

60 Seconds with...

A minute's all you need to find out what makes a great guitarist tick. Before he jumped in his limo for the airport we ear-holed Brit bluesman **Danny Bryant**...

GT: Who was your first guitar influence?

DB: Walter Trout. I saw him play when I was around 14 years old and decided there and then that was what I wanted to do. Also, growing up my parents had a great record collection, so from a young age I was aware of the likes of Rory Gallagher and Eric Clapton.

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

DB: It was a black Encore Stratocaster copy in our local music shop. I drove my mother and father mad about it until one day my Mum gave in and took me down to the shop and bought it for me. I can still remember that magical feeling like it was yesterday.

GT: What was the best gig you ever did?

DB: I really do try and take something out of all of them, but of course for whatever reason sometimes there is just something extra about a certain gig that makes it a great one. The audience, the location or just that perfect combination that you can't put your finger on. Some of the best shows we have done have been when we are at our most tired - I think it's the whole thing of having to dig deeper.

GT: And your worst playing nightmare?

DB: I played a festival a few years ago and the promoter convinced me to use a wireless set-up they had. He wanted to do a big announcement and have me walk through the crowd to the stage while playing; so they did all this, made the big announcement, opened the doors at the back of the hall and the wireless didn't work!

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



Danny Bryant

DB: Be yourself and play it with feeling.

GT: Do you still practise?

DB: Yeah, I always have a guitar in my hand when I am around the house, simply because I enjoy it so much. I still enjoy playing along with CDs just like I did when I was a kid.

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

DB: Not really. I am a bit lazy like that. I usually just put my iPod on and listen to music and relax. I pick up the guitar about five minutes before the show just to loosen up.

GT: If you could put together a fantasy band with you in it, who would the other players be (dead or alive)?

DB: Otis Redding on vocals, Ray Charles on piano, BB King on guitar, Willie Dixon on bass, Willie 'Big Eyes' Smith on drums... I would sell the merch!

GT: Present company excepted, who's the greatest guitarist that's ever lived?

DB: I think it's impossible to say as it's subject to personal taste. I mean, who is going to beat Steve Vai for technique? My original mentor Walter Trout's playing still moves me so much and I wouldn't want to mess with Buddy Guy!

GT: Is there a guitar solo you really wish you had played?

DB: Anything by BB King!

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

DB: I really like Pain Killer from our new CD. I was going for a certain feel and I was happy with how it came out.

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

DB: Well it would be nice to just be remembered! But I hope people would say he was a nice bloke and he always put on a good show.

Danny Bryant's new album, *Hurricane*, is released by Jazzhaus Records on May 6th. For further info including merchandise and tour dates, please visit: www.dannybryant.com.

PHIL HILBORNE'S ONE-MINUTE LICK SHRED TAPPING IDEA



This month's lick shows two different and commonly used ideas. They both use notes from the minor pentatonic scale - here in the key of E: E G A B D E (1 b3 4 5 b7 1). The idea in bar 1 involves a new string hammer-on (squared note and fret) followed by a regular hammer-on and then a picking-hand tap (circled note and fret) to produce each three-note group. The secret to playing this cleanly is to be as accurate as possible with the hammer-ons - using the tip and not the flat of your fingers is essential here; avoiding handling noise by muting with both hands is strongly advised too. A lot of players use a 'scrunchie' or similar to deaden these pesky open strings - this can be helpful but it is not essential. Bar 2's idea contains the faster, 32nd-note descending

part of the lick. The points about accuracy and handling noise apply equally here. One extra aspect to watch out for are the tapped slides

that occur between the first three notes of each eight-note group. Be careful not to overdo these slides!

Moderate $\text{♩} = 110$
E m9