

Joachim Vogel

MASTERS OF RHYTHM GUITAR

RHYTHM CONCEPTS AND TECHNIQUES
FOR ROCK-, BLUES-, SOUL-, FUNK-, REGGAE-,
JAZZ- AND COUNTRY GUITAR

with more than

200

grooves in the styles of

Scotty Moore

Keith Richards

Jimi Hendrix

Steve Stevens

James Hetfield

Prince

Bob Marley

Joe Pass

John McLaughlin

Albert Lee

and many more

CD included



Welcome to Masters of Rhythm Guitar.

Even though since **Chuck Berry** (or at the latest, since **Jimi Hendrix**) there has been no such thing as pure "rhythm guitar" or "lead guitar", the guitarist today spends most of his time working on improving his solo playing. There are countless books and methods for every imaginable style with which one can learn "how to play great guitar solos". Although this is extremely worthwhile and important, rhythm guitar often gets the "short end of the stick", despite the fact that in almost any playing situation, rhythm playing is 90 % of the job. And, just by the way, consider this: if you play a wrong note in a solo, only a few listeners are likely to notice. If you, on the other hand, lose the groove, everybody notices! So, in rhythm playing there is, in fact, a lot to do.

My intention with this book is to expand your repertoire of authentic rhythm grooves in a number of popular styles. Using different examples of the playing styles of the influential guitarists, I'll show their characteristic sounds, playing techniques and harmonic approaches. This, combined with background information and a discography will provide you with a comprehensive view of the work of each guitarist. This book should serve as a reference work which you can draw on as you need or choose to.

The great number of musical styles and guitarists make it almost impossible to write a definitive work on the stylistic development of rhythm guitar. To keep a reasonable amount of control over this project, I've restricted my choice to 22 "**masters of rhythm guitar**". The playing of these guitarists, which has been just as important to the success of record production as the lead guitar work, has made the guitar into one of the most important elements in music and is responsible for rock's establishment and subsequent development.

Mixing many different musical styles together came naturally to me, as I personally don't generally categorize music so much by style, as by whether it is good or bad music. All styles have their own worth and influence each other. It often happens that one style flows over into the other or that two styles join forming a new one. A clear separation between musical styles is simply impossible to make. Terms like rock, soul or jazz, or the order in which they appear when combined, are in this book only "working" expressions used for the purpose of organization.

However you choose to work with this book, I hope you have fun reading, listening and playing. With the necessary diligence and patience you'll find that a well rounded vocabulary of rhythmic ideas will become available to you, leading you to success in the studio, in bands or as a teacher.

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On working with this book.

Here are a few suggestions that should help you to learn the licks quickly and get as much as possible out of this book. Keep in mind that this book is written so that you can start in at which ever part you like.

Always try having fun while practicing.

Imagine the lick that you're trying to learn (which finger on which fret/string). Now play the lick 15 times, mega-slow, without any mistakes, with a metronome. Then set the metronome to a more comfortable tempo and practice the lick for 10 minutes. When you can play the lick with ease (and only then!), increase the tempo.

Remember that tempo is unimportant. What is important is that what you play, regardless of the tempo, sounds good and feels good. With regular practice, you'll find that you increase your speed with no sweat.

Try taking some of the licks right off the CD, then check the book to see if you "heard right". This is really good ear-training.

To get a real feeling for the style of a particular guitarist, you'll need lots of time and material to listen to. My licks on the accompanying CD, played in the style of the **masters of rhythm guitar**, are designed to serve as a starting point. The discography in the book should make it easier for your to seek out listening material if you find yourself wanting to go further with the study of a particular guitarist.

Last but not least, try to work these ideas, or parts of them, into your own playing.

Rock

Rock is a general term for all music that can be traced back to the Rock and Roll of the 1950's.

The first record company to market both white country music and black rhythm and blues (R + B) was Sun Records in Memphis, Tennessee, founded in 1950. Developing out of attempts by country musicians (first and foremost, **Elvis Presley** with guitarist **Scotty Moore**) to imitate R + B, which had become very popular with young white audiences, the "rock-a-billy" sound came into being in the first half of the 1950's. In 1955, **Chuck Berry**, became the first black musician to break into the American pop-music market, which until then had been an exclusively white domain. "Rock and Roll" (a term coined in 1953 by radio disc-jockey Alan Freed) began to break down racial barriers and became the embodiment of the rebellion against the values of "established" society.

In the beginning of the 60's in England there developed, out of the playing of young amateur musicians who played rock and roll in their own somewhat naive and carefree style, what came to be known as the "beat" sound. Sometime after the American market had become flooded with such English products as the **Beatles** or the **Rolling Stones**, the expression "rock music" came into use; this label stood for honesty in music, a quality which rock'n roll had long since lost in the process of being marketed.

Jimi Hendrix made the guitar into the symbol of rock. **Jimmy Page** laid the cornerstone of hard rock and guitarists like **Van Halen**, **Malcolm Young**, **James Hetfield** and **Steve Stevens** developed the style uncompromisingly through their brilliant rhythm guitar playing which both served the songs and made them what they are. Thus, the guitar has become the symbol for honest, handmade music. Without it, rock wouldn't exist.

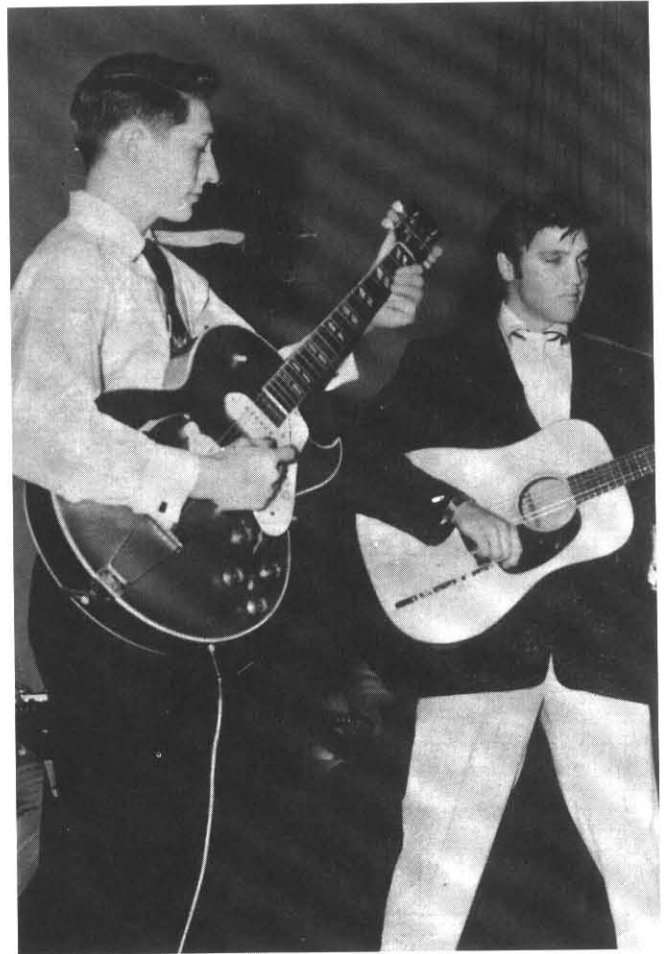
Behind Elvis

Scotty Moore was the guitarist behind **Elvis Presley**. He was the first player to apply the finger picking style of country-star **Merle Travis** to black R + B, making a definitive impression on the "rock-a-billy" sound. Scotty and bassist **Bill Black** played an enormous role in the success of **Elvis**, although the media gave credit to the star alone. Scotty is certainly no virtuoso player, but his guitar parts fit in so perfectly with Elvis' voice that songs like "That's alright, Mama" or "Blue Moon of Kentucky" would be unthinkable without Scotty's clear, pulsating sound.

His licks, played between 1954 and 1961, inspired guitarists like **Jimmy Page**, **Keith Richards**, **George Harrison** and **Brian Setzer**. To this day, **Keith Richards** takes a copy of **Elvis Presley's** Sun sessions with him every time he goes out on tour with the **Rolling Stones**.

Scotty Moore was born in 1931 in Tennessee. The Moore family loved country and hillbilly music, and **Scotty** played in a band together with his brothers and his father in which he played guitar. At 16, he joined the marines, where he first came into contact with music by jazz guitarists **Tal Farlow** and **Barney Kessel**,

bluesman **B.B. King** as well as country heroes **Merle Travis** and **Chet Atkins**. In 1952 he went to Memphis, where he founded the "Starlight Wranglers" with which he quickly had a local success. They recorded under the direction of Sam Philips for Sun Records (then still a new record label), where the young **Elvis Presley** was also under contract. Sun was the first label which featured country and blues music in the same catalogue. Philips brought Scotty together with Elvis. The resulting so called "Sun sessions", recorded between 1954 - 55 stand today as the birth-point of rock'n roll. **Scotty Moore** worked with **Elvis** until 1958, after which time he moved over into working as a producer. Today he is the owner of a recording studio where he has produced many different country artists with great success.



Scotty Moore

Musical influences

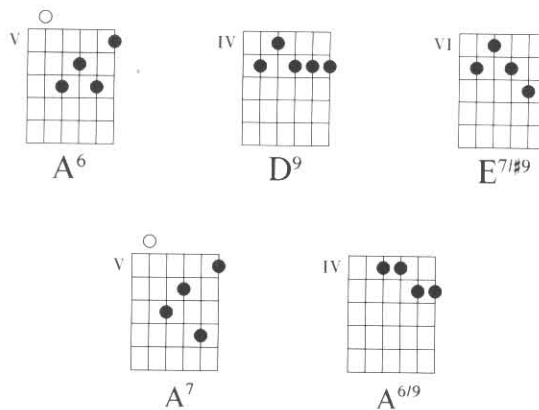
Merle Travis, Chet Atkins, B.B. King, Tal Farlow and Barney Kessel are Scotty's main influences.

Recognizable traits

Scotty introduced the fingerpicking style of country guitarist **Merle Travis** to Rhythm and Blues. His way of playing and sound is harder than Travis'. Scotty plays an alternating bass with a plastic thumb-pick and at the same time chord and melody notes with his index, middle and ring fingers (see **Merle Travis**).

Musical Material and Voicings

He plays his licks out of chord positions. Here are Scotty's favorite chords:



Sound

His fatter, yet harder, more transparent sound comes from an **L-5 Gibson** played over an **Echosonic amplifier**.

Rhythm Licks

To get an authentic sound, on the next lick, try getting used to playing with a thumb-pick. First practice the bass line, and, once you can play it in your sleep, add the rest. Use the edge of your right hand down near the bridge to mute the bass strings.



If Kentucky-style fingerpicking is new to you, don't be discouraged. Its much easier than it sounds at first, as it only involves a broken-up chord. You simply keep the chord with your left hand, changing single notes as they are needed.

①

A⁶

5/4

S

T

A

B

0 7 0 7 0 7 0 7

5 7 6 7 7

②

D⁹

5/4

S

T

A

B

5 4 5 4 5 4 5 4

5 5 5 5 5 5 5 5

③

E7#9

T
A
B

A lick in thirds over a typical bass run.

④

A

T
A
B

The next lick is perfect for using an echo. If you don't own one, no problem ... just imitate the sound with your hands and play the "echo notes" yourself. Don't forget to mute the strings with the side of your right hand.

⑤

E

T
A
B

Here are further exercises for independence of the thumb.

6 **7**

A⁷ E

T
A
B

8

A⁷

T
A
B

Here another single note lick in D-major.

9

D⁷

T
A
B

The next lick involves the ultimate rockabilly-ending.

⑩

A⁷

SL

T
A
B

A^{6/9}

T
A
B

Discography

The "must" for every rockabilly fan is "The Sun Sessions" from Elvis "The Pelvis".

The First Rocker

Now we come to "Mr. Rock and Roll", **Chuck Berry**. Who hasn't heard or played "Johnny B. Goode", "Maybellene" or "Roll over Beethoven"?

Today, **Chuck Berry** is still famous. If you have a chance to see him play live and do his legendary "duck walk", I highly recommend taking it! His guitar style is imitated by legions of guitarists. **Keith Richards** of the **Rolling Stones**, **George Harrison** of the **Beatles**, **The Beach Boys**, and **Status Quo**, to name only a few.



Chuck Berry

If you want to learn more about him, I suggest seeing the movie "Hail, Hail Rock and Roll",

which offer a look at his life as well as his music. Besides **Chuck Berry**, it features guest stars like **Eric Clapton**, **Keith Richards**, **Robert Cray** and **John Lennon**, who tells us: "If they had to find another name for Rock and Roll, they'd have to call it **Chuck Berry**."

Musical Influences

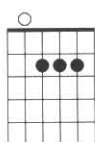
Chuck was influenced by Jazzers like **Charlie Christian** and **Les Paul** as well as the R + B guitarists **T-Bone Walker** and **Carl Hogan** (the guitarist with **Louis Jordan's** "Tympany Five").

Recognizable traits

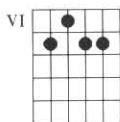
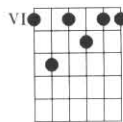
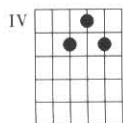
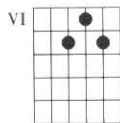
Although Berry got his double stops from pianists and his "chokes" and other moves from **T-Bone Walker** (and not from Michael J. Fox in "Back to the Future") he has an individual and unmistakable style of playing. He played more dynamically and aggressively than any guitarist who had played before him. Chuck is a master of catchy, constantly repeating rhythmic patterns, which, together with simultaneously played bass lines and chordal accents make a perfect musical setting for his songs. An important aspect of the music is that Berry often plays "straight" eighth notes over the "shuffle" rhythm of his band. His rhythm and lead riffs have become the trademark of Rock and Roll.

Musical Material and Voicings

Chuck feels the blues. He uses the **blues scale** for single notes; thirds, fourths and fifths for his double stops as well as major, major-6th, dominant 7th and 9th chords as the basis for his songs.



A

E⁹B^{b7}A⁹A⁶

Sound

Berry's sound is very percussive. At first he played a Gibson ES 350 T. When this model became unavailable he switched over to the ES 355. Chuck used Fender Bassman amps or Marshall amps (clean to bluesy overdriven).

Rhythm Licks

To get the right amount of drive in this style it is important to play almost exclusively downstrokes.

Lick I is the absolute standard rhythm of Rock and Roll.

① **B^b**

The following lick is the kind of groove that goes immediately into ears and legs. Here you play a bass-line and chords at the same time. Have fun!

②

In the next example play with a shuffle rhythm.

3

A

T
A
B

4

A

T
A
B

In the second measure of this next lick, make sure that you bend the G up a quarter tone..

5

VI
E⁹

T
A
B

Chuck loved the "horn" keys B^b and E^b. Licks 6 and 7 are good practice for all those who otherwise just play in A or E.

6

VIII E^b

7

B^b

In the following example, you strike the notes of the chord in a row with a single down-stroke (sweeping technique) at the same time muting the strings by laying the side of your picking hand right before the bridge.



8

V E^b

In the next example you'll be muting the chord with your left hand by releasing the strings from the frets, giving a percussive sound to the right hand strokes.

9



Here, sliding a chord up and down gives the music a steel guitar-like character. Shown above is an A^{b6} chord, below an A^{b9} chord.

10

If you are interested in **Chuck Berry's** solo style, I recommend **Peter Fischer's "Masters of Rock Guitar"** (AMA publishers). There you'll find 15 licks in Chuck's style and further important information about his playing.

Discography

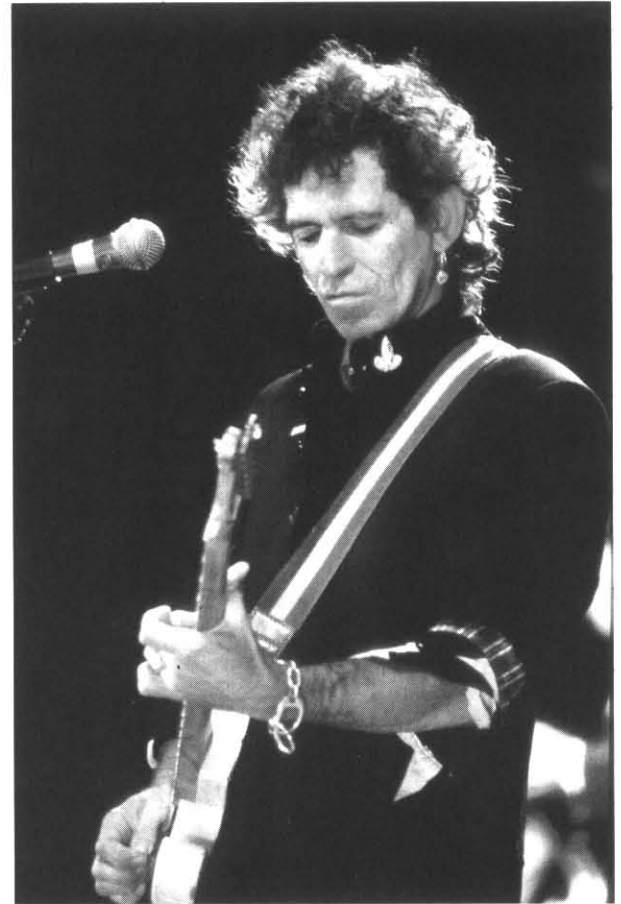
"The Great Twenty-Eight" and the three double albums from the Golden Decade series give you a comprehensive view of his work.

It's Only Rock'n'Roll

Keith Richards and the **Rolling Stones** are the embodiment of 40 years of Rock'n'Roll. With numbers such as "Satisfaction", "Sympathy for the Devil", "Let's spend the night together" and "Honkey Tonk Woman" they literally wrote rock history. **Keith Richards** is the musical leader of the Stones and has written the lion's share of the group's songs. His almost countless hits show how important a solid catchy rhythm guitar is the making of good rock tunes.

He was born in 1943 in Dartford, England. At the age of six he had already met **Mick Jagger**, who was born in the same area. In 1962, these two formed the **Rolling Stones** and met with rapid success, as blues was enjoying a wave of popularity in England at that time. Despite his excesses with alcohol and drugs, Keith is still "at the top" of the business.

After his solo project in 1988, he toured again with the **Stones**, once again the soul of the band, as he has always been. **Keith Richards's** guitar playing, having formed the sound of the Rolling Stones, has had a considerable influence on the development of rock music.



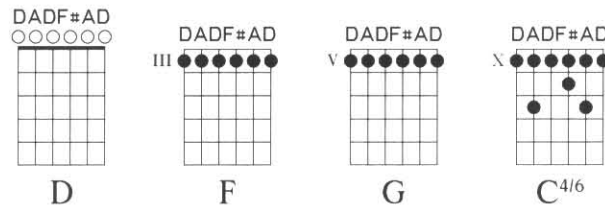
Keith Richards

Influences

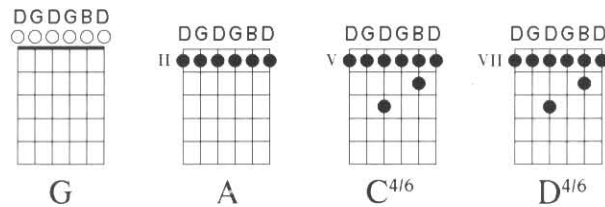
Chuck Berry and **Scotty Moore** are his idols. Chuck and Keith have become friends over the years and he takes Scotty Moore with him on every tour in the form of a copy of **Elvis' Sun Sessions**. Another important influence are the old blues guitarists, above all **Robert Johnson**, the king of the delta blues.

Recognizable traits

Keith isn't into speedy fingers or virtuosity. His sole interest lies in feeling, grooves, rhythms and riffs. He plays often in open tunings. In the beginning phase of his work with open tunings (1968) he experimented primarily with open E (E - B - E - G[#] - B - E) and open D (D - A - D - F[#] - A - D the same tuning as open E a whole step lower). "**Street Fighting Man**" for example, is played in open D using the following chords:



Working together with **Ry Cooder** on the "**Let it Bleed**" album, he began to use open G tuning (D - G - D - G - B - D). A good example is "**Honky Tonk Woman**":



The open tunings make it considerably easier for him to play. He lays down a cool, laid-back groove, but hits the strings pretty hard. You can find further information on open tunings in **Jürgen Kumlehn's** book, "**Rock Guitar Harmonies**" (AMA publishers).

Musical Material

Keith uses mostly major triads as well as fourths and fifths in building his riffs. For fills he liked to use sixths (see the **Steve Cropper** chapter further in this book).

Sound

He plays Les Pauls, Strats and Telecasters over Fender Bassman, Marshall or Mesa Boogie amps. His sound is biting and scratchy but somehow transparent. Thick strings and high action are also a part of his playing and sound.

Rhythm Licks

To get started, tune your guitar down to open G tuning. Now if you've got your guitar and your soul "tuned in" (without alcohol or drugs, of course) we can get down to the first riff and practice the basic feeling of this style. Here, it's particularly important to accent the downbeats.

①

Example 2 and 3 include some typical triad shapes. To get an authentic sound, try really pounding on the strings.

②

③

F C H SL B^b

TAB

B^b

V V V V V V V V

TAB

Lick 4 has to be played particularly laid back. Pay attention to the slides and bendings.

④

G SL Sm

TAB

Musical notation for Keith Richards. The top staff is a treble clef staff with notes and rests. The bottom staff is a guitar tablature staff with fret numbers and techniques like Sm and SL.

The following example uses primarily fourths and fifths. To get the right kind of punch, play only with downstrokes.

⑤

Musical notation for example 5. The top staff is a treble clef staff with notes and rests. The bottom staff is a guitar tablature staff with fret numbers and techniques like B and RB.

Musical notation for example 5. The top staff is a treble clef staff with notes and rests. The bottom staff is a guitar tablature staff with fret numbers.

Simple and effective. The first finger does all the work.

⑥

A D C B A

Here is another example made up of triads. It finishes up with a country-soul fill à la Steve Cropper.

⑦

E^b Cm

In the three examples that follow, we encounter Keith's "funky" side. At last you can use both down and upstrokes!

⑧ C

6

F

6

⑨ Dm¹¹

6

⑩ D

Discography

It would take up too much space to list all the Stones LP's.

Noteworthy milestones:

Beggars Banquet, 1968

and

Sticky Fingers, 1971

Richard's solo album is called **Talk is Cheap, 1988**

The Or Gu

The t
Jimi
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The Orchestral Guitar.

The tremendous influence of **Jimi Hendrix** on rock guitar cannot be denied. As other guitarists of his time processed conservative influences, **Hendrix** was giving a new definition to rock guitar playing. He unleashed, with his Stratocaster and his Marshall amp, sounds that, up to that point, had been inconceivable. It was truly a "second electrification" of the guitar. He was no longer playing a guitar over an amplifier, he was playing electric guitar, breaking the ground for today's rock music. His orchestral rhythm licks pointed the way for all guitarists that came after him.



Jimi Hendrix

He was born on Dec. 27 th, 1942, in Seattle, Washington. In the mid-50's he began to play the guitar. It was an auspicious time: Rock'n'Roll was popular and R + B was no further away than one's hand was to the nearest radio. Jimi played in local high-school bands. After his compulsory term in the army (which he couldn't avoid without serving a term in prison) he played in many Rock'n'Roll, R + B and Soul bands such as: **Little Richard's Band**, the **Isley Brothers**, **Solomon Burke** and **Curtis Knight**, to name a few.

Chas Chandler, at that time the bassist for a group called **the Animals**, heard **Hendrix**, recognized his potential and talked the guitarist into going back to England with him. At that point, the blues was very popular in England, and guitar heroes were in vogue.

There he formed the **Jimi Hendrix Experience**. In 1967, the group recorded its first single "Hey Joe", which became a hit in the Top Ten. Then followed the first LP "Are you Experienced?". Shortly after that he returned to the U.S. to appear at the **Monterey Pop Festival**. By 1970 he had brought out numerous LPs, played at the legendary **Woodstock Festival** and built his own recording studio. He had other big plans (recordings with **Miles Davis** and **Gil Evans**) but they were never to be. He died on September 18, 1970 from an overdose of barbiturates in London.

Musical Influences

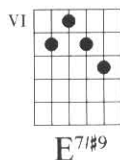
Influences include **Robert Johnson**, **Little Walter**, **Muddy Waters** and **B.B. King**. He assimilated a virtual parade of different styles: Blues, Soul, R + B, Rock'n'Roll and later Jazz, as well.

Recognizable traits

Hendrix brought chordal and solo playing together in rock music. He favored a trio line-up and was therefore in a position of having to play both rhythm and lead at the same time. His sound was produced exclusively by his fingers (his vibrato technique was very polished). He played with a pick, which would sometimes seem to disappear while he picked with his fingers. Hendrix got a special rhythmic effect out of his guitar by hitting the strings with his right hand, not quite pressing all the way to the fret with his chording hand, producing a muting effect. This makes a very percussive effect, the so-called "scratching" sound.

Musical Material

Jimi's playing is based primarily on the pentatonic scale and on the blues scale. He made the dominant 7th(#9) chord, the use of which had been previously restricted to Jazz, acceptable in rock and applied any material that his ears allowed him to.



Sound

Hendrix played a Stratocaster (lefty, with the strings reversed) over a Marshall. He had a preference for the neck pick-up. He often tuned a half step lower to give the guitar more punch. He revolutionized amplifier and effect technology. Worth mentioning is his uncompromising use of overdriven Marshalls, controlled feedback, even the destruction of guitars and loudspeakers and, as well, as the use of the Wah-Wah pedal, phaser, octave divider and univibe. From clear, powerful to totally overdriven, screaming sounds, Hendrix squeezed everything he could get out of the guitar.

Rhythm Licks

As I've already mentioned, **Hendrix** combined melody and rhythm into an "orchestral" guitar accompaniment, creating a sound full enough to keep things jumping all night.

What's important in the following examples is to get them to groove without the band. You'll have to hit the strings pretty hard in order to get an authentic sound.

①

E⁷/#9

②

E

T
A
B

D

T
A
B

B

③

Cm

B^b

A^b

T
A
B

Cm

B^b

A^b

T
A
B

④

T
A
B

Here with

⑤

T
A
B

T
A
B

④

E⁷/#9

Exercise 4 is a 6/8 time signature piece in the key of E major (indicated by three sharps: F#, C#, G#). The chord is E⁷/#9. The notation includes a standard staff and a guitar TAB staff. The standard staff shows a sequence of notes: E4, G#4, B4, A4, G#4, E4. The TAB staff shows the corresponding fret numbers: 0, 0, 5, 7, 5, 5, 3, 5, 4, 6, 5, 0, 0, 5, 7, 5, 8, 7, 6, 7, 6, 7. Techniques indicated include triplets (3), hammer-ons (H), pull-offs (P), slides (SL), and a smudge (Sm).

Here is a 6/8 psychorockjazz lick in the style of Hendrix's later work. It's pretty much a bass line with horn-like fills. If he had lived, Jimi would have definitely become a great fusion guitarist.

⑤

E⁷/#9

Exercise 5 is a 6/8 time signature piece in the key of E major (indicated by three sharps: F#, C#, G#). The chord is E⁷/#9. The notation includes a standard staff and a guitar TAB staff. The standard staff shows a sequence of notes: E4, G#4, B4, A4, G#4, E4. The TAB staff shows the corresponding fret numbers: 3, 0, 1, 2, 3, 2, 4, 5, 2, 3, 4, 5, 4, 5. Techniques indicated include slides (SL) and triplets (3).

The next example is a good example of Jimi's orchestral approach. It contains bass notes, chords and solo fills.

6 C B^b F

Tablature for example 6:
 Measure 1: 8, 10, 10, 10
 Measure 2: 8, 6, 6
 Measure 3: 8, 5
 Measure 4: 10, 12, 10, 10, 12, 10, 12, 10

Tablature for example 6, measures 5-8:
 Measure 5: 8, 10, 10, 10
 Measure 6: 8, 6, 6
 Measure 7: (3) 4, 3, 5, (4) 5, 4, 6, (5) 5, 4, 6, 5, 6, 7, 7
 Measure 8: 8, 7, 6, 7, 6, 7

7 B_m E^{7/#9}

Tablature for example 7:
 Measure 1: 7, 7
 Measure 2: Sm, 7, 9, 7
 Measure 3: SL, 8, 7, 5
 Measure 4: 0, 0, 8, 7, 6, 7, 0, 0, 7, 6, 7

A Bm

T
A
B

Lick 8 shows Jimi's approach to the blues.

⑧ A⁷ A^{b7}

T
A
B

A⁷ D⁷ A⁷ F⁹ E⁹

T
A
B

To get the "scratching" sound, don't press the strings quite down to the frets with the left hand. Pay special attention to the shuffle groove and the trill in the last measure.

⑨

VI

E7/#9

Jimi had a love/hate thing going with Rock'n'Roll. Have fun with lick 10!

⑩

A

Discography

The cheap discs from Hendrix's early days are mostly a waste of money. I recommend:

- Are You Experienced
- Axis: Bold As Love
- Electric Ladyland
- Band Of Gypsies

If you're interested in Hendrix's solo style check out the 15 solo licks and information in "Masters of Rock Guitar" from Peter Fischer, AMA-Verlag.

Classic Rock Patterns

Page was the first rock guitarist to work as a studio guitarist before joining a band (becoming world famous as the guitarist in **Led Zeppelin**). With his technically advanced playing he laid the foundation for hard rock lead guitar. His acoustic and electric rhythm work (*Stairway to Heaven*) is also very innovative. As with all rockers at this point in time, he was influenced by American recordings that had found their way to Great Britain (eg. "Let's play House" by **Elvis** with **Scotty Moore** or "Suzi Q" by **Dale Hawkins** with **James Burton**). He also studied recordings of **Elmore James** and **B.B. King**.

His talent and his technical abilities made him a sought after studio guitarist in a very short time. He played for, among other groups, **The Who**, **Kinks**, **Rolling Stones** and **Joe Cocker**.



Jimmy Page

After a short stint with the **Yardbirds**, he founded **Led Zeppelin**, with which **Page** could apply the tremendous amount that he had learned in the studio. Bringing his producing talents to bear he brought the band the supergroup status that they enjoy today. **Led Zeppelin** brought out ten LP's before breaking up after the death of their drummer **John Bonham**.

Although Jimmy's solo work after that point hasn't been tremendously successful, he undeniably played a role in the history and development on rock guitar, breaking ground for heavy metal with explosive riffs like the ones on "Whole lotta love" and "Heartbreaker".

Influences

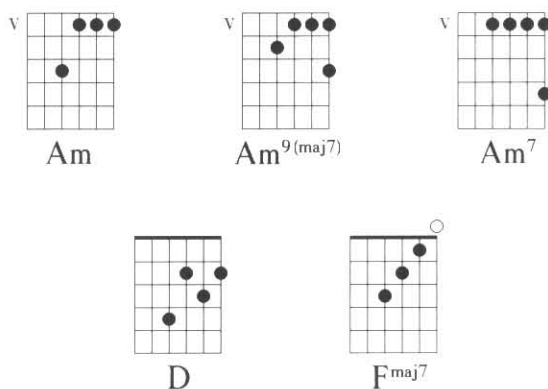
Besides the previously mentioned guitarists, **Page** was influenced by **Les Paul** who, as early as the 50's was experimenting with effects and multi-tracking.. His classical and folk roots are unmistakable.

Recognizable traits

Page, like Keith Richards, is a master of simple, catchy rhythm licks on which he builds his songs. In the studio he used lots of overdubs and a great variety of sounds, which was, in those days, quite unusual. Most of his riffs, in the meantime, have become classics and serve as the basis for many of the ideas for countless hard rock and heavy metal bands.

Musical Material and Voicings

Page uses almost exclusively the Pentatonic when connecting solo riffs with major and minor triads. The mixture of these two components result in the classic hard rock lines and power chords.



Sound

Marshall, Les Paul and that's all! (Most of the sound comes out of his fingers, of course). Turn the Marshall up, but try not to get too distorted, so that you keep a transparent sound.

Rhythm Licks

With only occasional exceptions, you should play downstrokes. For Playing tunes that are long and high-tempo affairs, getting your wrist in good form is a must. This technique will provide the right amount of drive.

①

D A G

TAB

②

E

Try to play the following example with your fingers. It'll bring a little variety into your practice routine.

③

Am

A(maj7)

Am

D

Fmaj7

Am

The next lick can be played with alternate picking.

④

F#

A

E

Once your wrist has "caught it's breath" with the last lick, we'll get back into the downstrokes. Here are two typical single note riffs with fourth double-stops.

⑤ A

⑥ A

In example 7 we can see Page's classical influence, play the arpeggiated chords with your fingers.

⑦ Am⁷ Am⁷/G

Am⁷/F[#] F E

T
A
B

8

Licks 8 and 9 should be played together. This is a perfect arrangement for two guitars. The first guitar plays the chords, and the second a double-stop single note line. The parts are designed so as not to interfere with each another.

8 C Am Dm G

T
A
B

8

9

T
A
B

9

The next lick is made of funky notes in G minor (or B^b major).

⑩ Gm

T
A
B

Discography

The best **Jimmy Page** guitar parts are found on the first four **Led Zeppelin** LP's.

"The Remasters" is a good collection of the group's most famous singles.

Jimmy Page's lead concepts is further discussed in **Peter Fischers' "Masters of Rock Guitar"** (AMA-Verlag).

Dirty and Loud

The **Young brothers** of the Australian quartet **AC/DC**, with their unusual guitar-playing, have reached the pinnacle of the hard-rock "pile". Their LP's always go straight to the top of the charts. While everybody knows Angus Young, who hops around the stage in a sailors suit playing his solos like a man possessed (he was supposedly the inventor of "headbanging", by the way), we're going to focus here on **Malcolm Young**. His rhythm guitar and riffs are a continuation of the rhythm guitar playing of **Chuck Berry** and **Keith Richards**. **Malcolm** himself claims to stick to rhythm guitar because it doesn't interfere with his drinking.

AC/DC was founded in Sydney, Australia in 1974 for the purpose of making "loud, fast rock" and their lowdown-and-dirty music has made them famous far beyond the borders of their native land. Their concert appearances, record sales and above all, their decibel level, have made them superstars.



Malcolm Young

Musical influences

Young listened to **Chuck Berry** and **Keith Richards**. Besides this, he's never really bothered with any other kind of music. "They were brought into this world and then they founded **AC/DC**."

Recognizable traits

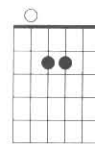
Malcolm is known for his solid, down-to-earth rhythm. If the sky were to fall in on him, he'd certainly just keep groovin' on. His ideas are simple and ingenious. While Malcolm takes care of the pulse, Angus throws in chords in the higher register.

Harmonic Material and Voicings

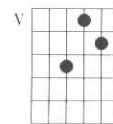
Malcolm plays mostly doublestop fourths that come from major chords. Most of his licks can be played easily with one finger.



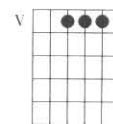
F



A



F



C

Sound

The brothers Young are into the "Wall of Sound" approach (that means having at least a couple of Marshalls at your back). Malcolm likes to play semi-acoustic instruments which he stuffs with cotton to prevent feedback. The Marshalls are loud and set for light overdrive.

Rhythm Licks

All licks here should be played with downstrokes. Typical of these riffs are syncopations (mostly eight-note anticipations), which make the rhythm so interesting.

Examples 1 and 2 are meant to be played together. The first guitar makes the power happen in the lower register, while the second delivers bite from the higher register.

①

C F

T
A
B

G

T
A
B

②

T
A
B

Most of **Malcolm Young's** riffs are based on the same basic rhythm, varied slightly from song to song, as you'll see in the next example. The basic riff returns again quite clearly in example 6.

③ A G

④ G A D

C

5 A

Musical notation for example 5, showing a treble clef staff with a treble clef and a guitar staff with a treble clef. The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The guitar staff includes a 'TAB' section with fret numbers and a 'B' section with a bar line. The notation includes a sliding interval (SL) and a bend (B).

6 A

Musical notation for example 6, showing a treble clef staff with a treble clef and a guitar staff with a treble clef. The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The guitar staff includes a 'TAB' section with fret numbers and a 'B' section with a bar line. The notation includes a sliding interval (SL) and a bend (B).

In example 7 a sliding interval and in example 8 an intervallic bend produce a colorful effect.

7 A

Musical notation for example 7, showing a treble clef staff with a treble clef and a guitar staff with a treble clef. The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The guitar staff includes a 'TAB' section with fret numbers and a 'B' section with a bar line. The notation includes a sliding interval (SL) and a bend (B).

Musical notation for example 8, showing a treble clef staff with a treble clef and a guitar staff with a treble clef. The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The guitar staff includes a 'TAB' section with fret numbers and a 'B' section with a bar line. The notation includes a sliding interval (SL) and a bend (B).

8

A

The following is a riff in E, which will give you a chance to practice eight-note anticipations again.

9

E

Malcolm's chord voicing are reminiscent of **Keith Richard's** style, as the next example shows.

10 E A D

The musical notation for example 10 consists of two systems. The first system shows three measures of music. The first measure is an E chord, the second is an A chord, and the third is a D chord. The notation includes a treble clef with a sharp sign on the first line, a 4/4 time signature, and a '5' below the staff. The bass clef has a '5' below it. The TAB notation below shows fret numbers for strings 1-6. The second system shows a continuation of the chords with similar notation, including a '5' below the staff and a '5' below the bass clef.

Discography

The old LP's with singer **Bon Scott**, who died in 1980, are my favorites.

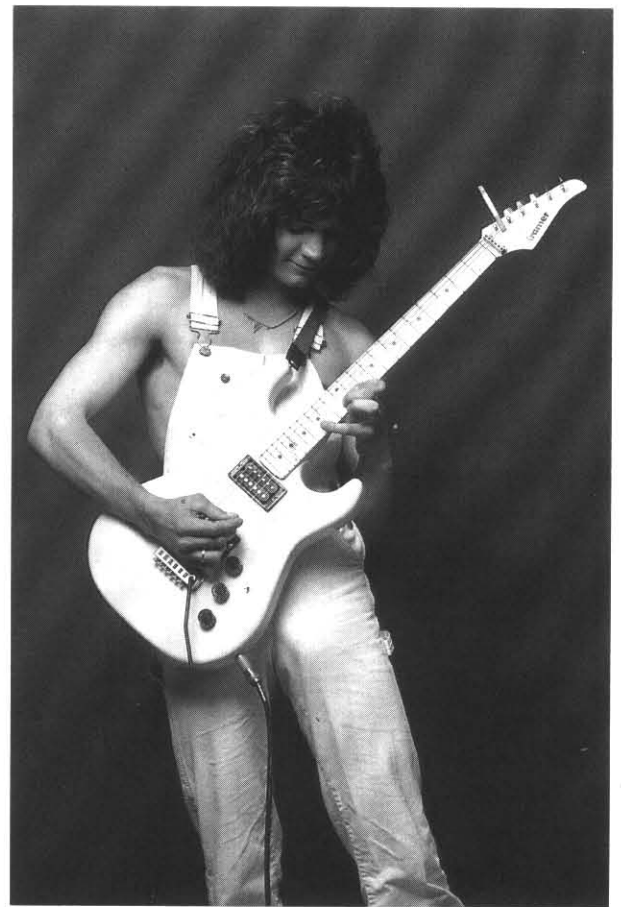
- High Voltage
- Dirty Deeds Done Dirt Cheap , 1976
- Let There Be Rock, 1977
- Power Age
- If You Want Blood You've Got It, 1978
- Highway To Hell, 1979

Dr. Rhythm

Eddie van Halen played the guitar with a bite and a willingness to take chances unheard of since **Jimi Hendrix**. His seemingly unlimited virtuosity and inventiveness in both lead and rhythm playing led a second, post-Hendrix, rock guitar revolution. Born in Holland, he first learned piano (his father was a saxophonist) and then drums. As his brother could play better drums, he switched over to guitar. In 1967 the van Halens moved to the U.S. There he and his brother played in various high-school bands before founding **Van Halen**. Playing in local clubs, they tried to break into the scene but had difficulties because of their high volume and their refusal to play Top 40 material.

As fate would have it, the group was discovered at one of their gigs by no less than the "star producer" **Ted Templeman**. In 1978 they brought out their debut album which, despite the fact that it didn't fit in with the trends at that time, was quite successful and made Eddie a new star on the in-those-days relatively restricted

guitar heavens. On the first two LP's Eddie managed to record without a single overdub, pure guitar, many-faceted and brilliantly played in a way in which only he can. With these recordings he influenced an entire generation of guitarists; suddenly two-handed tapping and gaffa-taped self-painted strats were totally "in". A further high point in his career was his solo on **Michael Jackson's** "Beat it". Despite his "world famous" status, Eddie remains a very pleasant person with a good sense of humor.



Eddie van Halen

Musical Influences

Eddie always points to the two rockers **Eric Clapton** and **Jimmy Page**.

Recognizable traits

He introduced and developed two-handed tapping. **Eddie** made rhythm guitar playing acceptable again. If one compares his playing with that of **Jimi Hendrix**, one can clearly see the trend towards modern, faster and more technique-oriented guitar. Despite this, Eddie doesn't practice that much. His easy-going, natural personality seems to go together with his loose way of playing the instrument. This all reflected in his not-always-perfect but all-the-more lively style.

Example 2: Musical notation in treble clef, 4/4 time. The staff shows eighth notes with a shuffle feel. The guitar tablature below indicates fret numbers (5, 0, 7, 0, 5, 0, 7, 7, 5, 5, 9, 7, 7, 0, 5) and slide ('SL') techniques.

"Scratching" fourths. To get this sound, all you have to do is let your left hand fingers rest lightly on the strings, muting the sound.

③ Em⁷

Example 3: Musical notation in treble clef, 4/4 time. The staff shows chords with a shuffle feel. The guitar tablature below indicates fret numbers (8, 7, 8, 5, 7, 8, 5, 4, 8, 7, 8, 5, 4, 5, 4) and slide ('SL') techniques.

In to order get that "high-pressure" sound, try playing the following power chords concentrating on hitting the lower three strings.

④ G A C

Example 4: Musical notation in treble clef, 4/4 time. The staff shows power chords (G, A, C) with a shuffle feel. The guitar tablature below indicates fret numbers (5, 7, 7, 5, 7, 7, 5, 3, 5, 7, 7, 5, 3, 10, 10, 8, 8, 5, 3).

The next example is in E major. It contains single-notes and thirds that are somewhat muted with the right hand. Use up and down-strokes and concentrate on the shuffle feel.

⑤ E

Example 5: Musical notation in treble clef, 4/4 time. The staff shows single notes and thirds with a shuffle feel. The guitar tablature below indicates fret numbers (0, 2, 4, 4, 5, 4, 4, 5, 2, 4, 2, 4, 2, 0, 2, 4, 4, 5, 4, 5, 4, 5, 2, 4, 4) and techniques like 'H' (hammer-on) and 'P' (pull-off).

Lick 6 is heavy metal fusion. Try alternate picking in order to keep a steady groove.

⑥ E

This double stop lick is made up of fourths.

⑦ G

The following is a shuffle exercise using up and downstrokes.

⑧ E

A

In the next exercise, you'll learn how to tap chords. You fret a chord and tap with the first finger of the right hand, hard and fast, on the fret that's an octave (12 frets) above the fretted notes.



⑨

Dm C B^b

Space chords á la Eddie. Van Halen loves major ^{add9} and major ^{7th} chords, which he uses to produce dissonant half and whole tone intervals, which, in the context of the whole, chord create a floating, "spacey" feeling.

⑩ A



Discography

My all time favorite Van Halen album ist "**Fair Warning**", 1981.

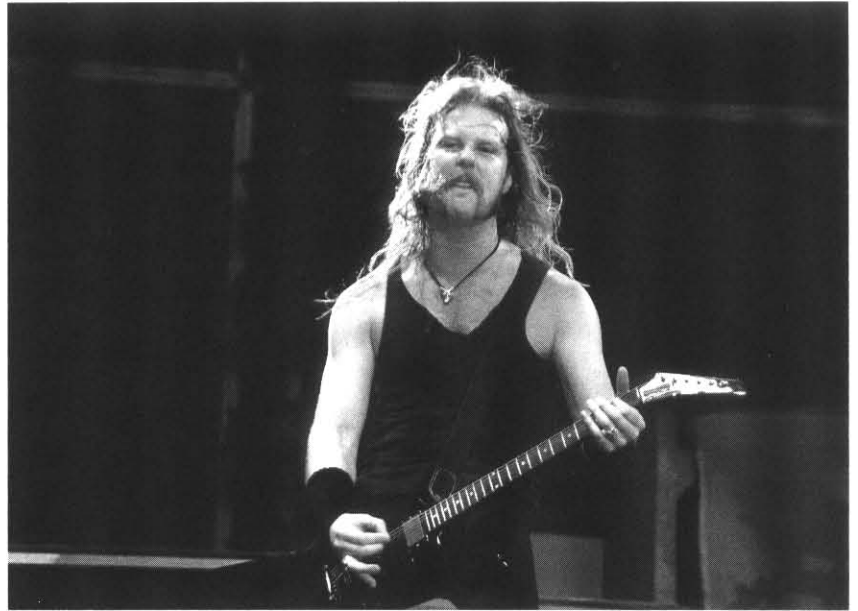
The other albums are:

I, 1977
 II, 1979
 Women And Children First, 1980
 Diver Down, 1982
 MCMLXXXIV, 1983
 5150, 1986
 OU812. 1988
 F.U.C.K., 1991
 Balance, 1995
 with Michael Jackson: Thriller, 1982

You can find songbooks for most of **Eddie van Halen's** records, which contain note-for-note transcriptions of his solos in tablature.

The Riffsmith

One of the founding members of the group **Metallica**, **James Hetfield**, in the beginning of the 80's shook up the heavy metal scene by mixing it with wild punk influences, starting a new trend. Always standing in the shadow of lead guitarist Kirk Hammet, James' artistry has always been underestimated, as has rhythm guitar in general. But the fact is that he has created a clear, recognizable style of his own. James grew up in various small towns in southern California before he and drummer **Lars Ullrich** decided to realize their common musical interests in 1982 with the group **Metallica**: a new wave of British heavy metal. Their debut album is an absolutely pioneering classic of speed metal and rang in a new, louder and faster era of playing all over the planet.



James Hetfield

Musical influences

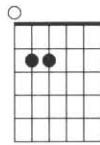
Hetfield is influenced by the classic **AC/DC** grooves of **Malcolm Young**.

Recognizable traits

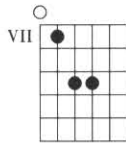
Hetfields most characteristic trait is his "ultimate chang". The key to his sound and drive lies in how he hits the strings. He uses exclusively downstrokes and plays every note as if it were his last which gives him his aggressive sound ("chang!").

Musical Material and Voicings

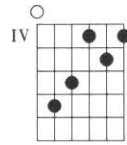
His riffs are made up, for the most part, of half-steps and tritones.



E



E



E

Sound

James plays a Gibson Explorer over a Mesa Boogie set up for overdrive over Marshall speaker cabinets. In the studio he records various guitar parts and "doubles" them numerous times, creating a literal "wall of guitar". Without the low E string, there would be no Metallica. Occasionally he tunes guitar a minor third lower to get a more powerful sound.

Rhythm Licks

Example 1 shows Hetfield's famous $b5$ in action.

① E

Most **Metallica** songs are written in E. The following are 2 typical licks in the **Hetfield style**. They are made of power chords using the low E string as bottom and single-note riffs. In the first measure of example 3 you'll have to make an exception and revert back to alternate picking in order to get a rapid, percussive effect.

② E

③ E

And here's a little finger exercise for relaxation. Play it without a pick.

④ Am

James likes to play the $b9$ (F) over an E chord in his riffs. This gives things a slightly spanish character.

⑤ E

Here are two characteristic licks in which half steps (chromatic notes) are used. According to **Hetfield** this is how he gets some kind of "psychotic" sound that turns him on.

⑥ E

⑦ E

In licks 8 and 9 we bring all the elements of **Hetfield's style** together:

the low E, power chords, $b5$, $b9$ and chromatic passing notes.

⑧ E

⑨ E

To finish things off with, here is an acoustic guitar example in James' style. For the best results, pick with your fingers. You can get the harmonics in the last measure by resting the first finger of your right hand lightly on the 12th fret.

⑩

Em Am

Discography

- Kill 'em All
- Ride the Lightning
- Master of Puppets
- And Justice for All
- Metallica (black album)

Heavy Metal Meets New Wave

Since the appearance of **Billy Idol's** records, the name **Steve Stevens** has become an expression in the language of the rock guitar scene. His rhythm licks, spiced with crazy effects (in other words, his own unusual style) made the music business prick up its ears. He showed that it is still possible to create something fresh and original with rhythm guitar. Before joining **Billy Idol** at the age of 25, he had hardly ever played on stage. He pursued his career with firm resolve: he played with people from who he could learn, practiced for hours every day and went to music school. In one of New York's numerous nightclubs, he met **Billy Idol** and so began a fruitful collaboration. **Steve** took over the musical direction for **Billy** and together they brought out the super-album "Rebel Yell". Through his success with Billy, he came to produce other groups as well, such as the **Thompson Twins** and did the soundtrack for the film "Top Gun" for which he earned a Grammy award. These days he's been working on a solo project, the **Atomic Playboys**, with which he has already brought out an LP.



Steve Stevens

Musical Influences

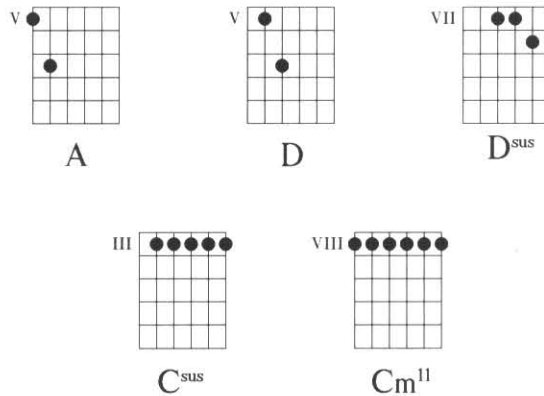
Steve says that **Pete Townsend (The Who)** and **Steve Howe (Yes)** impressed him very much and influenced his development.

Recognizable traits

Steve tries to avoid the "guitar hero" syndrome. He plays totally for the song. He supports with short solos, explosions of feedback, vibrato arm tricks and the use of effects. He tries to imitate the sounds of motorcycles, machine guns, battleships and other similar objects with his guitar. **Steve** is a many-sided musician whose outstanding technique seems limitless.

Musical Material and Voicings

Steve's playing is very blues oriented. He uses the blues scale for single note riffs and well as fourths and fifths (doublestops) for accents.



Sound

Steve's repertoire of sounds ranges from glassy and clear to totally distorted with endless feedback. He plays Hamer strats over old, modified Marshall amps. His effects come mostly from TC 2290 and Eventide harmonizers. He controls everything with a Bradshaw switching system. For his recordings, he occasionally uses a Rockman.

Rhythm Licks

The first two licks involve using the "scratch" or ghost-note sound which you get by muting the strings with the left hand. Let the finger come in contact with the string without pressing down to the fret.

① **Bm**

The first lick is in B minor (Bm) and 4/4 time. It consists of a sequence of chords and notes: Bm (fret 2), Bm (fret 2), a scratch note (marked with an 'x'), a scratch note (marked with an 'x'), a double stop (fret 9, strings 2 and 3), a slide (SL) on the double stop (fret 9), a rest, and a triplet of eighth notes (fret 1, 3, 1).

The second lick is in D major (D) and A major (A) and follows the same rhythmic pattern as the first. It consists of a sequence of chords and notes: D (fret 2), A (fret 4), a scratch note (marked with an 'x'), a scratch note (marked with an 'x'), a double stop (fret 7, strings 2 and 3), a slide (SL) on the double stop (fret 7), a rest, and a triplet of eighth notes (fret 5, 7, 5).

2 E^{sus4} D^{sus4}

The exercise consists of two measures. The first measure is in the key of E major, marked E^{sus4}. The guitar staff shows a sequence of chords: E^{sus4} (open), E^{sus4} (open), E^{sus4} (open), and E^{sus4} (open). The TAB shows fret numbers 10, 9, 10, 9, 10, 9, 10, 9. The second measure is in the key of D major, marked D^{sus4}. The guitar staff shows a sequence of chords: D^{sus4} (open), D^{sus4} (open), D^{sus4} (open), and D^{sus4} (open). The TAB shows fret numbers 8, 7, 8, 7, 8, 7, 8, 7. Both measures include a 'P' (pick) marking above the final chord of each measure.

The next lick contains "country"-ish fills. For playing the sixths, slide with the third finger.

3 C

The exercise consists of two measures. The first measure is in the key of C major, marked C. The guitar staff shows a sequence of chords: C (open), C (open), C (open), and C (open). The TAB shows fret numbers 5, 3, 5, 3, 5, 3, 5, 3. The second measure is in the key of C major, marked C. The guitar staff shows a sequence of chords: C (open), C (open), C (open), and C (open). The TAB shows fret numbers 5, 7, 9, 10. Slides (SL) are indicated above the notes in the second measure.

D

The exercise consists of two measures. The first measure is in the key of D major, marked D. The guitar staff shows a sequence of chords: D (open), D (open), D (open), and D (open). The TAB shows fret numbers 7, 5, 7, 5, 7, 5, 7, 5. The second measure is in the key of D major, marked D. The guitar staff shows a sequence of chords: D (open), D (open), D (open), and D (open). The TAB shows fret numbers 7, 9, 9, 8. Slides (SL) and vibrato (H) are indicated above the notes in the second measure.

Rockabilly roots. To get the typical sound, use the vibrato arm.

4 G⁶ A G A

The exercise consists of four measures. The first measure is in the key of G major, marked G⁶. The guitar staff shows a sequence of chords: G⁶ (open), G⁶ (open), G⁶ (open), and G⁶ (open). The TAB shows fret numbers 13, 12, 13, 12, 13, 12, 13, 12. The second measure is in the key of A major, marked A. The guitar staff shows a sequence of chords: A (open), A (open), A (open), and A (open). The TAB shows fret numbers 9, 11, 9, 11, 9, 11, 9, 11. The third measure is in the key of G major, marked G. The guitar staff shows a sequence of chords: G (open), G (open), G (open), and G (open). The TAB shows fret numbers 5, 4, 5, 4, 5, 4, 5, 4. The fourth measure is in the key of A major, marked A. The guitar staff shows a sequence of chords: A (open), A (open), A (open), and A (open). The TAB shows fret numbers 5, 5, 5, 5, 5, 5, 5, 5.

In the next example, you'll play a repeating single-note figure over a changing harmonic background.

5

G D

C Bm

TAB

The following is a heavy metal riff with a rapid solo fill in the key of A.

6

Am

TAB

Now were gonna get funky! Slide into the notes in the second and sixth measures with the vibrato arm. The notes in measure four and eight should be muted with the right hand.

7 Cm¹¹

The first system of notation (measures 1-4) shows a Cm¹¹ chord in the guitar staff with vibrato arm markings (WB) and triplet markings (3). The TAB below shows fret numbers: 10-10-8-10-8-10 in measures 1-3, and 10-10-8-10-8-10 in measure 4, with a 6th fret note in measure 8.

The second system of notation (measures 5-8) continues the Cm¹¹ chord with similar vibrato arm and triplet markings. The TAB shows fret numbers: 10-10-8-10-8-10 in measures 5-7, and 10-10-8-10-8-10 in measure 8, with a 6th fret note in measure 8.

And this is how Steve plays rock'n'roll (use downstrokes).

8 E A B E

The first system of notation (measures 1-4) shows E and A chords. The guitar staff includes slide markings (SL) and triplet markings (3). The TAB shows fret numbers: 7-9-7-9-7-9 in measures 1-3, and 5-7-5-7-5-7 in measure 4, with a 9th fret note in measure 4.

The second system of notation (measures 5-8) shows B and E chords. The guitar staff includes slide markings (SL) and triplet markings (3). The TAB shows fret numbers: 7-9-7-9-7-9 in measures 5-7, and 7-5-7-5-7-7 in measure 8, with a 11th fret note in measure 8.

9 C

B^b F

In the last example, I've used fourths exclusively. When using a lot of distortion, try to avoid thirds, as somehow the accumulated overtones always sound unpleasant.

10 Bm

Bm

Discography

"11 of the Best" is a recommendable collection of the best **Billy Idol** tracks from the LP's:

Billy Idol, 1982
Rebel Yell, 1983
Vital Idol, 1985
Whiplash Smile, 1986

The solo disc from **Steve Stevens**:

Atomic Playboys, 1989

Soul/Reggae

The expression "Soul" is associated with intensification of racial conflict in America around the middle of the 60's as well as with the creation and drive of the "Black Power" and "Black is beautiful" movements among the Afro-american population. As a result of these trends many blacks in the U.S. became more conscious of their own history and traditions; this was reflected in a musical return back to gospel music. Powered by drums, bars and horns, soul brothers and sisters **Ray Charles, James Brown, Wilson Pickett** and **Aretha Franklin** sang with a particular passion and intensity, which was reminiscent of preaching in the black church. The use of the term "Soul" became widespread through the work of the Washington D.C. radio station WOL which broadcasted exclusively for black audiences. Two styles that branched out of soul music were the "Memphis" sound, a melting of the country, blues and gospel traditions of the southern states and "Motown", an elaborately produced form of soul music which was aimed primarily at the white market.

At the beginning of the 70's the term "Funk" came into use for black popular music. An expression originally from hard-bop, it meant a way of playing in keeping with the Afro-american tradition. In the middle of the 70's soul and funk gave way to the disco sound, mass produced, commercial dance music which became the refuge and life-style for millions of young people of all colors. Rap, breakdance and hip-hop were the big sellers of the 80's and appear in present times mixed with many different styles from jazz-rap to heavy metal funk.

Steve Cropper, Jimmy Nolen, Nile Rodgers, Prince and **Paul Jackson Jr.** are the most important guitarists in the area of soul and funk. Although the guitar doesn't play as crucial a role in these styles as in rock, the accomplishments of these guitarists has had a great importance for the development of soul and funk.

In a way similar to the development of soul music, there came about in the mid 60's, with the re-Africanization of Ska, a mixture of caribbean musical tradition and black American pop music: reggae. Reggae became the symbol of a new self-confidence among blacks in Jamaica, who with their rastafari cult, were becoming more conscious of their African roots. This expressed itself musically through complex and many-layered rhythms mixed with ska.

The Soulman

As with many rhythm guitarists, **Steve Cropper** is unknown and undervalued. Together with **Jimmy Nolen**, he is the pioneering guitarist of soul and funk rhythm guitar. Songs like **Wilson Pickett's** "Funky Broadway" or **Sam and Dave's** "Soul Man" are absolute classics. Influenced by earlier R + B guitarists, **Cropper** joined, in 1962, **Booker T** and the **M.G.'s**, one of the greatest R + B groups of all time. He played with the band until 1970, by which time he had built up a reputation as studio guitarist and back-up musician. In the late 70's he performed with the legendary **Blues Brothers**. The high point of his accomplishment is, in my opinion, the guitar work on **Otis Reddings's** "Sittin' on the Dock of the Bay".



Steve Cropper

Musical Influences

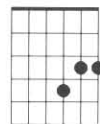
Cropper is influenced by R + B guitarist **Lowman Pauling** from the **Five Royales**.

Recognizable traits

Cropper plays very sparingly, but his playing was just as important for the success of the songs as the lead vocal. His licks were extremely catchy and created the perfect setting for the song.

Musical Material and Voicings

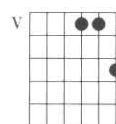
For accompaniment, Steve used mostly major, major 6th and dominant 7th chords on the top three strings. Very typical of **Cropper** was the use of country-like 6ths as on, for example, "Soul Man" or "Dock of the Bay".



G

C⁶

G

C^{maj7}

Sound

Telecasters and Fender amps gave Cropper his clear, country-like sound.

Rhythm Licks

Lets get right down to lick 1. Here we have a typical gospel accompaniment made up of bass notes, chord accents and blues fills. Mix this up with some tremolo and there you've got it: the soul sound, ready to go! Pay attention to the shuffle feel.

① E

A

Here's something in a 6/8 rhythm. In the fourth measure, you'll find thirds which are simply slid up and down the neck.

②

A

Diagram of an E major chord on a guitar fretboard. The notes are E (open), G# (2nd fret), B (2nd fret), E (4th fret), G# (4th fret), and B (5th fret).

Musical notation in G major (one sharp) and 4/4 time. The top staff shows a melodic line with slurs and fingerings: 3, 1, 1, 1, 1. The bottom staff shows a bass line with slurs and fingerings: 7-9, 7, 9, 7-5, 7-9, 7. The notation includes a treble clef, a key signature of one sharp, and a common time signature.

In the following example we'll be looking at steve's characteristic use of sixths. They are made up of the fifth and third of each chord.

③

G D C

Musical notation in G major (one sharp) and 4/4 time. The top staff shows chords G, D, and C with slurs and fingerings: 2, 1, 2, 1, 2, 1. The bottom staff shows the corresponding bass line with slurs and fingerings: 7, 7, (7)-5, 5, (7)-5, 5, 5, 5, 7, 7. The notation includes a treble clef, a key signature of one sharp, and a common time signature.

Musical notation in G major (one sharp) and 4/4 time. The top staff shows chords G, D, and C with slurs and fingerings: 2, 1, 2, 1, 2, 1. The bottom staff shows the corresponding bass line with slurs and fingerings: 7, 7, (7)-5, 5, (7)-5, 5, 5, 5, 7, 7. The notation includes a treble clef, a key signature of one sharp, and a common time signature.

Now we come to two classic country-soul riffs in the Cropper style. Pay attention to bends and observe the use of thirds and sixths.

4

G **A**

8va

G **E**

5

G **E**

8va

Licks 6 and 7 are in the style of "Soul Man". They influenced almost every soul and funk guitarist after **Cropper**. In lick 6 you'll have to use alternate picking to get an authentic groove happening. Pay special attention to getting your right hand wrist loose. Don't hold your pick too loose or too tight; try holding it as you would a small bird that you neither want to hurt, nor let fly away.

6 G C

7 G F

G A C D

The next example is in the style that **Steve Cropper** used when playing with **Booker T.** Highly recommended for any jam session.

8 G

9 G

10 G

Discography

The best Cropper riffs are to be found on:

- Best of Booker T. And The MG's
- Best of Wilson Picket
- Best of Sam and Dave
- Best of Otis Redding

Funk Pioneer

Of course, everybody knows **James Brown**. But hardly anyone has ever heard of his guitarist **Jimmy Nolen**. Nolen was one of the best rhythm guitarists in R + B and soul. His tightly knit, catchy chord patterns together with the drum grooves that today are so often programmed into samplers are an important component of James Brown's concept. **Nolens** licks demonstrate tastefulness and impeccable timing. He influenced just about every funk and soul guitarist who followed him (for example, **Prince** or **Nile Rodgers**). **Sly Stone** even used Nolen's rhythm ideas for his own songs.

Nolen was born in Oklahoma City in 1934 and began to play the guitar as a teenager. He was strongly influenced by T-Bone Walker. He was drawn in the 50's in the direction of R + B and Rock'n'Roll, but, little by little, developed his own style. He played with Johnny Otis and other R + B bands before joining **James Brown** in 1965. Except for a break from 1970-72, he played for eight years with James Brown until, in 1983, he died of a heart attack.

Jimmy Nolen

Musical influences

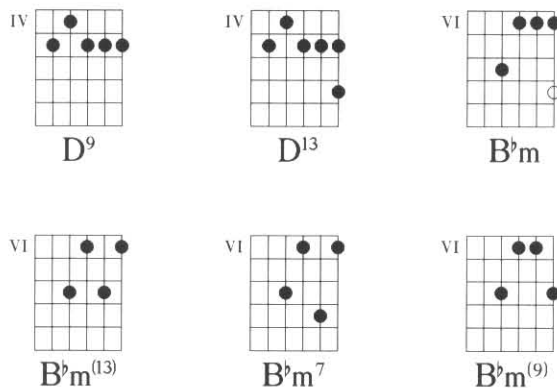
Nolen's roots are to be found in Rhythm and Blues: **T-Bone Walker** and **Chuck Berry** were his main influences.

Recognizable traits

Typical of Nolen's style are his constantly repeating rhythm patterns, brilliant in their simplicity. He often played, in a manner similar to reggae players, sixteenth notes with light shuffle feeling.

Musical Material and Voicings

He used mostly 7th, 9th and 13th chords, as well as terse single-note lines consisting of one or two notes and muted with the ball of his right hand.



Sound

Nolen played a Gibson ES-175 and a Straighter guitar, a Stratocaster copy with built in effects. He used thick strings, high action and played over a Fender Twin Reverb amp. He achieved his powerful, percussive sound by hitting the strings with a hard attack.

Rhythm Licks

In the following examples, alternate stroke technique is of great importance. You must be able to move your wrist up and down, staying loose at all times, so that you can keep a steady groove and throw in accents at the same time. All single note licks should be muted with the ball of the right hand. Example 1 is an idea that you can use over a Dm chord.



① Dm⁷

Example 1 shows a Dm⁷ chord progression in 4/4 time. The notation includes a treble clef with a 's' (sustain) marking, a bass clef with 'TAB' (guitar tabs), and various fret numbers (4, 5, 6, 7, 10) and techniques like 'SL' (slide) and '3' (triplets).

Mute this next example with the right hand.

② Dm⁷

Example 2 shows a Dm⁷ chord progression in 4/4 time. The notation includes a treble clef with a 's' (sustain) marking, a bass clef with 'TAB' (guitar tabs), and various fret numbers (10, 12) and techniques like 'Sm' (sustain mute).

Example 3 shows a Dm⁷ chord progression in 4/4 time. The notation includes a treble clef with a 's' (sustain) marking, a bass clef with 'TAB' (guitar tabs), and various fret numbers (10, 11, 12) and techniques like 'SL' (slide).

This time, mute with the left hand to get the "ghost-note" effect.

③

B^bm

VI

VI

VI

VI

SL

SL

SL

SL

TAB

Try mixing shuffle and straight ahead feel.

④

IV

D⁹

C⁹ C^{#9} D⁹ E^b E^{b9}

TAB

⑤

D⁹

Sm

Sm

Sm

Sm

Sm

TAB

Here are a few licks with dominant $9/13$ chords, right hand muted single notes and ghost notes. Concentrate on your alternate stroke technique.

6 D^{13}

7 E^9

8 D^9

9 E7#9

The next lick can be played over a major (D7#9) chord as well as a minor (Dm7).

10 D7#9

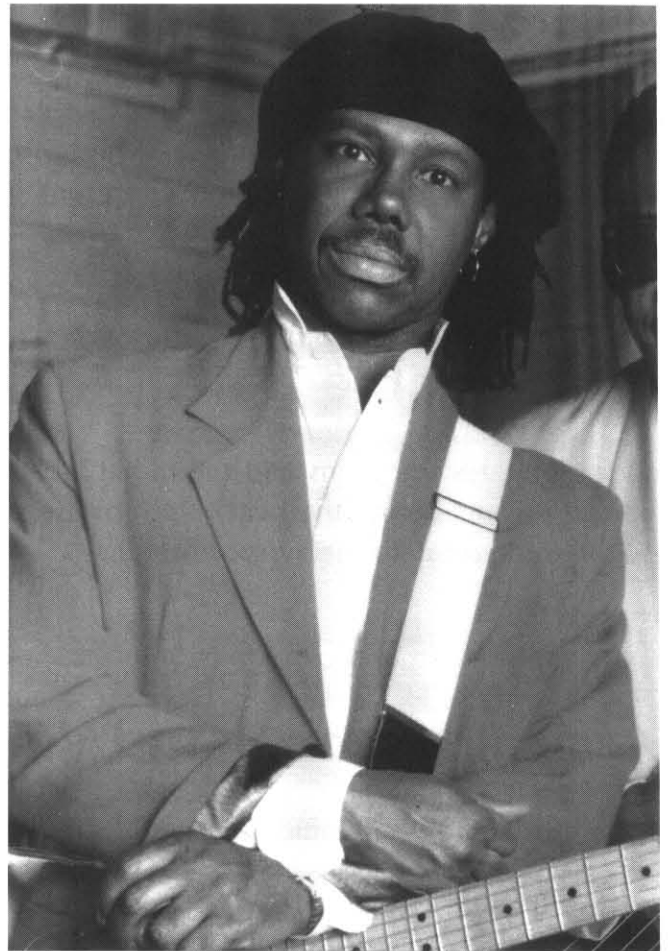
Discography

His earlier playing can be heard on "Rock'n'Roll Revue" with **Johnny Otis**. It would be difficult here to list all the **James Brown** LPs on which Nolen played.

80's Funk with 60's Roots

These days, Nile Rodgers' stock as a producer is riding pretty high (Jeff Beck, Duran Duran, Hall and Oates, Peter Gabriel, INXS). What many people do not know is that Nile Rodgers is first and foremost a guitarist and a damned good one at that. This can be heard on his productions in the excellent rhythm guitar parts.

His career as guitarist began at the age of 16 as he moved from California back to the Bronx. He wanted, above all else, to join a high school band and claimed to be able to play the guitar, which he, in fact, at the time could not. This was so embarrassing for him that he, from that time on, began to practice seriously. Nile literally devoured the work of all the work of all the important blues, rock and jazz guitarists of the 60's. In the 70's he broke into the New York studio scene where he met, in 1973, Bernard Edwards, his bass player in those days. Together with Edwards he looked for work with a record company as a composer. After some time and countless attempts, he hit success with "Everybody Dance". Out of this grew Chic, the disco and soul band of the 80's. Outstanding on the records of this group was the rhythm guitar, which set the style for the soul and disco sound of the 80's.



Nile Rodgers

Musical Influences

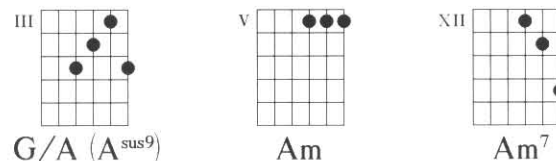
Nile has all of **Jimi Hendrix's** recordings and can play every one of his songs. He loves jazz as well. He cites **John McLaughlin**, **Wes Montgomery** and **Django Reinhardt**, saxophonists **John Coltrane** and **Eric Dolphy** and pioneering funk guitarists **Cropper** and **Nolen** as his roots.

Recognizable traits

Rodgers imitates the horns and the hi-hat when playing rhythm. He grew up with syncopation (rhythmic accents before the beat). Both of these components together with his excellent timing result in the typical Rodgers grooves.

Musical Material and Voicings

he use mostly the pentatonic. His favorite chord is A minor and A sus.



Sound

Nile plays Tokai strats with heavy strings, which he plays with so much force that he has to change strings on an hourly basis. On tour he uses a custom made Guitarman made of plexiglass. His clear powerful sound has a lot to do with his amp: a Fender Twin.

Rhythm Licks

In the following examples a good, even alternate stroke technique is once again necessary to attain the right groove. Don't forget that the strokes come out of the wrist should hit the strings with punch. The ghost notes will be produced. again, by left hand muting. Practice the 16 note triplet scratching in the fourth measure of the first example slowly.

①

G/A

T
A
B

T
A
B

Single-note lick 2 comes out of the A^{7sus4} and the A^7 chord. Mute the strings with your right hand.

②

A^{7sus4}

T
A
B

Lick 3 in the Rodgers style shows the strong influence that jazz has had on his playing. Try hitting the strings with your thumb, without a pick, to get a warm, round sound.

③

F^{maj7} Am⁷ B^{♭maj7} B^{♭/C}

T
A
B

F^{maj7} Am⁷ B^{♭maj7} B^{♭/C}

T
A
B

Now we're going to imitate a hi-hat.

④

v

Am

T
A
B

In the following example you'll be getting acquainted with a pithy minor seventh voicing which you'll find in many funk and soul tunes.

⑤

Example 5 consists of two systems of musical notation. Each system includes a guitar staff (treble clef, 4/4 time) and a bass staff (bass clef, 4/4 time). The guitar part features a steady eighth-note accompaniment with a 's' (sustain) marking. The bass part features a steady eighth-note accompaniment with a 'T' (thumb) marking. Chord diagrams are provided for Am7 (12th fret), Em7 (7th fret), and Dm7 (5th fret). The first system covers measures 1-4, and the second system covers measures 5-8.

Rodgers often thinks in horn riffs, which the next example will demonstrate.

⑥

Example 6 consists of two systems of musical notation. Each system includes a guitar staff (treble clef, 4/4 time) and a bass staff (bass clef, 4/4 time). The guitar part features a 'Dm' chord and horn-like riffs with 'H' markings and triplets. The bass part features a steady eighth-note accompaniment with a 'T' (thumb) marking. A chord diagram for Dm (5th fret) is provided. The first system covers measures 1-4, and the second system covers measures 5-8.

The following is a sort of rhythm solo, comprised of single notes and chord fills. The lick comes out of the E dorian (D major) scale.

⑦ **Em**

The next licks must be muted with the right hand. Examples 9 and 10 are heavily syncopated. Definitely think alternate stroke technique so you don't get into trouble with the rhythm.

⑧ **Em⁷** **D**

⑨ **Dm⁷**

T
A
B

10 12 x-1 10 12 10 7 12 13 B R B 12 10 7 12 13 B R B 12 10 7

⑩ **Em⁷** **Am⁷**

T
A
B

7 10 7 9 7 10 7 9 7 9 7 9 7 9 7 9 7

Em⁷ **Am⁷**

T
A
B

7 10 7 9 7 10 7 9 7 9 7 9 7 9 7 9 7

Discography

The Chic LPs.

- Chic, 1978
- C'est Chic, 1978
- Risque, 1979
- Real People, 1980
- Take It Off, 1981
- Tongue In Chic, 1982
- Believer. 1983

His solo LPs.:

- Adventures In The Land Of The Good Groove
- B-Movie Matinee

Rodgers has appeared on countless productions as guitarist and producer.

Here is a small sample:

- | | |
|--------------|----------------|
| Cindy Lauper | True Colors |
| Madonna | Like a Virgin |
| David Bowie | Let's Dance |
| Mick Jagger | She's The Boss |

Sex and Funk and Rock'n'Roll

Prince is without doubt one of the musical geniuses of our time. He sings, plays and arranges all of his songs himself and, with an experimental attitude towards sound and uninhibited lyrics left the rest of the pop and disco scene behind in the dust. In addition he plays damned good rhythm and lead guitar. Prince was born in Minneapolis in 1958. His father was a musician and his mother was a singer in a jazz band. From his earliest childhood he was involved with music, at home at the piano or as a diligent student at music lessons. He played in high school bands, wrote songs by the ton, and found a job in a recording studio, where he worked through the night writing lyrics and jingles for advertisements to make a living. At 18 he tried in N.Y. to get a record deal, although he didn't meet with overnight success.

A young management firm pitched Prince to the record companies as the new **Stevie Wonder** and demanded from the start a contract for 3 LPs, to be produced by the artist, which was quite unusual, as well as a considerable sum of money. Warner Bros. went for the deal. The first LP sold moderately, and the singles were somewhat successful. It wasn't until the third LP that he finally broke through becoming a Megastar.



Prince

Musical Influences

Prince is particularly influenced by **Hendrix** (listen to Purple Rain). His driving rhythm grooves show plainly that he is a big fan of **Jimmy Nolen**.

Recognizable traits

Prince loves to experiment with his music and also with his guitar playing. Wonderful, blues-based rhythm licks, wild guitar solos and driving drum grooves are trademarks of his songs.

Single note scratching means that you hit all the strings, only sounding one note. You have to mute skillfully: fret the F (fifth string, 8th fret) with your left index finger. Now mute the E string with the tip of the finger and the first 4 strings with the underside of the index finger. When you hit the strings you should only hear the F note and the rest sounding as ghost notes.

⑥ Gm



Bass runs with terse chordal accents on top. Prince plays very orchestrally, too.

7

F#m

5

TAB

2 2 2 5 2

5

TAB

2 2 2 0 2

8E⁹

5

TAB

0 5 5 7 5 6 7 5

5

TAB

0 5 5 7 5 6 7 5

9 E⁹ δva

The following is a horn lick over F⁷.

10 F⁷ δva

Discography

My favorites are:

- Purple Rain, 1984
- Sign Of The Times, 1987
- For You, 1978
- Prince, 1980
- Dirty Mind, 1980
- Controversy, 1981
- 1999, 1983
- Around The World In A Day, 1985
- Parade, 1986
- Lovesexy, 1988
- Batman, 1989

Professional for Rent

Paul Jackson Jr. is one of the hardest working studio guitarists in R + B. **Michael Jackson, Whitney Houston, The Commodores** and many others have sought his services. He has an unflinching instinct for the right note at the right time, his timing is impeccable and gets his ideas down on tape in a flash. And, just by the way, **Paul Jackson Jr.** has his own, recognizable style of playing. As with so many studio musicians, however, he remains absolutely anonymous, and although his playing, rich in ideas, has been an important part of many successful productions, his art remains largely unappreciated. As a result, we lack information about his origins or a comprehensive view of his work to date. **Paul Jackson Jr.** represents, for this reason, all studio guitarists who stand in the background of the megastars, but without whose talents the success of many artists would be unthinkable.

Paul Jackson

Musical Influences

Paul is, as are almost all soul and funk guitarists, influenced by **Steve Cropper** and **Jimmy Nolen**. Parallels can also be drawn to the style of **Nile Rodgers**.

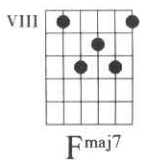
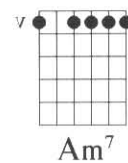
Recognizable traits

Paul Jackson Jr. is the master of single-note and double stop licks. His guitar parts serve often as an answer to the vocal or keyboard phrases. They serve mostly as fills in empty spaces in the arrangement and are not seen so much as constant "grooves". Although Paul plays very exactly and clean, his licks never seem mechanical. He has a great feeling.

Musical Material and Voicings

His single-note licks come out of the pentatonic and major scales. For double stops he often uses thirds and fourths.

Typical chord voicings are:



Sound

His sound is bell-like and clear as glass. You can get this sound using the front or back in-between pick up position of a strat and playing direct into the board over a D.I. box.

Rhythm Licks

In the following example, accurate right hand muting (using the ball of the right hand) is of great importance. Rhythmic precision is a "must" as in this style of music the basic track often comes from a sequencer. In lick 1 you will find double stops of fourths and fifths.

① Gm

Examples 2 - 4 are characteristic single-note lines in the style of P. Jackson Jr.. The syncopated riffs add rhythmic, percussive accents somewhat comparable to a conga.

② Gm

③ Dm⁷ Gm⁷ A^{7#5}

④

A^b Fm

E^b

A chord insert with a double stop lick in the fourth measure. Pay attention to the slides in the fourth measure.

⑤

A^b Fm

E^b

Sva

Here you should be sure to mute the strings with the left hand fingers which shouldn't sound in order to get the percussive "scratch" sound (see "Prince").

6 Em⁹ Bm⁷ Scratch

Em⁹ Bm⁷ SL SL

The following is a single note accompaniment with A[#]m⁷ and D[#]7(b⁹) chords thrown in at the fourth measure.

7 G[#]m⁷ B^{maj}7 SL SL

C[#]m⁹ A[#]m⁷ D[#]7(b⁹)

The next example would make a good intro or interlude for a song. The notes are taken directly from the C, Em⁷, F and F/G chords.

⑩

The musical notation consists of two systems. Each system has a treble clef staff with a 4/4 time signature and a bass clef staff with TAB notation. The first system includes chord diagrams for C^{maj7}, Em⁷, F^{maj7}, and F/G. The second system includes chord diagrams for C^{maj7}, Em⁷, F^{maj7}, and F/G. The notation includes various fret numbers and fingerings for both hands.

Discography

A list of songs on which **Paul Jackson Jr.** has played would be difficult to make. Here, however, are a few highlights:

Paul Jackson Jr. with

Commodores
Whitney Houston
Jefferey Osborn
Michael Jackson
Luther Vandross

Nightshift, 1984
Whitney Houston, 1985
Don't Stop
BAD, 1987
Power of Love, 1990

Solo LP

I Came To Play, 1988

Rebel Musician

This style of music, which was an outgrowth of ska music, and in which the Rastafari cult (with which most reggae musicians are connected) played an important role, brought the black population of Jamaica a new sense of self confidence. In the mid-70's **Bob Marley and the Wailers** made reggae music known throughout the world. He gave rock music a new political awareness by writing and singing about cultural problems and the deplorable state of affairs in Jamaica.

He was not so much of a guitar virtuoso and shared the guitar parts with **Peter Tosh**. Despite this, **Marley**, who created most of the songs and his regarded as "the quintessential genius of reggae" (Melody Maker) is responsible for the Wailer's guitar sound. His complex and multi-layered guitar arrangements were an important influence on the English new-wave scene (first and foremost on **Andy Summers of The Police**)..

Bob Marley was born in 1945, the son of an English army captain and a Jamaican woman. His musical career began in the early 60's. Influenced by American R + B guitarists **T-Bone Walker**, **B.B. King** and **Steve**

Cropper, he founded, together with **Peter Tosh** and **Bunny Wailer** the original **Wailers**. They mixed black American pop music with many-layered rhythms of African folk music. Having had unpleasant experiences with the music business he formed his own independent label. He signed on producer **Lee "Scratch" Perry**, who was a master of overdubbing. Tunes like "400 years" or "Soul Rebel" not only became classics, but set the future style for reggae music. In 1967 he landed a hit in the U.S. charts with "Rastaman Vibration" receiving world-wide recognition. After a European tour and a concert in Madison Square Garden in New York, Marley became seriously ill. After a long struggle he died in 1981, at the age of 36 of cancer.

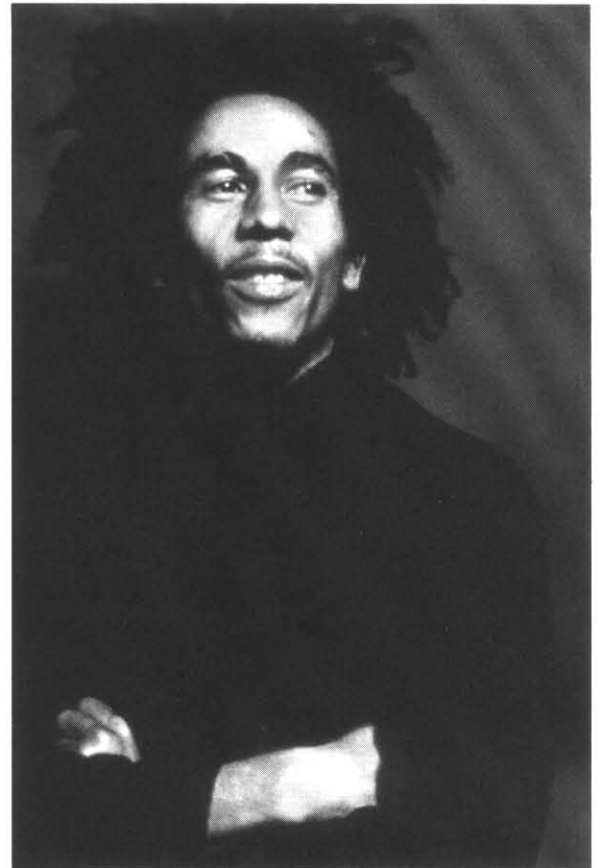
His influence on rock music in the 80's is undeniable. His revolutionary lyrics and the driving groove of his music, powered by "wailing" guitars gave the world a consciousness, but one that has since been lost in the commercial marketing process of the music business.

Musical Influences

Marley was influenced by American R + B guitarists **T-Bone Walker**, **B.B. King** and **Steve Cropper**.

Recognizable traits

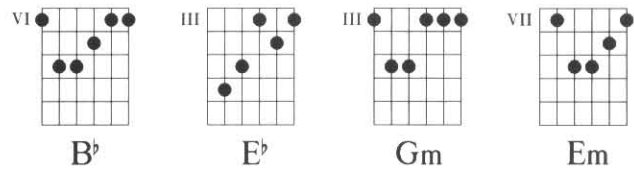
The main features of reggae are the accentuation of the second and fourth beat in a measure of four/four. Complex guitar parts made up of up to 3 guitar parts give the typical, syncopated "Wailers" sound.



Bob Marley

Musical Material and Voicings

Pentatonic, single-note rhythms and simple major and minor chords make up Marley's guitar arrangements.



Sound

Gibson Les Paul, wah-wah pedal, an undistorted setting on a Marshall amp and, above all, lots of feeling make up the Wailers' rhythm sound.

Rhythm Licks

All these grooves have to be played very laid back. The rhythm is neither a shuffle nor is it straight. The best thing is to listen to lots of reggae, forget about theory and just try to get into the feeling. Licks 1 and 2 are meant to be played by 2 guitars at the same time.

①

B^b E^b G^m G^m

②

The same for licks 3 and 4. Note the rhythm in measures 1 and 3 of the third example. These are used often by Marley.

③

B^m S^m S^m

Sm

T
A
B

④

Sua

T
A
B

T
A
B

Here's a wah-wah lick.

⑤

C Dm

T
A
B

Marley's licks are tense and go right into your ear. Besides major and minor triads, he likes using dominant⁹th chords (see "Nolen").

⑥ Am Gm G#m Am

⑦ Dm

⑧ Gm

E^b9

In the next example you will find two guitar parts that complement each other excellently.

9 Am Em

10 Am

Em

Discography

Because of the large number of his records, I'll restrict myself to a few suggestions:

Soul Rebel, 1971

Rastaman Vibration, 1976

Babylon By Bus, 1978

New Wave

New Wave music appeared in the mid 70's as an alternative re-orientation to bombastic commercial rock. Feelings of social alienation and the resulting frustration in England at this time led to Punk rock, which became the cutting edge of the New Wave and played a considerable role in making this style a trend observable throughout the entire musical world.. Together with the quickly spreading wave of ska and reggae came bands like **Devo**, **Talking Heads**, **Clash** and the **Police**, to name only a few. The musicians of the New Wave restricted themselves to the simple and the essential and played with a lack of inhibition similar to that found during the beginnings of the beat and rock periods. Representative guitarists of the New Wave guitarists are **Andy Summers (Police)** and **The Edge (U2)**. They developed a characteristic sound and catapulted the guitar into new dimensions.

Rhythms from Space

The guitar style of **Andy Summers** is a complex amalgam of styles and sounds which placed a definitive stamp on the guitar scene and created the musical identity of one of the super groups on the 80's: the **Police**.

Andy Summers was born in Blackpool, England in 1943. At the age of 16 he was already playing regularly and making a living as a musician. Way stations in his early career were: **Soft Machine** and **Eric Burdon and the Animals**. In 1977 he

joined the Police. In the midst of the 3-chord punk movement, they dared to go on stage

with unusual (off-beat) chords and chord voicings. They mixed punk, rock and reggae elements, interpreted them in their own style, avoiding all the trends and went on to become to groundbreakers of the New Wave. After 7 innovative records, the Police broke up owing to the solo ambitions of its members: Summers, Stewart Copeland and Sting. Since then, Andy Summers has lived in Los Angeles and has produced further experimental, jazz-oriented albums (with Robert Fripp, among others) which demonstrate his considerable compositional abilities.



Andy Summers

Musical Influences

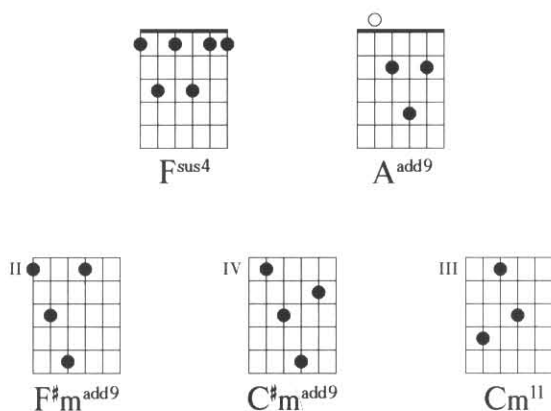
Jimi Hendrix and jazz guitarists **Barney Kessel** and **Wes Montgomery** are **Summers'** main guitar influences.

Recognizable traits

Andy is primarily a rhythm guitarist who thinks like a keyboard player. He connects chords like a keyboarder together with single-notes then adds effects to make a carpet of sound, an optimal setting for his songs.

Musical Material and Voicings

Typical of Summers is the use of open and extended chords that he sets up to produce half or whole tone "suspensions". His single-note fills are pentatonically based or come directly from the chord.



Sound

Andy's respective musical material, the clear, biting tone of his Tele and his choice of chorus and echo effects result in the unmistakable "space sound" which has influenced many other guitarists (The Edge, among others).

Rhythm Licks

Licks 1 and 2 make clear the strong reggae influence in Summers' playing. Concentrate on hitting the top three strings with your right hand strokes. Note, in example 2, the sus⁴ chords which are very characteristic of his style.

①

C⁶ G F G

Am

②

Gm F (Dm⁷) E^bmaj⁷ Dm

E^b (Cm⁷) F^{sus4} G^{sus4} F^{sus4}

Detailed description: This block contains two systems of musical notation for guitar. The first system shows four measures of chords: Gm, F (Dm⁷), E^bmaj⁷, and Dm. The second system shows four measures: E^b (Cm⁷), F^{sus4}, G^{sus4}, and F^{sus4}. Each measure includes a treble clef staff with a single note (the bass line) and a guitar tablature staff with fret numbers and slash marks. The key signature has one flat (Bb) and the time signature is 4/4.

The double stops in the next example should be muted with the ball of the right hand.

③

D A D⁶

C G C⁶

Detailed description: This block contains two systems of musical notation for guitar. The first system shows three measures of chords: D, A, and D⁶. The second system shows three measures: C, G, and C⁶. Each measure includes a treble clef staff with a double stop (two notes) and a guitar tablature staff with fret numbers and slash marks. The key signature has two sharps (F# and C#) and the time signature is 4/4.

4 E^b G^m

The next two licks are to be played together with two guitars (or with a previously recorded track).

5 E⁶ C

6

Here is a C minor single-note groove with an echo effect.

⑦ Cm

An ostinato riff to be played against a changing chord background another of Andy's specialties. Here, also, you'll have to mute with the right hand.

Now we come to the use of the add⁹ chord. Take a break and loosen up your fingers if they start to hurt while playing these chords.

⑩

A^{add9} F^{#m^{add9}} C^{#m^{add9}}

S

T
A
B

Discography

The Police LP's:

Outlandos D'Amour, 1979
 Regatta De Blanc, 1979
 Zenyatta Mondatta, 1980
 Ghost In The Machine, 1981
 Synchronicity, 1983

Summers Solo LP's

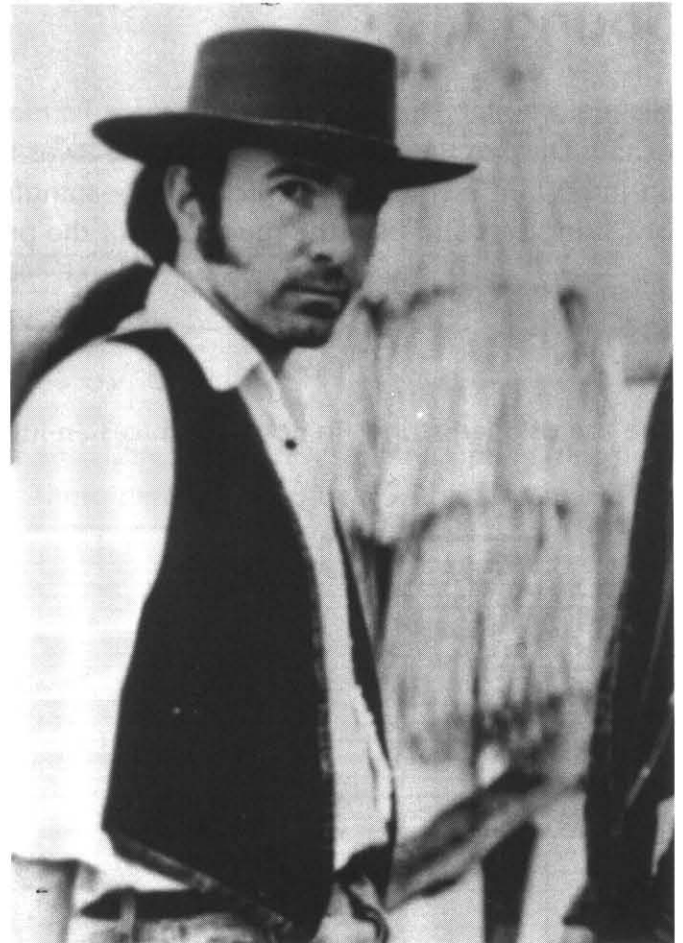
I Advance Masket, 1982
 Bewitched, 1984
 Mysterious Barricades, 1988
 The Golden Wire, 1989
 Charming Snake, 1990

You can find further information about and licks from **Andy Summers** in **Peter Fischers "Masters of Rock Guitar"** (AMA-Verlag).

The Edge

It takes a considerable creative ability to play the guitar in a new way and also be successful. **The Edge** of the group **U2** belongs to the category of guitar geniuses that manage to conjure sounds out of their amps that have never been heard before.

He was born in Dublin, Ireland in 1961, where he still lives. As a boy he had had a few piano lessons before the guitar fell into his hands and he, together with three friends founded a garage-band. This was the beginning of **U2**. As none of the four young musicians knew anything about music or even wanted to imitate anything they'd heard, they developed, far removed from conventional music, a style that was all their own. **Bono "Vox"** with his lyrics and stage presence shared the limelight out front with **Edge** and his unusual guitar style. With his "more is less" guitar-philosophy, he always plays in support of the band, making him a perfect example of an excellent, creative rhythm guitarist.



David Evans

Musical Influences

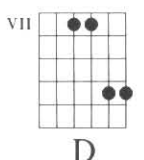
His main influences are new-wavers **Tom Verlaine** of **Television** and **Andy Summers** of **The Police**.

Recognizable traits

The Edge doesn't know very many conventional chords. He's apparently not very interested in them either. He tunes his guitar as he pleases in order to find new, not-already-played ideas. Like **Andy Summers**, **Edge** plays in a manner similar to keyboarder. His full guitar arrangements are the basis for **U2's** sound.

Musical Material and Voicings

Edge is not very scale oriented. He tries to avoid thirds and builds chords out of two and, at the most, three notes which he then doubles an octave higher.



Sound

His main guitars are a Gibson Explorer, a Fender strat and telecaster which he plays over a Vox AC 30. Despite the hiss and feedback, he loves his Electro Harmonics analog delay. The delay is an important element of his licks, as meaningful as the notes that he plays. He uses 011 and 012 string sets and uses the rough side of the pick to get his "edgy" sound.

Rhythm Licks

The use of open strings in lick 1 produces an interesting effect.

①

8va E^{sus4}

T
A
B

D^{sus4}

T
A
B

Now we come to a harmonic technique used in classical music. Touch the string gently with the index finger of your picking hand exactly 12 frets above the fretted note. Hold the pick between the thumb and middle finger, strike the string and, at the same time, remove the right index finger from the string.



② Bm

You will find the natural harmonics over the 5th and 12th fret (octaves of the open string) as well as the 7th fret (the fifth of the open string). These harmonics go best with a G major or E minor chord.

③

Lets take a look at the delay licks now. Indications for the delay settings (in milliseconds) are written over the clef. Now play the example as written and let the delay do the rest.

④

410 ms Dm^{add9}

Am^{add9}

5 D^{sus4}
340 ms δva

Exercise 5: A 3/4 measure piece in D major. The treble clef staff shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass clef staff shows fret numbers: (11) on the 6th string, 10 on the 5th, 12 on the 4th, 10 on the 3rd, 12 on the 2nd, 10 on the 1st, and 11 on the 6th. A 'H' (hammer-on) is indicated above the 10 on the 5th string.

6 D^{sus4}
340 ms δva

Exercise 6: A 3/4 measure piece in D major. The treble clef staff shows notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass clef staff shows fret numbers: 10 on the 5th, 10 on the 4th, 10 on the 3rd, 11 on the 2nd, 12 on the 1st, and 10 on the 6th.

7 D D^{sus4}
300 ms

Exercise 7: A 4/4 measure piece. The treble clef staff shows notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass clef staff shows fret numbers: 7, 7, 7, 10, 10, 10, 10, 7, 5, 7, 7, 8, 8, 5, 8, 7. Two guitar diagrams are included: VII (D major) and V (D major).

8 D D^{sus4} δva D D^{add9}
410 ms

Exercise 8: A 4/4 measure piece. The treble clef staff shows notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass clef staff shows fret numbers: 0, 0, 7, 0, 0, 7, 0, 0, 12, 10, 10, 12, 10, 10. A 'H' (hammer-on) is indicated above the 10 on the 5th string.

9

410 ms *Sua* D D^{sus4}

T
A
B

D D^{add9}

T
A
B

To sign off with, here's a funky groove in the **Edge's** style that's a little reminiscent of **Jimmy Nolen**.

10 E⁹ *Sua*

T
A
B

Discography

With U2:

Boy, 1981
 October, 1981
 Under Blood Red Sky, 1983
 The Unforgettable Fire, 1984
 Wide Awake In Amerika, 1985
 The Joshua Tree, 1987
 Rattle And Hum, 1988

Country

Country music is the national folk music of the white population of North America. It was brought by northern European settlers to the Appalachian mountains, which are still considered today to be the birth place of country music. In the early 20's this music was seized upon by the "industry" and under the name "hillbilly" (originally a derogatory expression for someone from the "back-woods"), marketed in an unprecedented manner. A large role in this was played by radio station WSM in Nashville, Tennessee, and their weekly broadcasted live radio show the "Grand Ole Opry" which brought to public attention many of the greatest country stars. At the end of the 30's, influenced by Hollywood came the romantic, adventurous image of the "singing cowboy". Under the name "Country and Western" (C + W) a new ready-for-consumption music produced in a most professional way, primarily in Nashville, was brought into circulation. Hillbilly now became an expression for the genuine white folk music of North America. The C + W cliché had nothing in common with the original country music and the hardships and living conditions of the settlers.

The guitar came into use in country music, which had up to that point been played mostly on Banjo, Fiddle and Mandolin around 1910. Despite predominating racial problems, many white guitarists were influenced by the playing of the black country blues musicians. Chord and finger picking techniques were used in country music and further developed. An important role on the growth of country guitar was played by country singer and guitarist **Jimmy Rodgers**, in the 20's, with his pithy chordal accompaniments (I've had to leave him out of this book because of space restrictions), C + W star **Merle Travis**, in the 30's, who made fingerpicking technique popular and country rocker **Albert Lee** with his multi-faceted virtuoso flatpicking technique since 1960.

The Country Picking King

Ever heard of Travis Picking? It's named after **Merle Travis** who still ranks today as one of the best of the country guitarists. He elevated the fingerpicking style to a level of perfection that was, after him, only rarely attained. **Scotty Moore** played the Travis style on the earlier Elvis recordings (for example "That's Allright") making this technique an important part of the Rockabilly sound. Even today this style is to be heard, in the playing of, for example, **Brian Setzer** of **The Stray Cats**.

Merle Travis was born in 1917 in Kentucky. After having learned the banjo, he became interested in the various finger-style guitarists in Kentucky. **Mose Rager** and **Ike Everly**, who had in turn been influenced by black ragtime guitarists from the southern states, taught Merle how to fingerpick. In the mid 30's Travis worked with various bands at a number of radio stations (through these jobs he came to be heard by **Chet Atkins**, a famous country-fingerpicker who was strongly influenced by Travis). Merle, seeking better fortunes, left in 1945 for California where better opportunities for work were to be found. He became a well-known session guitarist, brought out numerous LPs, composed such famous country standards as "Nine Pound Hammer" and "Sixteen Tons". **Merle Travis** played an important role in earning the guitar a permanent place in American commercial music. He made fingerpicking famous throughout the world and became a legend in his own time. In 1983 he died of a heart attack.



Merle Travis

Musical Influences

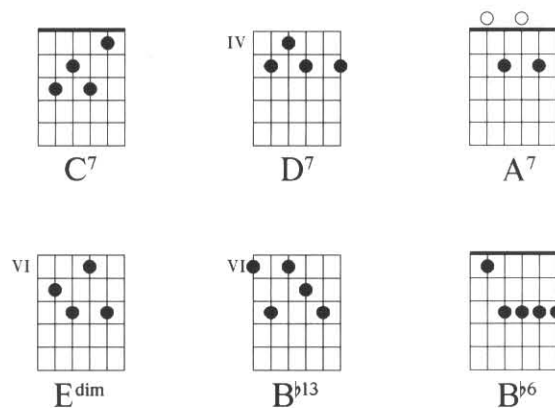
Country guitarists **Mose Rager** and **Ike Everly** taught him how to fingerpick on the guitar.

Recognizable traits

Using a plastic thumb-pick, Merle played an alternating bass with his thumb, muting the bass strings with the ball of his right hand. The first two fingers of the right hand picked a syncopated melody and accompaniment on the higher strings. All this together sometimes sounded like a one-man band.

Musical Material and Voicings

Travis played out of major, major 6th and major 7/9 chords. The basslines consisted of roots, fifths and thirds.



Sound

His famous Gibson Super 400 and an old Gibson amp gave him the clear, percussive country sound that can be heard on tunes such as "Canonball Rag". On songs such as "Nine Pound Hammer" and "16 Tons" Travis played an acoustic guitar.

Rhythm Licks

Lick 1 is a preparatory exercise for lick 2. You should learn it so well that you can play it in your sleep.

④ C7

Exercise 4 is in 4/4 time with a C7 chord. The treble clef staff shows a sequence of notes: G4 (open), A4 (1), B4 (4), G4 (2), F4 (3), G4 (3), and A4 (3). The bass clef staff shows a sequence of notes: G3 (3), A3 (3), B3 (2), G3 (3), and A3 (2). The guitar tablature shows fret numbers: 0, 1, 4, 2, 3, 3, 3 on the top string and 3, 3, 2, 3, 2 on the bottom string.

⑤ C

Exercise 5 is in 4/4 time with a C chord. A fretboard diagram shows the C chord shape: open strings on the 1st, 2nd, and 5th strings, and the 2nd, 3rd, and 4th strings fretted at the 1st fret. The treble clef staff shows a sequence of notes: G4 (1), A4 (1), B4 (1), G4 (2), F4 (3), G4 (3), and A4 (3). The bass clef staff shows a sequence of notes: G3 (1), A3 (0), B3 (0), G3 (1), F3 (0), G3 (1), and A3 (0). The guitar tablature shows fret numbers: 1, 0, 0, 1, 0, 1, 0 on the top string and 3, 3, 2, 3, 2 on the bottom string.

⑥ C

Exercise 6 is in 4/4 time with a C chord. The treble clef staff shows a sequence of notes: G4 (1), A4 (1), B4 (1), G4 (2), F4 (3), G4 (3), and A4 (3). The bass clef staff shows a sequence of notes: G3 (0), A3 (1), B3 (0), G3 (1), F3 (0), G3 (1), and A3 (0). The guitar tablature shows fret numbers: 0, 1, 0, 1, 0, 1, 0 on the top string and 3, 2, 3, 2, 3, 2, 2 on the bottom string.

Now we come to a D⁷ lick exactly in the style that Scotty Moore also used in rockabilly.

⑦

D⁷

5 4 3 2 1 4 3 5 5 3 3 5 5

5 4 5 4 5 4 5 4

The following is a similar example, this time in E major.

⑧

E A⁷

0 0 0 2 0 2 0 0 2 0 0 2 0

2 2 2 2 0 2 0 2 0 2 0 2 0

⑨

E⁷

0 1 3 0 0 3 0

0 2 2 1 2 0

To finish up, here's a typical western-swing accompaniment. Travis wrote many hit songs in this style.

⑩

Discography

"The Best of Merle Travis" is relatively easy to get and offers a good cross section.

The Flatpicker

As only a few of the country guitarists can, **Albert Lee** feels equally at home in rockabilly, rock, pop and jazz as well. He has played for **Chris Farlowe**, **Joe Cocker**, **Jerry Lee Lewis**, **Emmylou Harris**, **Dave Edmunds** and **Eric Clapton**, to name only a few. Despite all these big names, he's never had to change his style to fit anyone. He has developed an unmistakable style and is regarded as the top country guitarist in America. What few people know is that he's English.



Albert Lee

Albert Lee was born in 1943 in Herefordshire, England. The first instrument that he learned to play was the piano. Rockabilly stars like **Buddy Holly** and **Gene Vincent** as well as the country guitarists **James Burton** and **Hank Garland** inspired him to master the guitar. His career began in 1964 with **Chris Farlowe's Thunderbirds**. In 1968 he went over to **Country Fever**, a band which had become famous for backing up American country artists touring in England. In 1970 he helped to found **Heads, Hands and Feet**. After this band broke up, he worked with some of its ex-members on **Jerry Lee Lewis' double album "The Session"**. Out of all the guest guitarists, **Peter Frampton**, **Alvin Lee** and **Rory Galagher**, **Albert Lee** stood out the most. From this point on, his career climbed quickly. He backs up, to his day, the biggest country and rock artists and has meanwhile recorded numerous solo albums. His rhythmic virtuosity -he can make an up-tempo number swing like crazy- and his impressive bass and melodic runs (which always fit into the spirit of the song and are never used for their own sake) make him a great influence on both country and rock guitarists as well.

Musical Influences

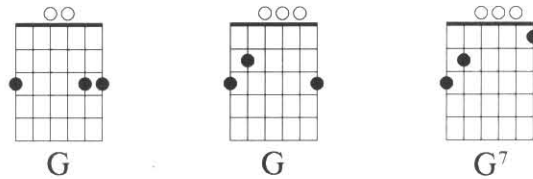
James Burton, Jimmy Bryant and Hank Garland for country. Jimmy Page and Chris Howe for rock.

Recognizable traits

Albert is a "flatpicker". He holds the pick in the normal way, between the thumb and forefinger and picks at the same time with the rest of his fingers. For this reason he has no routine pattern for picking. Lee uses lots of hammer-ons and pull-offs.

Musical Material and Voicings

Of course, Lee has everything in his repertoire that every good country rocker does: pentatonics, blue notes, thirds and sixths as well as major and minor thirds, particularly in open positions. Here are a few examples:



Sound

Lee is, without a doubt, the master of the Telecaster. He's very adept at using its cutting highs and clear powerful bass and has made it an important part of his unmistakable style. He runs it over a MusicMan amp with a Lexicon effects processor.

Rhythm Licks

Licks 1 and 2 are bass runs in which an echo effect is imitated. Use even up and down strokes.

①

E A B E

T
A
B

②

G C

T
A
B

G C

T
A
B

To play the next example, I use a delay of 125 ms.

③ E A

D G

The next two licks are meant to be played together by two guitars. The concept here is a solo-like bass run and an open G-chord. Pay attention to the hammer-ons and pull-offs.

④ G

5

G

T
A
B

3

The following two are boogie riffs in A.

6

A

T
A
B

0 4 5 4 0 0 0 4 5 4 0

T
A
B

0 0 4 5 4 2 2 5 4 2 0

P

7

A

For both of these two grooves, you should refer back to the previously-mentioned "flatpicking technique".

8

G

⑨ A

To wind things up, here's a bit of country rock in the style of **Albert Lee**. Pay special attention to the hammer-ons and slides.

⑩ D C G

Discography

Here is a small selection:

with Emmylou Harris Luxury Liner
with Clapton Just One Night

His solo albums are also very interesting.

Jazz

Owing to the incredible variety of different "jazz" styles, an exact definition of this term is just about impossible to find. Jazz is a product of the tension-filled mixture of black and white cultures and their deeply rooted traditions. It has a direct relationship to the times in which it was created and to the musicians who expressed their very personal life experiences through it. Jazz, like the time in which we live, is constantly changing.

Caused by the encounter between "black" and "white" in the southern states, a melting together occurred between the Afro-american blues and ragtime folk tradition with European folk music. Around 1900 the light-hearted New Orleans jazz came into existence. About ten years later the restless Chicago style developed. The big-band or swing style (also called "four beat jazz" owing to the different rhythmic accents which distinguished this music from that which preceded it), had its heyday in the 30's, during the years before the World War II. The conflicted and nervous spirit of the post-war years expressed itself during the 40's in bebop. This period saw a liberation of jazz from its function as dance music, bringing an artistic freedom to the music which expressed itself in the extended solo improvisations of individual musicians. Ushered in by bebop came the jazz of the early 50's with its myriad styles and freedom from commercial interests. It then branched into every imaginable direction: cool jazz, hard bop, latin jazz, (bossa), fusion (rockjazz) and free jazz are all a part of this larger developmental stream.

Although the guitar plays a more or less subordinate role in jazz, a number of great virtuoso guitarists have come out of this tradition. I've chosen **Joe Pass**, **Charlie Byrd** and **John McLaughlin** for this book. They are players that have not earned their permanent place in the story of jazz only through their virtuoso solo improvisations but also with their brilliant rhythm and accompaniment techniques.

Virtuoso Guitar

At the age of 62, **Joe Pass** is one of the most important, formative influences on jazz guitar living today. He is famous for his virtuosic chord-melody playing, in which he combines bass lines, chords and melodies into fascinating arrangements. Joe always lets his ear make the choice. His ideas are simple and tasteful and he brings his technical and harmonic abilities to bear only for the purpose of serving the music. Born in 1929 in New York as Joseph Anthony Jacoby Passalacqua (what a name!) he had to learn the guitar as a young child. His father kept a strict watch on his practicing and progress. But what started out as duty later became passion. At 14 he played his first gigs and at 18, infected by the bebop fever, he decided to dedicate himself to jazz. Like so many jazz virtuosos of his time, Joe became addicted to drugs, playing seldom in public. In 1960 he came to his senses and successfully completed a drug rehabilitation program.

Afterwards, drawing on the highs and lows which he'd experienced in his life, he played better than ever before. He recorded a series of excellent milestone LPs (for example, the "Virtuoso" series) and began to make a name for himself as studio and back-up guitarist for artists such as **Sarah Vaughn, Carmen McRae, Ella Fitzgerald** and **Frank Sinatra**.



Musical Influences

He was greatly inspired by **Django Reinhardt** and **Charlie Christian**. The most important influences for him, however, are saxophonist **Charlie Parker**, trumpet player **Dizzy Gillespie** and pianist **Art Tatum**.

Recognizable traits

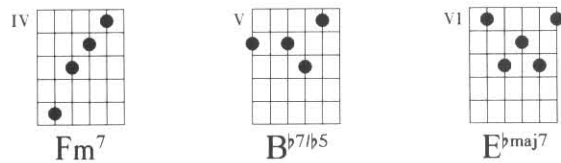
Joe's playing is very pianistic. He combines bass runs, chords and melodies and arriving at his "virtuoso" solo style. For some years now he has been playing "finger style", without a pick at all. This helps him to achieve a more fluid way of playing, as a pick gets in the way when one is constantly switching between bass, chord accompaniment and solo fills. It should be mentioned that Joe never learned classical guitar. According to many, although that limits him somewhat, technically, he has for this reason learned to be more sparing and musical in the choice of his notes.

Also very characteristic is his "**comping**". The expression "comping" is derived from the word "accompaniment". It refers to a certain kind of musical accompaniment found primarily in jazz and fusion. The essential function of comping consists of providing an appropriate background for the soloist with rhythmic chordal accents. To do this, the "comper" must develop a vocabu-

lary of voicings and rhythmic accents that pass optimally between the melody and the bass "voices". Joe Pass is a master of this technique. His intelligent comping rhythms make a perfect compliment to the solo line, avoiding coming into competition with the melody instrument or voice. His accompaniment becomes active only in or passages where the soloist rests or holds out a long note. And his chord voicings always move in a logical voice leading that can move in either parallel or contrary motion to the lead voice.

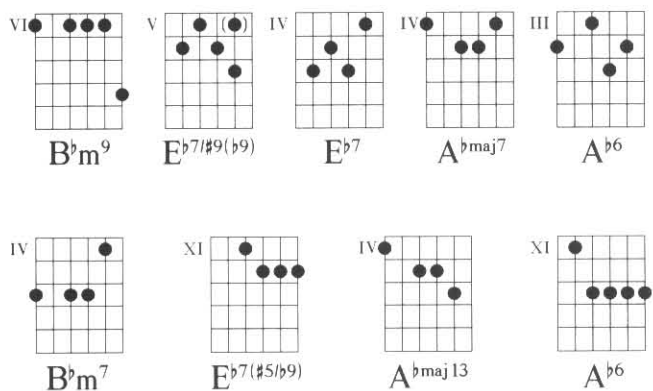
Musical Material and Voicings

Joe's musical development took place largely by way of his ears. He doesn't use complicated harmonic structures. Pass plays mostly out of major and melodic minor and has an endless repertoire of II-V-I voicings. Here are 3 examples:



Sound

Joe sees himself primarily as an acoustic guitarist and only uses his amplifier to make himself better heard. He prefers to play his Jimmy D'Aquisto acoustic jazz guitar over a Polytone Minibrute II amplifier. This combination gives him his typical clear, full and warm jazz tone.



Rhythm Licks

Licks 1 and 2 consist of II-V-I progressions with "counter" melodies.

①

Chord progression: Fm^7 $B^{\flat}7^{\flat}5$ $E^{\flat}maj^7$ $E^{\flat}6/9$

Diagram: VI $E^{\flat}maj^7$

Tab: T 4 5 6 6 8 7 6; A 4 5 6 6 8 7 6; B 8 6 6 6 8 6 6

② $B^{\flat}m^7$ $E^{\flat}7/\flat 9 (\#9)$

T
A
B

$A^{\flat}maj^7$ $A^{\flat}b^6$

T
A
B

Joe likes to think in horn riffs.

③ $E^{\flat}6$ $E^{\flat}b^6/9$ $B^{\flat}m^{11}$ $E^{\flat}7/\#5/\flat 9$ $A^{\flat}maj^{13}$ $A^{\flat}b^6$ $A^{\flat}b^6$

T
A
B

The next examples demonstrate Joe's famous walking bass-lines. Pay particular attention to playing the correct fingerings.

④ $C^{maj}7$ $A^7/\#5$ Dm^9 G^{13}


T
A
B

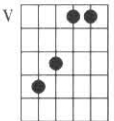
⑤ C^{maj7} $A^{7/\sharp 5}$ Dm^9 A^{b13} G^{13}

⑥ F^9 $D^{7/b9}$ Gm^7 $C^{7/b9}$ F^9


This blues in F provides an example of **Joe's comping style**. The picking pattern gives the chords a melodic character.

⑦ F^7 B^{b7} F^7 Cm^7 $F^{7/b9}$


VI 

V 

B^b7 **F^{maj}7** **A^m7** **D^{7/b9}**




G^m7 **C^{7/b9}** **A^m7** **D^{7/#9}** **G^m9** **G^{b9}**



Big band accompaniment in the Joe Pass style.

⑧ **A^m7** **D⁷** **D^{7/b9}** **G^{maj}7** **E^{7/#9}** **E^{7/b9}**



In the next example you play the same chords as you did in the last example but with a different rhythm.

9

Am⁷ D⁷ D^{7/b9} G^{maj7} E^{7/#9} E^{7/#9}

T
A
B

The following is a typical ending turnaround in G.

10

Sva SL 3 G

T
A
B

Discography

Of the many beautiful records that **Joe Pass** has recorded, I recommend:

Solo LP's

Virtuoso

and together with

Ella Fitzgerald

Northsea Nights
Take Love Easy

Jazz Meets Latin

Charlie Byrd's role in jazz guitar playing is somewhat controversial. With his classical technique which he brought into jazz, still managing to keep that swing, he has established his own musical niche. His name is always associated with bossa nova. It was with this style that he reached the high point of his musical creativity in the early sixties.

He was born in 1925 in Virginia. At the age of 9 -his father was also a guitarist- he was already playing the guitar.

Byrd was at first fascinated by the blues, then by the music of **Les Paul** and **Charlie Christian**. During his army years he was stationed in France where he had the opportunity to play with **Django Reinhardt**, who influenced him greatly. Although he attended master classes with **Andres Segovia**, he never neglected jazz. His interest in exotic styles led him in 1961 on a South American tour, where he was strongly affected by the native music. Under this influence he recorded, in 1962, with **Stan Getz** the bossa nova classic "Girl from Ipanema", "Desafinado" and many other tunes, meeting with tremendous commercial success which made him a leading figure in the bossa nova-wave. His name, despite his historic work with the "**Great Guitars**" trio with **Herb Ellis** and **Barney Kessel** in the mid 70's, will always be associated with latin and bossa nova styles.



Charlie Byrd

Musical Influences

Les Paul, **Charlie Christian**, **Django Reinhardt** and **Andres Segovia** are Byrd's main influences.

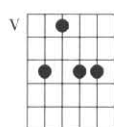
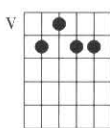
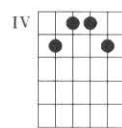
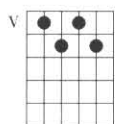
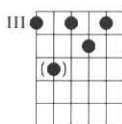
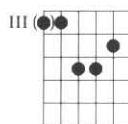
Recognizable traits

He mixes equal portions of Spanish, South American, African and North European elements into his own style of latin jazz composition. His classical training enables him to play fingerstyle at its highest level. His rhythms are based mainly on the clave beat, a two measured rhythm figure typical of latin American dance music (see rhythm licks 1 - 3).

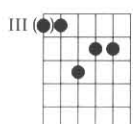
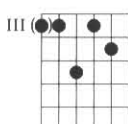
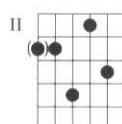
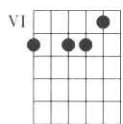
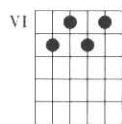
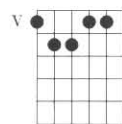
Musical Material and Voicings

On the bossas he plays typical alternating bass: lines consisting of the tonic note and the fifth, as well as using major^{6/9}, minor⁹ and altered dominant chords skillfully combined, often giving the impression of two guitars working together.

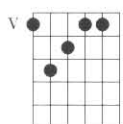
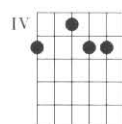
The following are three II-V-I progressions typical of the bossa nova style.

Em⁹E^{b9}(A^{7alt})D^{6/9}Dm^{7b5}G⁷

Cm

Cm^(maj7)Cm⁷Cm⁶Bm^{7b5}E^{7b9}

Am

Am^(maj7)Am⁷Am⁶

Sound

Byrd was the first to bring the classic, nylon stringed guitar to jazz.

Rhythm Licks

The following examples should be played with the fingers. Practice makes perfect: first learn the bass line and then put the chords on top. When you've grasped the rhythmic concept, the music will almost play itself. These licks are ideal for accompanying a vocal. To get this music to sound right, always play simple rhythms and sparing fills.

Examples 1 - 3 are the so-called **clave rhythms**.

① **D^{6/9}** **Em⁹** **A^{7/#5}** **E^{b9}**

② **Dm^{7/b5}** **G⁷** **Cm** **Cm^{maj7}** **Cm⁷** **Cm⁶**

③ **Am⁷** **Dm⁹**

The following examples are **fingerpicked arpeggios**.

④ **Am**

⑤

Exercise 5 consists of four measures of music in 4/4 time. The first measure features a **Dm7** chord (diagram V) with a melody of quarter notes: D2, A1, D3, A2, D3. The second measure features a **D^b7** chord (diagram IV) with a melody of quarter notes: D4, A1, D3, A2, D3. The third measure features a **Cm¹¹** chord (diagram VI) with a melody of quarter notes: C1, G4, C3, G4, C3. The fourth measure features a **C^b7/b5** chord (diagram VI) with a melody of quarter notes: C1, G4, C3, G4, C3. The TAB notation shows the fretting for each note on the strings.

Here are some interesting chord voicings in the Byrd style.

⑥

Exercise 6 consists of four measures of music in 4/4 time, all in the key of E major. The first measure features an **Em^{add9}** chord (diagram with open circles) with a melody of quarter notes: E2, G#2, B2, G#2, E2. The second measure features a **B¹¹** chord (diagram with open circle) with a melody of quarter notes: B1, D#1, F#1, D#1, B1. The third measure features an **Em^{add9}** chord (diagram with open circles) with a melody of quarter notes: E2, G#2, B2, G#2, E2. The fourth measure features a **B¹¹/#9** chord (diagram with open circles) with a melody of quarter notes: B1, D#1, F#1, D#1, B1. The TAB notation shows the fretting for each note on the strings, including open strings and fretted notes.

The following is a short chord melody solo in D^b.

7

D^bmaj7/9

E^bm⁹

A^b7(alt)

Tablature for example 7 showing guitar staff, TAB, and fretboard diagrams for D^bmaj7/9, E^bm⁹, and A^b7(alt).

In the next example you'll find a characteristic bossa nova tunaround in D. Give special attention to practicing the fill in the fourth measure.

8

Em⁹

E^b9

D

Tablature for example 8 showing guitar staff, TAB, and fretboard diagrams for Em⁹, E^b9, and D.

Now we're going to concentrate on the bass accompaniment.

⑨

D^{maj7} G^{dim} B^{dim} A^{m7}

T
A
B

D^{7/b9} G^{maj7}

T
A
B

To wrap things up, a one measure sequence that is raised a half step in the second measure.

⑩

C^{6/9} D^{b6/9}

T
A
B

Discography

Here is a selected discography:

with Stan Getz
LP's

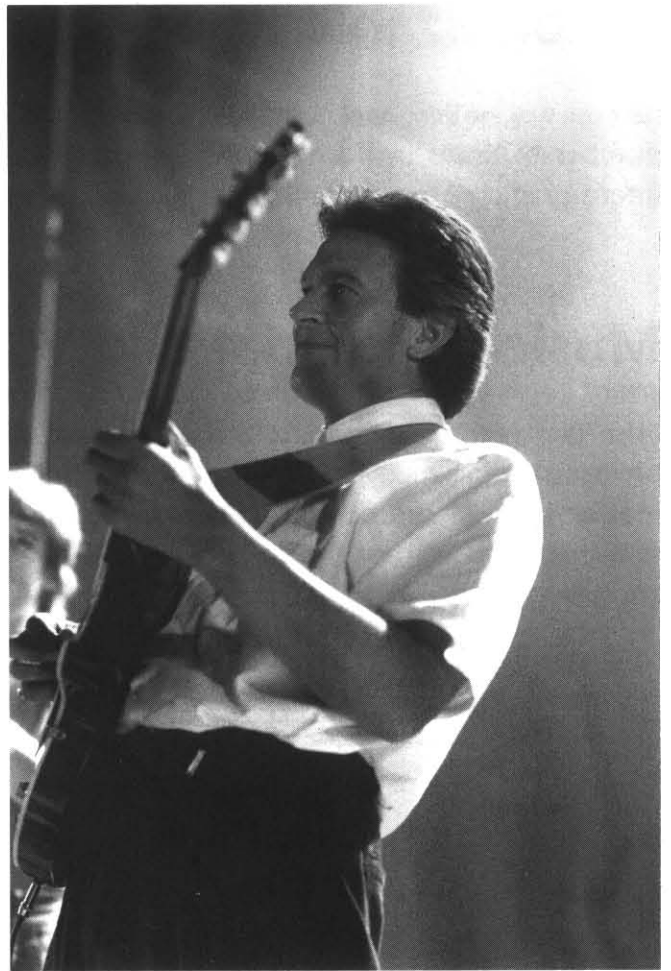
Jazz Samba
Great Guitars
Latin Byrd
Brazilian Soul

The Mahavishnu

Now we come to, in the words of **Carlos Santana**, one of the greatest guitarist in the world. No one has ever absorbed the blues and jazz and developed them uncompromisingly as **John McLaughlin**. He has played the most varied musical styles imaginable: blues, jazz, rock, fusion, free jazz and even Indian music. None of this, however, would have been possible without his spiritual awareness. He says: "God is the master musician, I am only the instrument on which He plays."

Born in 1942 in Yorkshire, England, John is practically self-taught. As the son of a musician family, he encountered numerous musical styles such as classical music, blues and jazz quite early in life. He began at the age of 10 to play the guitar, at the time of the English blues-revolution. At 15 he went on tour with an English dixieland band and jammed at the London "Marquee" with all the important musicians in the English scene at that time:

Alexis Korner,
Eric Clapton,
Ginger Baker
and **Graham Bond** to name a few.



John McLaughlin

During this time, through **Graham Bond**, he came into contact with Indian culture which became a part of his consciousness and therefore also a part of his music. **Tony Williams** took him, in 1969, to New York where they founded the group **Lifetime**. He met his idol, **Miles Davis**, and went into the studio with him. The result: *Bitches Brew*, an album which became a milestone of jazz rock and gave **McLaughlin** his "big break". He became the absolute style-setting figure in fusion guitar. In the early 70's he founded the legendary **Mahavishnu Orchestra**, one of the greatest jazz rock groups of all time. Besides this, he played as well with such luminaries as **Chick Corea** and **Stanley Clarke**. **McLaughlin** felt drawn to acoustic music as well as electric. His trio with **Al Di Meola** and the Spanish flamenco guitarist **Paco de Lucia** gave rise to an epidemic of "acoustic fever" the likes of which had never been seen. With his constantly changing projects, **McLaughlin** is always bringing out something guitaristically and stylistically new and surprising. His influence on guitar styles in the 70's and 80's was enormous. As **Miles Davis** put it: "He's the one, the Killer ... yeah!"

Musical Influences

The blues veterans **Muddy Waters**, **Big Bill Broonzy** and **Leadbelly**, the jazzers **Django Reinhardt** and **Tal Farlow** as well as the founding father of rock, **Jimi Hendrix** are his main influences.

Recognizable traits

As you will notice, McLaughlin is a master of odd time signatures. Often he changes "times" a number of times in a single piece of music. His tricky runs and cadences are dynamic, full of intensity and of a complexity that had been previously thought of as unplayable.

Musical Material and Voicings

John is a master of not just the pentatonic, but of more exotic scales. He studied far eastern philosophy for many years and was heavily influenced by **Ravi Shankar**. He loves parallel motion of slash chords and polychords (slash chords are triads or four-note chords played over non-triadic tone bass notes; polychords are different triads superimposed on top of one another).

Slashchords:

D/E = E ^{9sus4}	C/D = D ^{9sus4}	C/F = F ^{maj9}	C/F	D/C = D ⁷
A/G = A ⁷	G ^{maj7} /A = A ^{13sus4}	C ^{maj7} /D = D ^{13sus4}	B ^{bmaj7} /A = B ^{bmaj7} oder Gm ⁹	B ^{bmaj7} /A

Polychords:

$\frac{E}{D} = E^{9sus4}$ oder D ^{maj7/6/9/#11}	$\frac{E}{D}$	$\frac{Bm}{C} = C^{maj9/\#11}$	$\frac{Bm}{C}$	$\frac{G}{A} = A^{9sus4}$
$\frac{E}{C} = E^{7(\#9/\#11)}$	$\frac{B}{D} = D^{6b9}$	$\frac{F}{C} = C^{6/11}$ oder Am ^{7/\#11}	$\frac{F}{Am} = Am^{(\#11)}$	$\frac{B}{C} = B^{(b9/\#11)}$

Sound

In the course of his different creative stages, he has used very different equipment. In his jazz rock phase he played mostly Gibson guitars over tube amps set up for lots of distortion, whereas he shows a preference for acoustic guitars today.

Rhythm Licks

In the following examples we will give our complete attention to odd time signatures. In time you'll develop a natural feeling for these rhythms. In order to do this, however, you must learn how to count skillfully. Use my countings on the CD to get your orientation.

Lick 1 is in 6/4 time with a triple feeling.

① D/E

The following is in 6/4 with a funky "four" feeling.

② E⁹

5 D/C D^b/C^b C/B^b D^b/C^{b2}

T
A
B

Now we turn to 5/4 time. Both licks fit over an E^{b9th} chord.

6 E^{b9}

T
A
B

7 E^{b9}

T
A
B

Licks 8 and 9 are both in 9/4 and are meant to be played together by two guitars. These chords are referred to as "slash chords". They are slid around the neck in "parallel" motion.

8 E^b/F

G^b/A^b

B^b/C

9

The first system of exercise 9 consists of two staves. The top staff is a treble clef staff in 9/4 time, starting with a 's' (sustain) marking. It contains a melodic line with eighth notes and rests, featuring triplets of eighth notes. The bottom staff is a guitar TAB staff with fret numbers 10 and 8 indicated above the notes, corresponding to the melodic line.

The second system of exercise 9 consists of two staves. The top staff is a treble clef staff in 9/4 time, starting with a 's' (sustain) marking. It contains a melodic line with eighth notes and rests, featuring triplets of eighth notes. The bottom staff is a guitar TAB staff with fret numbers 13 and 11 indicated above the notes, corresponding to the melodic line.

The third system of exercise 9 consists of two staves. The top staff is a treble clef staff in 9/4 time, starting with a 's' (sustain) marking. It contains a melodic line with eighth notes and rests, featuring triplets of eighth notes. The bottom staff is a guitar TAB staff with fret numbers 10 and 8 indicated above the notes, corresponding to the melodic line.

In the last example we encounter an 11/8 time signature.
Compare the slash chords with the chord names in parenthesis.

⑩

D⁶/A (D⁶)

D/A[#] (D^{aug})

T
A
B

D⁶/B (B^m)

D/C (D⁷)

T
A
B

Discography:
















McLaughlin recorded many groundbreaking albums.
The milestones are:

with **Billy Cobham and Jerry Goodman**
Miles Davis
Mahavishnu Orchestra
Santana
Shakti

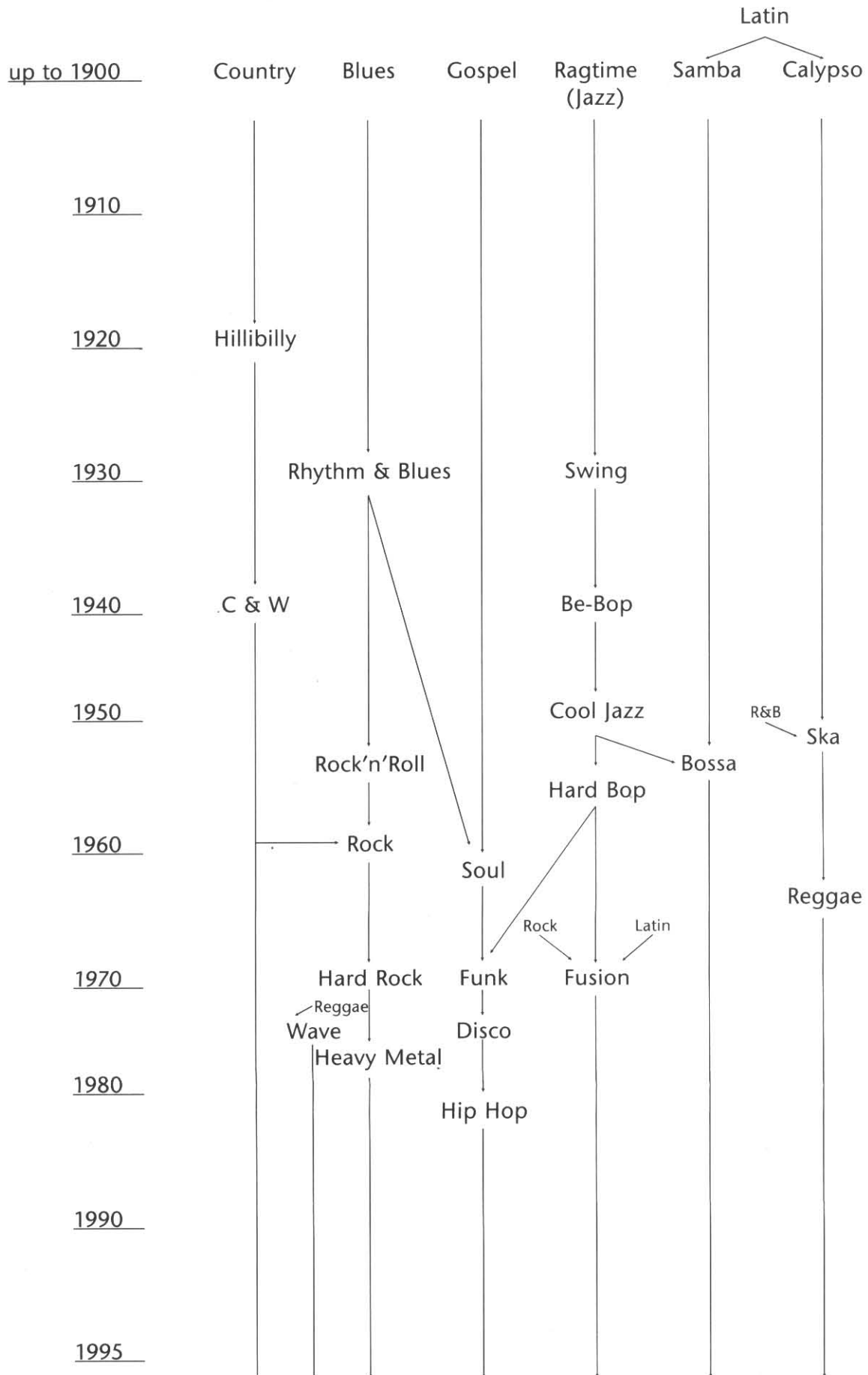
with **Al Di Meola and Paco De Lucia**

Bitches Brew, 1970
My Goals Beyond, 1970
The Inner Mounting Flame, 1972
Love, Devotion, Surrender, 1972
Shakti, 1976
Friday Night In San Francisco, 1980

List of Symbols

- 
Slide
- 
Hammer on
- 
Pull off
- 
Trill (rapid hammer on and pull off)
- 
Bend up
- 
Release bend
- 
Small / smear bend
- 
Whammy bar
- 
Same chord as previously written
- 
Scratch (percussive stroke with muted strings)
- 
Flageolet, harmonic
- 
Play one oktave higher than written
- 
Double sharp (##)
- 
Accent (emphasized note)
- 
Fingering

Music Style Development



To end with, I'd like to express my heartfelt thanks to a few people: Sandra Sauter and Detlef Kessler for the fantastic support. Special thanks go to Mister Wüstner of Gibson Guitars for the beautiful ES 165 (it is an honor to play this instrument) as well as Rainer Gruseck for his great help in developing this concept, writing the biographies and the long recording and mixing sessions.

Till the next book, I wish you much success