines in a way that sounds compelling.



JUNE 2020



# GET THE FUNK OUT

*Test your timing and flex your rhythm muscles as Cory shares his dynamic and precise approach*

Words Adrian Clark Photography Olly Curtis

## BE HONEST, YOU DON'T PRACTISE RHYTHM GUITAR ENOUGH, DO YOU?

We're all the same. Too busy with our graceful legato, gravity-defying bends and rippling neo-soul filigrees! However, it's the rhythm and timing that hold music together, and there's nothing quite like the crushing disappointment of listening to your amazing recording only to find that it's all a bit sloppy and sluggish. A good rhythmic sense benefits every aspect of your playing, not just the 'rhythm' parts.

When you listen to a master rhythm player like Cory Wong, you hear an immediacy and precision but also a flexibility in dynamics

and phrasing. There's only one way to achieve this – and that's through practice!

In this lesson, Cory shows us how he divides rhythm tasks between his hands. His picking hand always maintains a steady pulse, and in the majority of funk, soul, hip-hop, pop and fusion that's going to be 16th notes – four strums per beat (down-up-down-up). You can let a note ring by missing the strings. Your fretboard hand is then responsible for muting the notes you don't want to hear, cutting down chords to their essential notes, or even muting everything for a rhythmic 'thwack' (shown by X symbols in the tab).

## Example 1 Slave To The Rhythm

**CORY STARTS** by showing us how his technique can be put to use. If you're new to this style, just start by looping the first two or four bars. This is a fairly generic pattern that can be applied to just about any chord. Things get more complex from bar 5, so watch carefully for how hammer-ons and longer notes affect the strumming pattern. Your hand is still moving in consistent 16th notes, but you don't have to connect with the strings.

♩ = 120  $B^b$

Note "missing strum" when Cory plays a hammer-on

Again, every time there are 8th notes, use consecutive downstrokes

# Example 1 Continued

E<sup>7</sup> B<sup>9</sup> A<sup>9</sup> B<sup>9</sup> E<sup>9</sup>

7

A<sup>9</sup> B<sup>9</sup> E<sup>9</sup> A<sup>9</sup> B<sup>9</sup> A<sup>9</sup>

9

A<sup>9</sup> B<sup>9</sup>

A longer gap: two "missing strums" here

11

14

17





## Example 3 The Metronome Zone

**DEMONSTRATING THE BENEFIT** of metronome practice, Cory now plays a tight little riff using a bigger 9th chord shape. The trick here is to be able to divide your attention, listening carefully to both the metronome click and your own playing, and making tiny adjustments to the latter when necessary. This ability then translates to working with a real drummer.

1

4.6

8

## Example 4 Halving The Accountability

**THIS IS A GREAT EXERCISE** whatever guitar style you play. Set the metronome to half the target tempo and count the clicks as '2' and '4' in 4/4 time. This mimics the snare drum backbeat and does wonders for your time feel. To demonstrate, Cory loops this basic pattern, with a few variations.

1

# Example 5 Fantastic Fours

**HERE'S WHERE** you really test your time feel! With the metronome set to click only on the fourth beat of each 4/4 bar, Cory plays another variation on the previous example. It's not too difficult to get a pattern looping round like this, but the real test is being able to play more fluently, as in the last two bars. Can you keep time between the metronome beats?

E9 E|9 E9 E|9 E9 E|9 E9 B9

Play 4 times

E B G D A E

1

E9 E|9 E9 E|9 E9 E|9

E B G D A E

10

E B G D A E

12

# PETER GREEN'S FLEETWOOD MAC

*Phil Capone analyses the pioneering work of Peter Green during his influential but all-too-brief stint as Fleetwood Mac's frontman*

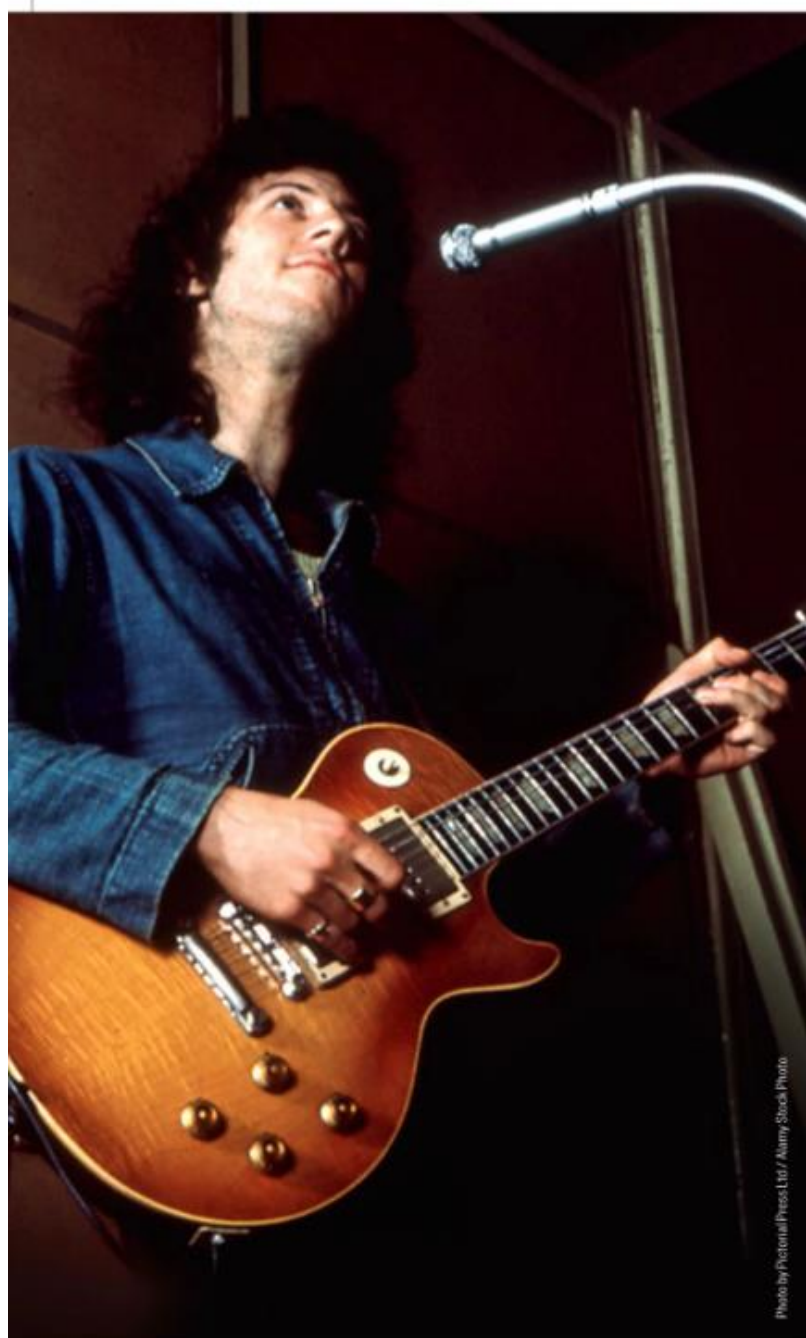


Photo by Pictorial Press Ltd / Alamy Stock Photo

## **FREDDIE KING AND BB KING HEAVILY INFLUENCED GREEN'S STYLE**

– both players were proficient major key improvisers and this obviously inspired him to experiment with notes from outside the basic minor pentatonic. Peter's solos frequently included notes from the blues scale, natural minor (Aeolian), BB King 'blues box' (see below) and the Mixolydian mode. BB King praised Green when he was asked what he thought of the 60s British blues boom players: "He has the sweetest tone I've ever heard. He was the only one who gave me the cold sweats."

Green's precocious talent certainly seemed at odds with his background and young age (Fleetwood Mac formed when he was just 21). But proposing he might have traded his soul at the junction of the A406 and A40 doesn't evoke the same folklore 'cred' as Robert Johnson's alleged deal... Green was arguably the finest – and certainly the most authentic – of the British blues boom players, which probably makes him the greatest blues guitarist ever to be born outside of the USA.

As I referenced above, the 'blues box' pentatonic is basically the BB King blues box expanded over a full two octaves in shapes 5 and 3. The BB blues box is a five-note scale, similar to the major pentatonic but with the major 3rd interval omitted and replaced with the perfect 4th (from the minor pentatonic). The minor or major 3rd can then be added as required, either by fretting or by bending the second interval of the scale up a half or whole tone respectively. Learning this blues box will give you a greater understanding of the blues' major/minor ambiguity and, ultimately, true control of your note choices when improvising.

The following examples are designed to revive your playing with new and exciting sounds that the minor pentatonic alone can't provide. It should also engender deeper appreciation for one of our greatest players and inspire you to develop your musicality, as well as a deeper feeling for the blues. Peter favoured the neck and middle (out-of-phase) positions when soloing, so those are predominantly the sounds featured here (although neck and/or both pickups is also fine). Whether you're using amp overdrive, a pedal or modelling software, it's important to keep your drive settings low. Green used distortion but it was achieved by playing an amp loud, not with preamp distortion; this will stifle picking subtleties and your guitars' character and timbre.

# Example 1 Major Key Mini-Tune

**THIS IS A CLASSIC PETER GREEN-STYLE** major key blues, illustrating some classic major key concepts. The tune should be played using shape 1 of the Mixolydian mode with added C (with blues curl) from the minor pentatonic. The solo can be played entirely in shape 3 of the blues box located on the 9th fret. The most important thing to remember here is to ensure your bends are accurate; you can warm up by quickly and accurately bending the 12th fret of the second string up to the minor and major 3rd, then make sure you can hold the note, with or without vibrato.

$\text{♩} = 125$  shuffle

**A7**

**D7**

**A7**

**E7** **D7** **A7** **SOLO**

**A7**

**BU**

1

5

9

13

## Example 1 Continued

Example 1 Continued

Measures 16-18: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Chords: D7. Tablature: 9-11-10-11-10-11-10-11, 12-(13)-12-(13)-12-10-11, 10-11-12-(13)-10.

Measures 19-21: Treble clef, key signature of two sharps. Chords: A7, E7. Tablature: 12-(13)-12-10-11-10-12-(14), 12-(14)-12-(14)-12, 9-11-10-11-10-12-(13).

Measures 22: Treble clef, key signature of two sharps. Chords: D7, A, A7/C#, D, D#dim, A/E, Bb9, A9. Tablature: (13)-(12)-10-11-10-10, 5/7-5, 5/7-5. Includes markings: RP, BD, rit.

## Example 2 Minor Key Mini-Tune

**THIS EXAMPLE** shouldn't present any problems from a technique perspective but it does need to be played with plenty of feel. It illustrates the high level of control Peter Green used in his playing, enabling him to wring every last drop of emotion from every statement. Picking attack, vibrato (not always used), phrasing, and the ability to accurately reflect the chord changes are all essential elements of his style. Keep referring back to the audio as you work, as you will find this invaluable for ensuring that every nuance is replicated correctly.

Example 2 Minor Key Mini-Tune

Tempo: ♩ = 120

Measures 1-4: Treble clef, key signature of one flat (F), 4/4 time. Chords: Em. Tablature: 14-(16)-14-(16), 12, 15-(17)-15-12, 12, 12, 16-14, 12, 12.

Am *S<sup>vo</sup>* Em

BU BU BU

14-(16) 14-(16) 12 15-(17) 15-12 12 12 16-14 12 12

4

Cmaj7 Bm7 Em N.C. SOLO *S<sup>vo</sup>*

12 13-12 14-12 14 12-11 14-12 14 12-14 12 15-12 12 12

8

Em *S<sup>vo</sup>*

(add vibrato gradually) BU BD BU BU BU BU BU 15 12 15-12 15-14-12

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

13

Am *S<sup>vo</sup>* Em

(add vibrato gradually) BU BD BU BU BU BU BU 12 15 12 15-12 15-14-12

14 14-(16) 15 14-(16)-12 15-(17) (15)-12 14 13 12-15-12 13-12 14-12 14 12

16

Cmaj7 Bm Em

Let ring BU RP RP RP BD 12 15 12 15-12 15-14-12

14-(16) (16) 15 (16) (16)-(14)-12 16 14-12 14 12-14-12 14-13-12 15-12-10 12

20

# ROCK TILL YOU DROP

RICHARD BARRETT TURNS UP THE VOLUME TO GIVE YOU A PRACTICAL LESSON IN HOW BLUES GUITAR EVOLVED INTO MODERN ROCK



**Tutor:** Richard Barrett

**Gear used:** Knaggs SSC, STL ToneHub

**Time:** 20 mins per example

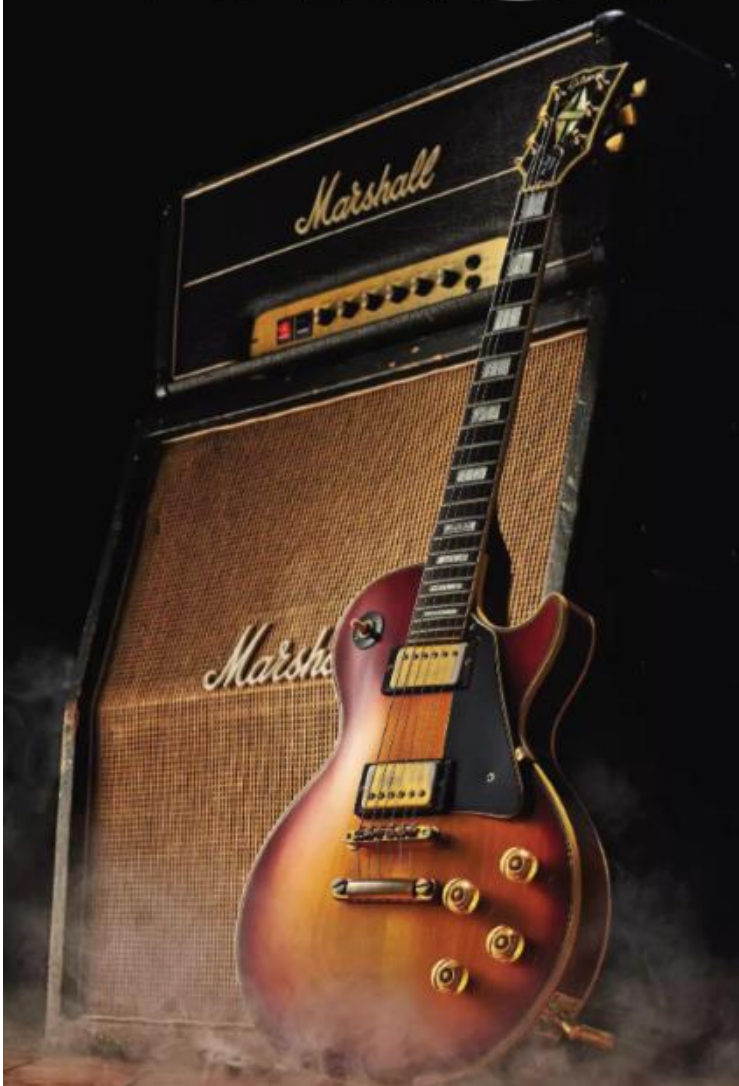
**Difficulty:** ★★★★★

It has long been acknowledged that the roots of rock lie in the blues. From a historical standpoint, it's possible to draw a direct line from Robert Johnson to Eric Clapton, from Chuck Berry to Angus Young, and through subsequent generations to hard rock and many of the sub-genres of heavy metal. However, tracing the development of a musical style could never be that simple. We should consider the styles and fashions of various eras, too: Chicago blues, rock 'n' roll, the British Invasion and so on.

If we take the mid-60s as a line in the sand – when guitarists began to actively use the distortion and sustain produced by pushing an amp to its limit as an integral part of their sound – this is where we pick up the story. Eric Clapton's work on the infamous 'Beano' album with John Mayall captures what became an 'aha' moment for a generation of aspiring electric guitarists who took the blues they loved and quite literally turned up the volume. Forward-thinking players have since driven amplifier design in the direction of brighter circuits (which distort more easily), master volume, higher gain, switchable channels, effects loops and even MIDI. In fact, the tones on these demo solos were produced with software, so there's yet another layer!

Nevertheless, there is also a case for the idea that guitarists are influenced by the possibilities that arise from existing gear – Jimmy Page, for one, has said the first thing he explores when trying new equipment is what it *isn't* supposed to do. Players such as Gary Moore and Eddie Van Halen, who represent the more modern-rock approach in this feature, are known for pushing their amplifiers hard, using techniques facilitated greatly by their amplification – try tapping or holding an infinitely sustained note on a Dobro!

All that's left to do now is play along with our examples and journey through the blues-rock evolution...





## Example 1

# ERIC CLAPTON

**IN 1966, THE YEAR OF THE FAMED 'BEANO' ALBUM,** Eric Clapton was already rehearsing with Cream. Though he was (and is) a blues purist at heart, Eric's work in this period established many 'norms' in rock solo guitar playing. This example borrows an idea or two from Cream in the later 60s. It is very much pentatonic, but the frequent use of 6ths (F# in this case) is part of the blues vocabulary. Note the G# in bar 6 – you'll hear Eric use this idea in a few solos of the period.

♩ = 120

**A** **D7** **A**

E B G D A E

1

0 2/4 2 4 2 4/6 5 8 5 7 8 5 7 8 5 7 8 (10) 11 10 12 12 (14)

**E** **A** **D7** <sup>1/4</sup> <sup>1/4</sup>

E B G D A E

4

10 12 10 10 11 11 15 (17) 15 (17) 15 (17) 15 (17) (15) 13 14 13 14 13

**A** **E** <sup>1/4</sup> <sup>1/4</sup>

E B G D A E

7

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



## Example 2

# ANGUS YOUNG

**TAKING A LEAF OUT OF ANGUS YOUNG'S BOOK**, we find he in turn has done the same with Chuck Berry – as did the Sex Pistols' Steve Jones shortly thereafter. The aggressive doublestops are a big part of this solo, though they take a slightly gentler blues feel in bars 3, 5 and 6. It's very much A minor pentatonic here, but the way you put it across is everything. Angus is not a 'high-gain' player with lots of pedals/ gain stages, and this influences the phrasing and vibrato, too.



*♩* = 120

A5

BU BU BU BU BU

1

Let ring—

*v*<sub>4</sub>

1/4

4

Let ring—

BU BU BU BD BU

7

Detailed description of the guitar tab: The tab is written for a standard-tuned guitar (E, B, G, D, A, E) in 4/4 time. It consists of three systems of music. The first system (measures 1-3) features a treble clef staff with a melodic line and a bass staff with double-stop patterns (BU) indicated by fret numbers 7 and 9. The second system (measures 4-6) continues the melodic line with vibrato and a 'Let ring' instruction, and the bass staff shows more complex double-stop patterns. The third system (measures 7-9) concludes the solo with a 'Solo' section in the treble staff and double-stop patterns (BU, BU, BU, BD, BU) in the bass staff.



### Example 3

# GARY MOORE

**ERIC CLAPTON AND PETER GREEN** were massively influential to the young Gary Moore. Though he did later return to his roots somewhat, it was via his impressive technical accomplishments with Colosseum II, his rock playing with Thin Lizzy and going into the 80s. This solo aims to combine the precision and melodic restraint he always prioritised with some no holds barred alternate picking!

*♩ = 120*   **A5**   **F5/A**   **G5/A**

BU   PM

E B G D A E

7 (9) 7 5 6 5 7 5 5 7 5 4 7 5 4 7 5 5 7 5 7 5 7 9

1

---

**D/A**   **A5**   **F5/A**   **G5/A**

BU

E B G D A E

7 7 9/11 14 16 17 15 17 15 17 15 17 16 17 16 17 19 17 20 17 20 (22) 17 20 17

4

---

(8<sup>th</sup>)

E B G D A E

20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 (22) 20 (22)



## ACOUSTIC GIANTS

*There's more to these guys than their crunching riffs and soaring solos. Richard Barrett gives you an insight into the acoustic styles of Eric Clapton and Jimmy Page to improve your fingerpicking, knowledge of open tunings, timing and feel*

## ABILITY RATING: MODERATE



Although both primarily known for their electric work – Clapton in the Blues Breakers, Cream, Derek And The Dominos and as a solo artist, and Page primarily in Led Zeppelin and various collaborative forays – these two British icons have also done much for the furtherance of the acoustic guitar as a serious instrument of rock and blues. While their styles are very different, with Page more influenced by the folk scene and world music, and Clapton maintaining his blues roots, both guitarists display great touch on the instrument. I've taken some of their best-known approaches and laid them bare in the following pages, so you can pick apart the acoustic styles of these legendary players.

**Eric Clapton**

Heavily inspired by the likes of Robert Johnson and Muddy Waters, Eric has always been a blues purist. So much so that he left The Yardbirds when they were on the brink of commercial success, objecting to the pop direction of *For Your Love*. Though a pioneer of loud overdriven electric guitar, Eric's passion for the acoustic has been clearly demonstrated over the years. He is a master of many traditional techniques, such as bottleneck, clawhammer and using the picking hand first finger to 'flick' chords with an upstroke motion, while playing bass notes with the thumb. Our examples aim to give

you a good overview of these techniques and others, without years of dedicated study (you can always do that, too, of course!).

More good news is that you don't need racks of expensive gear to get close to the required tones. Admittedly, Eric's vintage Martins and his own signature EC model's price tag puts such instruments firmly out of the reach of many players, but in truth any reasonable acoustic will suffice. Eric favours smaller-bodied guitars for the more focused midrange and clarity they deliver. For bottleneck, he often employs a resonator guitar for the distinctive 'boxy' sound that's ideal for this technique. The audio examples were recorded with a Yamaha CPX 900, mic'd in front of the soundhole. A little reverb was added for ambience afterwards. If you have an acoustic with a built-in pickup (like Eric's) then you may want to do the same with a medium 'room' setting subtly blended in.

**Jimmy Page**

Initially inspired by skiffle and rock 'n' roll but eventually becoming famous as the ultimate Gibson Les Paul-toting riff-machine, Jimmy Page was also drawn to the experimental acoustic styles of John Renbourn and Bert Jansch (among others) from a very early stage, and his distinctive acoustic playing features heavily on nearly all of Led Zeppelin's albums. He jokingly refers to his eclectic mix of acoustic styles as his CIA (Celtic, Indian,

Arabic) connection and it is as significant a part of his style as the electric playing that frequently causes Zeppelin to be mislabelled as 'heavy metal'. Page's use of both altered and open tunings enhances his vocabulary of exotic scales and chords learned from the likes of Davy Graham, and from his own extended travels in North Africa. Jimmy fluctuates between this dissonant approach and a contrasting, more melodic folk sensibility.

The audio examples reflect this, using a mixture of clawhammer-style fingerpicking and more conventional 'flatpicking' technique. Though Page was notable for adding ambient reverbs and even flanging effects to recorded acoustics on occasion, the basic tone was never completely obscured. Our examples steer clear of the more outlandish effects, making it easier and more satisfying to sit and play them unamplified.

Page has used a wide variety of guitars, including a Harmony, Gibson J-200, Martin D-45 and a custom doubleneck Ovation for live work. So it's fairly safe to say the sound is in the fingers rather than a particular instrument. Our recordings were made with a Yamaha CPX 900, mic'd at the soundhole. A few different reverbs were used to give a little extra authenticity but these are by no means necessary to make these examples sound correct. Jimmy himself would have come up with the ideas and tunings long before studio effects came into the picture!

**Track Record****ERIC CLAPTON**

*Unplugged*  
(1992)



The 'unplugged' session that started a craze, with everyone ditching their electrics to demonstrate their songs in a new stripped-down arrangement. Glean a few secrets by watching up close.

**ERIC CLAPTON**

*Me And Mr Johnson*  
(2004)



Clapton gets back to his roots here by performing covers of songs by his hero Robert Johnson. This album is full of his acoustic playing, so gets almost as many votes as the aforementioned *Unplugged*.

**LED ZEPPELIN**

*Led Zeppelin III*  
(1970)



The most acoustic-based of all Led Zep's albums, this demonstrates almost every aspect of Page's acoustic style featuring altered tunings, bottleneck and lush strummy 12-strings.

**NO QUARTER:**

*Jimmy Page and Robert Plant Unleaded* (1994)



This 1994 duet with Zeppelin vocalist Robert Plant shows Jimmy continuing to pioneer new tunings and an ever increasing Moroccan influence. Also available on DVD to help you steal those fingerings!

# ACOUSTIC STYLE

# ERIC CLAPTON



With blues at his core, Eric Clapton has brought many traditional techniques into his acoustic playing

Photo by Mick Hulson/Redferns/Getty Images

## Example 1 Arpeggiated chords

THESE MELODIC CHORDS will have a familiar ring to most Clapton fans. Mixing chord shapes with melodic details and linking lines gives a very self-contained part, further enhanced by the piano-style chording in bars 3 and 4.

A E F#m7 D/F# D/F F#m7 Bm7/E A

E  
B  
G  
D  
A  
E



## Example 4 Upstroke 'flick' technique

**PLAYING PALM-MUTED BASS NOTES** with the picking hand thumb and using the first finger to 'flick' the high strings in an upstroke motion, this example breaks into a mini 'solo' in bars 3 and 4. As long as the riff and rhythm are well established, it's possible to do this for surprisingly extended periods without losing the thread of the piece. Check out the tab but use this idea as a springboard for further improvisation.

Example 4 is a guitar piece in 4/4 time with a 3-beat pickup. The key signature has two sharps (F# and C#). The notation includes a treble clef staff and a guitar tab staff. The bass notes are palm-muted. The piece features several chords: A7, Adim, D7, A7, A, Bm, Cdim, and A7/C#.

**Tab 1 (Bars 1-4):**

Bar	1	2	3	4
E	9 9 9	8 8 8	9 5 5	5 5
B	8 8 8	7 7 7	8 5 5	5 5
G	9 9 9	8 8 8	9 5 5	5 5
D	0	0	8 7 5	7 5 6
A	0	0	7 5	7 7 0
E	0	0	0	0

**Tab 2 (Bars 5-8):**

Bar	5	6	7	8
E	8 8 8	10 8 7	3 3 3	2 3 4 5
B	7 7 7	7 7 7	2 2 2	2 3 4 5
G	7 7 7	7 7 7	2 2 2	2 3 4 5
D	0	0	0	0
A	0	0	0	0
E	0	0	0	0

## Example 5 Boogie-woogie style

**VERY REMINISCENT OF A 'BOOGIE-WOOGIE' PIANO PART**, this idea uses offbeat bass notes in a shuffle style. Like many of these examples, it can take a while to make it sound 'right'. In this case, play the bass notes in a smooth non-accented fashion, keeping the focus on the moving chord/riff. Also, note the rhythm/riff pattern is intentionally broken from time to time. Check bars 4, 6 and 7.

Example 5 is a guitar piece in 4/4 time with a 3-beat pickup. The key signature has two sharps (F# and C#). The notation includes a treble clef staff and a guitar tab staff. The bass notes are offbeat and in a shuffle style. The piece features several chords: E, G, F#m7, and A7.

**Tab 1 (Bars 1-4):**

Bar	1	2	3	4
E	0	1 2 4 2	0 1 2 0	1 2 4 2
B	0	0 5 4	0 2 0	0 1 2 4 2
G	2	0 5 4	0 2	0 1 2 4 2
D	0	0 0 0	2 0	0 1 2 4 2
A	0	0 0 0	2 0	0 1 2 4 2
E	0	0 0 0	0	0 1 2 4 2

**Tab 2 (Bars 5-8):**

Bar	5	6	7	8
E	2 3 5 3	1 2 3 5 5	0	0
B	4 5 4	2 4 5	1 2 4 2 0	1 2 4 0
G	0 5 0 4 0	2 0 4 5 0	1 2 4 2 0	1 2 4 0
D	0	0 2	0 4 0 5 0 4 2	0 4 0 5
A	0	0	0 4 0 5 0 4 2	0 4 0 5
E	0	0	0 4 0 5 0 4 2	0 4 0 5

# ACOUSTIC STYLE

# JIMMY PAGE



Jimmy Page uses open and altered tunings in his acoustic playing, informed by Celtic, Indian and Arabic influences

## Example 1 DADGAD tuning

USING ONE OF PAGE'S FAVOURITE TUNINGS, DADGAD (low to high), this example mixes exotic scale patterns with occasionally dissonant chords. The hammer-ons and pull-offs are a little fiddly at first but a few plays through should make it more comfortable.

C sus2

D  
A  
G  
D  
A  
D

DADGAD tuning



**G/B**

D 0 0 0 0 0 0  
A 2 2 2 2 2 2  
G 0 0 0 0 0 0  
D 2 2 2 2 2 2  
D 2 2 2 2 2 2

**Csus2** **B:maj7/D** **D5**

D 0 0 0 0 0 0  
A 3 3 3 3 3 3  
G 0 0 0 0 0 0  
D 0 0 0 0 0 0  
D 3 3 3 3 3 3

## Example 2 G-tuned clawhammer

**PLAYED IN OPEN G TUNING** (low to high: DGDGBD), this example takes a more melodic, folk approach with clawhammer fingerpicking. It also demonstrates some interesting chord voicings that would not be possible in conventional tuning.

**G** **Gmaj7** **G6** **G**

D 5 0 0 4 0 0  
B 0 5 0 5 0 4  
G 0 2 0 2 0 0  
D 0 0 0 0 0 0

Open G tuning

**Cadd9** **Bm:5** **Am7** **Bb6** **Am7** **G**

D 5 0 5 3 0 3  
B 5 5 5 5 4 4  
G 2 2 2 2 3 2  
D 0 0 0 0 0 0

## Example 3 Strumming with sus chords

**USING STANDARD TUNING**, this example would also sound great on a 12-string. It demonstrates Jimmy's approach to strummed chords, adding a couple of sus2/sus4 melodic details and a nice harmonic at the end.

**D** **D** **Dsus2** **Am** **Asus4** **Am** **Asus2** **C** **G**

E 2 2 2 3 2 0  
B 3 3 3 3 3 3  
G 2 0 0 2 2 2  
D 0 0 0 0 0 0  
A 1 1 1 1 3 1  
E 0 0 0 0 0 0  
E 2 2 2 2 2 2  
E 3 3 3 3 3 2  
E 0 3 3 3 3 3

## Example 4 Voice leading

**USING ALTERED CHORD SHAPES** to facilitate the melody/top line, this example keeps the fingerpicking nice and even as it descends through various stages. Note the slight variation in picking for bar 6, allowing the melody to continue unbroken through the D7/A chord.

Am7 F/A Am G/A G7/A G6/A

D/A D7/A Fmaj7/A F/A

## Example 5 Strumming plus bass notes

**USING OPEN G TUNING** (as described earlier), this example contains elements of jazz chord voicings and chromatic chord movement made relatively simple to play by this tuning. Using a pick, keep the strumming relaxed and watch out for the single bass notes as these are an important detail.

G Gadd9 G G7 G9 Em11/G Gaddb6 Gaddb6/9 Gaddb6

Open G tuning

G D/G G Gmaj7 (no 3rd) Am7/G Am7add11 Cmaj9

## FINGERPICKING

# FINGERPICKING PATTERNS

*Fingerpicking is a vital technique for today's guitarist, whether electric or acoustic. Tristan Seume chooses the top patterns with some great playing ideas, too*

ABILITY RATING: MODERATE

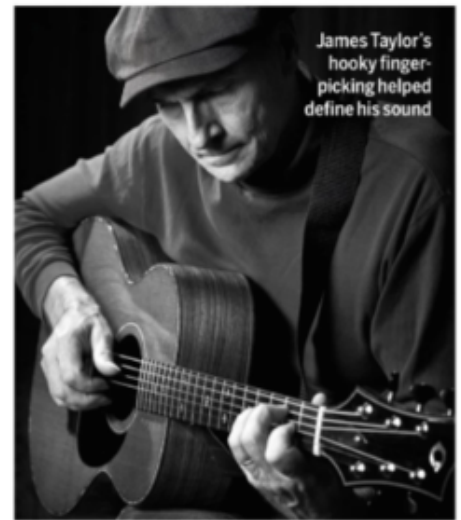


The world of fingerstyle guitar is so vast and verdant that it can sometimes seem overwhelming. So rich is it in various stylistic roots, from Brazilian bossa nova to the traditional folk songs of Britain, that knowing where to start is a problem in itself! So here we aim to arm you with some fingerstyle essentials that can cover a variety of styles. For those new to fingerstyle, it is important to begin with a solid foundation – crisp note production and solid timing. Pattern 1, rolling arpeggios, will serve you well here because it is focused predominantly on playing single notes at a time, while Patterns 2 and 3 – folky fingerstyle and alternating bass – are indicative of the classic playing of great

American fingerpickers such as Paul Simon and James Taylor, who would have shared licks and tricks with their 60s and 70s transatlantic counterparts, Martin Carthy, Bert Jansch and Ralph McTell, as they played the folk clubs of London as well as New York.

Thumb independence was second nature to country and western pickers like Merle Travis and Chet Atkins, whose light-hearted sound and consummate mastery saw them appearing on popular TV and radio shows. Pattern 2 serves as a good introduction here.

Enjoy these patterns and with patience and practice you will either become a more versatile and diverse player, or indeed a specialist in whichever particular style inspires you most. Either eventuality has to be a good thing, surely?



James Taylor's hooky fingerpicking helped define his sound

### TECHNIQUE FOCUS *Getting A Good Tone*

A common problem with fingerpicking can be that players may have the right motor skills regarding note order and co-ordination but have a poor tone due to how they address the string with their picking hand. A good, balanced tone is found by plucking the string

at roughly a 45-degree angle, preferably with a combination of well-polished fingernail (for attack) and flesh (for warmth). Playing near the bridge will give a more brittle, trebly sound, while towards the neck will yield a mellower one. Hovering over the soundhole provides

a good balance of frequencies: experiment to taste and always listen to your sound. The following guide to naming the picking fingers will help you use the correct fingers when reading the tab: thumb: pulgar (p), first finger (i), second finger (m) and third finger (a).

## Pattern 1 Rolling arpeggios

**THIS GENTLE, BACKWARD ROLLING ARPEGGIO PATTERN** gives a rhythmically displaced feel that cuts across the straightforward 4/4 time. It's a simple technique but it brings some interest and a lovely momentum to what is otherwise a pretty basic groove. This pattern is heard on Jack Johnson's version of the John Lennon song, *Imagine*. Notice how by moving a C chord shape up and down the neck we can create some very pretty chord voicings – Johnny Marr is a master at this.

### Pattern 2

1 p a m i a m i a etc

Example

Example 1

Chords: C, Fmaj9, G6, Fmaj9, Em, Dm11, G13, Dm7, F, G7/F, C

## Pattern 2 Folky fingerstyle

**TO LEARN THE STYLE OF PAUL SIMON,** Ralph McTell et al, this pattern is pretty much the meat and potatoes. Often incorrectly termed 'clawhammer' (which, is in fact, a banjo technique involving only downstrokes), the style is more akin to Travis picking. Make sure the first, second and third fingers are assigned to the third, second and first strings respectively, and keep a close eye on your 'rhythm guy' – your thumb must maintain its metronomic duty on the bass notes! This example is a folky chord pattern in *Streets Of London* vein. Try alternating the bass notes between the fifth and sixth strings to take the pattern further.

Pattern 2

Pattern 2

Chord: C

Fingerings: a p i i m p

Example

Example 2

Chords: C, Fadd9, Cadd9, Am7, G

Chords: C, G7, F, G, Am, C, G, Am, G/B, C

Fingerings: 1, 0, 3, 2, 3, 2, 3, 2, 0, 3, 2, 3, 0, 0, 2, 3, 0, 2, 3

## Pattern 3 Alternating bass

**THIS PATTERN WILL HELP** get you up to speed with using your thumb as a metronome but without any awkward syncopation to trip over. Aim for an even attack between the thumb and fingers, and take heed of the 'pima' fingerings. Alternating the bass string yields various chord inversions in which the lowest note is not necessarily the chord's root. These are written as slash chords, and add another level of interest to the overall harmony – Lennon's picking style and bass note choices in *Julia* and *Dear Prudence* are cases in point.

### Pattern 3

Chord: D

Fingerings: 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 0, 0, 0, 0

1 p i p m p i p m etc

### Example

Chords: D, D/A, D, D/A, F#m, Bm, D

Fingerings: 3, 2, 3, 2, 3, 2, 3, 2, 2, 2, 2, 2, 2, 2, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 0, 0

Chords: G5, A7sus4, Em7, A7, D/F#, D/A, D

Fingerings: 3, 3, 3, 3, 3, 3, 3, 0, 3, 0, 3, 0, 3, 0, 2, 0, 2, 0, 3, 2, 3, 2, 3, 2, 3, 2, 0, 0, 2, 3, 2, 3, 2, 0, 0, 0, 0