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GUITAR WORLD

GUITAR & BASS
TRANSCRIPTIONS

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"B.Y.O.B."

THE ALLMAN
BROTHERS BAND
"LITTLE MARTHA"

TOTO
"AFRICA"

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MORE IS
MORE!**
& 99 MORE!

100
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EVERY
GUITARIST
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KNOW**



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WOODSHED

VOL. 41 | NO. 6 | JUNE 2020

STRANGE DAYS HAVE FOUND US

AS OF THIS writing, the coronavirus scare has the entire Future staff, which includes GW, working from home. I'm getting emails about canceled tours, and some PR people are actually writing to tell me that they have nothing to pitch, no music-related news to share. Ozzy Osbourne producer/guitarist Andrew Watt, one of our May 2020 cover stars, just announced that he's tested positive for coronavirus ("I am laid out in bed chugging Gatorade and using an oxygen machine to give my lungs as much relief as possible"), which really hits home — you know, home, that place where many of us have spent the last few days or weeks. Hopefully, by the time you read this, there's good news on the horizon. Until then, legions of people, myself included, are avoiding bars, restaurants, downtowns, buses, trains, planes, ships and non-essential stores, including places where magazines (and billions of other things) are sold. I'm not sure how this situation will manifest itself in GW, but — speaking for everyone here — we're doing our best, and I'm sure you are too!

Amid all the glum news, I can't help but think about all the musicians who've started live-streaming their performances and serenading their Facebook friends — because their gigs/tours have been canceled. And then there's the recent GuitarWorld.com story about Enrico Monti, an Italian guitarist who lugged his guitar and amp onto his balcony to blast Slayer's "Raining Blood" during the coronavirus lockdown — whether or not his neighbors wanted to hear it! It's reassuring that guitarists are finding ways to share their passion with their friends and the world. We wish a speedy recovery to Watt — stay safe, everyone!

TWO DIFFERENT COVERS: This month, there are two different cover stars — Joe Satriani and Jared Dines. You can catch our Satch feature on page 34 and our Dines feature on page 62. Both gents also make an appearance in our cover story.

CORRECTION: In our May issue, I messed up the name of former Sonic Youth bassist/guitarist Kim Gordon. I called her "Kim Wilson," as in, the Fabulous Thunderbirds' vocalist — not to mention a guy! I'm a big fan of both bands (for real), so there's really no excuse here. I apologize to both Kims — and to all of you!

A VERY SAD PASSING: Luke Edson, Future's U.S. chief revenue officer, passed away March 10. When Future bought GW in April 2018, Luke was one of the first Future employees to reach out to us GW guys. He took us to our local bar, bought us drinks, answered our questions and made us feel right at home. He was a fun-loving guy who was brimming with ideas and curiosity. He's also the person who called to offer me the job of GW editor-in-chief, and I'll never forget him for that. My bottomless condolences to his family and friends!




—Damian Fanelli
Editor-in-Chief

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CINDY MOORHEAD

The Marshall logo, featuring the brand name in a classic script font.The ORIGIN logo, with the word in a serif font and a sunburst graphic above the letter 'O'.A black and white photograph of a guitarist with long, curly hair, wearing a plaid shirt, playing an electric guitar and looking upwards. The image is partially overlaid with a teal geometric shape on the left side.

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A close-up of the Marshall ORIGIN 20 amplifier. The front panel features the Marshall logo, a power switch, a volume knob, and several tone controls including Tilt, Treble, Bass, and Presence. The amplifier is shown in a black and white photograph, with a teal geometric shape overlaid on the left side.

Marshall

SOUNDING BOARD

Got something you want to say? **EMAIL US AT: GWSoundingBoard@futurenet.com**



John, Paul and George? Bingo!

Hallelujah! The “John, Paul & George’s Guitar Revolution” *Guitar World* cover story [April 2020] is what many of us wait for (and the reason we continue our subscriptions)! Thanks, GW. We’ve started breathing again!

— Thomas Houck

What About Epiphone’s Newest Gear?

Wow, *Guitar World* dropped the ball on this one. Epiphone pretty much revamped their whole electric guitar lineup to look a lot more like Gibson and nothing is said by *Guitar World*. These are great, quality guitars. And most of the Epiphone prices are in line with what GW readers can afford. Not the guitars shown on most of the NAMM roundup pages in GW’s April 2020 issue.

— Michael Ballard

It’s Time, I Think, for a Rush Cover!

It occurred to me that in 17 years of subscribing, I’ve never seen a Rush cover story. Considering the

numerous covers you’ve had featuring artists like Led Zeppelin, Metallica, Eddie Van Halen and the ultimate Rush fanboys, Dream Theater, over that time period, I think it’s high time that everyone’s favorite Canadians graced your cover again. This would be especially appropriate given the recent untimely passing of Neil Peart. A 40th-anniversary feature on the excellent *Permanent Waves* album would be good, and an in-depth lesson (similar to Jimmy Brown’s dissection of Pink Floyd’s “Dogs” last year) covering one of the band’s epics like “2112” or “Cygnus X-1 Book II: Hemispheres” would be the stuff of dreams. Thanks, and keep up the good work!

— Jon Edwards

Insane for Zanes and the Del Fuegos

Would you ever consider an article on the Del Fuegos? Founding guitarist and lead singer Dan Zanes has done some great things — from the Del Fuegos to being an entertainer of children on Disney Playhouse! It would be awesome reading more about this band — and maybe a transcription or two will find its way into a future issue? By the way, I’m a longtime reader and love your publication! Take care and keep up the great work!

— Tom Chase

In Search of Clapton’s “Circus”

Thanks for another great issue [January 2020]! *Guitar World* is the only piece of mail I look forward to getting. I’m working through the May 2017 transcription of Eric Clapton’s “Tears in Heaven,” so I wanted to thank you for transcribing that and also request a transcription of “Circus,” another song from *Unplugged* [the 2013 *Expanded & Remastered* edi-

tion, also available on 1998’s *Pilgrim*]. It’s a beautiful, haunting song. If it’s already been done in a past issue, please point me to it! Keep up the great work and please don’t ever go all-digital.

— Dan Newman

[Editor’s note: Hi, Dan. I’m not saying we won’t transcribe it again, but “Circus” is in GW Acoustic No. 26, with Pink Floyd on the cover. — DF]

New Story Possibilities

I’d like to see your stories expand into more peripheral possibilities. What treasures lie in the cases/gig bags of the great ones? What is the reality of learning or playing guitar while in prison? Can there be a page of inspirational quotes, or even paragraphs, by the great ones that let the reader know he or she is not excluded... to let them know they are waited upon in their coming greatness. How about a piece between bands from different countries hearing each other’s music and creating a summit?

— Dean Adkins

Thanks for Pup, But Give Us More Punk!

I recently picked up the guitar after an eight-year hiatus (courtesy of law school, career and “growing up”). I was prompted to start playing again as a result of two things: wanting to incorporate music into our newborn daughter’s life and spotting GW’s November 2018 transcription of “While My Guitar Gently Weeps” while at the grocery store. I’ve enjoyed good reads and instruction courtesy of GW ever since, and it’s been fun dusting off my old copies that I kept from the Nineties, back when my discovery of classic punk rock and second wave/West Coast punk was in full bloom. Which brings

me to my point: Please consider sprinkling a little punk rock into GW every now and then. There certainly is no lack of classic rock, blues and metal coverage, most of which is fantastic, but let’s not kid ourselves; the metal coverage verges on gluttonous and should make way for other genre coverage from time to time (e.g. there was an entire cover dedicated to what the kids are calling “hair metal” in the February 2019 GW). If there’s room in the GW of today for hair metal coverage, surely there’s room for a modest helping of punk rock coverage. I give credit for the coverage of Pup in the January 2020 issue; you have my support for a transcription of Lagwagon’s “Coffee and Cigarettes” from their 1994 release, *Trashed*. It’s a transcription that punk rockers and metalheads alike will appreciate.

— Matthew G.

Ink Spot

This piece was created by Adam at Eclectic Body Art in Olean, New York. I got this portrait of Geddy Lee after Rush’s final tour. Rush means the world to me, and Geddy has always been my bass inspiration. Happy retirement, Geddy, and thanks for everything!

— Monica Edwards



HAVE YOU GOT an impressive tattoo of your favorite ax, band or guitarist? Or are you a keen artist? Send a pic of your ink to **GW SoundingBoard@futurenet.com!**

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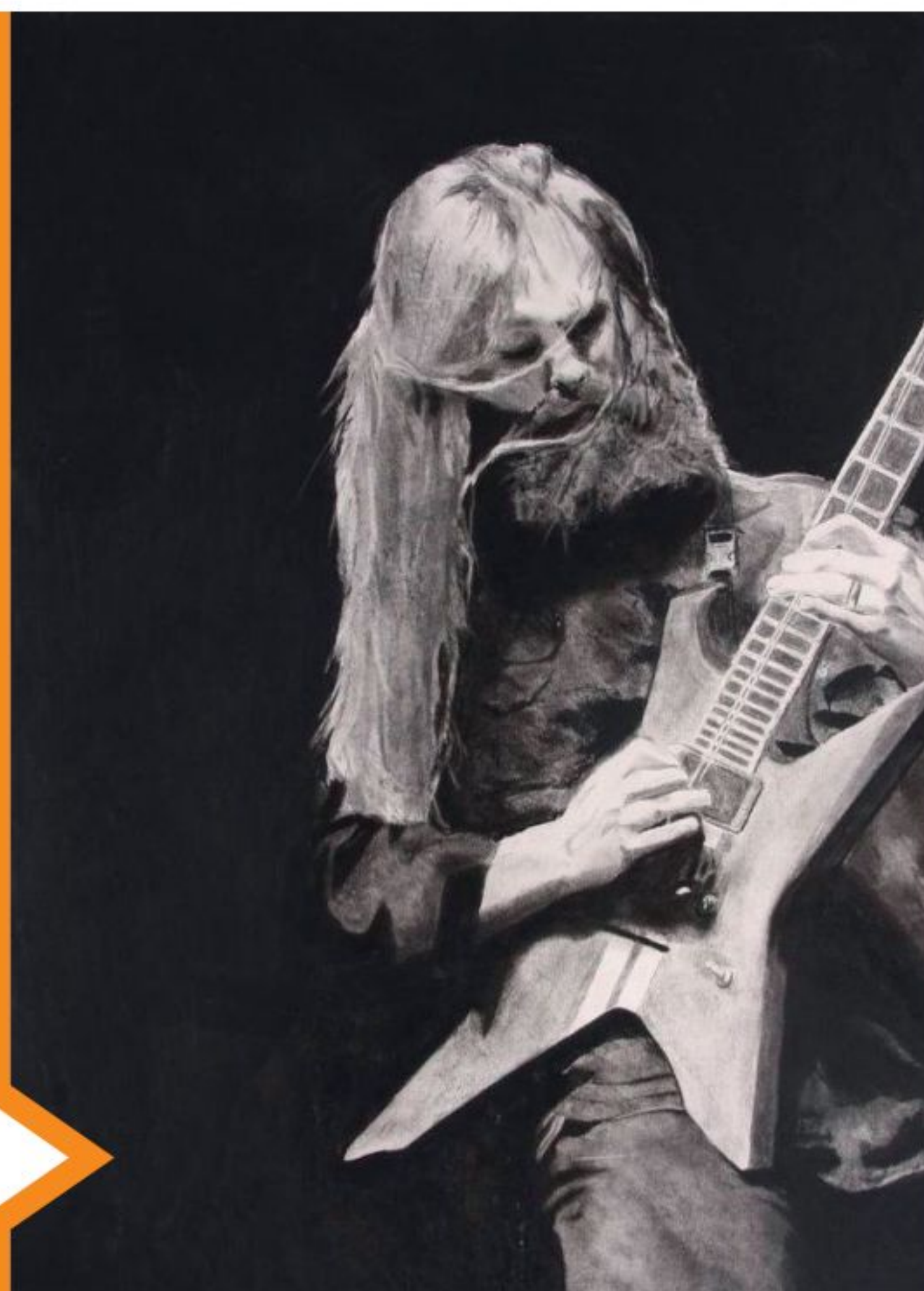


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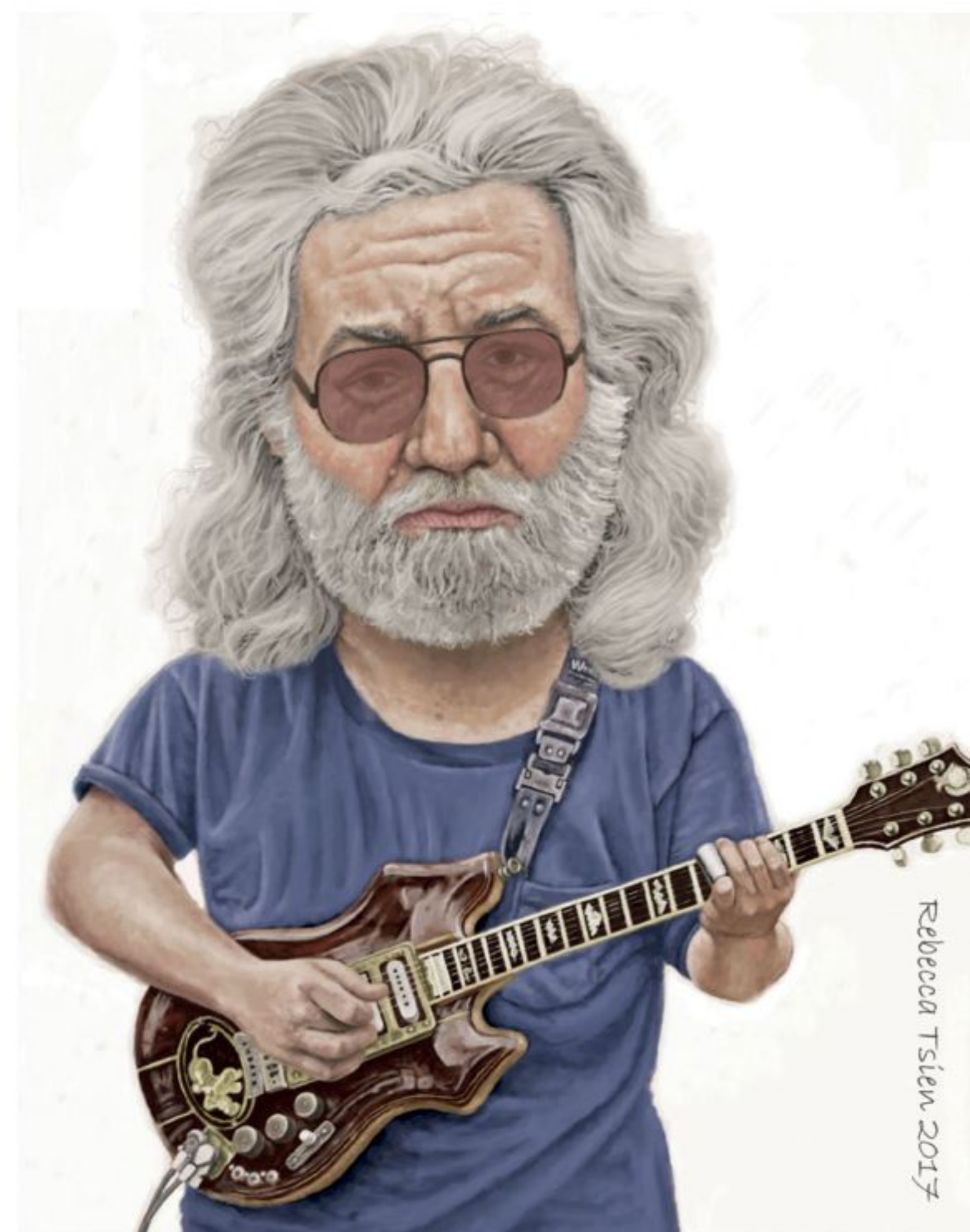
OF THE MONTH

If you've created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email GWSoundingBoard@futurenet.com with a scan of the image!

Also, please let us know if you'd like us to share it on Instagram!



OLI HERBERT BY ERIC GRIFFIN



JERRY GARCIA BY REBECCA TSIENT

DEFENDERS of the Faith



Tom Ashbrook

AGE: 53

HOMETOWN: Thousand Oaks, CA

GUITARS: Gibson Les Paul Studio/Standard

SONGS I'VE BEEN PLAYING: Ted Nugent "Stranglehold," Stevie Ray Vaughan "Cold Shot," Sublime "Santeria"

GEAR I WANT MOST: Left-handed Gibson Byrdland



Jason Gottstein

AGE: 35

HOMETOWN: SCI Camp Hill, PA

GUITARS: Ibanez RGMS7, Ibanez JEM Jr.

SONGS I'VE BEEN PLAYING: Obscura "Septuagint," Nevermore "Obsidian Conspiracy" and my own shred interpretations of various classical pieces

GEAR I WANT MOST: Custom Carvin seven-string with fanned frets, Fractal Axe-Fx III



Ben Salemi

AGE: 17

HOMETOWN: Philadelphia, PA

GUITARS: Epiphone Les Paul, Squire Stratocaster

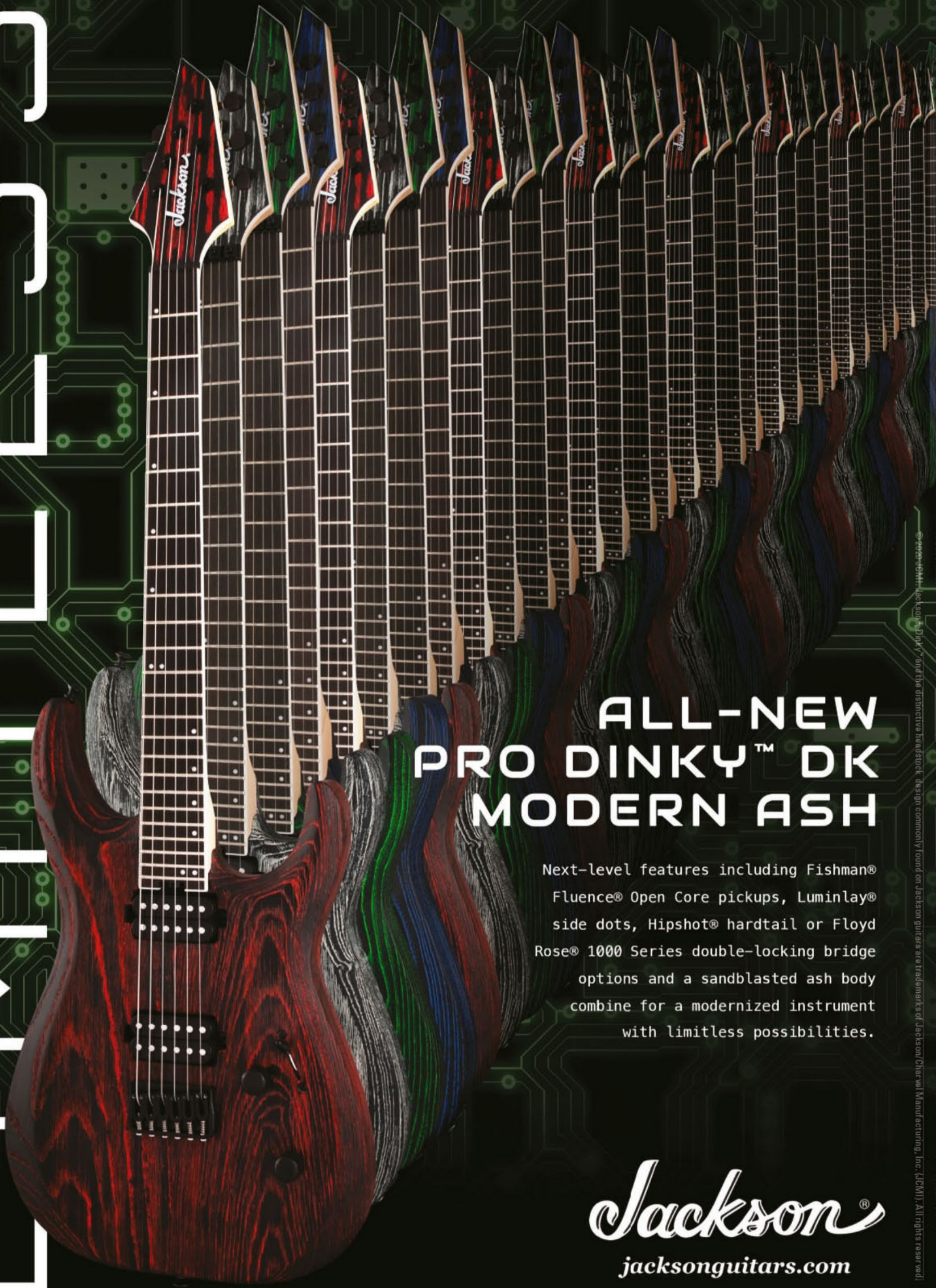
SONGS I'VE BEEN PLAYING: Coheed and Cambria "Wake Up," Led Zeppelin "Tangerine" and original songs

GEAR I MOST WANT: Fender Custom Shop Strat with Ash body



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Slapper's Delight

A CONVERSATION WITH
STRING-SLAPPING GUITAR WHIZ
TAKAMASA ISHIHARA,
BETTER KNOWN AS MIYAVI

By Bruce Fagerstrom

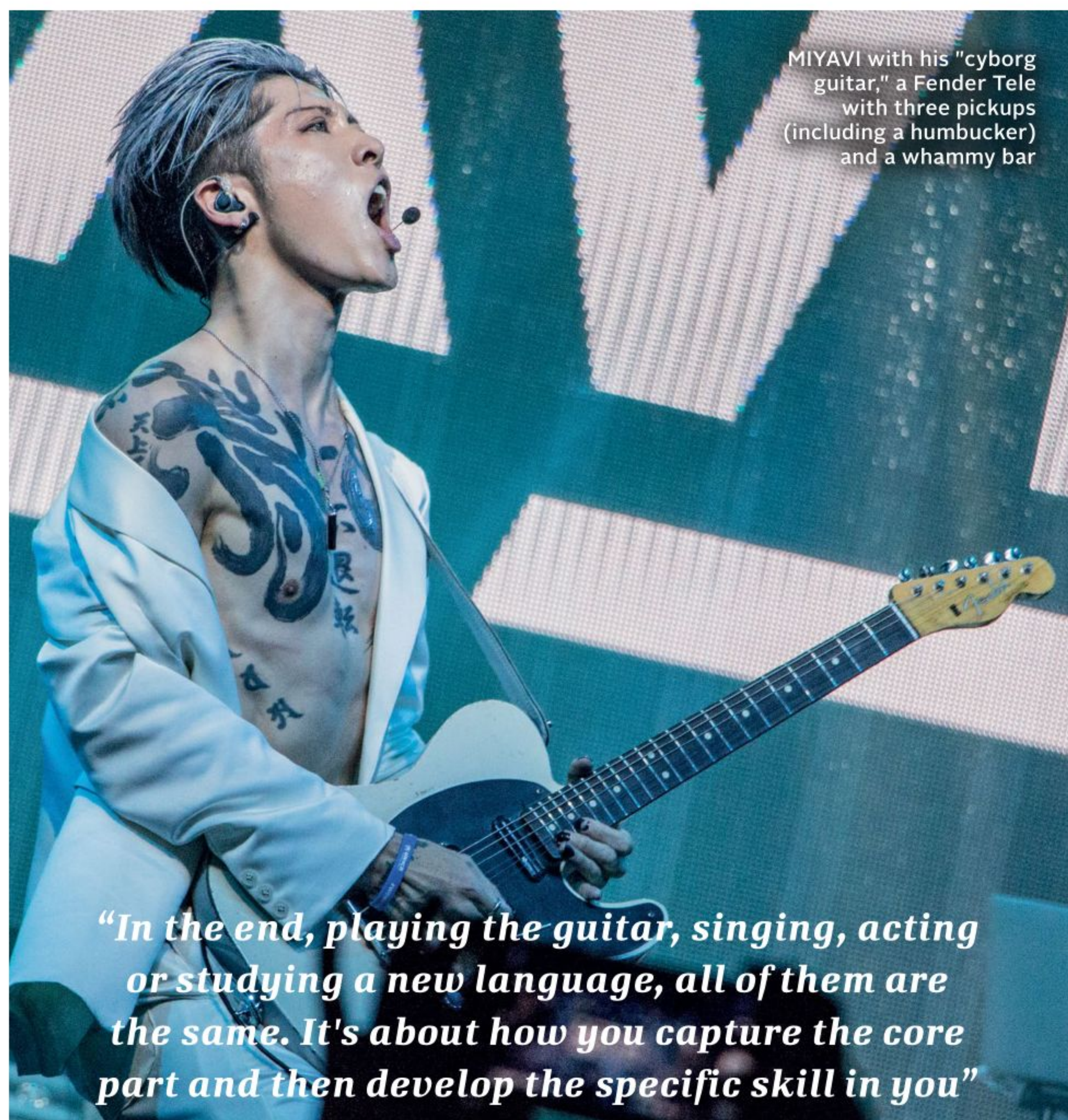
▶ “IT’S ALL ABOUT one hit — the first hit is everything,” says Japanese singer and guitarist Takamasa Ishihara, better known by his stage name, MIYAVI, when describing his eye- and ear-catching technique of slapping the strings. “Like for a sumo fighter, the first hit is really important for them. That amount of energy and passion ... it’s a kind of an explosion of art. For karate or sumo the first contact is really crucial, so to me, I just want to make my own tone with the first contact and have people recognize that’s MIYAVI’s tone right away.”

With 13 albums to his name and roots in Japan’s 1990s Visual Kei scene, MIYAVI has certainly carved out a niche in the entertainment world, somehow finding time in between global tours and recording hip-hop-tinged LPs like 2019’s *No Sleep Till Tokyo* for an acting career with roles in such high-profile films as *Unbroken*, *Kong: Skull Island* and *Maleficent: Mistress of Evil*. “In the end, playing the guitar, singing, acting or studying a new language, all of them are the same. It’s about how you capture the core part and then develop the specific skill in you.”

His passionate performances have won him fans around the world, and his nimble-fingered style is arresting in its originality, yet MIYAVI is quick to give credit to other artists who’ve influenced him. “There are other great guitarists who slap the strings, like Preston Reed. I love the world he makes,” he says. “Also, Keziah Jones, who’s



MIYAVI performs
in Lyon, France,
last year



a percussive guitarist. And Kaki King — and also the legendary Tommy Emmanuel. At the same time, I learned from bass players like Larry Graham and Max Miller. But my fundamental style is from the shamisen, which is a Japanese instrument used for Kabuki or traditional Japanese plays. It sounds really distinct. I just wanted to make a sound like that with the guitar."

For the most part, he creates his signature tones using a Fender Custom Shop Telecaster. "When I had a jam session with Robert Randolph, an awesome steel guitar player, in Nashville, I was blown away by his tone. It was really intense. I started thinking about how I could redefine my tone and went to all the guitar stores in Nashville and just rediscovered the Telecaster. I just wanted to have that attitude the Telecaster has — the bite and twang."

MIYAVI doesn't let tradition stand in the way of getting the sounds he wants, as he's modded his Tele into what he calls his "cyborg guitar." "I have a whammy bar and three pickups on my Tele and one of them is a humbucker," he says. "To me, it's not about history. It's about what I want to play, and those things I put on my guitar are crucial to the tone. Especially since I'm from Tokyo — this kind of cyborg guitar is perfect for me."

The guitarist mixes up his rhythmic slapping with crunchy, 8-bit leads that make heavy use of the whammy bar. "The whammy bar is crucial, and people say, 'why don't you play a Strat?' and I'm like, yeah, I love Strats. Strats are sexier and like an all-around good guy, whereas a Tele is a bad guy, a rebel. At the same time, as a guitarist I wanted to sing with the guitar, so with the whammy bar, I can go between the keys. It's really fun to swim and float between notes."

When playing live he often dispenses with a bass player and splits his signal between a Marshall JCM 800, a Fender Twin Reverb and an Ampeg bass amp to provide top and bottom end. "We didn't have any budget to hire a bass player," MIYAVI says. "I play with one of the best Japanese drummers, and we just didn't need anybody else on stage. I still enjoy playing with great bass players, but two of us on stage was enough to rock the world."

Like most players, he has a battery of effect pedals to help refine his sound. "I have a Pete Cornish fuzz, an Eventide H9 Harmonizer, an Electro-Harmonix POG2, a Boss OC-3 Super Octave pedal — and that's about it. Gear is important, but it's just tools. It's all about your heart and how you express yourself."



WHAT'S ON MY PLAYLIST



AUSTIN EVANS OF ORTHODOX

1

"In Summary of What I Am" Misery Signals

One of my favorite metalcore songs — a perfect blend of melody and heavy. *Of Malice and the Magnum Heart* is one of my all-time favorite records.

2

"Days of Thunder" The Midnight

This song makes me want to drive a race car at 200 mph on the highway with cops chasing me. Fantastic band — hope I get to see them soon.

3

"Rock Is Too Heavy" Owane

For all my jazz-heads out there! This song is a ride from start to finish, and it's incredibly well put together. *Yeah Whatever* was one of my favorite albums of 2018.

4

"Eat"

Promise Breaker

I couldn't stop listening to this song on a flight I took months ago. This band is so ridiculously heavy, while giving it a very deep, scary nu-metal feel to it. *Televiolence* was a top-five contender for my favorite albums of 2019.

5

"Who Stole the Soul?" Life's Question

One of my favorite new hardcore bands. The intro to this song kicks so much ass. Every song this band has put out is a riffer, to say the least, so if you like chorus pedals and thrash-y solos, I'd suggest giving them a listen!

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Torche

FRONTMAN STEVE BROOKS AND BASSIST-TURNED GUITARIST JONATHAN NUÑEZ DISCUSS THE MIAMI GUT-RUMBLE KINGS' LATEST AND MOST DARING ALBUM, *ADMISSION*

By Gregory Adams

▶ “WE’VE HAD A few different guitar players come in. I look over there, and it’s Jon this time,” Torche vocalist/guitarist Steve Brooks says — in his matter-of-fact way — about seeing founding bass player Jonathan Nuñez on the other side of a six-string whenever they hit the stage. Lineup changes are business as usual for the Miami-formed foursome, but Brooks admits this latest shift has led to the occasional memory lapse: “I’ve got to stop saying he’s my bass player.”

While Torche’s latest mud-stomping opus, *Admission*, is the quartet’s first since Nuñez took over guitar duties from Andrew Elstner in 2017, to say this is a new role for the musician would be misleading. Along with contributing brutal, but surprisingly pop-conscious low-end fuzz since forming the project with Brooks and drummer Rick Smith in 2004, Nuñez has always been dialling in additional guitar sonics behind the scenes as the group’s in-house producer.

“To be quite honest, I’ve played guitar on pretty much all the records,” Nuñez confirms, “whether it’s a lick or a little passage that needed something — some ambient stuff, an effect. Even on the last one [2015’s *Restarter*], I played a solo.”

Nuñez is admittedly more interested in textural soundscaping than shred-worthy moments but has naturally added more leads to the group’s fifth full-length. “Slide,” written by new bassist Eric Hernandez, sounds as if Led Zeppelin’s “The Ocean” were thrown off of a Miami boardwalk and plunged into the deepest recesses of the city’s sludge scene. Despite this, Nuñez manages to laser-beam some choice bends and scale work out of the mire, all the while avoiding anything “too bluesy” (“It’s OK listening to music that has [blues-based leads], but playing it makes me feel weird; I’m not into that”).

Though most of *Admission* is united through the detuned gut-rumble of Brooks and Nuñez’s go-to, drop-A tuning — as well as the crisp and punchy tones produced by the latter’s line of handcrafted amps and pedals — the album pushes Torche toward varying extremes. Its triumphant, arena-ready title cut is especially melodic

Torche guitarists Jonathan Nuñez [left] and Steve Brooks



“Slide” sounds as if Led Zeppelin’s “The Ocean” were thrown off of a Miami boardwalk and plunged into the deepest recesses of the city’s sludge scene.

and approachable, enveloping shoegaze-influenced dips and dives around a rhythm inspired by a pre-programmed dance music beat Nuñez found on a drum app during the demo phase. “Submission,” meanwhile, is a wickedly efficient two-note slam, Brooks conceding that the single-riff approach was inspired by the cyclical fury of post-punks Brainbombs and Flipper.

Fifteen years into their career, Torche are setting expectations ablaze and reveling in the sounds of what is their poppiest and most discordant collection yet. “We’re kind of veering off in different territories — that’s all I can really say,” Brooks says humbly. “We kind of still write the way that we [did], [but] this record, I think it’s our best record, to be honest.”

AXOLOGY

- **GUITARS** (Nuñez) Dunable Cyclops with Bill Lawrence L500L, Fender HH Telecaster with Lace Nitro Hemi pickups, both with Dunlop strings; (Brooks) JML custom guitars, EGC guitars
- **AMPS** (Nuñez) Nuñez Amps Annex MKII head, Nuñez Amps 4x12VL cabinets; (Brooks) 100-watt Marshall JCM800, Nuñez Amps Annex MKII, Nuñez Amps 4x12VL
- **EFFECTS** (Nuñez) Boss TU-3 tuner, Nuñez Amps Tetra-Fet Drive, Nuñez Amps Dual Range Boost, EarthQuaker Devices Arpanoid, MXR Phase 95, Catalinbread Echorec, Digitech DL-8, Digitech RV-7, Boss PN-2; (Brooks) MXR Analog Delay, MXR Phase 90, Nuñez Amps Dual Range Boost

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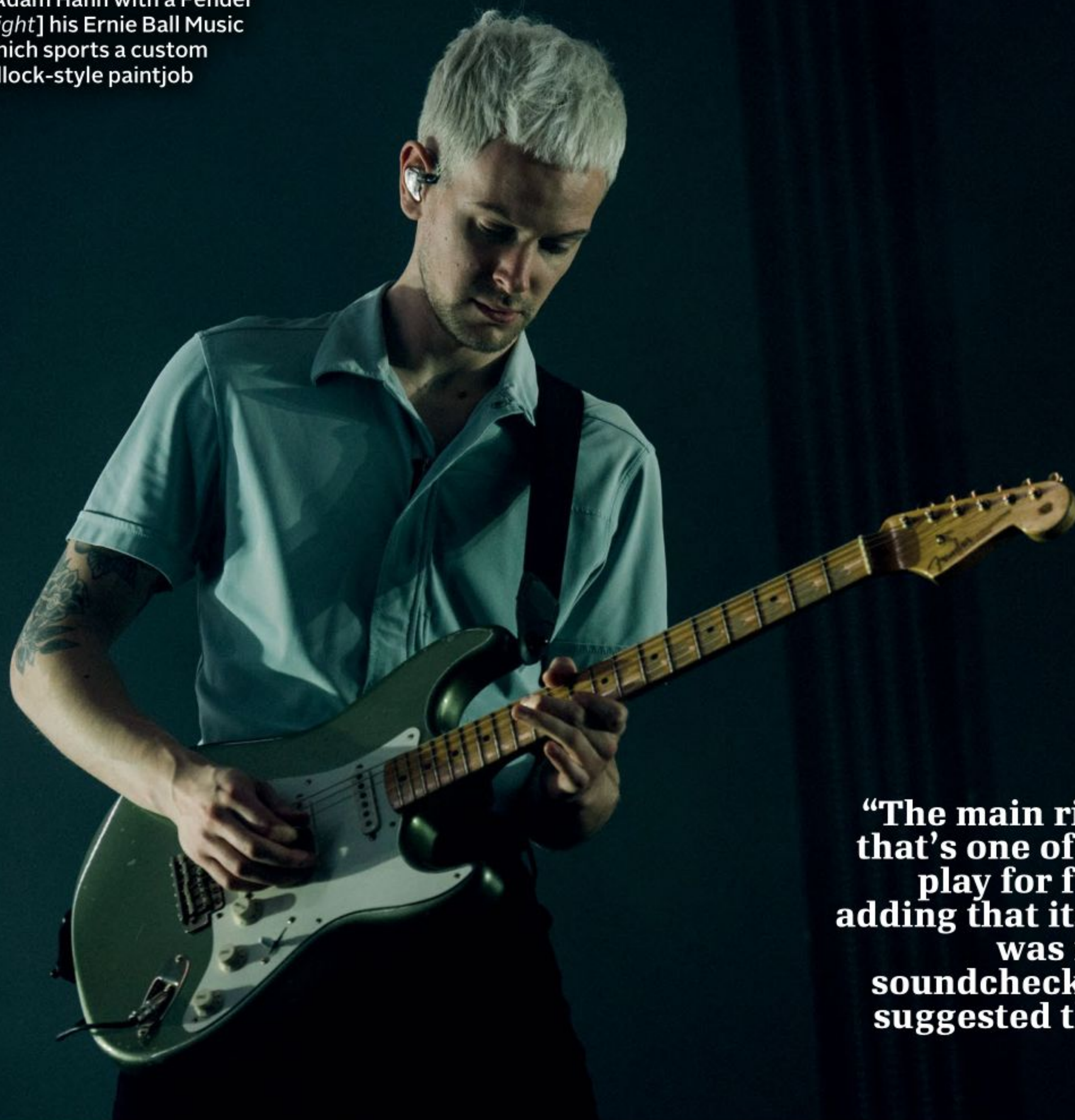
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The 1975's Adam Hann with a Fender Strat and [right] his Ernie Ball Music Man JP6, which sports a custom Jackson Pollock-style paintjob



"The main riff in the chorus of 'People,' that's one of those jokey heavy riffs you play for fun, you know?" Hann says, adding that its numbskull-simple groove was regularly goofed-on during soundchecks before singer Matt Healy suggested they maximize its potential.

Power to the "People"

THE 1975'S ADAM HANN DISHES ON THE UK POP-MEISTERS' "FIRST PROPER ROCK SONG" AND HIS "SECRET WEAPON," AN EBMM JOHN PETRUCCI SIGNATURE MODEL

By Gregory Adams

IT'S HARD TO believe, but we have an undercooked breakfast to thank for the 1975's most outwardly rock 'n' roll concert moment to date. Just after starting their most recent Australian tour, the U.K. quartet announced via Twitter that they'd been forced to pull out of a festival appearance in Brisbane because singer/guitarist Matt Healy had been hospitalized "following a bout of serious sickness." Healy's health had made headlines in the past, having previously overcome a heroin addiction, but lead guitarist Adam Hann is quick to point out to *Guitar World* that this time his bandmate was leveled by a case of food poisoning.

"Matt had some bad eggs, as he said; he got salmonella. I mean, there's just no way he was going to be able to [perform that night]."

Paying homage to Kurt Cobain's iconic wheelchair entrance when Nirvana headlined the Reading Festival in 1992,

Healy cheekily made his return to the stage the next night in Sydney, dressed in a see-through hospital smock and dragging a steely IV pole behind him. Hann's streetwear-style get-up was modest in comparison, but he complemented the frontman's vibe by searing into the extremely sick, scum-coated three-note lead lick of

AXOLOGY

- **GUITARS** Fender Master Design 1950s Relic Stratocaster (Moss), Fender Jaguar (Olympic White), Ernie Ball Music Man JP6 (with custom Pollock paint)
- **AMP** "My own Kemper profiles of a '68 custom Vibrolux, '68 custom Twin, Audio Kitchen Little Chopper, Marshall JTM45"
- **EFFECTS** Strymon Mobius, Timeline and Big Sky. Keeley Compressor Pro, Klon Centaur, Analogman King of Tone, ZVEX Super Duper Concert Bass Mod, Wampler Plextortion, EHX Micro Synth, EHX Hog

"People" — the first, and certainly loudest single from the 1975's latest album, *Notes on a Conditional Form*. Healy then dropped to his knees during the protest song, calling for thousands of fans to "wake up" while addressing climate change and political apathy with a series of feral howls. Though mixing T. Rex swagger with black-eyeliner screamo is a hard pivot from the rest of the group's pop world-palatable catalog, Hann reveals that those riot-ready riffs were ultimately too "ridiculous" to pass up.

"The main riff in the chorus of 'People,' that's one of those jokey heavy riffs you play for fun, you know?" Hann says of the garage-glam anthem's origins, adding that its numbskull-simple groove was regularly goofed-on during soundchecks before Healy suggested they maximize its potential for their new LP.

Hann concedes that "People" may be the group's "first proper rock song," but the beneath-the-fingernail grime of its guitar



“When [‘People’] came out, going by the comments on our social media, people were like, ‘What the fuck is this?’”

tone first cropped up on the otherwise sugary “Give Yourself a Try” from 2018’s *A Brief Inquiry Into Online Relationships*, which yielded a Grammy nod for “Best Rock Song” the following year (“We were super confused as hell”). In both cases, the guitarist got dirty by cranking the overdrive on an Audio Kitchen Little Chopper head and then distorting the mic channel with a Thermionic Culture: Culture Vulture processor.

“We put this valve distortion unit across the mic channel, and that gives it this super-dry, ear-piercing quality that I’m sure many people are not too fond of,” he says with a laugh. “When [‘People’] came out, going by the comments on our social media, people were like, ‘What the fuck is this?’”

On a surface level, the in-the-red screech of “People” contrasts most anything in the band’s arsenal, but it’s also fair to say that the 1975 have always been a hard band to peg. Close to a decade after issuing their 2012 self-titled debut, the Manchester-based foursome have embraced a wide swath of styles — acoustic balladry, bouncy Balearic house, Auto-Tune-abusing R&B and the slick, hair gel sheen of Eighties pop. To that end, the 22-song, self-produced *Notes on a Conditional*

Form continues the genre-jumping journey, bringing elements of punk, neo-soul, downtempo electronic music and country into the band’s ever-morphing approach. The album even begins with “The 1975” — their fourth self-titled composition in as many albums — which builds a tableaux of piano and digitalist squelching around an impassioned monolog from climate activist Greta Thunberg.

“Me & You Together Song,” meanwhile, is the kind of overwhelmingly jubilant, throwback jangle that would have scored a thousand teenage rom-com scenes in the late Nineties. Hann and Healy conjured those cheery, paisley swirls by strumming Strats and 335’s through a clutch of Fender Twins and chorus-cranked Roland JC-120s. Hann also credits his Ernie Ball Music Man JP6, bought with inheritance money when he was a teenager, as the “secret weapon” behind the crispest tones beaming through “Me & You Together Song,” as well as earlier 1975 hits like “Girls” and “I Like America & America Likes Me.”

“In the middle position on that guitar the two humbuckers are coil-split and out-of-phase, so you get this super-clear, crystal, bell-sounding clean tone,” Hann says of his early aughts John Petrucci signature model. “What’s funny is because it was literally one of the first models of that guitar, the subsequent ones have different electronics; they don’t quite sound the same. We’ve hunted around on eBay to try and find an original one. I met one of the guys from Music Man at one of our shows, and basically he was like, ‘You just need to give me the guitar and we’ll find out exactly what it is.’”

Though Hann went through a Dream Theater-loving shred phase in his youth, his playing across *Notes on a Conditional Form* can sometimes take a backseat approach. Take his subtle and supportive work on the twitchy, Ibiza-primed “Frail State of Mind,” an electronics-forward composition where he folds the slightest sparkle of six-strings beneath thick blankets of synths and sampled trumpets (“It’s not obtuse, it just fits in as a layer under that,” he says). With all members — including drummer George Daniel and bassist Ross MacDonald — also having a hand in layering keyboards and digital programming, Hann notes that their *Notes* was initially conceived as a more “ambient, electronic-influenced album” sister set to *A Brief Inquiry Into Online Relationships*. Considering they first teased the LP with the jagged punk explosion of “People,” plans clearly changed along the way.

“We thought we were going to make a slightly more leftfield, experimental album.

Those elements are definitely there, but the majority of the album is straight-up songs. I don’t think we anticipated that when we set out.”

One of the reasons *Notes* may have veered toward more traditional pop structures instead of an all-ambient affair is because the band were writing material on the road while touring in support of *A Brief Inquiry Into Online Relationships* — as in the case of “People,” they adjusted the sonic parameters of the album during soundchecks. Adjusting on the fly likewise meant that the band missed their February release date, opting instead to set *Notes* loose this spring.

“It’s proven to be quite difficult to write, record and finish an album while continuously touring and marketing [*A Brief Inquiry Into Online Relationships*]. We had a [mobile] studio on the bus, which is great and definitely lets you get more work done on the road, but it’s not a replacement for a real studio,” Hann explains, pointing out that electronic production touches were tweaked on the bus, but guitars and vocals were tracked between tour dates, when time and space wasn’t actually at a premium. “We underestimated how difficult it would be to just drop in and out of studios to get it finished.”

Hann used a Master Built Strat for sessions in London, Los Angeles and Brackley, U.K., but also employed the JP6 and a pair of custom Fano JM6s, which were thrown through Fender Twins, Vibroluxes and the Audiokitchen (On their latest round of touring, Hann has switched to using Kempers onstage). The 1975’s gear list was arguably more compact than on previous recordings, but Hann managed to think outside of the box in terms of tone and performance — he temporarily escapes standard tuning to explore the rich chime of just intonation on “If You’re Too Shy (Let Me Know).”

“In this case it sounded cleaner, and the interaction between the notes was nicer, so it worked. But on another track, the crunch of standard tuning sounded nice in the context of the track.”

Though the 1975 were technically one vocal overdub away from completing the record at the time of Hann’s talk with *GW*, the guitarist breathes a sigh of relief that they’re finally ready to reveal their *Notes on a Conditional Form*. “It’s been an interesting year, being on tour and trying to finish this album, but we would never do this again. It’s been super draining for everyone involved.”

Lucky for the members of the 1975, they’ve still got that IV drip handy in times of exhaustion.



Lillie Mae and her Gibson — "My image has always been a problem for the traditional country and bluegrass audiences"

Lillie Mae

FIVE QUESTIONS WITH THE ENIGMATIC NASHVILLE SPITFIRE
— ON THE HEELS OF HER NEW ALBUM, *OTHER GIRLS*

By Mark McStea

▶ NASHVILLE-BASED ROOTS artist Lillie Mae recently released her third solo album, the Dave Cobb-produced *Other Girls*, via Jack White's Third Man Records. The album's haunting and eerie harmonies are juxtaposed against some downright swampy instrumentation and traditional elements that anchor Mae's other-worldly vibe in something that's steeped in Americana without resorting to anything remotely resembling a cliché. We recently caught up with Mae to give her the "five questions" treatment.

***Other Girls* is quite a departure from the trad-country sound of your last album, 2017's *Forever and Then Some*. How'd that come about?**

It just happened naturally. I had a bunch of songs that were in the same vein and it evolved into becoming an album. I haven't been trying to be a country artist for years. The country and bluegrass music establish-

ment never really accepted my family, so I'm not trying to bust down their doors.

That was with your band, Jypsi?

Yes. We signed to Arista Nashville in 2007. We looked a bit outrageous; my sister had a pink mohawk and we wore crazy clothes and makeup. The image held us back and nobody knew what to do with us. You couldn't get away with anything then, so they shelved us. Our music was pretty, it wasn't insane or anything. It's music they're listening to, so what does the image matter — I mean WTF, ya know? Who gives a fuck what we look like?

Do you still think your image is a problem for you — in terms of the conservative Nashville scene?

My image has always been a problem for the traditional country and bluegrass audiences. When I've played as a sideman, I've conformed at times, depending on what the

crowd is, whether it might be older or more conservative or whatever. As a sideman, you definitely need to change your shit up in this town to keep getting the work. You have to respect who you're playing with.

How has Jack White's input helped?

Without Jack's help I would've still been doing the same thing in terms of writing and singing, but I owe him so many thanks, as he's definitely given me a step up by signing me. He's said so many great things about me and he believes in my music. I'm so thankful for that.

You're an in-demand fiddle player. How important is the guitar to you?

I usually write on guitar, and very occasionally I'll find a melody on the fiddle. I started guitar when I was four and fiddle when I was seven. I loved the guitar from day one. I could play guitar all day. Everything comes from that.

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ROBERT CRAY

This Georgia-born axe-slinger's style and Strat tone are instantly recognizable. He's recorded with Eric Clapton, performed with a who's who of blues legends, from Stevie Ray Vaughan to B.B. King to Hubert Sumlin, and he just released a funky new album called *That's What I Heard?* But what *Guitar World* readers really want to know is...

Interview by James Wood



WHAT AMPS AND EFFECTS ARE YOU USING THESE DAYS?

— JASON ALLWOOD

Right now I play through two Matchless Clubman 35 brains and speaker cabinets and I also use a Fender Vibro-King. I use the Matchless for the times I use vibrato so that I can have it in stereo, and I use the Vibro-King on its own for certain tunes. Other than that it's a vibrato unit my guitar tech made for me that he got from the schematic of the original Magnatone so I could have that mono vibrato. A little bit of reverb and that's it.

Q: Why did you call your latest album *That's What I Heard?*

— K. Fuller

Because it's got a little bit of everything. We did a bunch of covers by some of my favorite artists, like Curtis Mayfield and Bobby "Blue" Bland. There's also a funky groove by Don Gardner ("My Baby Likes to Boogaloo") along with a Sensational Nightingales song, "Burying Ground," which is a gospel tune. Then there's some tunes we wrote as well.

Q: The new album has a Sam Cooke vibe to it. Was that by design?

— Andrew Narvaez

The whole idea came about because [producer] Steve Jordan wanted to take us into Capitol Studios [in Hollywood]. It was the first time for us there as a band and it was amazing. Just being in that studio with the great engineers, microphones and the atmosphere that place exudes was exciting. Seeing the old photos on the wall and knowing all the great artists who performed there. The reverb system that Les Paul built is still in existence there — as well as all of the charm.

Q: Steve Perry joined in on vocals for "Promises You Can't Keep" on the new album. How did he get involved?

— S. Robinson

There's an upstairs room in Studio B at Capitol that I was in after we had taken a break. I remember coming down the stairs and seeing this guy standing in the doorway. I thought, "Wow, they must have left the door open and people are just wandering around in the halls." Then I did a double take when I recognized who it was. Steve had actually come by to visit his friend, Niko Bolas, who was one of the engineers. He wound up hanging out with us all day and we invited him to sing on that track.

Q: How would you personally describe your songwriting process?

— Dan Crowley

Ideas can come from all different kinds of situations. Sometimes I'll hear music when I'm in the shower or if I'm chopping vegetables or just hanging out. That's when I'll go into a little room I work in and try to make the idea come to fruition. Whether it's just playing on the guitar or recording the idea. However I can get it, I'll take it.

Q: Do you have any notion or idea when it comes to delivering a solo?

— Robert Bauer

I just improvise and let it fly. I think it works best that way. You just go in and start playing and when it comes time for the solo, it's what you're feeling right then and there.

Q: If we went through your record collection, is there anything we might be surprised to find?

— Kevin Zarnett

One is *Soulful Saxophone* by Gene Ammons. Then there's Larry Young, Sam Rivers, Grant Green, Jimmy Smith. There's all kinds of strange and wonderful things.

Q: If you could go back in time, what d'you think you'd say to the early Eighties version of yourself?

— Mark Mastman

I wouldn't go back and change a thing. Everything you do is part of learning.

Q: Why did you gravitate toward using hardtail Strats, and what do you like most about them?

— Chris Hudson

The reason I initially did was because they stayed in tune. I don't use a whammy bar so there's no reason to have one. I get the vibrato from my hands and then straight to an amplifier.

Q: What are some of the things you learned about Stevie Ray Vaughan — not only as a guitarist but as a person?

— Austin Silvis

Just how much of a great guy he was. Stevie was always interested in learning something all the time. That was his thing. If he didn't know the chord I was playing, he'd ask me how to play it. I'm a big Albert Collins fan and he was a big Albert King fan and sometimes we'd argue over which one them we thought was better. He'd go, "Albert King!" and I'd go, "Albert Collins!" and we'd go back and forth with each other. It was all in good fun. He also told me that the one person he admired most was his brother, Jimmie.

Q: After the release of 1986's *Strong Persuader*, did you find there was a lot of pressure to try to somehow recreate its success?

— J. Siddons



Robert Cray with his (hardtail) signature Fender Strat — "I don't use a whammy bar, so there's no reason to have one. I get the vibrato from my hands," he says

I didn't think of it as pressure, but the success of that album sure got us back into the studio pretty quickly [Laughs]. But I wouldn't change a thing. *Don't Be Afraid of the Dark* [1988] was the album that came out afterwards and that did fairly well too.

Q: A lot of the songs from *Strong Persuader*, like "Right Next Door" and "I Guess I Showed Her," capture truth in life. What's your technique for conveying that truth from the lyrics and then using the guitar to fill in the emotion?

— **Kath Galasso**

Once again, it's doing what the song calls for. Some of those songs were co-writes where someone like Bruce Bromberg or Dennis Walker might have just written the lyrics and then the band would put together the music. We would all just look at the lyrics and they would tell us where the music was supposed to go. Other times we'd be given both the lyrics and music for the song, but our interpretation of that music could change. You just have to put yourself into the moment and feeling of the song.

Q: What made you gravitate toward blues guitar?

— **T.R. Smith**

When I was a teen I was hanging out with guitar players after school and we had another friend who was listening to the blues. He had guys like B.B. [King], Buddy Guy, Muddy Waters and Howlin' Wolf. We were like, who are these guys? They had such cool names and we were fascinated by all the double

entendres in the lyrics. Then we heard about Robert Johnson and his so-called association with the devil. All of us wanted to be blues men. I remember going to see Albert Collins play at an outdoor festival when I was 15 and he just killed everybody that was before him and afterwards — walking through the audience and everything. It was fantastic.

Q: Who was your greatest influence when you first started playing?

— **John Ross**

Albert Collins was really influential for myself and the band in the early days. We actually got to work with Albert as his backup band for a period of about a year and a half in the mid Seventies. I remember one of the biggest gigs we ever played with him was in 1977 at the San Francisco Blues Festival. At the time, we were all just kids in our early twenties and Albert was like a father figure to us. We learned how to support a frontman of his caliber and he taught us how to collect our money from scrupulous bar owners [Laughs]. I learned a lot from Albert.

Q: You saw Jimi Hendrix perform a few times. Can you talk about that experience and the effect it had on you as an up-and-coming guitarist?

— **Ian Wyatt**

The first time I heard Jimi's music it was by a cover band. I heard that dissonant sound of the intro to "Purple Haze" and was like, "What is this?!" I saw Hendrix for the first time at the Seattle Center Coliseum. At the time he had Noel Redding's band, Fat Mattress,



open up. That was cool but I was so far away that he looked like a little speck. The last time I saw him was the last show at Sick's Stadium [in Seattle]. I was really close for that one, and it was fantastic. The thing I liked most about Hendrix's music was his sense of melody. When you listen to it, he was a great lyricist as well.

Q: Which new artists are you listening to?

— **Zac Costilla**

They're not new, but I really dig Derek Trucks and Gary Clark Jr. They're fantastic.

Q: What are your top three desert island albums?

— **Floyd C.**

Nucleus of Soul by O.V. Wright. As for the other two I couldn't tell you [Laughs]. It changes every day.

Q: Of all the highlights of your career, what sticks out as most memorable?

— **Amy Phillips**

I'd probably go back to when I was a teen and hanging out with

my friends, Richard Cousins and Bobby Murray. We all wanted to be blues musicians and years later the three of us had the opportunity to work on B.B. King's *Blues Summit* [1993]. Richard was playing bass on some of the tracks, Bobby was playing guitar on some of the tracks and I played on some tracks. We were all in the room with B.B. and John Lee Hooker. I remember we all just looked at each other and said, "Wow!"

Q: You worked a lot with Eric Clapton on *Journeyman* [1989]. What was that experience like?

— **Mark Kluk**

It was great. Eric was one of the first guys to come see us play when we made our first trips to London. We became friends and did some dates together and then he asked us to do the record. Being in the studio was so casual and Eric made us feel so comfortable. Toward the end of one day he started playing the beginning chords of "Old Love." The two of us started playing it together and I added some bits to the music. After we had the song down he suggested we both go home and each of us write a verse and see what we had when we came back. That's how we wrote it.

Q: What excites you the most in 2020?

— **Bill Shaw**

We want to keep doing what we're doing, and that's playing and recording. That's what we hope we can accomplish with this new record. It's been a lot of fun — and it still is.



YOU SEEM TO ALWAYS PLAY THE RIGHT NOTES. HOW DID YOU DEVELOP SUCH TASTY CHOPS?

— **MICHAEL MC**

It's about being in the song. It's easy to go into automatic mode, and I think that's what you should try to avoid. When you go automatic you just start playing notes with no particular direction. I'm constantly trying to keep myself aware at all times of where I am in the tune.



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Tiger Army on the set of their “Devil That You Don’t Know” music video; [from left] Djordje Stijepovic, Mike Fasano and Nick 13



Tiger Army

WELCOME TO NICK 13'S ROCK 'N' ROLL REBELLION

By Mark McStea

▶ **“IT SEEMS PEOPLE** are less interested in classic rock ‘n’ roll in America these days,” says Nick 13, the guitar-playing frontman for West Coast psychobilly masters Tiger Army. “There’s interest in country and Americana, but when it comes to Fifties rock, you feel like you’re the last of the Mohicans or something, ya know? The music is so great — it just needs another generation to rediscover it. There’s just not much rebellion in the air.”

Retrofuture, the band’s perfectly titled new album, might have just what it takes to get that rebellion ball rolling — and at truly breakneck speeds. While their last offering, 2016’s *V••••*, indulged the punk side of Tiger Army’s personality, *Retrofuture* takes a trip to the land of spaghetti westerns, Wonder Valley expanses, late-Nineties Dick Dale, I - vi chord progressions and reverb-drenched late-night clubs and highways.

“There’s a definite Latin influence on the guitar on this record,” Nick says. “I think some of that is coming from living in

“When it comes to Fifties rock, you feel like you’re the last of the Mohicans or something, ya know? ... The music is so great — it just needs another generation to rediscover it”

Los Angeles. It also comes from certain Joe Meek (Sixties U.K. record producer) songs that I’ve heard. His work wasn’t very well known in the States. My mom is English and so a lot of things she liked, such as the Shadows, would also be in the mix. I’ve found myself listening to a lot of early instrumentals in recent years and I think that has shown up in my own music.”

Operating as a solo artist and a member of Tiger Army (Nick being the only constant member) begs the question, what’s the difference between solo and band projects? “Oddly, the solo record [2011’s countrified *Nick 13*] was a lot more collaborative,” he says. “The players and producers on that record had quite a bit of influence on how the sound evolved, whereas with Tiger Army I have a specific idea of what I’m going for sonically and what I want the bass lines to be. I plan to do a second solo country album when I’ve finished touring the new Tiger Army album. I already have some songs written for that.”

Gretsch recently honored Nick — a long-time Gretsch maniac — with a seriously cool-looking signature model, the G6128T-N13 Limited Edition Nick 13 Signature Jet, which was produced in a run of — you guessed it — 13. They sold out instantly, but there are plans afoot for more signature models. “I don’t know if any will be made in that exact format, but we do have some things in the works,” Nick says.

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A background image of Joe Satriani playing an electric guitar. He is wearing a light-colored shirt and a dark jacket. The image is slightly faded and has a red circular stamp on it.

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aptly titled new album,**

***Shapeshifting* By Joe Bosso**

Images by Jen Rosenstein

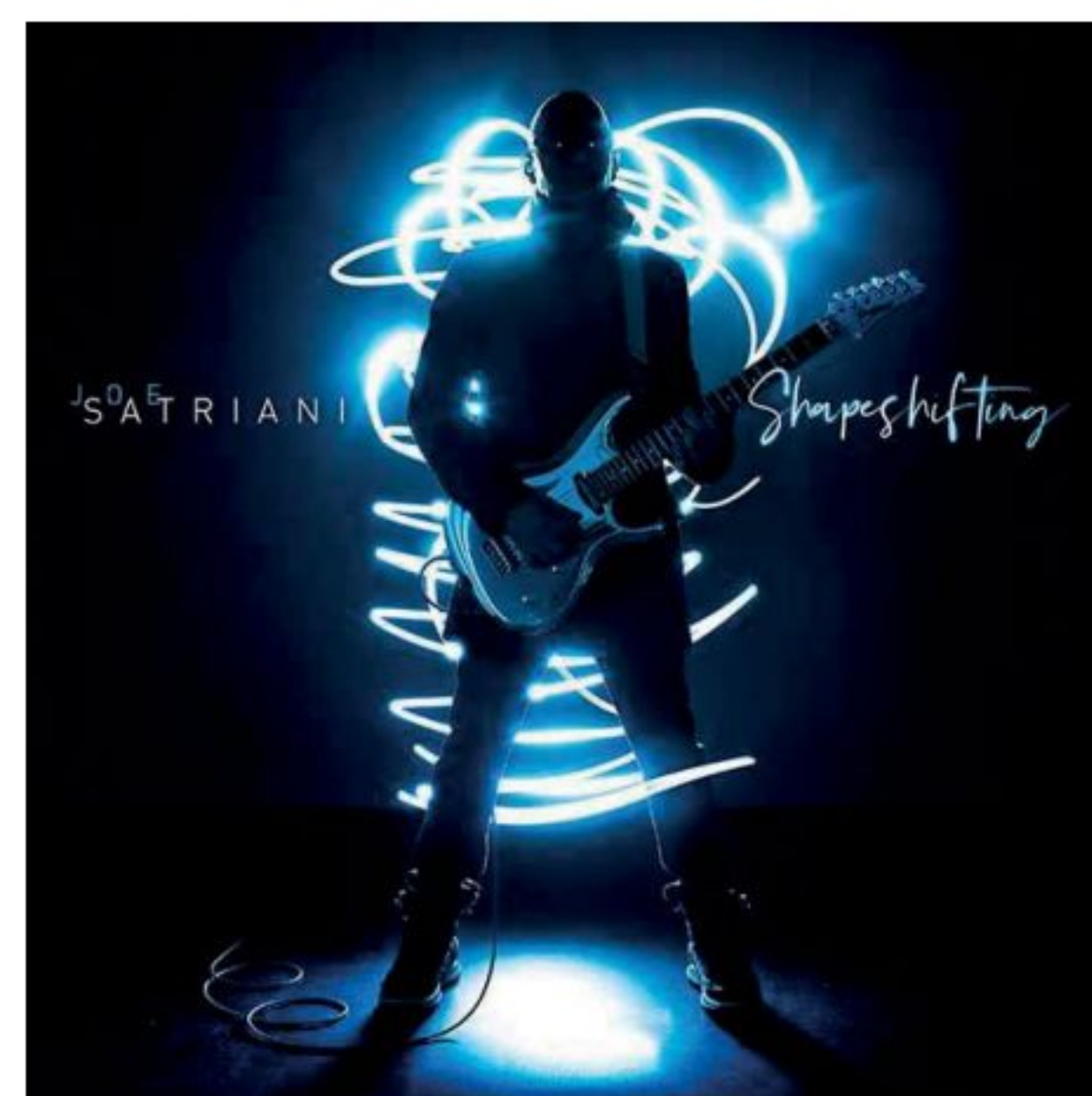
when informed that

the theme of this issue of GW is “100 Things Every Guitarist Should Know,” Joe Satriani laughs and says, “You should change it to 1,000 things! Every day there’s something new to learn about the guitar. I don’t know if we’re ever going to figure the thing out, and I guess that’s part of the fun.” ¶ Which prompts the question: What does Satriani know about the guitar now that he wishes he knew when he was just starting out? He thinks for a long, thoughtful moment, then offers, “Well, there’s certain technical things about the studio — how when you record a track, something big can wind up sounding small and how something small can wind up sounding big. That’s got a lot to do with microphones, amps and rooms...”

His voice trails off; he’s clearly dissatisfied with that answer and searching for something deeper. Then he lights up and says, “Here’s something I wish I knew a while ago: how to walk into the studio with more confidence.” That sounds a little funny coming from Satch, a bravura guitarist with a boatload of classics behind him, but he elaborates: “I always try to go into a recording situation with a plan. And you have to have a plan, because making records is so damn expensive. But you have to be prepared to the point where you can respond to whatever comes at you — your drummer might make a funny request, or the engineer might say, ‘Can you play that backwards?’ And you have to fire something back at them that’s as good as anything you came in with. You have to be spontaneous, and that requires confidence, which allows you to change directions on a whim.”

Nobody listening to Satriani’s new album, *Shapeshifting*, would detect even a smidgeon of uncertainty from its creator. The album contains rowdy rave-ups like “Big Distortion,” “Nineteen Eighty” and “Spirits, Ghosts and Outlaws” that burst with brio and bravado, and even on the record’s quieter moments, tender ballads such as “All for Love” and “Teardrops,” his playing is poignant and poetic. Taken as a whole, the record represents a sort of grand summation of modern guitardom — each epic riff, elastic solo or hallucinatory sonic exploration feels so unbelievably right. But in Satch’s hands — and really, it’s a vision thing — “right” is also a subjective proposition, and when he gets wild and flamboyant here (which is most of the time), he goes off the grid and into another dimension.

He makes it all sound so effortless, yet as he explains, no move he makes comes without its



share of struggle. “It’s always a struggle,” he notes, “but really, what would be the point if it weren’t? This kind of goes back to the confidence thing: How can I not hold back? Not just holding back physical playing, but the emotions that go into writing. And sometimes that can be uncomfortable. Take a song like ‘Teardrops,’ which is about sadness and regret. It was cathartic to write and record, and I know it’ll feel that way to play on stage night after night. But that’s who I am; it’s where I have to go. If you want to do something of worth, yeah, there’s some pain and struggle involved.”

“Not that the sessions were torturous,” he continues. “In fact, we had a blast most of the time.” He describes the rhythm section of bassist Chris Chaney and drummer Kenny Aronoff as “a true dream team — endlessly musical and explosive as hell.” In fact, it was Aronoff, whom Satch had played with live but never before in

Joe Satriani, photographed January 16, 2020, in Los Angeles with his Ibanez JS2410 Muscle Car Orange #1 prototype — “Having one sound from one guitar and one amp over 13 songs doesn’t cut it for me. I want to have a lot of spices, a lot of flavors, and I want to work with a different canvas each time I start a song”

“

I always try to go into a recording situation with a plan. And you have to have a plan, because making records is so damn expensive. But you have to be prepared to the point where you can respond to whatever comes at you”



the studio, who pointed him toward engineer and co-producer Jim Scott, famous for his work with rock outfits such as Wilco and Tedeschi Trucks Band.

"I got a text from Kenny saying he had a great time working with Jim," Satriani says, "and that got me thinking, 'He doesn't really do my kind of music. Maybe this could be good.' So I contacted Jim, and he was really positive, and then I went to check out his studio [PLYRZ Recording Studio in Valencia, California], and it had the coolest vibe. I thought, 'This is the kind of place where everybody can feel comfortable exploring any idea that comes into their heads.' And that's exactly what happened. I couldn't be happier with how it turned out."

With lyricists, it's often easy for listeners to trace their evolution by the words they write. It's a little different with instrumentalists, don't you think?

It's really difficult. I think when we're finishing a mix and we're thinking about removing an intro or taking three bars out here or there, that's kind of like when a singer goes over the lyrics and says, "I don't think I need this word" or "I should say this word twice to make my point." My tools are a little different. I have to be a little bit more overt at times, and other times I have to be very selective. I have to kind of go against what someone might think.

Can you explain that process — how you get more overt or selective?

It's one you find by doing: "Does more or less subtlety make my point?" If my song is about friendship and good times, that's a little harder than writing a tribute song to Ali Farka Touré and Dick Dale. I mean, I can try to play like them and get my point across, but in a song like "All My Friends Are Here," without lyrics, how am I going to make that happen? So in my mind, I always think there is a way to make your guitar sound like it's celebrating good times and friendship with your best friends, but at the same time I dip into those moments where things get sad or dark — there's a moment of reflection or remembrance.

I can use key changes — major to minor, minor to major — and things like that reflect those stories. But it is harder, and I don't think that I know ahead of time if it's all going to work. During editing and mixing, we'll sit there and go, "We thought this part was going to do this, but it's not. What if we got rid of it?" As you refine, the message can get clearer. We go through options, and we'll listen to gui-

tar parts through various amps — various Fender Princetons, Deluxes, Bandmasters, Bassmans, Showmans...

As you're going through so many sound options, how do you not lose focus of the original idea?

You can, but the key is to listen to something in context. There's a song called "Falling Stars" that has guitar solos that sort of follow each other. Going into it, we knew from the demo that the solos didn't have a progression of sound — I just plugged in and played to get the stuff down. When we were in the studio, we thought, "The sounds have to grow. We need different guitars into different amps handing one sound off to the other."

That said, do you ever go through this process only to go back to square one?

Oh, man, there's always a crazy story about the enormous, wonderful waste of time we go through. The title track is an example of money and time being spent chasing some weird idea. The song started with some weird sound effects; it was my early idea representing shape-shifting — a human turning into something else. I really liked the idea, but when we recorded the song it started with Kenny on the drums, which everybody else liked. Then I got the idea to do a guitar solo on the end while the electric piano does a riff, and I literally played, I don't know, 170 solos in every conceivable style I could come up with. I got so frustrated that I just made a bunch of noise, and Jim stopped — "That was it!" He flipped the part in reverse and it was exactly the shape-shifting thing I was looking for. But you have to go through this stuff. It's frustrating.

Do you ever think, "This is just too frustrating. Maybe I'll just record everybody live in one take"?

But see, I do that every night. Whenever I play a show, there's 1,000 phones recording me. I'm making a live album that I can never change or edit right in front of them. To me, there's nothing special about it. What's special is that every two years or so I get to go into a studio and work with a team to create something that reflects everyone's talents in all the different areas of making a record. *That's* special.

You've worked in the studio with Chris Cheney before, but this is the first time you've recorded an album with Kenny. Is that right?

Yeah, yeah. Kenny and I go back to a Chick-enfoot tour. Chad was busy with the Chili

“
Whenever I play a show, there's 1,000 phones recording me. I'm making a live album that I can never change or edit — right in front of them”

Peppers and couldn't go out with us, and he handpicked Kenny to take his place. We had a blast and became great friends, and then when we did an Experience Hendrix tour together, we really connected on a different level. Like me, he loves Mitch Mitchell's drumming and the expressiveness he brought to Jimi Hendrix's first three records. That's what I wanted for this record; I wanted the songs to explode, and I knew Kenny could get into that. Kenny makes a sound that's utterly amazing. You can't believe it; you just have to be in a room to experience it. And let me tell you, Jim Scott recording Kenny Aronoff is a beautiful thing.

Certain tracks — "Big Distortion," "Nineteen Eighty," "All My Friends Are Here" — have a nostalgic quality to them. They sound like radio rock of the Seventies and Eighties, but not in a kitschy kind of way.

That's a good observation. I guess there was some reflection going on there. I didn't start the project thinking that I was walking down memory lane or something like that. But you can't really go against what's happening once you open the floodgates of your emotional creativity. I think everybody tapped into that. When I would explain the song to the guys, it would click somehow with them. They could relate to it, and then they would have so much more to offer during the tracking. The sounds I was going for, and everybody's performances of the songs, kind of fell in line.

"Big Distortion," in particular, sounds in a lot of ways like really early glam rock — Slade, the Sweet, Suzy Quatro, even — but of course it also sounds a little bit like the Black Keys.

Sure, that works. It's funny — you have a riff that has to sound evil or threatening, so of course you think of the minor



Satch with his
signature Ibanez
JS1CR Chrome Boy

scale. But I always take a moment to go, “You know, the major scale has some stuff going for it, too...” So the riff that starts the song is one not usually used for that kind of a thing, and that’s what I think you picked up on. It does have a sort of a glam-rock thing — T. Rex and early Bowie. I really love that stuff. I played it in my high school bands. I love the experience of playing those big glam-rock riffs that aren’t evil. They’re celebratory.

“All for Love” is a truly beautiful track. Is it different for you to write a love song now as opposed to when you were in your 20s?

It would have to be, but I’m not going to discriminate against that. I’m going to firmly believe that somebody experiencing something for the first time is just as valid as someone who’s gone through it a million times. And I think it’s dangerous to believe that just because you’re old that you know a thing or two. Some people don’t get older and wiser, you know? I wrote that song as an orchestral piece in the late Nineties, and I put it on a CD of music I made and gave to John Paul Jones. And then I forgot all about it. After a while, I started listening to it, and I thought, “You know, I might be able to play this on guitar...” And I made a new session using the original keyboard performance, and that’s what’s on the record. The journey of that song was really long, and part of the emotion of getting it recorded was part of that journey.

On “Yesterday’s Yesterday” you play some banjo...

Yeah. I’m not a banjo player, but it’s got strings and frets. I loved the idea of doing something acoustic, but I knew that people would be like, “What is this doing on Joe’s album?” Even so, it made sense to me — the theme and title of the album. So I played the melody on an old six-string banjo Deering had made for me. I hadn’t picked it up in a while; when I pulled it out of the case, the tuning key for the sixth string had broken completely off.

And, of course, you also have Nigel Tufnel on mandolin.

[Laughs] That’s right — Christopher Guest. I wanted a mandolin on the song, and I thought, “Hey, maybe he’ll do this for me.” I sent him the track, and bless his heart, he said yes. He whipped something out really fast and gave us a couple of performances. And then Lisa Coleman came in and played piano over it. It was a fun song to mix because we had a lot of options.



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“It’s funny — you have a riff that has to sound evil or threatening, so of course you think of the minor scale. But I always take a moment to go, ‘You know, the major scale has some stuff going for it, too...’”

“Here the Blue River” has a reggae rhythm to it. Where does that influence come from?

I’ve always listened to reggae, especially in the Seventies when Bob Marley and the Wailers became really popular. It became a really wonderful, exotic musical destination to go to — something so foreign from what I grew up on. I didn’t start the record thinking, “I’ve got to have a reggae song,” but I read this poem, “The River” by [Ralph Waldo] Emerson, and it got me thinking about what the river would mean to somebody as a point of reflection of one’s life and powerful memories. That guided me toward the pace of the song; it was reggae on the demo, but it became more authentic reggae when everybody else chimed in.

Guitar- and gear-wise, did anything completely new enter your world on this record?

I’ve been clearing out a lot of old gear, but I’ve been using a few things that surprised me. All the new Fender amps are really great: the Princetons, the Deluxes — the ’68 Custom versions of those amps all ended up being extremely useful. Of course, my signature [Marshall] JVM head and my old 5150 still got used the most.

One pedal I really did enjoy this time around was the TC Electronic Sub ‘N’ Up. That’s the sound of “Big Distortion.” It was very inspirational, because I’d been looking for a pedal that would really do one octave up, one octave down, but comfortably and more guitar-like. And that was the first time, right out of the box, where I plugged it in and said, “Oh, that’s what a guitar player wants” — not all this other stuff that comes along with harmonizer pedals. This was so simple. You just step on it and there it is.

Guitar-wise, my chrome JS [Ibanez JS1CR Chrome Boy] got used the most, but then there are the flavor guitars — a Tele, a Les Paul or an ES-335. They all blend together really well, which confirms the need to try out all those options. Having one sound from one guitar and one amp over 13 songs doesn’t cut it for me. I want to have a lot of spices, a lot of flavors, and I want to work with a different canvas each time I start a song.

At this stage in your career, would you ever consider joining another band or even playing guitar for a solo artist, like you did years ago with Mick Jagger?

I think so, especially after letting a new album set sail. Sure, I could do something else. Of course, a label would say, “No, no. You’ve got to go out and promote this album.” But it’s so typical for an artist to think, “OK, now I want to do something entirely different” right after the completion of a project. I guess that’s the way we are. Let’s just put it this way: At the right time, sure. And with the right offer from the right band, that would be fun. It would be liberating and a new avenue of expression that I think I would enjoy. **GW**



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THINGS EVERY GUITARIST SHOULD KNOW

COMPILED BY
JOE BOSSO

LEAN BACK, GET COMFY AND SOAK UP 18 PAGES' WORTH OF *SOUND ADVICE* FROM GW'S EDITORS, WRITERS AND COLUMNISTS, NOT TO MENTION JOE SATRIANI, STEVE VAI, MISHA MANSOOR, JOE BONAMASSA, TOM MORELLO, MARK TREMONTI, JOHN 5, JIM ROOT, BEN HARPER, EDDIE VAN HALEN AND MORE.

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Tom Morello
with a very
“fitting” T-shirt



TALENT. KNOWLEDGE. WISDOM. Everybody possesses these attributes in varying degrees, but let's face it — who couldn't use a little more? But is one good without the other? Think about it: You

might be a preternaturally gifted guitar player. You pick up the instrument and gorgeous licks simply fly from your fingers. But what if you don't know the theory behind what you're playing? Would a little knowledge improve your musicianship?

Quite possibly.

We can turn that around, of course. What if you're not blessed with natural ability, but you're willing to put in the time to learn, to gain knowledge? Through careful study and diligent practice, could you then break through technical barriers and achieve a greater degree of competency on the guitar? In other words, can the pursuit of knowledge result in talent?

Again, quite possibly.

Lastly, what if you've dedicated yourself to the pursuit

of excellence on the guitar — you've studied theory and have put in your 10,000 hours (this is the conclusion drawn by Herbert Simon and William Chase in which anybody who devotes 416.67 days can achieve expertise at anything) — but you lack the ability to make wise choices? Could a little wisdom further your chances at success?

We would say so.

While the list of “things every guitarist should know” could certainly fill a book, we've attempted, in the list below, to offer you a solid CliffsNotes version, one that runs the gamut from super-technical and geeky (“Learn the Indian pentatonic”) to obvious stuff that isn't always so obvious (“Don't be a dick”). And we've incorporated choice bits of tips and suggestions from some of your favorite guitarists, none of whom would have graduated from their bedrooms to arena stages had they not figured out a thing or two.

So dive in and digest. Whatever your playing level might be, there are nuggets of gold for you to scoop up. But while you're absorbing this list, remember the sage words of Michelangelo: “The greater danger for most of us lies not in setting our aim too high and falling short; but in setting our aim too low, and achieving our mark.”

1

PRACTICE SLOWLY

Everybody knows this, so it's a mystery why so few do it. Sure, practicing slowly can be a drag — you want what you want when you want it — but unless you're brilliant *and* lucky, immediate results aren't reality. Practicing slowly ensures consistency and accuracy. There's time to burn. You'll see.

2

GET YOUR GUITAR SET UP PROPERLY

“Properly” being the key adverb. A good set-up ensures a guitar's tone and playability. There are

many factors to consider here — string gauge, truss rod, nut, pickup height, neck tilt, bridge saddles — all of which you can screw up unless you know what you're doing. Which you probably don't, so have a pro do it for you.

3

YOUR STRING GAUGE IS REALLY, REALLY IMPORTANT

How thick or thin your strings are can say a lot about you: Do you like to dig in hard, or do you prefer a light touch? Are you strictly rhythm, or are you a vibrato-drenched soloist? And, as it turns out, string gauge has a lot to do with your sound — thick strings are louder and have more sustain. Don't be afraid to play around

with different gauges; you might find that some songs in your set sound better with looser, thinner strings, and some songs sound better with thick, tight strings.

4

YOU'RE NEVER TOO YOUNG TO START

If you're a parent and your young child expresses an interest in playing the guitar, the best thing you can do is let him or her have a go at it. Pick up an inexpensive (but playable) guitar, and let your child explore. Don't be pushy — too much pressure can overwhelm a child and kill enthusiasm. Learning (and playing) the guitar should be fun. When your child indicates a willingness to stick with it, it's time to consider formal lessons.



“If you're serious about becoming better, you practice at least one hour every day, without fail. Not 58 minutes a day or six hours during the weekend.”

TOM MORELLO

LEFT: JEN ROSENSTEIN
RIGHT: MARK VENEMA/WIREIMAGE/GETTY IMAGES



**'Oh, you want
me to play
more notes
instead of
fewer? No
problem!'
Sometimes
more is...
more.'**



5

YOU'RE NEVER TOO OLD TO START

All that crap about "you can't teach an old dog new tricks" is just that. If you're in your 50s, 60s or 70s and you've long wanted to play guitar, there's absolutely no reason you can't go for it. Indeed, a retiree might be freed of typical adult responsibilities (raising kids, work, etc.), opening up big blocks of time for a hobby. And playing the guitar is a great panacea for the kind of boredom many seniors face. What's more, playing guitar keeps your mind and fingers active, so get going. Use it or lose it!

6

NOBODY WANTS YOUR GIRLFRIEND OR BOYFRIEND IN THE BAND

There are a few examples in which the addition of somebody's girlfriend or boyfriend — or husband or wife — has improved the overall quality of the band. But most times a meddlesome partner with limited musical ability can be a fractious and ruinous element ("You don't need them, honey. *You're* the band"). Unless you're certain that your partner is a star player or writer, keep musical and personal relationships separate.

JOE SATRIANI

7

VISIT BIZARRO WORLD

"If you're headed into the studio or an audition, be prepared to play the opposite of what you think is right. Learn to entertain crazy suggestions from a band member, engineer or producer as opportunities to shine in a way you hadn't thought of before. Be prepared to go 'clean' instead of 'distorted,' or work that humbucker instead of the single-coil. 'Oh, you want me to play more notes instead of fewer? No problem! Sometimes more is... more.'"

Joe Satriani [left] and Steve Vai with their respective signature Ibanez guitars, including Satch's JS140M and Vai's new PIA. Find out about Satch's new album, *Shape-shifting*, on page 34!



8

MATCH STRING ACTION WITH THE TASK AT HAND

“Higher action makes a bigger sound but brings with it some intonation and EQ issues that might have an impact on what you’ve got to play. Lower action dampens the sound a bit, but it often can alleviate certain intonation problems while it lightly pre-compresses your sound in a good way — especially if you’re playing parts up and down the neck on all strings.”

9

BE SENSITIVE TO GAIN

“Watch your gain issues and be sure to match them with the amount of dynamics a particular part may need. The more gain you have, the less overall dynamics you have to work with. Sometimes that’s perfect, but other times you’ve got to dial the gain back to allow a part to breathe — especially rhythm guitar. Try using a limiter and some reverb to ‘extend’ the perceived sustain of a part instead of just turning up the gain. You’ll thank yourself when the mixing starts.”

10

LEARN THE INDIAN PENTATONIC

This is also known as the Mixolydian pentatonic. This scale replaces the minor pentatonic’s $\flat 3$ rd with a major 3rd. It has an exotic sound, especially when used over one-chord vamps. It can be useful for soloing over blues and rock sequences.

11

DON'T BE AFRAID TO MOVE ONSTAGE

No, you don’t have to be Nils Lofgren (who used to work a trampoline into his act), but don’t just stand there like a wallflower. You’re a guitarist, but you’re also a performer — so perform! Townshend, Van Halen, Prince — they felt the music and rocked the crowd. They put on a show. So can you. (You can always sit on a stool and do a guitar clinic on the side.)

STEVE VAI
12

IMPULSE IS OVERRATED

“When I record a solo, sometimes I just play one pass, on the fly, and see what happens. But what I usually do is play something a bunch of times.

When I sit and work on something, I raise the bar: I’ll sit and take one section, loop it, and play over it until something bizarre and interesting and quirky and lyrical comes out. It’s like a meditation. If I just hit record, something will come out, and it could be inspired or it could be crap.

But — again — when I sit and work it, I raise the bar.”

13

IT TAKES TWO

“Collaborating is actually more intimate than most relationships. We all have relationships with our parents, children, friends, co-workers, siblings, lovers — but when you go into a relationship with another songwriter, it’s different. When you collaborate to write music, the best thing you can do is to accept somebody for who they are and let them feel able to express themselves. And they will do the same thing for you. And that’s how all the good shit starts to happen.”

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14

PLAY TOTAL CRAP FOR 10 MINUTES

Every day, sit down and let it fly. Don't think, don't edit yourself, don't dwell on perfection, and don't be self-conscious — just play whatever comes into your head. Even if it's total crap, just play. It's a good exercise that can help you “shake things off.” And you might surprise yourself and come up with something cool.

15

THE GUITAR IS INFINITE

“If you can even conceive of the idea that everything that can be played on the guitar has already happened, then you're really missing the point of what the creative process is. The process of creation in any field is infinite. Nothing is gonna run out. That's like telling the universe that it's not infinite. It's like saying, ‘Okay, this is the end of time and space...’”

16

LEARN HOW TO STRETCH THOSE FINGERS... PROPERLY

As a guitarist, you'll want to have as much access to as many notes on the fretboard as possible. See how many notes you can hit easily, and then slowly — and we stress, slowly — try to go an extra note. Once you can hit that higher note, try another. But don't be in a rush: There is a limit to what any human hand can do.

17

TAKE BREAKS TO AVOID GETTING AN RSI (REPETITIVE STRESS INJURY)

Just as athletes can injure themselves if they don't train properly, guitarists can do damage — sometimes long-lasting — if they don't practice safely. One of the most common Repetitive Stress Injuries is Carpal Tunnel Syndrome, which affects the Median Nerve in your hand. You can reduce this risk by taking a break every few minutes. Play two songs and relax. Your hands will thank you.

MISHA MANSOOR

18

ANALYZE YOURSELF

“People always say to practice to a metronome. I would say that is not enough. Doing that doesn't give you the feedback of how well you're really doing. You might think you're really nailing it, but maybe you're not. My advice is to record yourself to a click and listen back. Analyzing yourself forces you to become a much tighter player. If you're serious about guitar and you want to be better in the studio, just record, record, record.”

19

CREATE A DECENT PLACE... TO CREATE

If you have an hour or two to play, why waste it looking around for your music-making tools? Set up a decent spot to practice or write — keep it clean and neat — and make sure to have the basics: a music stand, a guitar stand, an amp and any other items you use on a regular basis (slide, capo and picks, of course). Also make sure your wifi signal is strong for whatever online device you use — laptop, tablet, phone, etc.

JOE BONAMASSA

20

LEARN HOW TO TUNE YOUR GUITAR

"I know this sounds academic, but there are some tricks to tuning your guitar properly. When tuning your guitar, play a bunch of chords you know to make sure they sound right. A lot of times the meter will say the guitar is in tune, but to my ear certain chords might sound a bit off. Once you do this homework, you'll start to see how valuable it is. You might have had experiences where you're playing live or in rehearsal and you're saying, 'Who's out of tune?' And the answer might be you."

21

PLUG STRAIGHT INTO THE AMP

"When you remove all the barriers between your guitar and the amp, you'll force yourself to make something happen. Find the

sounds that are in the Les Paul or the Telecaster or whatever it is you're playing. Once you do that, you can augment your sound with pedals. Oftentimes guys start out with 50 pedals or plugins or whatever, and they never really discover the sound that their hands, a guitar and an amp can make."

22

BRING GEAR APPROPRIATE FOR THE SESSION

"If somebody called me to play with B.B. King, would I show up with two Jubilees, two Van Weeldens and two Dumbles? Or should I show up with a 335 and a Twin, which would really let me serve the music? Time and time again, you'll see some guy bring the wrong gear to a session. It might be right for his gig, but it's not right for the gig he's being called in for. This goes for anybody, whether you're a hobbyist or an aspiring guitar god: Make sure you're serving the music with what you bring — gear-wise, headspace-wise, the whole deal. If you sound out of place, you're not doing anybody any good."



23

LEARN WHAT THE PRESENCE KNOB DOES

Presence is for dialing in your tone for different environments. On traditional amps, the presence control is quite separate from the main EQ. It works in the power section, often controlling the negative feedback. As such, it's worth setting your bass/mid/treble how you like them, then tuning the presence to taste, depending on your environment. As the band gets louder, increasing the presence may really help with the cut and general audibility of your guitar.

24

LISTEN TO MUSIC YOU DON'T LIKE

We all have certain types of music that we just don't "get." You might be a rocker who thinks classical music is boring; or maybe you're a blues purist who can't stand metal. It's kind of like the way people feel about broccoli

— yeah, you know it's good for you, but you know, it's broccoli. Get over it. Give other types of music a chance.

25

BE LIKE JAMES TAYLOR

Add new flavor to your songs by turning straight major chords into major 7ths, major 7ths into major 9ths, straight minors into minor 7ths, minor 7ths into minor 9ths, and so on.

26

KNOW WHEN TO PUT THE GUITAR DOWN

A dedicated practice routine is important, but when it becomes "too routine," you can get in a rut playing the same things over and over. Sometimes the best way to reboot yourself is to put the guitar down for a while — a day, a few days, maybe even a week. When should you pick it back up again? You'll know... Your heart will tell you. Chances are, you'll come back to the instrument with a new perspective. Does this con-

flict with Tom Morello's advice on page 49? Yep! You need to mix and match here, people, to find the path that works for you.

27

KNOW WHO YOU ARE

Some guitarists are freaky virtuosos and can play any type of music with any type of band. Most people can't work that jack-of-all-trades thing. If blues is your thing deep down and you just can't understand jazz, stick with the blues. If jazz is in your blood and you just don't feel metal, stay jazz. People want music that's authentic.

28

KNOW WHAT YOU WANT

Successful people do experience luck — no doubt. But maybe they get lucky because they're focused on pursuing their goals. Figure out what you want ("Do I want to be a touring solo musician or join a big rock band?") and decide what you have to do to get there. Yes, you have to be open to new opportunities, but don't get distracted from what you ultimately want to achieve.

TOM MORELLO

29

ONE HOUR OF PRACTICE MEANS ONE HOUR

"It's about dedication just as much as regular practicing: If you're serious about becoming better, you practice at least one hour every day, without fail. Not 58 minutes a day or six hours during the weekend. If you really mean it, you'll play if you have a cold or if you have an exam in the morning; you'll play no matter what because you have already committed to it. And it's that commitment that will yield better results."

30

WASH YOUR HANDS BEFORE YOU PLAY

"Your strings will last a lot longer, and if you don't have a lot of money to replace them, that's a good thing!"

31

DON'T BE A DICK

You could be the second coming of Shawn Lane, but if you're a dick, word is going to get out and nobody will want to deal with you. People want players they can hang with. Remember: Most of your time spent with other musicians will be offstage, so don't be rude — to anybody. You might think you're irreplaceable, but you're replaceable!

32

BE DEPENDABLE

OK, we admit this is a subdivision of "Don't Be a Dick." It's pretty simple: If you say you're going to be at rehearsal, be at rehearsal. And if you're going to be late, send a text. Making people wait around for you is rude — and it's a sure-fire way to get your ass kicked out of a band.

33

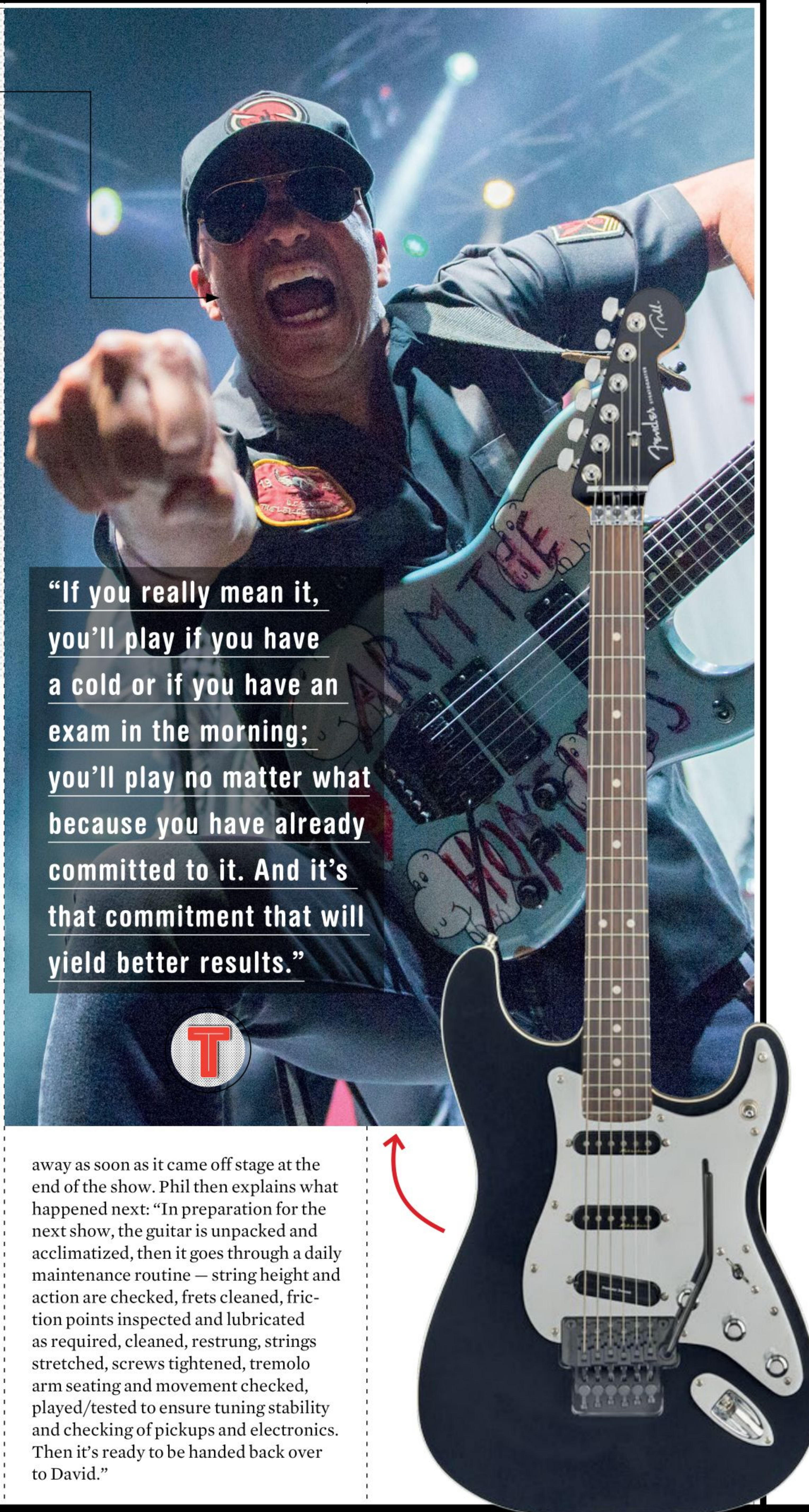
PREP YOUR GEAR, DAVID GILMOUR STYLE

David Gilmour's long-time tech, Phil Taylor, let us in on how he builds foolproof reliability into David's gear while touring. First, Gilmour's black Strat was packed

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yield better results."

T

away as soon as it came off stage at the end of the show. Phil then explains what happened next: "In preparation for the next show, the guitar is unpacked and acclimatized, then it goes through a daily maintenance routine — string height and action are checked, frets cleaned, friction points inspected and lubricated as required, cleaned, restrung, strings stretched, screws tightened, tremolo arm seating and movement checked, played/tested to ensure tuning stability and checking of pickups and electronics. Then it's ready to be handed back over to David."





MARK TREMONTI

34

LEARN ALL FIVE PENTATONIC SCALES

“Most people only learn the first position, and maybe they get a little of the second and fifth boxes. They don’t realize there are five different shapes, all across the neck. Knowing all the pentatonic scales gives you the freedom to play across the neck. If you just learn the one box, you’re trapped.”

35

LEARN TO IMPROVISE USING BENDING AND VIBRATO

“Focus on simple phrasing, but when you do so, make sure you hit pitch when you bend notes. Also, work on your vibrato technique, making sure it’s got a nice singing quality to it. A big part of people’s signature sound is how they use vibrato. Every time you play guitar, spend a good hour improvising and working on your bending and vibrato.”

36

PLAY OVER CHORD CHANGES

“Once you’ve developed your bending and vibrato, focus on chord changes. When soloing, make sure you hit the sweet notes at the time one chord goes to the next. It makes it sound like you know what you’re doing, and it gives so much passion and soul to your soloing. Don’t just stay on the same notes when the band changes keys.”

37

PAY ATTENTION TO YOUR BANDMATES’ PLAYING

Self-awareness is great, but also pay attention to what others are playing. When you’re on stage or in the studio, don’t be in your own world — listen and interact with the other musicians you’re working with. React to what they’re playing. Don’t overwhelm them with volume or too many fills. Let somebody else have a chance to solo. You have an ego, yes, but keep it in check.

38

PUT SQUARE PEGS INTO ROUND HOLES

Some people thought Zakk Wylde was nuts when he started putting country licks in Ozzy Osbourne songs. Guess what? It worked beautifully. Sometimes you have to stop playing things safe by doing what is expected of you. If you hear something that’s a little “left of center,” go ahead and try it. What’s the worst that can happen?



PHIL COLLEN

39

TRY TO SING

“A lot of guitar players are intimidated about singing. They’re very confident of their guitar skills and their ability to shred like crazy, but put a microphone in front of them and they freeze up. That’s crazy. Everybody can sing, and I think everybody should sing. Singing opens you up to new musical possibilities, even if you just sit there and scat-sing while you play. Don’t be afraid to open up that throat — you might be pleasantly surprised by what comes out.”

40

KEEP A GUITAR IN THE BATHROOM

“I play the guitar a lot when I’m on the toilet. I’ve practiced and have written many a song while sitting on the shitter. It’s probably not healthy — doctors will say, ‘You’ll get hemorrhoids if you spend too much time on the toilet’ — but I think it’s very therapeutic. Why not keep one in the bathroom? Think about it: How many times are you on the toilet and a great idea comes to you?”



41

BE AWARE THAT YOU'RE PART OF A TEAM

"As a guitarist, you're a star in your own mind. You're paying attention to everything you do, and you're hyper-focused on all of this minutia. The reality is, the audience has no idea. They're listening to the singer and the overall sound of the whole band. The audience isn't picking apart each little subtlety — 'Oh, the drummer's kick drum sounds like this. The guitarist's pitch sounds too whatever.' In a monitor mix, it all gets kind of mashed together. It's the whole band together, a team process. So don't get too wound up about stuff that nobody can hear. Play your best and have a good time."

"Everybody can sing, and I think everybody should. Singing opens you up to new musical possibilities, even if you just sit there and scat-sing while you play. Don't be afraid to open up that throat"

— PHIL COLLEN



ALEXI LAIHO

42

FOCUS ON YOUR PICKING HAND FIRST

"Forget about the [fretting] hand for a while. Work on your [picking] hand. And I know it's boring as hell, but the metronome should be your best friend. To become an advanced guitarist, you need to go through all the boring stuff before you are at a level where you can even try to attempt the riffs or leads that all the shredder guys are known for. Start with the basic scales and start slow. The second you notice it's starting to sound scratchy or you feel you can't keep up any more, dial it back and try again."



43

ADD TO YOUR PENTATONIC SCALES

“One thing I like to do with the pentatonic scale is throw in extra notes like the major third or major sixth, which can give you a really good, almost jazzy flavor. When you do it really fast, it’s kind of hard to notice there are major scale notes hiding in there. That said, I don’t use major sixths in chords. I might use the minor sixth, but even then it doesn’t really tend to pop out that much. I have been playing more three-note-per-string pentatonics recently, too. For the more outside scales like diminished or

whole tone, you need to fiddle around with things and figure out where you can use them and where you can’t.”

44

LEARN SOME CLASSICAL THEORY

“I learned theory in music school as a kid, starting out on violin at around age seven. The left-hand side of it is quite similar; the right hand is a whole different sport entirely. I think it definitely made playing guitar easier for me; it must have helped. Some of the classical composers like Paganini were crazy... It’s good music to challenge your ears as a guitar player.”

45

SIT DOWN AT A DRUM KIT

It’s one thing to play with a drummer, but if you really want to get an understanding of how a drummer thinks and operates, try sitting down at a kit. Not only will you start to feel rhythm in a new way (which will improve your ability to get “into the pocket”), but you might develop some real sticksman chops — and you’ll be able to explain your musical ideas better.

46

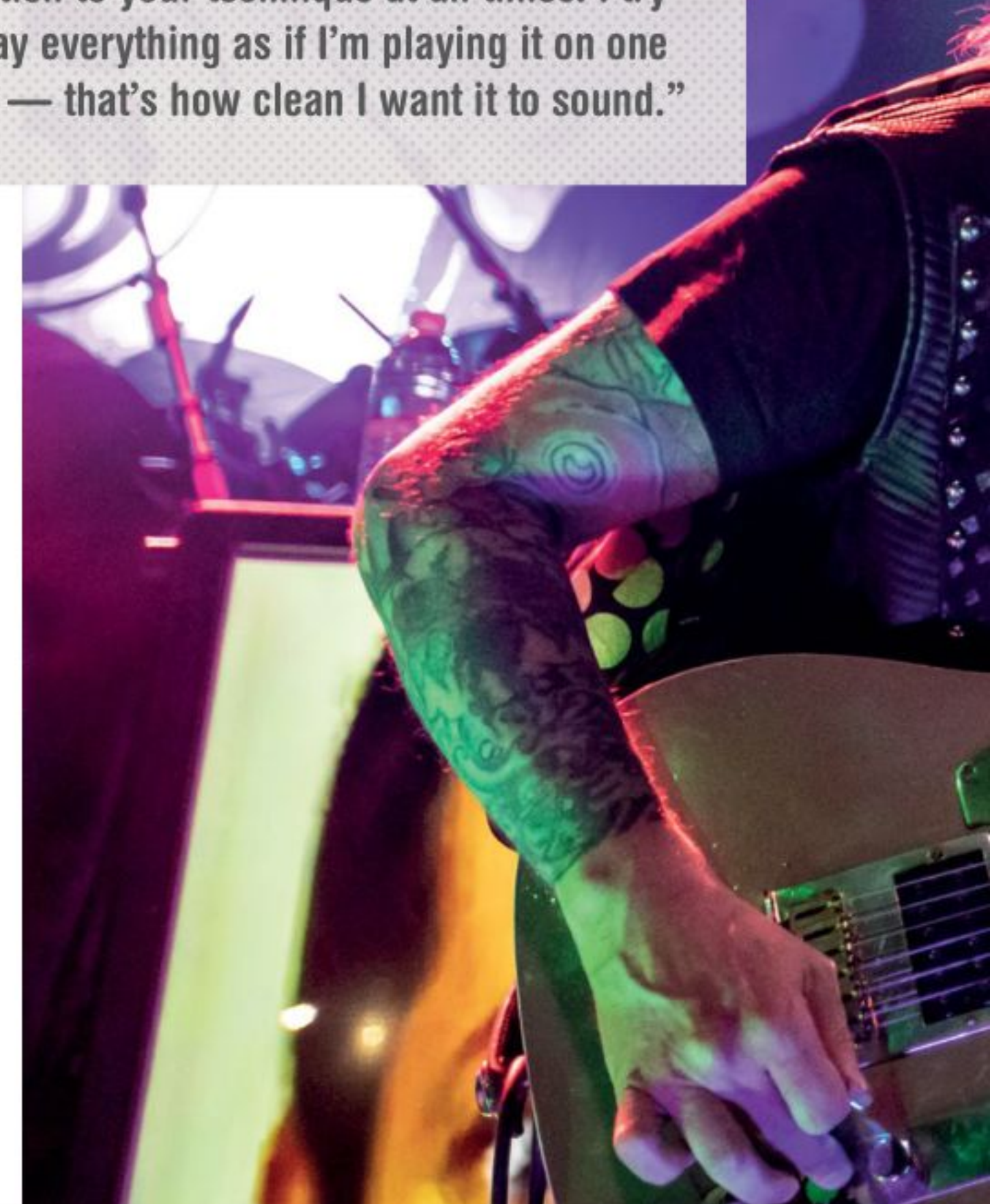
PROTECT YOUR HEARING

Yes, Beethoven still composed after he went deaf, but there was only one Beethoven. And seriously, do you want to go through the rest of your life with no (or seriously compromised) hearing? Of course you don’t. In loud rehearsal settings, always wear earplugs — they’re available at any music store or online. And they’re a lot cheaper than visits to an audiologist.

JOHN 5 47

CLEANLINESS COUNTS

“[This is true] in all areas of life, and of course, it’s important for playing the guitar. Try to play every note cleanly. Be efficient and articulate with what you’re playing, and pay attention to your technique at all times. I try to play everything as if I’m playing it on one string — that’s how clean I want it to sound.”



JIM ROOT 48

WARM UP

"I'm not the type of guy who sits at home with a metronome and runs through scales and stuff like that. But I do go through phases when I'll be more diligent, and I notice that warming up and working on some patterns will make my playing cleaner. On tour I'm probably more into practicing. I'll sit backstage or on the bus with a little amp, and I'll run through scales to warm up my fingers."

49

JUST GET GOING

"There's no one way to do anything in music. There are no rules; there are no written instructions to follow. So whatever you want to do, just get going. I started out playing with different drummers in basements before there was even a band. It didn't matter, though, because I was already on my way. Give yourself a challenge, and just get on with it."



"So whatever you want to do, just get going. I started out playing with different drummers in basements before there was even a band. It didn't matter, though, because I was already on my way. Give yourself a challenge, and just get on with it"

— JIM ROOT

50

LEARN THE WHOLE SONG

Don't just learn riffs and solos of songs you like — play the whole thing. Nothing impresses people more than when a guitarist sits down and plays a song from start to finish. Plus, you might get in a situation in which other musicians want to jam. What are you doing to do, say, "I don't know that part"? (By the way, *Guitar World* has plenty of transcriptions for you to try. In fact, there are three in this very issue!)

51

KNOW YOUR NECK

And by that, we mean your fretboard. Ever see a guitarist hit a wrong note and then scoot around trying to find the right one? It's cringe-inducing, to say the least. Learning all of the notes on every fret of every string is the best way around that. Not only will it help your sight reading, it'll improve your sense of harmony. The best way to learn your notes is to go across a fret as opposed to up and down.

SONIC SOPHISTICATION

PRO-MOD

SO-CAL

STYLE 2

2PT, NATURAL ASH

HT, SNOW WHITE





BEN HARPER 52

LOOK FOR INSPIRATION IN DIFFERENT SOUNDS

"Find a decent and affordable reverb pedal and dial it to where it's not oversaturating the notes and just complimenting them, depending on what you want to hear. Something that simple can inspire all kinds of musical and lyrical directions. It can take you down a different road sonically, which will take you down a different road lyrically."

53

LEARN SOLOS BY OTHER INSTRUMENTS

Guitarists have a certain language and approach, as do musicians who play other instruments. Every hear a solo by a sax player or a keyboardist and think, "How does he do that?" Well... give it a shot. Learn that solo on the guitar. It's a great way to get "out of the box," and it might spark new ideas for fingerings and sounds. We're honestly not trying to push our transcriptions on you, but try to track down the Holiday 2018 issue (with Nita Strauss and Alice Cooper on the cover), where we transcribe the famous fiddle part from "The Devil Went Down to Georgia." Learning it on guitar is an eye-opening experience!

54

HAVE A PRACTICE PLAN

If you want to see real improvement in your playing, have a plan for your practice sessions. First off, have a dedicated schedule and stick to it. Next, divide your practice time into sections: so much time on warming up, so much time on technique, so much time on free-form playing, and so much time on learning material.

55

HAVE A BACK-UP PLAN

Dream big and work on your music, but remember that not all guitarists hit the big time or even make their living from playing music. Unless you're sitting on a trust fund or marry into money, have a back-up plan. Stay

in school, pursue a career. If you manage to snag a big record deal or get hired by a touring band, you can cross that bridge when you come to it. Until then, it's best to have a long-term plan.

56

DON'T LISTEN TO PEOPLE WHO SAY YOU SUCK

Opinions are like... well, you know the rest. Criticism is valid, and you should take advice to heart, but just remember: Every famous band or guitarist has been told, at one time or another, that their music wasn't happening. The Beatles were ignored by every label in Britain until George Martin heard something in their sound. Believe in what you're doing.

57

LISTEN TO PEOPLE WHO SAY YOU SUCK

As pointed out above, criticism is sometimes meaningful. Maybe there's something in your approach that could be fine-tuned. Perhaps you have most of the elements together but something is still "off." Listen to what people are telling you; more often than not, they're giving you helpful advice. It's up to you to decide.

58

DON'T BE AFRAID OF THE HARD STUFF

It's only natural: We avoid learning hard lessons and songs because, well, they're *hard*. We're going to sound like crap bonk-

ing this note and that. It's humiliating and demoralizing. You know what else is humiliating and demoralizing? Never being able to play past your skill level. So dig in and try that "hard" piece. Yes, you're going to suck at first, but give it time. One day, before you even know it, you'll have a breakthrough, and you'll be able to play stuff that used to be unthinkable.

59

GET MORE FROM SOUNDCHECKS

How you communicate with the sound engineer is key to a rapid, trouble-free soundcheck. Top tech Chris Lawson says: "The classic one with a small band is that everybody's talking at once — that's the one thing that no monitor engineer can deal with. If you've got a five-piece band on stage and they're all asking you for stuff at the same time then you can't do anything. When you get to your monitor point, everyone else should shut up and, likewise, you should shut up when they're doing their mix. One at a time and you'll get there much quicker and you'll get what you want."

60

USE OPEN TUNINGS FOR NORMAL PLAYING

Artists as diverse as Joni Mitchell, Coldplay, Sonic Youth, Richard Thompson, John Martyn, CSN&Y, Keith Richards and even Status Quo have made great use of open tunings. Whether a simple drop D (sixth string down a tone), open G (D G D G B D), open E (E B E G# B E) or DADGAD, open tunings can inspire your creative side.

61

BUY A DECENT GUITAR

Having a good guitar is important for a number of reasons, chiefly your ability to play properly. If a guitar has lousy tone or action — if it's difficult to play (i.e., harder than it has to be) — you're going to be uninspired, and you'll put the thing in the closet. These days, it's relatively easy to buy a decent, playable guitar that doesn't break your bank account. So don't settle for a hunk of junk.

62

DON'T SPEND ALL OF YOUR MONEY ON A GUITAR

On the other hand, there's no reason you have to go broke buying a good guitar.

All music stores sell very decent, entirely playable models that are well within your price range. You just need to put in the time and try out as many instruments as you can. Plus, you can go online and find good, affordable guitars. Expensive doesn't always mean the best.

63

LEARN HOW TO FLY

"If you're travelling by plane, don't put your guitar in a gig bag and try to blag it into the cabin," says jazz guitar supremo Martin Taylor. "It may work a few times, but on the occasion when the cabin crew refuses to allow the guitar into the cabin, your guitar will be taken off you, checked into the hold in its soft gig bag, and probably won't survive the baggage-handling ordeal. So buy a really good flight case and check the guitar into the hold or buy an extra seat for your guitar and travel with it in a soft gig bag."

64

BUY A TRAVEL GUITAR

Whether you're heading out on vacation or a quick weekend getaway, you might want to leave that prized '57 (or '20) Telecaster at home. But you can still keep your fingers limber and capture bits of spontaneous inspiration with a good, inexpensive travel guitar. Music stores and websites are loaded with suitable choices that won't break your wallet — and you won't feel bad if they get banged up.

MARK MORTON 65

THINK ABOUT THE PULSE

"One of the things I look for when writing is some kind of groove. It's not about playing as fast as you can, but assessing what kind of pulse you want a riff to have. Give it some real groove and swagger so that it has personality. When you lock in on that stuff, you realize that's what makes thrash metal thrash."

66

HAVE FUN INSTEAD OF STICKING TO A METRONOME

"I never had the metronome. I've always just played guitar. I would burn up cassette tapes just from all the fast-forwarding and rewinding to learn songs. But I've never been one to sit there, learn a lick, put on the metronome and speed it up slowly. God bless people who can do that, but that's just not fun to me. That's why I'm not a shred-fast guy. When it comes to playing the solo, I will play some blues shit."

67

CLEANER GUITARS SOUND HEAVIER

"I have learned over the years that less gain and cleaner sounds tend to feel heavier sonically. Even the Black Album doesn't have super-distorted guitar tones. I have learned through experience that dialing the gain back for cleaner tones, especially if you double up guitars in the studio, seems to have more mass and a broader spectrum. We all need gain and sustain to a certain degree, but sometimes people get a little too caught up in that stuff. It's important to remember the sound is mainly in your hands and in your guitar."

68

PLAY WITH PEOPLE WHO CAN DUST YOU

You want to be a better ball player? Play with somebody better than you. The same holds true with music: There's no faster or more beneficial way to improve your musicianship than to play with musicians who can dust you. Don't worry about looking foolish — if the other people are mature, they'll help you along. Pretty soon, you'll be equally matched and can make beautiful music together.

69

TAKE CARE OF YOUR HANDS

They're essential tools, so look after them. If your fingernails on your fretting hand get in the way, trim them and keep them short. On the other hand (literally and figuratively), you might want to keep your picking fingernails longer to facilitate certain styles of playing. Always keep nail clippers or a file with you, and keep your hands clean — dirt can get on your strings easily.

70

AS SOON AS YOU LEARN SOMETHING, USE IT

Ever learn something — an important fact, say — and a week later you can't remember it? That can happen with guitar licks, too. You play something and it's awesome, but several days later you can't quite get it right. Solution: The second you learn a great lick, fit it into a song — and, of course, you need to record it.

71

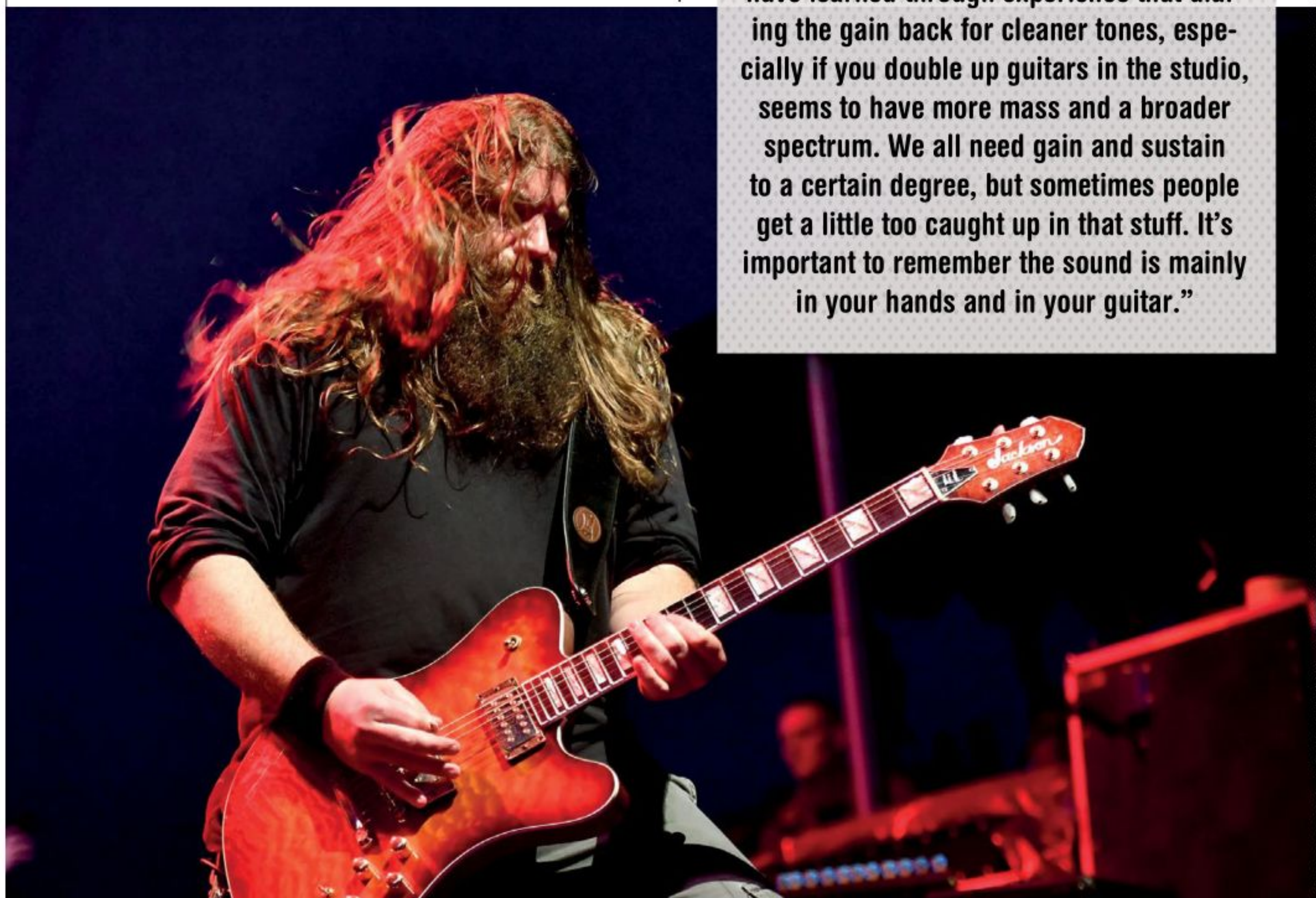
SING YOUR GUITAR PARTS

Sometimes your best guitar parts might be in your head — your imagination will effortlessly go somewhere your fingers don't. That's fine. Sing your parts. Open up your mouth and scat. You can always transpose that melody to the guitar. (This is especially effective if you're in your car and don't have your guitar with you. Pull over and just record your vocal line. When you get home you can play that great new idea.)

72

THAT PERFECT PICK IS OUT THERE

OK, guitar picks aren't a dime a dozen anymore, but they're still pretty inexpensive. There are traditional rounded shapes, sharp



LEFT: SCOTT DUDELSON/GETTY IMAGES RIGHT: KEVIN MAZUR/WIREIMAGE/GETTY IMAGES

triangles, squares, heavy-gauge, medium, extra floppy, soft picks, picks with ridges, metal picks, glass picks — and on and on. Try 'em all out. Some players find that “perfect” pick they use for all occasions; other times, they might prefer another kind of pick for a certain style of music. Whichever way you go is up to you.

73

LEARN HOW TO WRITE

Guitarists get caught up with learning scales and solos, but they sometimes forget that none of those things matter without actual songs. You can shred your butt off, but unless your soloing is part of a good piece of music, who will hear it? Focus on writing. It'll increase the likelihood that a band will want to hire you: “Hey, that guy can really play. And he's got some amazing songs, too!”

74

LEARN HOW TO PRODUCE

If you don't want a producer to screw up your music, learn how to produce. With today's technology, it's much easier than before — you can record your band or yourself in your basement or living room to your heart's content. You might become so good that other artists want to hire you.

75

LOOKS DO MATTER

OK, not everybody can be pin-up material, and unless you're planning to be a front person, you probably don't have to be the next Mick Jagger. That said, you need to look appropriate for a band you're joining. If you're auditioning for a death metal band, don't come in looking like an Allman brother; if you want to hook up with a jazz trio, leave your bondage gear at home.

76

DON'T BE A SHOW-OFF

This could be a companion to “Don't Be a Dick.” Sure, every guitar player wants to shine on stage, but you have to pick your moments. Always remember the singer and the song are the stars — you have to enhance them without overwhelming them. Don't play over the singer. If the bassist is doing a cool passage, let him. You'll get your chance soon enough.



77

BE A SHOW-OFF

On the other hand, when the spotlight shines on you, let 'er rip. Eddie Van Halen didn't become “Eddie Van Halen” by being a shrinking violet. Give the crowd something they can remember. If you've got it, flaunt it. (But always remember when to lay back; and for chrissakes, if the band starts playing a song you don't know, lower your volume or get off the stage!)

78

LEARN THE MUSIC BUSINESS

You know who gets ripped off? People who don't know the business. There are many great books available that take you through publishing, distribution, marketing, etc. If you know friends who are making money with their music, ask them how they do it. Who's their lawyer? Who's their manager? Ask questions — and never, ever sign anything you don't understand.

79

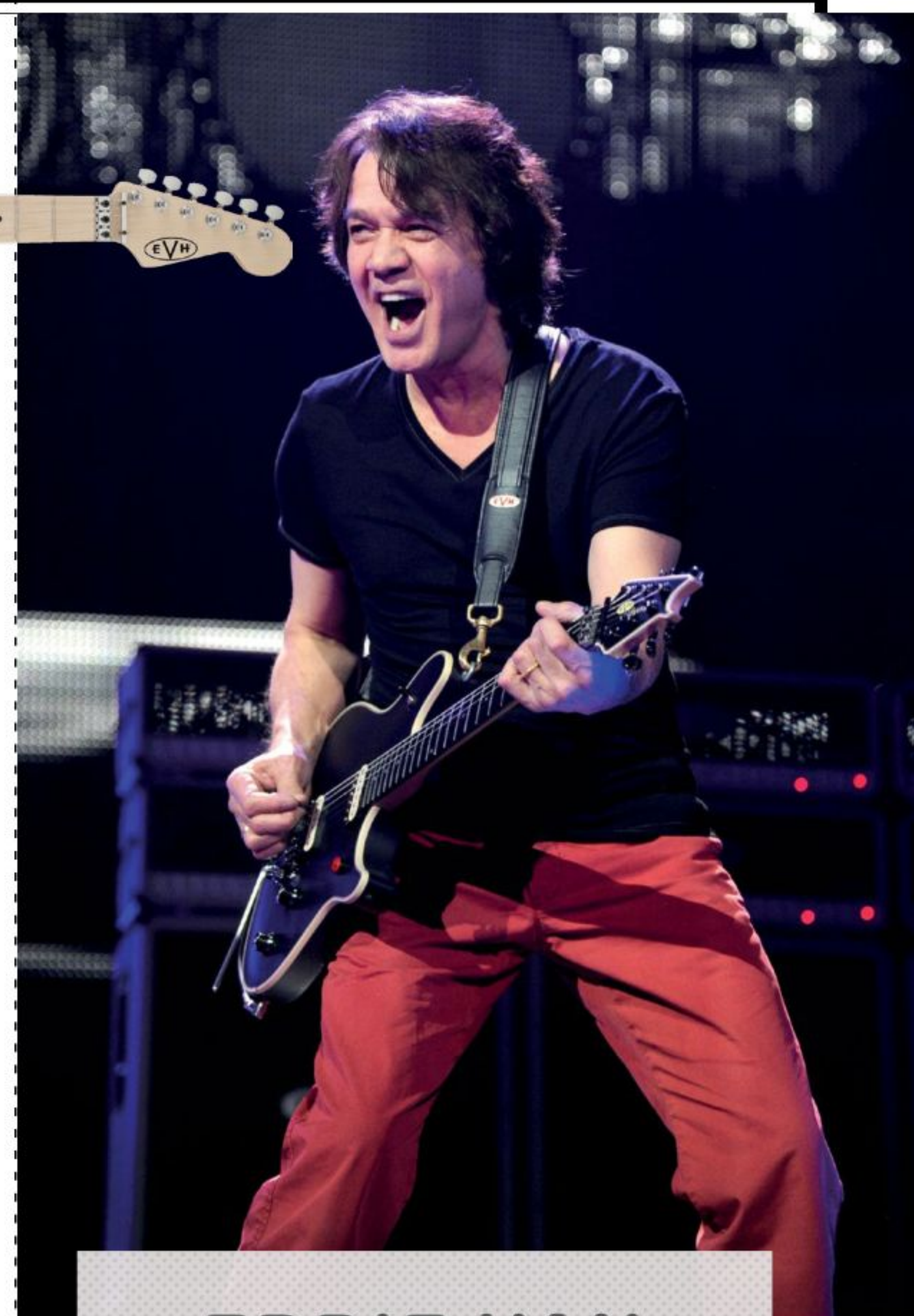
GET A GOOD STRAP

You've just spent \$2,000 on that beautiful guitar, so why are you still using your brother's flimsy \$10 guitar strap? If you don't want that awesome axe crashing to the floor mid-gig, invest in a good guitar strap, one that locks to your instrument and keeps it secure at all times.

80

KEEP YOUR PHONE NEARBY

Back in the day, guitarists had it hard: They'd come up with a lick or a song idea, and they had to keep it in their heads before they could get to a recorder. Nowadays, we have no reason to let that great new lick or song slip by. When is your phone not near you? Answer: never. It's always in your pocket. (You probably butt-dialed somebody while reading this.) So the second you come up with that spark of genius, pull out that phone and record it.



EDDIE VAN HALEN 81

THEORY IS... THEORETICAL

“Obviously, enjoy doing what you're doing. Bottom line is, you've gotta love what you're doing. There are no rules. I think it's funny when people take all these music theory classes. It's exactly that. It's theory. You know? You have 12 notes, the 13th one is the octave, do whatever you want with them. It's really that simple. There are no mistakes: I call those passing notes!”

82

GET OUT OF YOUR ROOM

You have to put the time in — we get it. Woodshedding on the guitar is often a solitary pursuit. But there comes a time when you have to take what you know and see what you can do with it, and the only way to get there is to go there. Play with people in your area — maybe you can form a band. If there's a club that has jam sessions, see if you can sit in. Playing with other musicians, no matter their level of expertise, is an invaluable experience that will add to your musical development.

MICK THOMSON

83

PICK UP A BASS

“Using different tools helps you break out of the mold. After playing for a number of years, you fall into a certain pattern that’s just you. You become “you” more and more over time, and it gets hard to strip back and see other things. Writing on bass is such a different approach, plus it’s good for your fingers. You have to stretch more because of the scale length. Simply for the athletics, playing bass is great for guitar players, and it offers a different perspective musically.”

84

WATCH CLASSIC PAUL GILBERT VIDEOS

“Early on, a lot of my picking development came from a Paul Gilbert video on VHS. That three-note-per-string thing [9, 10, 12 on the D, 9 on the G and back] is something I did a lot when I was younger. I remember seeing it when I was around 14 because a friend had it. At one point in the video, Paul pulls out the drill. We looked at it each other like, ‘What the fuck just happened?’ That’s not even human. That’s not even real. How can anybody do that? It was so far beyond my comprehension.”

85

ADD YOUR OWN LITTLE COLORS

“There probably aren’t a lot of metal bands that use bends as much as us. I have to stop myself, because I do a lot of ghost bends, like on the [Slipknot] song ‘Eyeless’ — when I recorded that, I thought it was cool having the bottom drop out by using the wang bar. I would do things with picking and harmonics, bends and squeals... I was always into the idea of making music sound even more evil by incorporating those techniques. Anything that adds texture, color or uniqueness to what you do is a tool.”

86

DON’T GIVE IN TO FEAR

Fear of failure, stage fright, insecurity about your abilities — there are lots of ways to psych yourself out of success, and by no means are we suggesting that they can be easily overcome. Sometimes the best way to get past your fears is by simply doing it; like jumping in the water was the only way to learn how to swim. Other times, however, the problems need to be addressed in other ways. Talk to other musicians, or maybe look into counseling. Understanding what’s at the root of your insecurities is often the first step toward tackling them head-on.

87

GIVE YOUR PLAYING THE MIDDLE FINGER

If you find that skipping strings with your pick is difficult, try using your picking hand’s second (middle) finger instead. This is a favored technique for numerous country guitarists (and a growing number of blues and rock players, too) who find that they can skip strings smoother, easier and faster this way.

88

AIM FOR THE HEAD

When you’re in a rehearsal or onstage situation, point your amp’s speaker toward your head rather than toward your ankles. It will give you a better idea of your true tone.

89

GO OUT AND SEE LIVE MUSIC

It’s easy to get stuck inside your own bubble. Sometimes it’s good to shut out the world and tune out too many influences; you can develop your own sound and craft a distinct approach to music. But it’s also just as valuable to get out and see what other musicians are doing. Absorb what you’re seeing — you can nick a little from this band and a little from that one, and before you know it, you’ve added new dimensions to your music.

90

KNOW YOUR PLACE

If your bandleader wants you to play something his way, do it — unless you have a better idea (and you had better make sure your idea is awesome before you present it). If you can’t hack being a sideman, strike out on your own.

91

TAKE LESSONS

Can you ever know “too much”? No. Every bit of musical information matters. Find a good teacher who is beyond your level, and ask him or her to present lessons that take you somewhere new. It might be difficult or even boring at first, but there will come that day when everything clicks — and you’ll be a better player for it.

92

USE THE POWER OF THREE

A big part of countless guitarists’ chord chops is the use of three-string voicings — there’s enough content to spell out a chord’s function and the spare fingers are then free to add other notes or melodic embellishments. Think Jimi Hendrix’s “Little Wing” (or “The Wind Cries Mary”) meets Nile Rodgers’ “Le Freak” via the Rolling Stones’ “Start Me Up,” to get you going on this fruitful and enjoyable road to chord mastery!





JAKE BOWEN 93

LEARN TO RELAX

“Being in a band is a form of self-abuse! [Laughs] I need to relax more. I need to take more deep, full breaths. I need to relax my shoulders. I need to realize that not everything needs to be done perfectly every time. I try not to take things too seriously lately. Everything in life is about balance. We set such high expectations on ourselves as players and as members of Periphery — it can be exhausting, and it can be stressful.”

94

LEARN TO PLAY YOUR TONE

“A lot of people hear the players they like and they want to emulate them. They’re like, ‘This player uses a Dual Rectifier with some delay, and maybe a compressor, and some other things.’ And what that does is, the compressor will even out your volume, and it’ll make the attack the same so that your legato pops out more without having to really fine-tune it. And then the delay will cover up your missing notes and that will also improve your legato. So if you go to a different amp with less gain and less compression, and not as wet a delay, you can actually hear what your playing sounds like.”

95

STUCK IN A RUT? DON’T WORRY — YOUR CREATIVITY WILL RETURN

“When you are in a rut, or you are not feeling creative, it is always in there. It’s just up to you to discover the potential and learn how to harness it under pressure. You have to take yourself out of the music and do other things that you enjoy and trying not to stress yourself out. Just being outside, hiking, hanging out with my dog and just walking around where I live and doing things outdoors really helps clear my head, and it makes me feel more connected to the world than any of this [smartphone] shit.”

EDDIE MARTINEZ 96

MAKE SURE YOUR GEAR IS GIG-READY

“No matter how much or how little gear you have, make sure it’s working and ready for the job. If it’s one guitar or a trunk of 10, make sure they’re all intonated properly and have fresh strings. The last thing you want to do is pick up a guitar and have an engineer say, ‘What’s wrong with that thing?’ Remember: studio time costs money, and budgets are smaller than ever now. You don’t want to be the one working on your gear and trying to get it to sound right while everybody else is standing around.”



97

THINK LIKE A NOVELIST

You can’t write a good book unless you have a strong beginning, middle and end. Without those key elements, a story will drift off and go nowhere. The same is often true with solos. Think of the best way to begin a lead; then imagine how it should end. Once you know how you’re going to get “in” and “out,” you can come up with the bulk of the solo — your middle. And then, *voilà* — you have a dynamite solo that tells a story!

98

SLIDE IT ON OVER

This tip is actually five slide-guitar tips in one, courtesy of Kansas City blues-rocker Samantha Fish, one of today’s most exciting slide players: 1. “Try different tunings. You’ll challenge yourself and find cool tricks within that tuning. 2. Slow down. Find a melody and play it. Shred later! 3. Find the slide that works best for you. Try brass, glass, ceramic — have fun with it. 4. Get a volume pedal! 5. Listen to great slide players. It’s all about finesse. Relax and take a breath.”

99

DON’T DESPISE A TOUCH OF CHORUS

A little bit of chorus on the clean sound can help a lot,” says effects guru Mike Piera of Analog Man. “It adds something and makes it sound a little better. If you have it set very faintly it’ll sound nice. You don’t really hear the chorus, but when you turn it off you’re like ‘I sound kind of flat now!’”

100

AND ABOVE ALL... NEVER, EVER GIVE UP

Last year, Fender CEO Andy Mooney pointed out that 90 percent of new guitarists abandon the instrument within a year. Don’t be a statistic! The best way to lose a game is by not playing. All musicians experience ruts and obstacles: creative blocks, business opportunities that go nowhere. Sometimes the walls seem insurmountable. But the surest way to fail is to give up. Every successful musician heard “no” numerous times before they heard “yes.” And all of them wrote crappy songs before they came up with a hit. So no matter how difficult things seem, just keep going. If you want it bad enough, it’ll happen. The only real obstacle... is you.



JARED DINES' TOP 10 TIPS FOR BEGINNER GUITARISTS

SINCE WE WERE ALREADY SPEAKING TO JARED Dines for a slew of other reasons, we — considering the theme of this issue — decided to get his spin on 10 essential tips for beginner guitarists. While it's true that some of these tips also happen to appear within our "100" (in slightly different form), that just goes to show how "essential" they are! For more about Dines, check out the feature on page 62.

1. TAKE YOUR TIME. Try not to get frustrated, go at your own pace, go into it knowing it will take time.

2. USE A METRONOME/DRUM MACHINE. Getting an early sense of timing and rhythm is incredibly important. Practice precision and understand every note you play.

3. PLAY WITH OTHER (BETTER) MUSICIANS A LOT. This will help you grow musically while learning from those who know much more.

4. HAVE FUN. Play along to songs you listen to and love, do what makes you happy, play what makes you happy. If you're gonna be stuck playing a song for the rest of your life, you'd better enjoy playing it.

5. BE TRUE TO YOURSELF. Play how you want

to play, don't let others ever tell you how to play. Accept criticism, but adapt it in a way that works for you and your vision.

6. MAKE GOALS. Understanding just how far you want to take the guitar, or better, how far the guitar will take you, will help you in understanding how much time and work to put into properly honing your craft.

7. USE THE TOOLS YOU HAVE. YouTube, Facebook, etc., all have so much information and ways to find other musicians, form bands, discuss topics of interest. Use these tools and network!

8. DON'T BE AN ASSHOLE. You won't get far in this industry if you're a prick to everyone you work with. So many opportunities happen just from dudes being dudes.

9. DON'T SOUND LIKE YOUR FAVORITE BAND/MUSICIAN. They already sound like that, but *better*, because it's them. Be the best you that you can be; the ceiling is much higher.

10. DON'T OVERTHINK IT. The passion will take you where you want to go. Be yourself, work hard and kick ass. It's simple in theory — now just go apply it!

— Adam Kovac

SHREDDING IS GREAT, BUT KNOW HOW TO PLAY MELODIES

By Ron Zabrocki

I'VE BEEN NOTICING a trend among younger guitarists on YouTube and elsewhere. It's a distinct lack of melody. Speed, blazing technique, sweeps and taps are fine and incredible and worthy of my deepest respect. I'm familiar with the hours of practice and dedication it takes to acquire these techniques. But in the studio world, where people hire you to play the way *they* want, these styles are rarely used.

I've asked many of my students to play "Happy Birthday" on guitar. Most just couldn't. It was a struggle from note to note.

Here's something else I used to do in order to see how I was doing: I would audition for a random band (And that was wrong, I know, because I had no intention of joining, but I did it anyway — I was young and foolish and had an attitude). At the auditions I went to, I noticed there'd be 20 guitarists in the outside room warming up. And these guys were killing. But when they got in the room to audition and play with the band, they wouldn't be able to play in time, or they'd simply overplay.

Professional session guitar playing has many aspects: sight reading, playing in the pocket, playing nice with the other children and being flexible in style. But here's something no one really wants when they hire you: They do not want you to outshine the singer!

A cool lick is great. But ask anyone in Nashville right now how satisfied they are with what they are allowed to play on a session, and I bet most would be frustrated as hell. And as fine as some of the solos I'm hearing in country music are, most are uninspired. And these guys are capable of just killing on guitar! Want to make a session go well when it's time to solo? Play something simple and melodic. Play it with style. Play it with authority. Play it with a tone that came from the heights of heaven. Take that melody and build on it. Reiterate it. Make it sound like it's part of the song; borrow some of the song's main melody! But never make it inappropriate.



Part of the training I recommend if you want to be a pro session guitarist is to get a melodic sense. This is acquired simply by playing melodies. The best way to learn how to do this is by sight reading. Sight read every melody you can find — from old violin books, fake books, Beatles song books and more. Immerse yourself in melody. Then play those melodies with feeling. With your own twists and turns. With slides and slurs and bends.

Then take the chord progression from behind these melodies and record them. Now play a new melody — simple, but tasteful. I do not hate making people happy by playing licks I could do 30 years ago. Because after you make them happy, they gain confidence in you and you can then — and only then — suggest something a bit flashier. Just by being nice. And maybe we'll hear more flash in popular music coming out of our speakers. I'm starting to record my own albums now. My music. My playing. No one is telling me what to do. I still try to be appropriate, but I try to combine melody with some fun.

“Want to make a session go well when it's time to solo? Play something simple and melodic. Play it with style. Play it with authority. Play it with a tone that came from the heights of heaven.”

I'm the boss. But when someone else is the boss, give them what they want. And what they usually want is what has been done before. If it worked once, it'll work again. This, I believe, is the mantra they live by. And that's fine by me. I just make sure I listen to my heroes, learn all the time, keep inspired and listen to up-and-coming players — because they're killers. It makes me want to work that bit harder!

So, the next time you start your practice session, play a simple melody first. It goes a long way. After all, we're supposed to be playing music, not be stunt pilots (at least not all the time) — and especially not in the studio... unless that's what they ask for. In which case, go for it!



HOW TO OVERCOME NERVES IN THE STUDIO

IF YOU'RE LIKE me, you get nervous before a session. I still do. I've even sought help from professionals. I'm not ashamed of my nerves. We all get them. It's how you use them and deal with them that's important. I don't drink or take drugs. I get by with a few basic skills I've picked up throughout my career. Maybe this will help you relax a bit.

1. BE PREPARED. Warm up before you leave for the studio. The more rehearsed you are, the better. This is not just a session. It's a lifestyle. If I don't practice daily, I notice it. If I don't practice for two days, the people in the studio will notice it. Three days and I'll be replaced. Unpreparedness will cause serious nerve problems. Be prepared!

2. THE ENVIRONMENT IS NEW. MAKE IT HOME. The newness of a studio alone can cause a great deal of discomfort — especially if you're already a little nervous. Try and hang out in a few studios beforehand. Or, at the very least, arrive early to the session. Get a feel for the studio as if it were a new venue. Walk around. Stretch. Feel the walls. Bring some things to make you feel more comfortable — something small, like a picture. And always bring your gear with *your* sound. Even if the studio has something better than your amp, bring *your* amp. You can always try out the new gear after you've given the best you've got with yours.

4. DON'T OVERLOOK THE BASICS. Watch your diet and get plenty of rest. Caffeine, soda, salty junk food equals a major problem. Your heart doesn't need the extra stimulation. Rest is also important. Learn how to go to bed at regular hours if you can. This will have a great impact on calming nerves.

5. TURN OFF THE DISTRACTIONS. You know what I'm talking about! Facebook. Instagram. Twitter. You don't need to be losing focus by dealing with tweets and all that bullshit. Read one stupid thing that might trigger your anxiety and you're finished! What does Eric Johnson do in the studio, even if he's not recording? He practices. Same with Steve Morse. Focus!

6. DO YOGA. Learn to breathe. Listen more, talk less. Breathe... deep. Focus on a single thought. Be in the moment. Breathe. Get it? Breathe deep. Again. YouTube has many fine, relaxing self-hypnosis posts. I use them often. See what you can find.

7. REMEMBER YOU'RE NOT DIFFERENT. We all get nervous. It's perfectly natural. Talking about it helps. We all make mistakes. I remember working with a team of legends in the studio. I hired G.E. Smith (Hall & Oates, SNL, Roger Waters) as a second guitarist on the date. We sat down and I had all the songs with basic charts. I, of course, gave G.E. book one with the main parts to play, out of respect. G.E. looked at the book and leaned over to me and asked, “What the hell does this say?” He didn't read music! I laughed, threw the books over our heads and said I didn't hire him to read! I hired him to be G.E. Smith. He knew the parts immediately! Total pro. I learned! Oh, I learned. He was secure enough in himself to admit he didn't know something.

Same session, Paul Griffin (Steely Dan, Burt Bacharach, Don McClean) was the keyboardist. We were laying down the first song and all of a sudden Paul makes a mistake. But not just a note. He kept playing every bad note he could find till we stopped! We were all laughing our asses off! He just looked up and said, “Wait till ya hear the next one!” We all make mistakes. These guys made mistakes. It meant they were not afraid to try something new. They were laying it out for us all to hear! Learn from that. By the way — because of how comfortable these guys made me feel, I never felt one iota of anxiety.

What are you afraid of now? I feel better already. I think I'll go play another session. Keep breathing!

— Ron Zabrocki is a professional New York session guitarist and guitar instructor who has contributed countless columns to *GuitarWorld.com*. For more information, check out ronzabrocki.com.

GET THINGS

THE KING OF GUITAR YOUTUBE DOESN'T CARE IF YOU DON'T LIKE HIS CHANNEL.

A decade after **JARED DINES** first joined the streaming platform, he's got more than he ever could have expected: more than 2.7 million followers, more than half a billion total views, onstage guest spots with some of modern rock's biggest bands and a huge network of friends and collaborators. *BY ADAM KOVAC*

A YOUTUBE



BUT AFTER A YEAR THAT SAW SOME OF THE highest and lowest points of a career spent redefining what a guitar hero can be, what he doesn't have is a rat's ass to give about what anybody has to say. "I got to a point where I just said 'screw it,'" Dines tells *Guitar World*. "I was so worried if I don't post this week, I'm going to be irrelevant. If you don't tweet every day people are going to forget about you. Now, I just don't care. I don't give a fuck. I just found I need to do the things that I feel inspired to do and motivated to do on any given day." With the haters forgotten in his search history, Dines' future is calling. The question, in this age of rapidly shifting tastes, evolving platforms and increasing competition among content creators, is what that future will look like.

PHOTOGRAPHY BY JUSTIN BORUCKI

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WORLD

HERO SAYS



Jared Dines, photographed
February 6, 2020, in Nazareth,
Pennsylvania, with Martin
Guitar's brand-new SC-13E



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SEEING HOW THE ONLINE
GUITAR COMMUNITY
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ABOUT THE KIDS, IT WAS
ABOUT EVERYONE WHO
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WAY I CAN

”

FOR THE PEOPLE WHO DON'T YET KNOW HIM, HERE'S DINES' BIO IN BRIEF:

He started playing guitar 17 years ago. He worked as a recording engineer, and about five years ago he started posting on YouTube in earnest. Whereas many creators in the online guitar community were looking at YouTube as a way to promote their bands or to shill for instruction courses, Dines stood out because of his willingness to indulge in sheer silliness for its own sake. Many of his most popular early videos poked fun at musical tropes and the stereotypes of being in a metal band: "Things Beginner Guitarists Say" ("I just don't see the point in learning sheet music!"), "Every Guitar Store Guitarist," "Things You Should Never Say to a Guitarist."

Soon, he was collaborating with other up-and-coming musicians/content creators with a similar penchant for hijinks, like battling Rob Scallon on absurd guitars (Dines' featured a single ludicrously heavy-gauge string; Scallon's was built out of a shovel). He promoted fellow YouTubers like Stevie T., Ola Englund, Rabea Massaad and Sarah Longfield in his Riff Wars and Shred Wars series. For three years straight, he's dropped a massive shred-off around Christmas, with dozens of guitarists contributing insane solos. The videos became so popular that mainstream metal stars like Trivium's Matt Heafy and All That Remains' Jason Richardson began chipping in.

Somewhere along the way, Dines became the center of the online guitar universe. And as with everything that is good and pure online, eventually the dark side would show up. Over the past year he saw himself at the center of a controversy that shook up the online guitar community. It started with a noble goal: trying to auction off his massive, one-of-a-kind 18-string Ormsby guitar. That guitar had been the star of several videos, including a wildly entertaining feud with Stevie T. over who would emerge as the "Djent God." (Stevie would ultimately try to one-up Dines with a 20-string axe, though the two settled their differences in a riff duel on the beach. Guitar YouTube can be a weird place).

With the war of the strings at an end, Dines tried to do some good: selling off the guitar, with all proceeds going toward buying instruments for disadvantaged kids. Once all the bids were in, it looked like Dines had raised more than \$16,000. Then the headaches started. Both of the top two eBay bidders backed out, telling

Dines they had been drunk when they put in their bids.

Dines, like most prominent influencers, has put up with countless hate-filled comments on his channel, but having two wasted bros mess with a charity seemed to cut him more than any of those.

"I was thinking this was going to change 40 or 50 kids'... well, not change their lives, I guess, but... I was going to do something cool for them. I was going to get them instruments and use the money and have them go to a guitar store and film them shopping and film them buying these guitars and picking them out and being excited and having a great Christmas," a visibly distraught Dines said in one video shortly after the bids fell through. "The highest bidder just messaged me and said 'Don't drink and bid on eBay.' Cool."

The story does have a happy ending, as DistroKid founder Philip Kaplan stepped in, paying \$20,000 for the instrument. Some of Dines' fans donated and he even threw in \$4,000 of his own money, ultimately taking around 100 kids for a shopping spree.

"It was such a blessing for me, honestly, and it was so cool to see everyone come together," Dines says. "I'm actually kind of glad it happened the way it did. Seeing how the online guitar community came together was so cool. I was able to go there and see it in person, and I felt like a vessel in a way. It was so much about the kids, it was about everyone who donated. I wanted to capture that the best way I can."

While some of the lessons learned were valuable, it was a lot for one content creator to take, especially given the struggles he had been very open about.

In an intensely personal vlog uploaded last April, he confessed he was suffering from burnout and his mental health was suffering. On social media he let his fans know he had been diagnosed with severe depression and anxiety. Much of the past year has been spent trying to find a way to cope with life in the virtual spotlight and all the stress that entails.

"I'm stepping away from that mentality of 'I need to post, I need to post, I need to post,' and just chilling out a little more and calming down and just being, 'You can relax, you can be a normal person, you can go to dinner with your girlfriend, you don't have to constantly be on your phone,'" he says. "I actually turned all the notifications off on my phone — and it's nice. I still go on and check these apps maybe once a night, once every couple of days or something like that, but now I'm not constantly bombarded by people all commenting."

As part of that effort to mellow out a bit, Dines recently diversified platforms, starting a Twitch channel where he streams video games and hangs out with his fans in a much more low-key setting.

"Twitch is a different outlet for me because I found YouTube could get so intense sometimes with the burnout and the constant everything. So Twitch is kind of everything I've been missing. Real connections, real people that are not just trolls talking shit. It's a very chill environment. I think my followers on Twitch like that realness because on YouTube and everywhere else you're playing a character, but on Twitch it's just how I am, how I feel, how I think. If you ask me a question I'm going to answer it honestly."

With all this going on, it's easy to forget that at his core, Dines is a damn good guitarist who, despite his busy schedule, is still finding time to play for at least an hour a day. Some of his earlier content was based on his former band, Rest, Repose, which also featured fellow YouTuber Ryan "Fluff" Bruce. Dines quit that band last year, citing a desire to focus on his channel. He still has his band Daddy Rock going, though that's mostly a studio project. While he's been a guest star on a Trivium tour and made a one-off appearance with Breaking Benjamin, he says there is no full-time gig on the horizon.



Jared Dines' new Sterling by Music Man signature model was introduced at the 2020 Winter NAMM Show

66

AS A MUSICIAN AND AS A CHANNEL, I'LL ALWAYS HAVE A STRONG GUITAR FOCUS. THAT'S NEVER GOING TO CHANGE. THAT'S WHAT I'VE BEEN FOR THE LONGEST. I'VE BEEN PLAYING GUITAR FOR 17 YEARS NOW. YEAH, I'VE PLAYED DRUMS FOR SIX OR SEVEN YEARS AND VOCALS HERE AND THERE, SO I'M GOING TO DO THAT KIND OF STUFF AS WELL. BUT I ALWAYS GO BACK TO THE GUITAR. THAT WILL ALWAYS FEEL LIKE MY MAIN FOCUS

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Still, he hasn't ruled out a return to the stage and the touring life.

"Who knows how I'm going to feel in a year, two years, six months," he says. "I have no idea. But I love playing live."

SHOULD DINES EVER RETURN TO THE

stage, he's going to do so in style. At January's Winter NAMM Show in Anaheim, California, Dines stood in front of a crowd at the Ernie Ball booth to reveal his new Sterling by Music Man signature model. Once a status symbol reserved only for top recording artists, Dines is among the first predominantly online creators to receive the signature treatment. (Scallion unveiled his own signature Chapman model in 2015). Dines was as surprised as anyone by the announcement — NAMM has become a major event in the YouTube guitar world, and he had gone hoping to bump into friends and colleagues. It was only at the last minute that Ernie Ball told him the conference would also serve as the launching point for the model. The moment was a personal victory as well as confirmation that the guitar universe would have to reckon with content creators as a force equal to any signed artist.

For his part, Dines said it was a moment that was a long time coming. The design had been in the works for up to two years, involving three prototypes before it was perfected.



[above and left] Jared Dines tours the Martin Guitar factory in Nazareth, Pennsylvania — “It was so cool to see the actual factory and how much goes into making the guitars. It was definitely an experience”

“It felt great because it was so long in the process, it felt like it was never going to happen,” Dines says. “People think, ‘Oh, he has a signature guitar, you just sign a contract and it magically just appears.’ It takes a long time, but I’m really happy with how it turned out, for sure.”

Based on the company’s StingRay line, the Sterling by Music Man Jared Dines Artist Series signature model is the only StingRay-style guitar with 24 frets, gold hardware on an all-black body (Dines hopes the company will introduce an all-white version down the line) and standard StingRay pickups that have been hot-rod-ded for extra output. The guitar has a few small tweaks — the string saddles on the bridge have been sanded down for extra palm-muting comfort while the volume and tone knobs have been stacked to provide extra strumming room.

For a guy who made the question “Does it djent?” a ubiquitous meme, there’s a killswitch on the body to help create some of that genre’s rhythmic sound effects.

“There’s stutter effects you can achieve with it, staccato-type glitchy tremolo,” Dines says. “A lot of modern guitarists are recording a lot of glitch-sounds, stutter effects they use in their recording programs, and it would be cool to allow the chance to be able to perform that live without relying on backing tracks.”

Dines’ videos have featured a wide assortment of guitars over the years —

he estimates his collection has grown to almost 50, with many of those being demo models sent by companies hoping for a shoutout. Some of those have gotten more of a workout than others: he’s shown off quite a few Chapmans and has featured that company’s founder, Rob Chapman, more than once. But he said when it came time to make a signature model, Ernie Ball was the logical choice.

“I had to go with Ernie Ball because they started back when I was 12 and getting *Guitar World* magazine and going on mxtabs.net, trying to read tabs of bands I enjoyed. I would get Ernie Ball strings; I’d go on the back of the pack and look at the artists they had, so I’d look up the artists and find new music that way. It’s the company I’ve always used. I mean, Ernie Ball! I had to stay true to that.”

While the signature model will likely become a prominent feature on Dines’ channel, fans also can expect an unplugged turn. By his own admission, Dines hasn’t been much of an acoustic player in the past, but he was among the first people to get a chance to check out Martin’s newest offering, the SC-13E, one of the biggest gear releases at NAMM. Dines was given a chance to try his hand with the guitar during a recent trip to the company’s headquarters in Nazareth, Pennsylvania, a visit he said was educational and awe-inspiring.

“All the guitars they have — at the museum they let me hold a couple of them.

That was amazing. We saw Kurt Cobain’s acoustic, Hank Williams’ acoustic. It was so cool to see the actual factory and how much goes into making the guitars. It was definitely an experience.”

For more about the Martin SC-13E, check out “Built for Speed” on page 68.

WITH A SIGNATURE GUITAR, A RABID

following and some acoustic exploration ahead, Dines is poised to maintain his position as a new kind of guitar hero for years to come. But with great success comes great temptations. Others have parlayed YouTube success into careers in mainstream media. With his charm and easy-going persona, Dines could cross over if the right opportunity came knocking. But for now, while gaming and streaming have their charms, he seems content to focus on the instrument that was his first love.

“As a musician and as a channel, I will always have a strong guitar focus. That’s never going to change. That’s what I’ve been for the longest, I’ve been playing guitar for 17 years. Yeah, I’ve played drums for six or seven years and vocals here and there, so I’m going to do that kind of stuff as well. But I always go back to the guitar. That will always feel like my main focus.

“I just love music, I love all aspects of it, whether it’s watching people play, playing, recording, hanging out with musicians. I just love it all.” **GW**



BUILT FOR SPEED

MEET MARTIN'S GAME-CHANGING NEW ROAD SERIES SC-13E

— a sleek, loaded and affordable acoustic cutaway designed for electric guitarists *By Adam Kovac*

A FUNNY THING HAPPENS WHEN

you plug in an acoustic: even the most John Denver-loving, “Kumbaya”-humming strummers will suddenly want to play like they’re holding a Charvel San Dimas. It’s something that Fred Greene, vice president of product management at C.F. Martin & Co., has seen time and time again.

“I don’t know if it does something psychological or what, but you plug in your guitar, you expect it to play like an electric guitar. You give up all those acoustic features you’d normally come to expect. Obviously, you don’t need all that acoustic volume when you’re plugging it in, and the whole dynamic and the way you play starts to change.”

While Martin has a long history of electric/acoustics with pickups and cutaways, the brand-new SC-13E is unlike any of the company’s previous efforts. With this latest innovative model, Greene believes Martin is giving modern players what they truly want.

“Playability was the number-one thing we wanted to address,” Greene says. “If you’re going to put a cutaway on a guitar, then allow me to actually go down there and play where the cutaway is. The problem with traditional acoustic guitars is you couldn’t do that because the heel was in the way. That means you have to address the entire way the neck and body are connected.”

The SC-13E boasts Martin’s new patent-pending Sure Align system, which, according to Greene, will make adjusting the action and intonation easier than ever.

“I know it looks like the neck bolts into the guitar, but it doesn’t,” he says. “The bolts on the back of the guitar actually go into a dovetail neck joint and the neck then slides onto that dovetail. The bolts hold the dovetail down tight, which then tightens the neck. We also added an adjustment plate that’s accessed from inside the soundhole, where you can tilt the neck forwards and backwards and make adjustments to the action.”

[above] Dines with the Martin SC-13E, which was introduced at the 2020 Winter NAMM Show; the guitar features Martin’s new Sure Align system, which was designed to make adjusting the action and intonation easier than ever

ABOVE: JUSTIN BORUCKI RIGHT: C.F. MARTIN & CO.



Translation: Not only is setting up the guitar manageable, the neck can actually slide right off. Greene says there are plans in the works to release different-model necks so players can literally mix and match.

The ability to get the action low and give easy access to all the high notes makes it perfect for electric players looking to mix things up. YouTuber Jared Dines has shown off a huge collection of electric guitars on his channel, but after a recent tour of the Martin factory in Nazareth, Pennsylvania, where he got to spend some quality time with the SC-13E (a few weeks after “meeting” the guitar at the Winter NAMM Show in January), he says he’s feeling inspired to venture into acoustic territory in upcoming videos.

“The guitar itself is beautifully made,” Dines says. “I’ve never been excited about acoustic guitars, but playing this one, I was actually excited. If it didn’t have acoustic strings, it

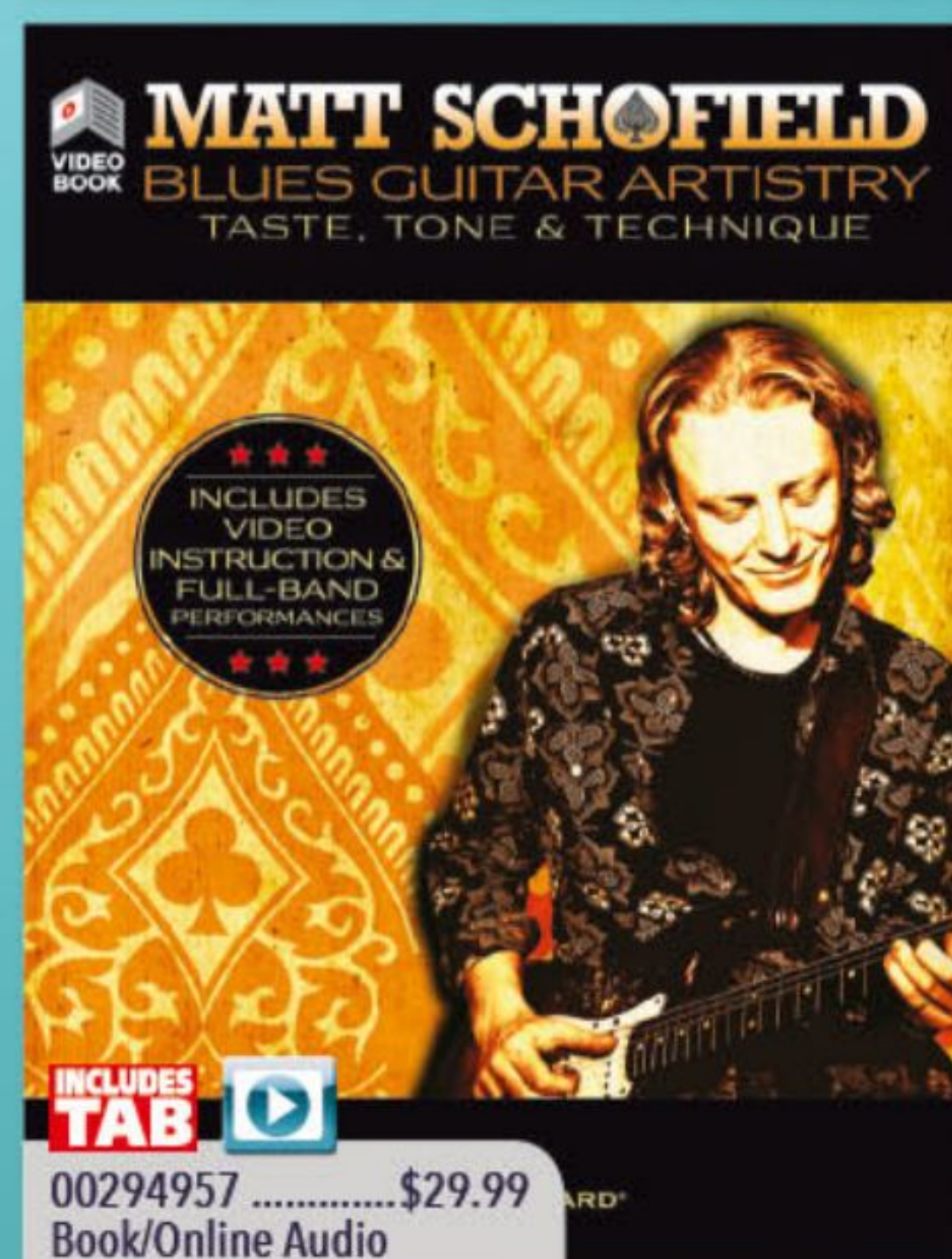
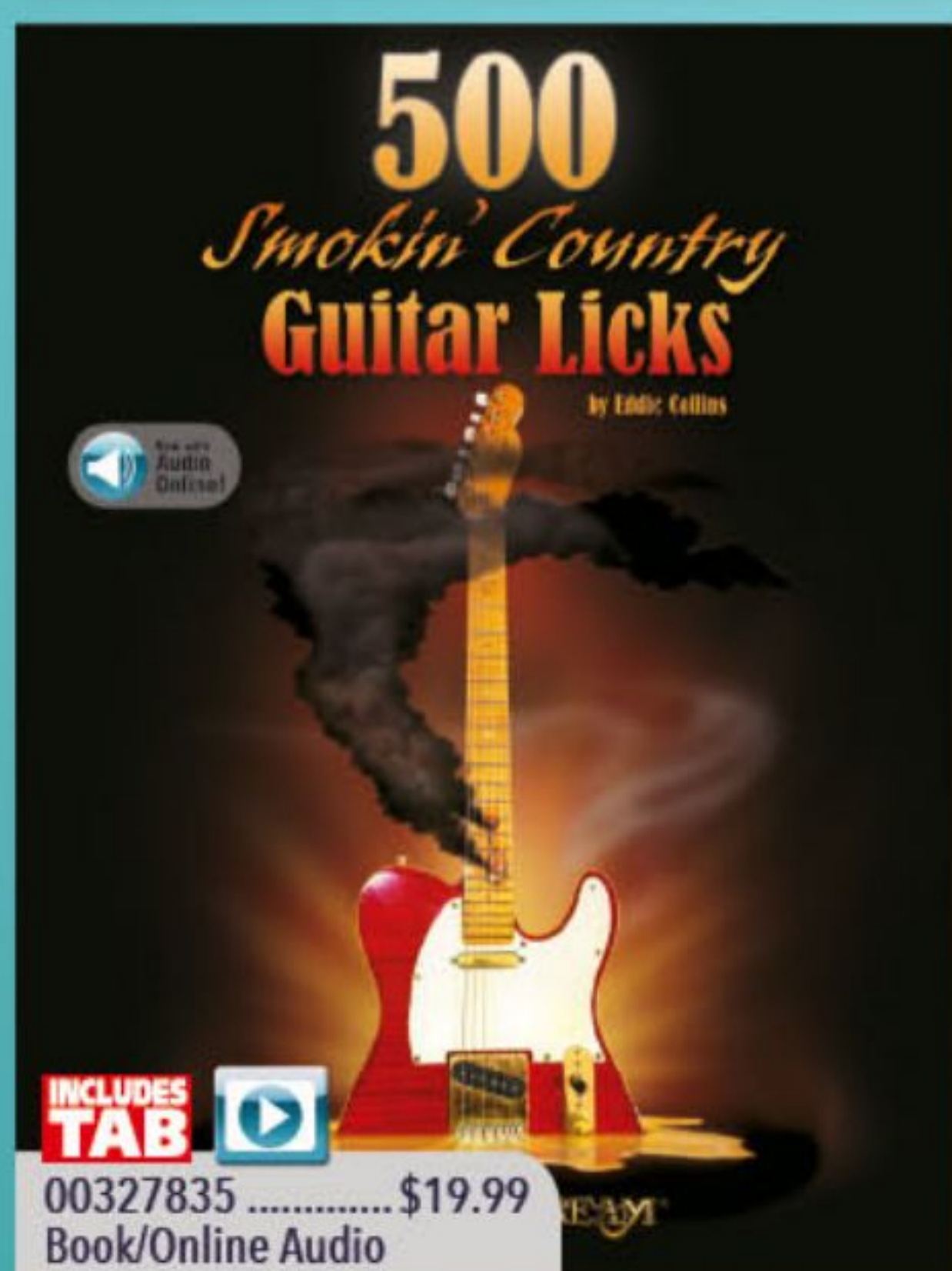
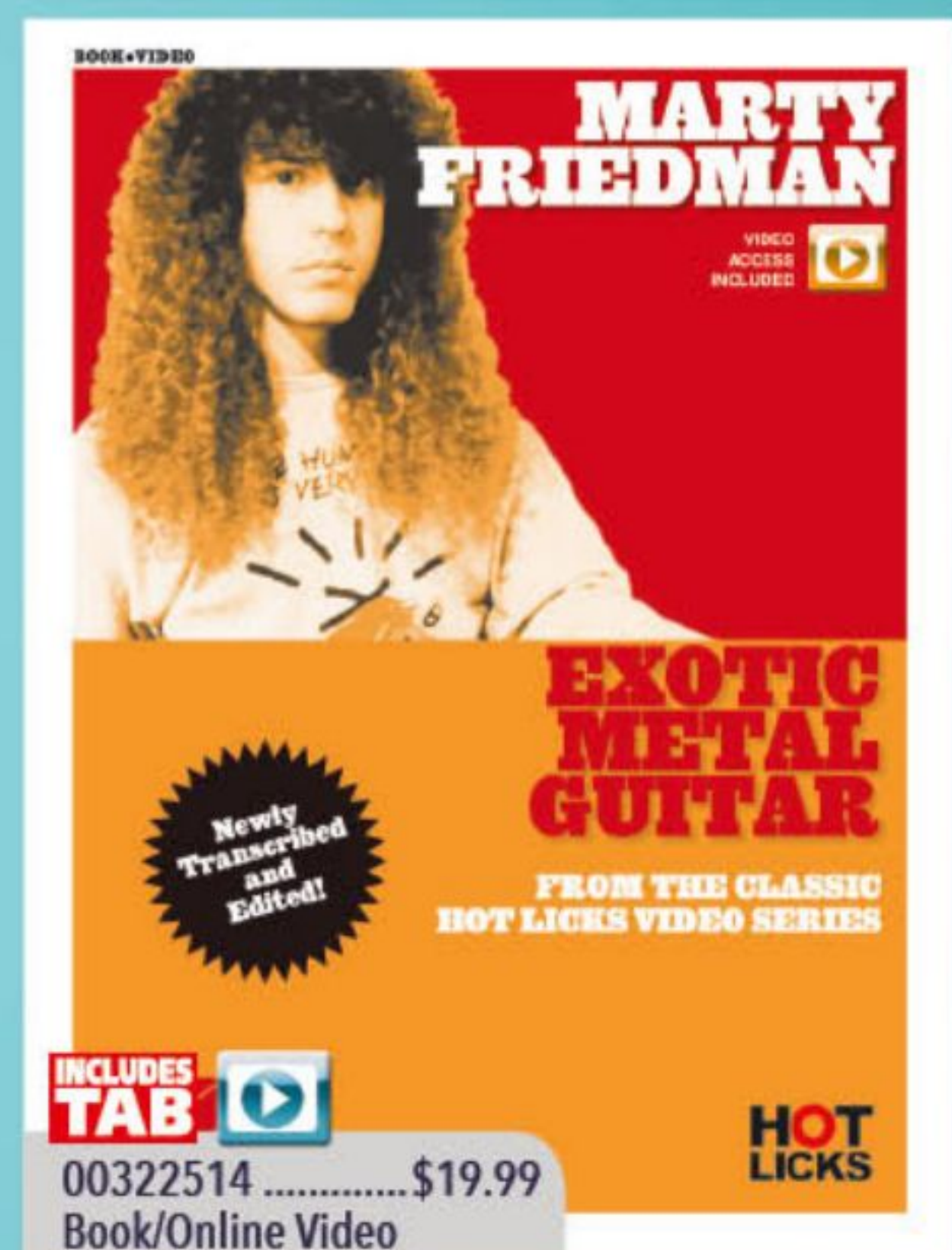
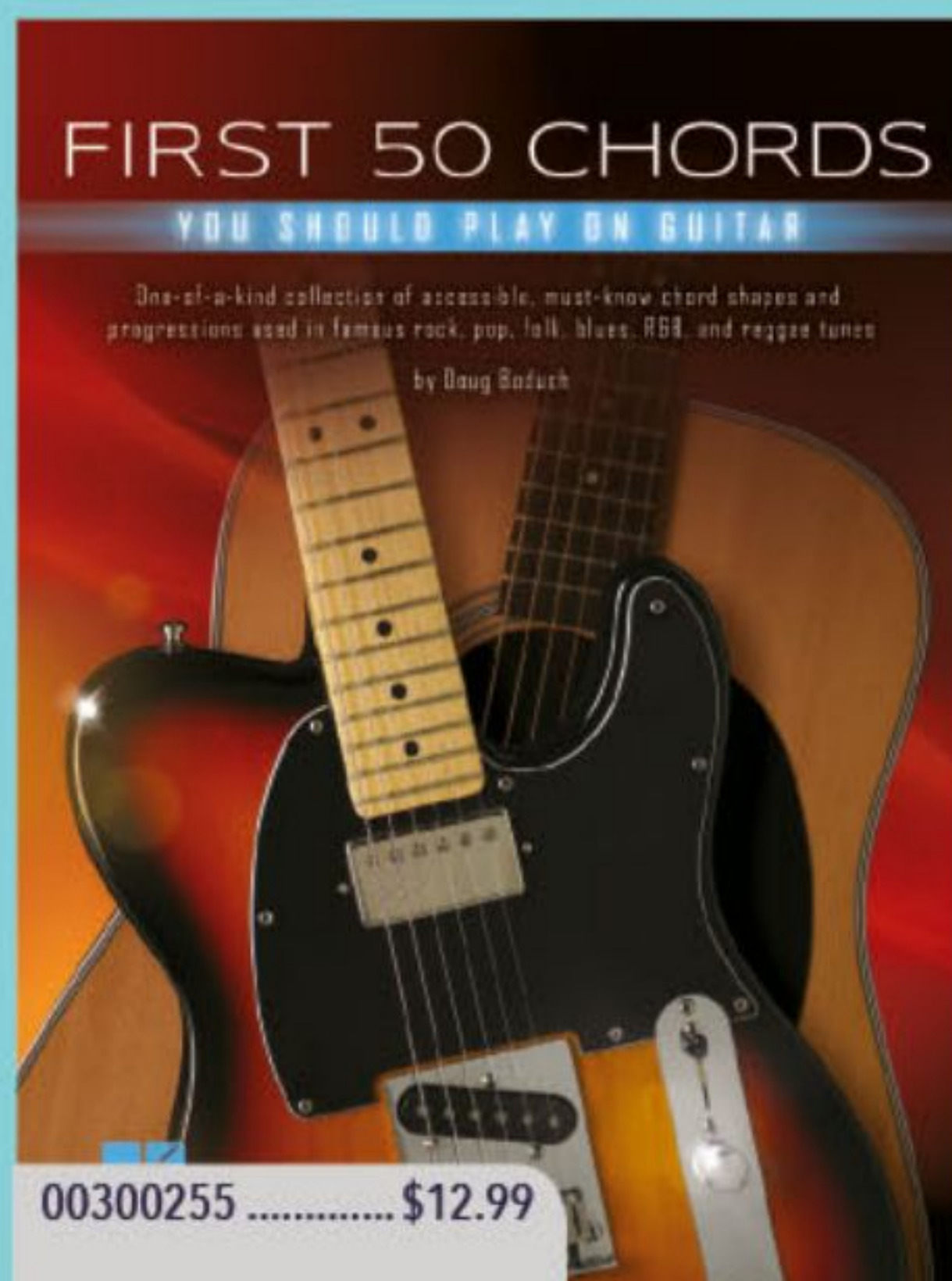
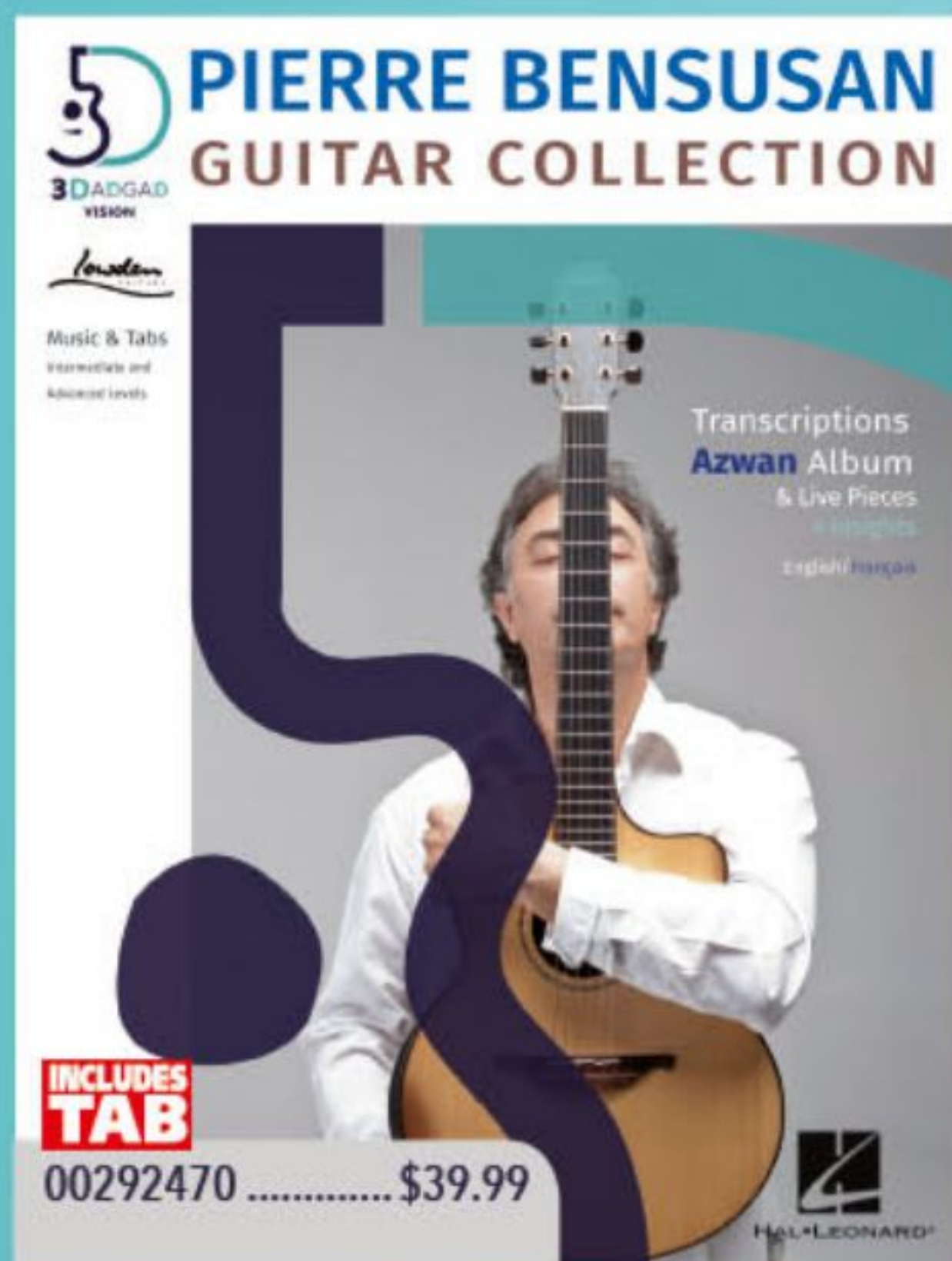
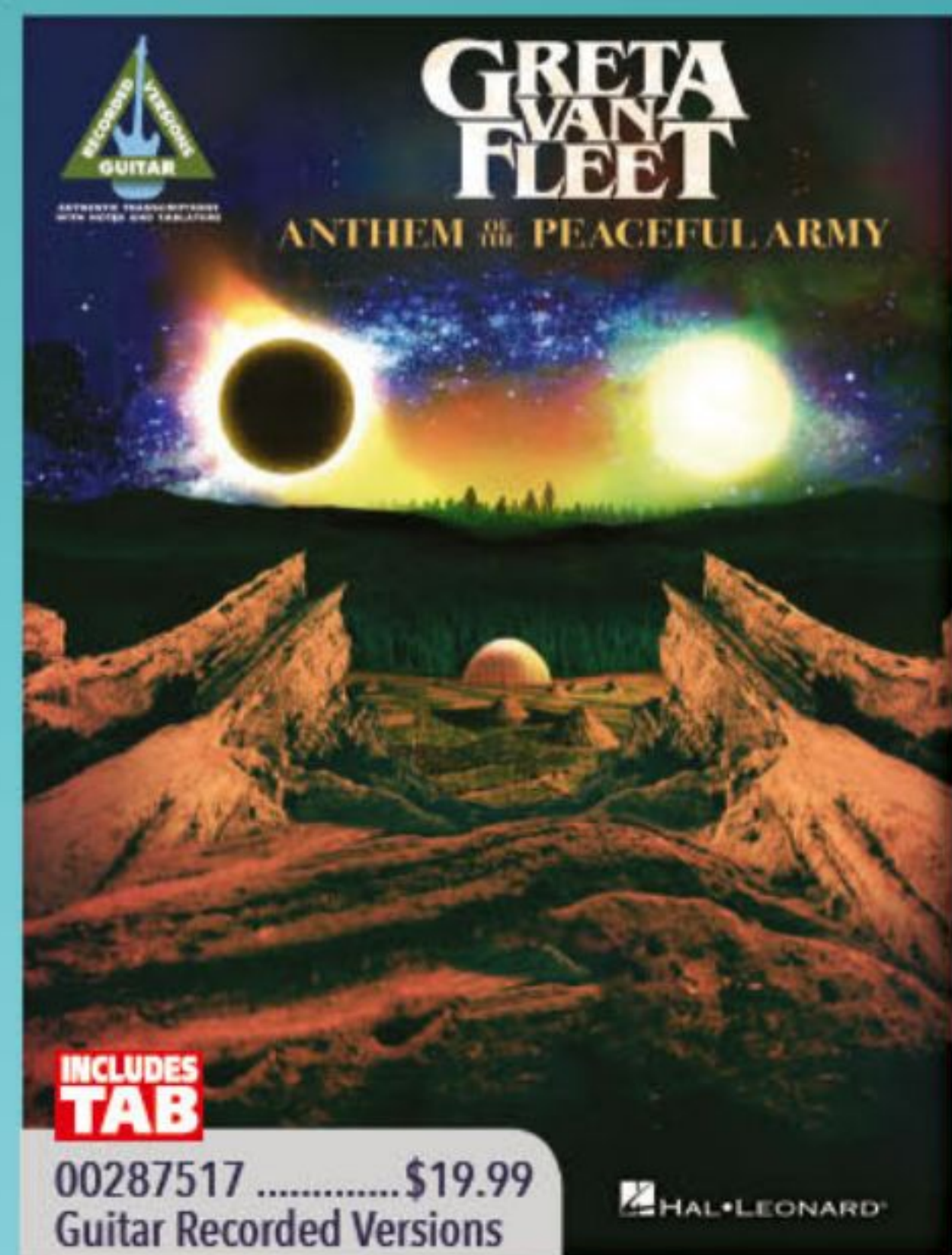
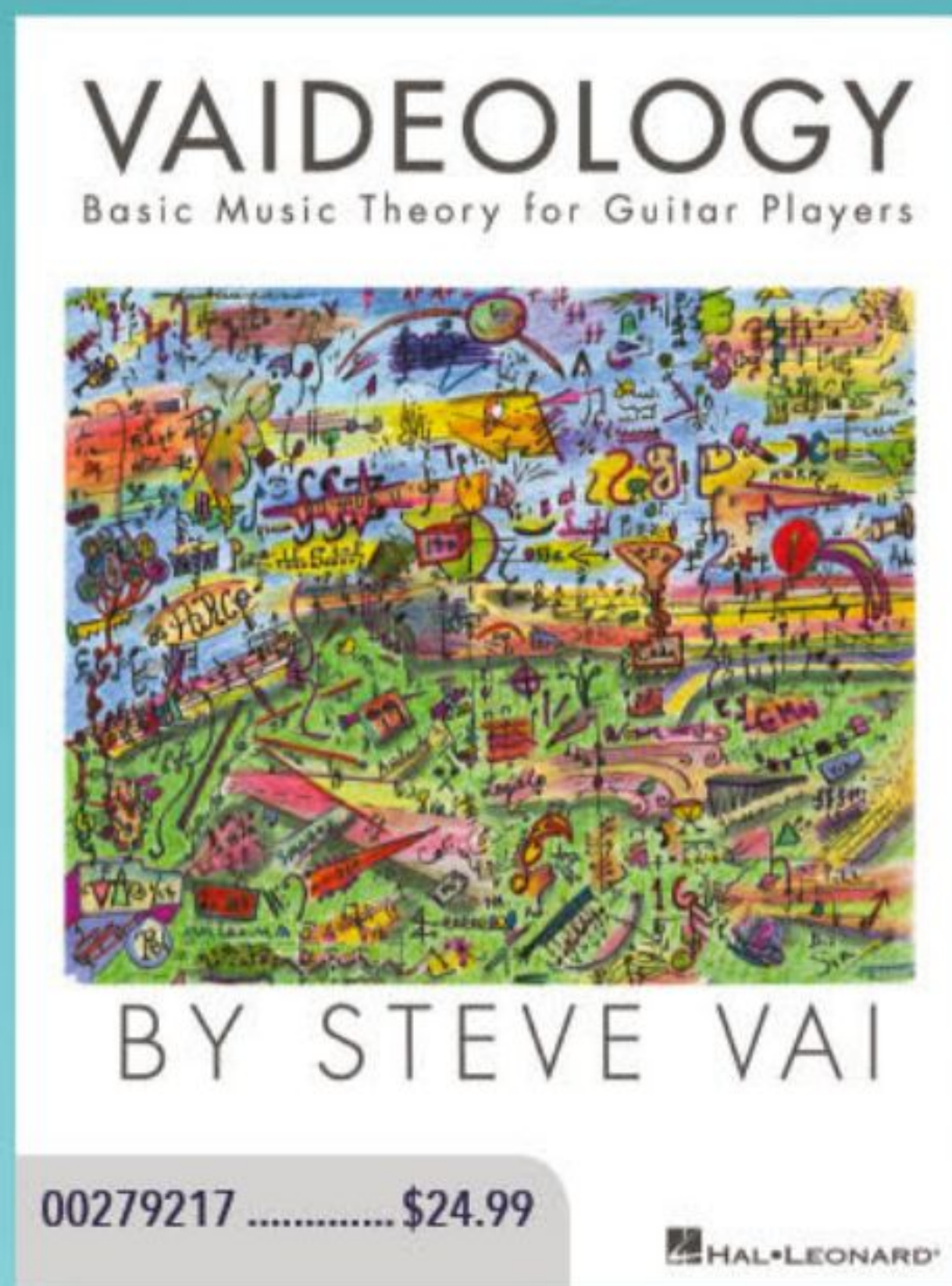
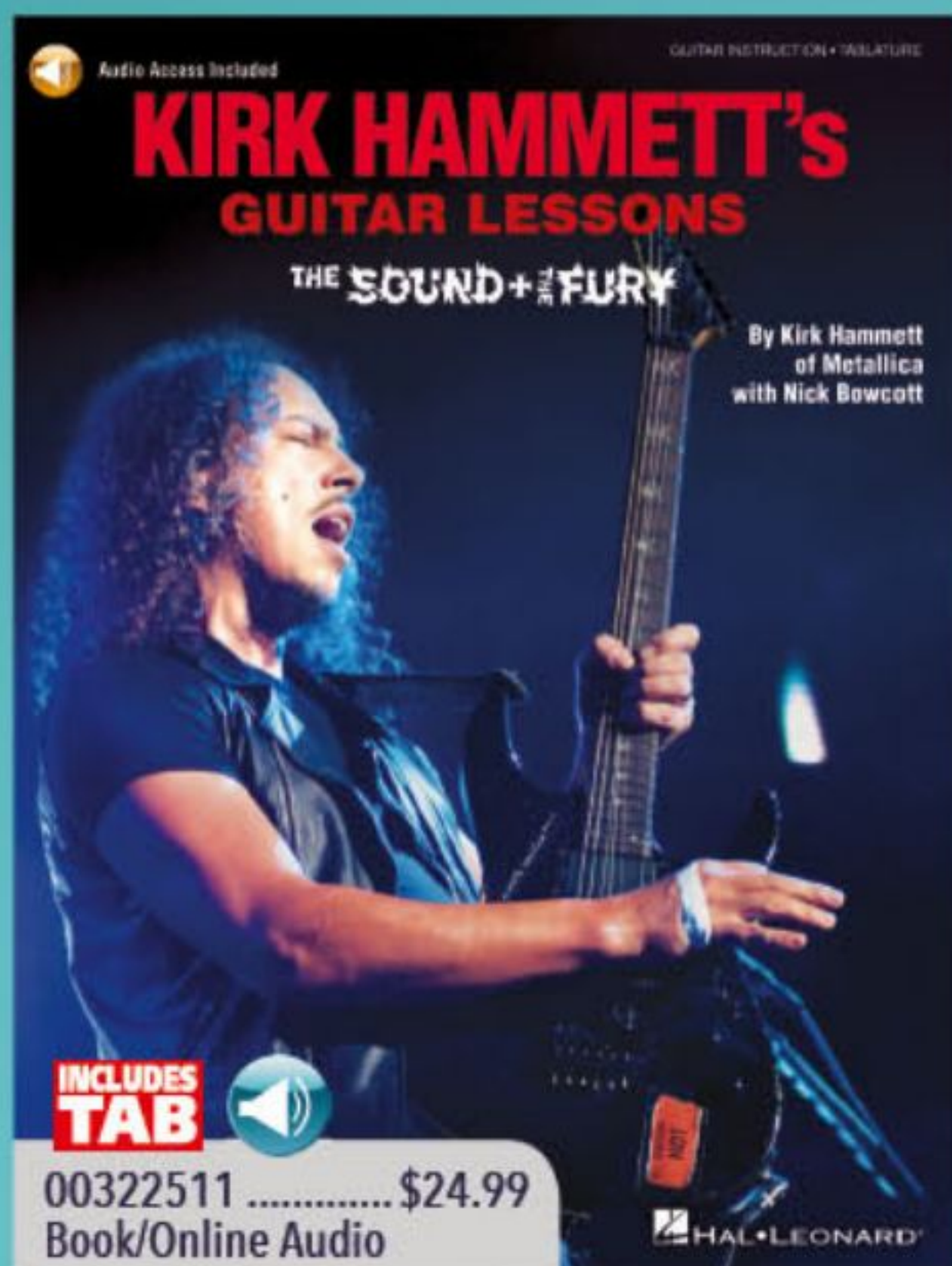
would feel basically like an electric. The cut-away makes for better lead playing, it’s way more comfortable and the sound is great. It’s got this beautiful sparkle to it.”

Other than being intensely playable, the new model also boasts some fun electronic goodies: Fishman electronics make sure it sounds as good through an amp as it does unplugged, and an in-body tuner makes onstage tuning breaks easy, quiet and discrete.

Of course, building an incredibly playable acoustic guitar means nothing if nobody can actually afford to play it. Selling at a reasonable price tag of \$1,499 (street), Greene said affordability was part of the design from day one.

“Yeah, I can make a \$10,000 guitar that does all this stuff, but nobody’s gonna buy it because it’s 10 grand! It’s not going to allow some guy who’s shredding on his Ibanez to spend that kind of money on an acoustic guitar.” **GW**

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"You probably wouldn't believe me, but I wrote 'Meatplow' [from 1994's *Purple*] on an acoustic. It'd be the last song on earth you'd think started out that way, but I happened to be sitting there, I felt this little kind of *thang* come over me, I grabbed the nearest guitar, and out came that lick." – Dean DeLeo

Stone Temple Pilots guitarist Dean DeLeo with his 1950 Gibson J-50



LOST & FOUND



Stone Temple Pilots' Dean and Robert DeLeo take you inside ***Perdida***, a lush, densely layered, complex record that pushes the boundaries of what an "acoustic album" can be

By **Richard Bienstock** Photos by **Emily Paine**



STONE TEMPLE PILOTS' new record, *Perdida*, is the first full-length effort from the long-running rock act to have been written and recorded primarily on acoustic instruments. But as bassist (and sometimes guitarist) Robert DeLeo explains, even when the band is at their electrified heaviest, their music always beats with an unplugged heart.

"For me, all songs start on an acoustic," DeLeo says. "Even going all the way back, whether it was 'Plush' or 'Interstate Love Song,' I wrote those on acoustic and that's where it all began."

His brother, STP guitarist Dean DeLeo, concurs. "You probably wouldn't believe me, but I wrote 'Meatplow,' on an acoustic," he says, referencing the excessively grungy leadoff track to the band's smash 1994 album, *Purple*. "It'd be the last song on earth you'd think started out that way, but I happened to be sitting there, I felt this little kind of *thang* come over me, I grabbed the nearest guitar and out came that lick."

Robert picks up the thread. "Then, after a song is written, you have a decision to make about whether to keep it in that acoustic state or to electrify it. And sometimes the result is a heavy song."

But this time, he says about *Perdida*, "I think the sentiment was to keep everything in that sort of acoustic, 'writer' mode."

That said, while *Perdida* does indeed find Stone Temple Pilots — which in addition to the DeLeo brothers includes drummer Eric Kretz and singer Jeff Gutt, who joined the band in 2017 — presenting their new material in, as Robert puts it, acoustic, 'writer' mode, these are hardly raw, skeletal demos. Rather, the 10 tracks are some of the band's

most densely layered and melodically complex songs to date, built on beds of strummed and picked steel- and nylon-string acoustics in a variety of tunings, and then outfitted with electric and slide guitar and all manner of percussion. From there, the songs utilize everything from female backing vocals and vintage keyboards, to flute ("I Didn't Know the Time"), alto saxophone ("Years") and violins, violas and cellos ("Perdida") — not to mention atypical stringed instruments like guitarrón ("Miles Away") and Marxophone ("She's My Queen").

As for what is behind this instrumental exploration? "Just like we have a great love for songwriting, I think there's a great love for the craftsmanship of instruments," says Robert, who plays the guitarrón and Marxophone parts on the record. "Instruments from the past are really appealing to me, and there's something about them that makes me want to make music. They make me want to express myself."

Plus, adds Dean, "There's not a lot of places you can use Marxophone — so when you have the opportunity where it can fit in, it's like, 'Let's use it!'"

He laughs, then continues. "But really, what it is with this band is there's a concerted effort to always keep new colors coming in. And this record, this is just what has been on our minds and in our hearts."

"For me, all songs start on an acoustic. Even going all the way back, whether it was 'Plush' or 'Interstate Love Song,' I wrote those on acoustic and that's where it all began."

— Robert DeLeo

This may seem like an obvious question, but why do an acoustic record now?

DEAN DeLEO We just came off a long year of touring and honestly, I'll be the first one to say it — we were sick of loud guitars, man! [Laughs]. But seriously, I don't know that I really have an answer for that. It's just something we've been wanting to do for a long, long time — many, many years. So I would have to say time dictated it. It just felt like the natural thing to do. And it's always been fun for us to explore this side of our sound.

There's something about your music that really lends itself to an acoustic format.

ROBERT DeLEO I think it has to do with the time that we grew up in. Being five or six years old during the height of the singer-songwriter era in the early Seventies... I mean, I feel very fortunate to have grown up on those songs and those people. It's the milk that was in the musical bottle for me, and I grew up sucking on that bottle. And I still hold that music dear. I still enjoy listening to people like Burt Bacharach and all those artists that were really serious about arrangements and songwriting and were really trying to raise their craft up a few notches. It was a beautiful time, man. My first concert was the Carpenters, when I was five years old. And I still love the Carpenters.

DEAN I challenge anyone to go back and look at the Top 10 albums in *Billboard* in the Sixties and Seventies as opposed to the last 10 years. You're going to see Carole King's *Tapestry*, the Rolling Stones' *Sticky Fingers*, Al Green — real things. I mean I still listen to things like those early Cat Stevens records, Crosby, Stills & Nash, Neil Young, and I just can't believe what I'm hearing come out of the speakers. And I was hearing all that stuff firsthand as a boy. You turn on AM radio and you hear "Heart of Gold," and then "Good-bye Yellow Brick Road" comes



Robert DeLeo with a bass made by Bruce Nelson, who makes instruments for both DeLeo brothers

on... I mean, that's mind blowing, you know? So all that music was pretty impactful.

How did you go about composing and arranging these new songs?

DEAN Robert and I each came in with our songs pretty well completed. On the things that I wrote, it was just me sitting down with Jeff and an acoustic guitar and just

playing it. Jeff would kind of hum along and then eventually a melody would stick. And he'd usually be on to something within minutes. He's extraordinary that way. But in general I find that you shouldn't spend too much time on a song. If it doesn't happen within minutes, you've just gotta kind of move on.

ROBERT For me, it doesn't really start out musically. It starts out

emotionally. My emotions kind of guide where I want that piece of music to go, and then I'll sit down and just start putting my fingers in different places and think of how I want to portray it rhythmically and express it rhythmically. Once the chords come into play, that's when a melody kind of comes over it. And I think with this record, the songs that we contributed, there were some heavy, heavy emotional things that Dean and I were trying to express musically, and it was just a matter of respecting each other's space.

As far as expressing heavy things, I think that given the more somber feel of the music, combined with the title of the record, which is Spanish for "loss," might lead people to try to connect this record with some of the very public losses Stone Temple Pilots have experienced over the years — specifically, the deaths of your two previous singers, Scott Weiland and Chester Bennington. Would that be fair to say?

DEAN Well, let's let the listener take what they want from it.

ROBERT You know, I'm not going to exclude that, but it's also far more personal for me. I don't want to speak for Dean, but for me this is a very, very personal record about my experiences and my decisions and my choices. Just what's been happening in life over the past couple of years. It's something that needed to be done, something I needed to get out and needed to express. And you know, I'm still writing songs in this sort of format, even now that the record is done.

What were your main instruments on the record?

DEAN My gosh, we brought in a lot of stuff. I had a couple of pre-war Martins, I had a 1950 [Gibson] J-50. I had a lot of wacky Kay stuff, a beautiful Guild 12-string. There were tricones, mandolins. My friend Bruce Nelson built me a Strat that's just gorgeous, and that guitar appears on the solo



Dean DeLeo with a 2009 Gibson Les Paul; for more about Dean and Robert's gear, check out the March 2020 issue of GW

on “Three Wishes” and on the outro of “You Found Yourself While Losing Your Heart.” Then I also had these Frankenstein-like guitars that I paid nothing for — one has a Danelectro Teardrop-type body and one has the Longhorn body. And they say Danelectro on the headstock but they’re really not. They’re kind of like cheap, junky, almost borderline toy guitars. And I’ll tell you, man, I bought these things, I’m going to say 20 years ago, thinking one day I’m going to use these because they have a very, very, very unique sound. And they do — the Teardrop one, I believe, doubles the violin on “Miles Away,” and it was just the perfect sound for that moment. And those things have been sitting in my storage for dang near 20 years! [Laughs]

ROBERT For my main acoustic I played Dean’s J-50, and I also played my 1954 Gibson J-45. Then I had an all-mahogany 1953 Martin 00-17, and a ’61 00-18C, which is a classical Martin. It’s a great-sounding nylon-string, and that’s what

you hear on the title track. And I also had a little three-quarter-scale nylon-string that I used on “Years.”

You played guitarrón too. How did that come about?

ROBERT In some of these songs I was hearing an upright acoustic bass, but I can’t play one. So one day I planned a field trip to go out to a really groovy spot, the Folk Music Center, out in a cute little town here in California called Claremont, which was started by Ben Harper’s grandfather. It’s a beautiful store, almost like half museum, half retail. And I was interested in trying to find a guitarrón, which is like a mariachi bass. It has eight strings and it’s fretless. Well, I wouldn’t really know what to do with that. But they had one there that was fretted and had been converted to a four-string, and I was like, “This is perfect.” And I used it on three songs on the record — the title track, “She’s My Queen” and “Miles Away.”

And then the Marxophone, I pull that out whenever I can.

It’s like a combination of an autoharp and a hammered dulcimer. It’s the coolest instrument. But you know, we had Dobro and mandolin and all these different things. Dean and I kind of just pool all our stuff together. It’s like a vintage guitar store in the studio! [Laughs]

In addition to the thoughtfulness that went into the instrumentation, there’s clearly a lot of consideration given to arrangements and chord structures in these songs.

DEAN The arrangement is a pretty important part of the puzzle, you know? And it’s real easy to get caught up in a verse/chorus/verse/chorus/bridge/chorus type of thing. So you have to be conscious about not doing just that. Or, I hear in some bands, they like the key of, say, D, and every song is in D. But fortunately for us, Jeff’s range is diverse so we can write in a lot of different keys. And I think that’s something we paid attention to on this record — finding a real comfortable guitar key. So there’s a concerted

effort there to really think about these things.

And as far as chords go, one thing that has always been appealing to me is taking non-conventional chords or voicings and implementing them in a way they wouldn’t normally be presented. I mean, look, it’s all about presentation, right? “Plush” could have been cut on a nylon-string, you know? It’s just all about how you present it.

Now that this record is complete, what comes next for Stone Temple Pilots?

ROBERT I don’t know. I’m just really excited about getting back out on the road. But like I said earlier, a bunch of songs have still been coming for me in this kind of format. So we’ll see what happens.

DEAN We just love playing, man. That’s the beauty of this. We love to play music. So we’ll let this record do what it’s gonna do, and then the plans are for a lot of touring in 2020. And when all of that winds down, I’m sure everybody will be itching to make another record. **GW**

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ENTOMBED GUITARIST UFFE CEDERLUND AND SUNLIGHT STUDIOS' RECORDING WIZARD TOMAS SKOGSBERG LOOK BACK ON THE BIRTH OF SWEDISH DEATH METAL AND THE SUNLIGHT SOUND **BY JOE MATERA**



PRIOR TO THE explosion of Swedish death metal onto the international scene in the early Nineties, Sweden had etched its musical heritage onto the world via its most famous export, the sweet pop sounds of ABBA. As the Seventies gave way to the Eighties, new Swedish artists such as Europe and Yngwie Malmsteen would steer the

tiny nation's sonic legacy in a much harder and heavier direction. And with the birth pangs of a darker and extreme sound of metal slowly finding favor with the youth as the decade wore on, Sweden was ripe for the birth of a sound that would go on to become known as the "Sunlight Sound."

The seed that led to the development of the Sunlight Sound was planted in Stockholm in 1988 when a local teenage band, Nihilist, hired a young up-and-coming engineer and producer named Tomas Skogs-

berg to record their second demo cassette, *Only Shreds Remain*. Skogsberg had first set up his Sunlight Studios as a makeshift facility as early as 1982, and during the next several years — while holding down a day job — he'd spend his nights learning his trade by recording local punk and pop bands. By the time Nihilist enlisted Skogsberg's services, Sunlight had transformed into a full-blown recording studio with a growing clientele, and Skogsberg had left his day job to concentrate on his studio work.

A photograph of a shirtless male guitarist with long, dark, curly hair, wearing blue jeans and a black belt. He is playing a white electric guitar with a black pickguard and a black strap. The guitar has a white pickguard with the name "Uffe" written on it. He is standing on a stage with a black and white checkered floor. In the background, there is a drum set and a red wall. The lighting is warm and focused on the performer.

Entombed guitarist
Uffe Cederlund
performs at a Florida
club in 1992



During the recording sessions for the demo, Nihilist guitarist Leif Cuzner [who passed away in 2006] experimented by cranking all the knobs on his Boss HM-2 pedal to maximum, and, in turn, the first vestiges of the “buzzsaw” sound took shape. Nihilist imploded soon after the demo’s completion, with the remaining members forming a brand-new band, Entombed. The band entered Sunlight Studios in December 1989, and with Skogsberg again helming production duties, they recorded their debut album, *Left Hand Path*. This album would crystalize the heavily distorted harsh guitar sound that would, with time, come to be labelled the

“buzzsaw” sound — because it sounded like a swarm of bees.

“I had worked with some bands prior to Entombed who had a similar kind of music, but I didn’t find that real sound until I worked with Entombed,” Skogsberg says. “Entombed’s Uffe Cederlund was a very good guitarist, so it was easy to work with him. We could try different things together, so using a Boss HM-2, we would try this and we would try that. In a couple of hours, we had stumbled upon the sound. But it wasn’t like, ‘Oh wow, what have we created here?’ It was more like, ‘This is the sound!’”

While Cederlund agrees the Boss HM-2 pedal was integral to the overall develop-

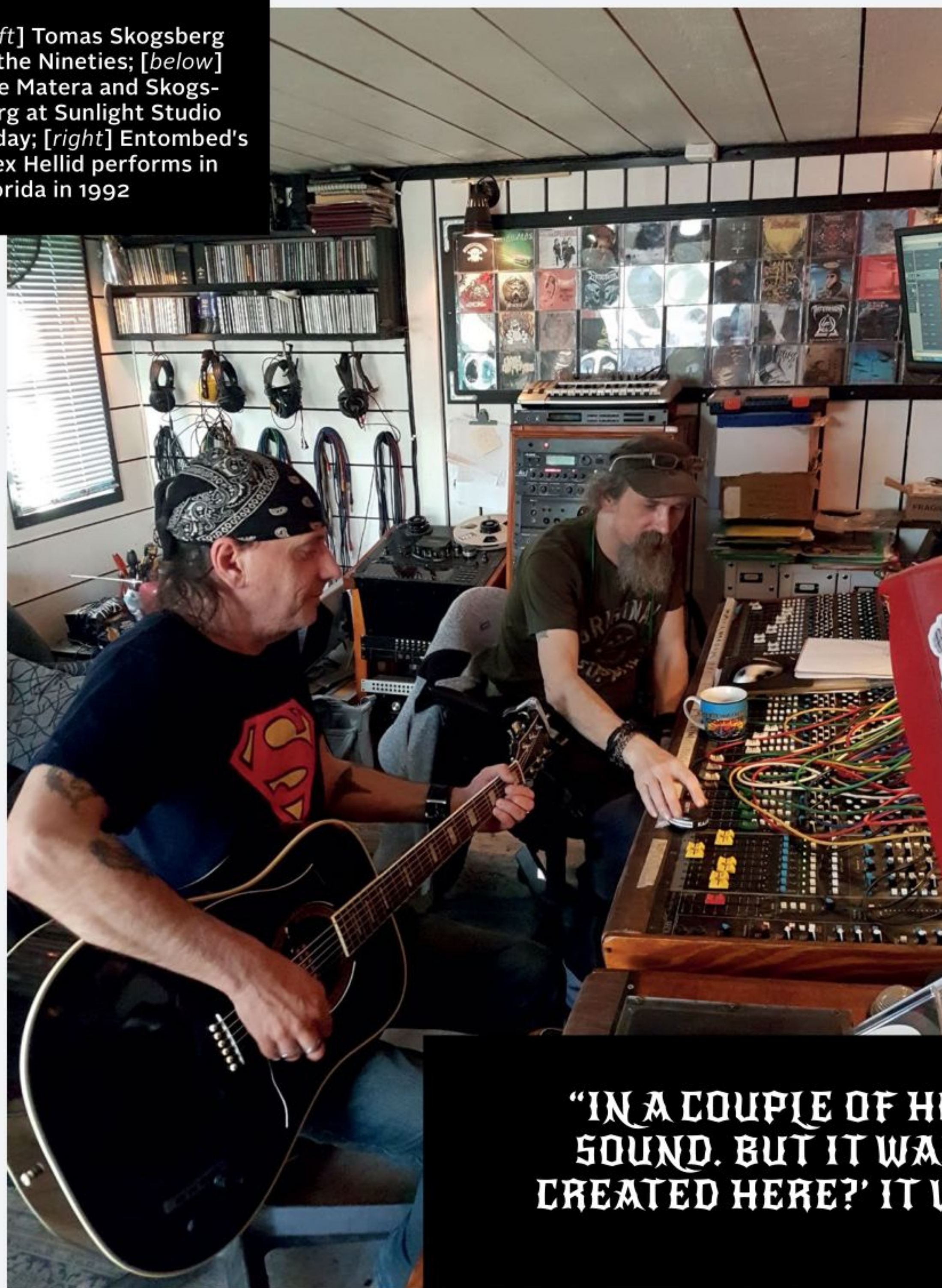
ment of the buzzsaw sound, a combination of dropped tunings and a Peavey combo amp played a pivotal role too. “On *Left Hand Path* we tuned down to B,” Cederlund says. “We used .10 to .46 strings so it was kind of sloppy, but I’m sure that had something to do with the sound too. I played all the rhythm guitars on an Ibanez X-series, while Alex [Hellid, Entombed lead guitarist] played his leads on a B.C. Rich. We used a small Peavey Studio Pro 40 combo amp for the ‘buzzsaw’ guitar sound, along with an HM-2 Boss pedal and a 50-watt Marshall combo for the non-‘buzzsaw’ sound with a Boss DS-1 pedal. The amps were mic’ed up with a 58. The HM-2 pedal was very important, of course, as we were always looking for ‘the sound,’ but Leif had something going on on the *Only Shreds Remain* demo, which was something Nicke [Andersson, Entombed drummer] wanted to explore. It took us some time to know what we were doing, but it was basically ‘break rules!’ I’m sure Tomas did a lot of stuff on his board to come up with the sound too, but it wasn’t like we knew what we were doing. We knew when it sounded good, but we didn’t know how to get the sound. Tomas could meet us with that, as he didn’t know either. It was more like, ‘Yeah, it sounds fucking brutal, let’s go for that!’”

The board Cederlund mentioned is an Eighties customized desk that still sits at the control center of Sunlight Studios today. Says Skogsberg, “There was this one time where a friend helped me run a little bit more electricity into the desk. I told him, ‘It will sound like how I want it to sound.’ But he checked it and said, ‘Oh no, there’s too much electricity going into the desk now, so I have to change it.’ And he did. But I thought, ‘No, it’s not the same desk anymore.’ So I made him change it back. He told me that because there was too much electricity going into it, he could not promise that one day it wouldn’t explode! So I treat it like an old car — I just don’t touch it. I do feel it is something that is good for sound.”

After five days of recording and another two days spent mixing, the album was done and dusted. Little did producer and band know the earth-shattering effect the album and its unique sound would come to have when it was unleashed in the summer of 1990. Becoming fully identified with Swedish death metal and the whole Stockholm-based scene during the early part of the Nineties, Sunlight Studio differentiated itself from the death

[left] Tomas Skogsberg in the Nineties; [below] Joe Matera and Skogsberg at Sunlight Studio today; [right] Entombed's Alex Hellid performs in Florida in 1992

RIGHT: JOE MATERA FAR RIGHT: COURTESY OF UFFE CEDERLUND



"IN A COUPLE OF HOURS, WE HAD STUMBLED UPON THE SOUND. BUT IT WASN'T LIKE, 'OH WOW, WHAT HAVE WE CREATED HERE?' IT WAS MORE LIKE, 'THIS IS THE SOUND!'"
-TOMAS SKOGSBERG



metal sound that was starting to come out of the pioneering Morrisound Studios in Tampa, Florida.

"Compared to the Florida death scene, bands from Sweden had something special," Cederlund says. "They were much sloppier, but with good energy, something people all over the world liked. There were bands from all over the world but somehow the Swedish stood out. I guess part of it was because of Tomas and Sunlight being this machine, being able to help bands record and sound OK."

The studio saw an array of metal bands filter through in the aftermath of *Left Hand Path*'s release, with the likes of Grave, At the Gates, Necrophobic, Dismember, Katatonia and Amorphis tapping the services of Skogsberg and his studio. In 1993, Skogsberg helmed Entombed's third album, *Wolverine Blues*. While not straying far from the Sunlight Sound, it expanded on its template, adding elements of hardcore punk and hard rock. For Skogsberg this was a marriage of his two favorite styles: rock 'n' roll and punk, in turn creating a sub-genre that he calls "death 'n' roll."

The increasing demand from bands all seeking the "the sound" kept Skogsberg adhered to a high-pressure, never-ending schedule of recording, engineering and production sessions throughout the decade. At the turn of the millennium, a much-needed change of pace was long overdue. In 2002 he relocated his studio from the busy environs of Stockholm to the countryside near Norrtälje, about an hour's drive north of Stockholm. Surrounded by dense forest areas and antiquated road structures, it brought Skogsberg a laid-back lifestyle and less-pressured way of working. And though the Sunlight Sound reached its zenith in the early Nineties, it remains in demand today with many bands travelling the distance seeking that "Holy Grail of death metal" sound and to work with Skogsberg.

Looking back today, Cederlund is very proud of the legacy of the album and Sunlight. "I was happy, young and thought life was pretty great," he says. "We were recording an album for Earache Records and that was the label we wanted to work with. We did allow a lot of mistakes that

we probably wouldn't have done today, as when I listen to the album now, that's all I hear. I think it's a pretty good album but I honestly think the guitars are way too low on *Left Hand Path*. Digby [Pearson] of Earache Records got an advance tape with only guitars and drums, and he said a couple of times that it's one of the most brutal recordings ever!"

Does Cederlund believe that, were it not for Entombed and Skogsberg, Swedish death metal may not have happened and would have taken a different trajectory? "It's hard to say if it would have happened with Sunlight or *Left Hand Path*," he muses. "I'm sure something would have happened. It did later, and with much greater success, like with In Flames, Opeth or At the Gates, though it took the world a long time before it got it. But maybe that wouldn't have happened either — I don't know. All I know and think is that it would have sounded different." **GW**

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JACKSON ADRIAN SMITH SDXM
AND PRO SERIES SOLOIST SL2P MAH

By Chris Gill

▶ FORTY YEARS AGO, the very first guitar with the Jackson name on its headstock made its debut — a custom model designed in collaboration with Randy Rhoads called the Concorde. While the company started out as a custom shop with a clientele of artists who could afford to pay more for quality, eventually Jackson started offering production-line models in the Nineties, including an affordable line of import instruments. Today Jackson is bigger than ever, producing 155 different models, which is probably more than the total amount of guitars the company built during an entire year during the early Eighties.

Jackson currently offers a comprehensive selection of guitar models that range in price from \$150 to \$5,300. What is truly remarkable is that the majority of today's Jackson models (104 of them, to be exact) sell for street prices of \$1,000 or less. We took a closer look at two new Jacksons that fall into that range — the Adrian Smith SDXM and Pro Series Soloist SL2P MAH — to see how their quality stacks up to the competition as well as its higher-end models from the past and present.

FEATURES While the Jackson Adrian Smith SDXM and Pro Series Soloist SL2P MAH are both quite attractively priced, selling for street prices of \$499.99 and \$949.99, respectively, they stand out from many other competitors' models in the same price range with their distinctive styling. To the naked eye, the Adrian Smith SDXM looks identical to its pricier USA-made San Dimas flagship version, with the differences lying in details like a slightly wider nut width (42.86mm on the SDXM com-



Jackson Pro
Series Soloist
SL2P MAH



pared to 42mm on the USA version), different materials and different hardware. The SDXM has a full-size Strat-style San Dimas body made of basswood and a maple bolt-on neck with a satin finish, 25.5-inch scale length, compound 12-to-16-inch radius, 22 jumbo frets and a licensed Fender Stratocaster headstock with oversized “arena” Jackson logo. Hardware includes a top-mounted Floyd Rose Special double-locking tremolo, Jackson sealed die-cast tuners, dome-style master volume and master tone knobs and side-mounted output jack. Pickups consist of a Jackson high-output humbucker in the bridge and Jackson single-coils at the middle and neck positions, controlled with a five-position blade pickup-selector switch.

The Jackson Pro Series Soloist SL2P MAH is one of the latest iterations of the company’s best-selling super strat design offered since the mid Eighties. It features the standard sleek Soloist 7/8-size body made of mahogany with a poplar burl top and smooth satin Carmel Burl finish and a maple neck-through-body with 25.5-inch scale length, compound 12-to-16-inch radius, 24 jumbo frets, ebony fingerboard with subtle Alumiloid Piranha Tooth inlays and iconic Jackson pointed six-in-line headstock. The pickups are mounted directly to the body and consist of a Seymour Duncan Distortion TB-6 at the bridge and Seymour Duncan Distortion SH-6N at the neck. Other features include a three-position pickup toggle switch, master volume and master tone knobs, recessed Floyd Rose 1000 Series double-locking tremolo, and single-layer white binding surrounding the top, fretboard and headstock.

PERFORMANCE While the Adrian Smith SDXM leans a little more toward traditional design with its larger, heavier body and 22-fret neck with a slightly thicker, rounder profile than the Soloist model, it still falls within the definition of a hot-rodded super strat that lives up to its namesake’s reputation as a string slinger for Iron Maiden. The bridge humbucker’s tone is very aggressive with a prominent midrange growl, while the single coil pickups deliver fat Strat-style tones with crisp percussive attack enhanced by the maple fretboard. Attention to detail is immaculate, and its playability is simply outstanding.

I have to admit that the Pro Series Soloist SL2P MAH is actually a better guitar than an early Jackson Soloist I was privileged to play in the mid Eighties. The neck is extremely comfortable, with a slim, fast action that facilitates precise playing. I found it hard to put the guitar down even after an hour of playing. The Duncan pickups deliver harmonically rich tone with a voice-like midrange that hits the sweet spot while also producing deep, barking bass and bell-like treble. This is a first-class ax through and through, and it’s difficult to believe that it sells for less than a grand.

Jackson Adrian Smith SDXM



CHEAT SHEET



STREET PRICES:

Adrian Smith SDXM, \$499.99; Pro Series Soloist SL2P MAH, \$949.99

MANUFACTURER:

Jackson, jacksonguitars.com

- The Adrian Smith SDXM features a full-size Strat-style basswood body, maple neck and pickups in a humbucker/single/single configuration.
- The SDXM has 22 jumbo frets and a slim, C-shaped profile to provide the ideal combination of tone and playability.
- The Pro Series Soloist SL2P MAH features a sleek 7/8-size mahogany body with poplar burl top, maple neck-through-body design and ebony fretboard.
- The Soloist’s Seymour Duncan humbuckers (TB-6 bridge, SH-6N neck) provide rich, complex tones with voice-like midrange and wide frequency response.
- **THE BOTTOM LINE**
The Jackson Adrian Smith SDXM and Pro Series Soloist SL2P MAH are both incredible additions to Jackson’s current line that deliver outstanding value and live up to the company’s storied reputation for playability and tone.

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What's in a Name

MXR TIMMY OVERDRIVE

By Paul Riario

IF YOU'VE NEVER heard of Paul Cochrane or his much-sought-after Tim and Timmy pedals, don't fret; you're not necessarily supposed to have. Cochrane has no website and a minimal presence on social media, and he pretty much builds his Timmy pedals one at a time, which makes obtaining one something of a challenge. But if you're a habitual denizen of internet guitar forums, you'll also know the Timmy pedal routinely shows up on every "top 10 overdrives" list. Why? Cochrane's creative design of a super-transparent, amp-like overdrive has been in constant demand for armchair tone chasers, let alone notable musicians like Aerosmith's Brad Whitford and L.A. studio hound Lyle Workman. Luckily, you no longer have to wait to get one because Cochrane partnered with MXR to bring his legendary pedal to more guitarists with the MXR Timmy Overdrive. And even better, it arrives as a much-in-vogue mini pedal.

FEATURES The MXR Timmy Overdrive features four knobs for Volume, Bass, Gain and Treble, along with a three-way Clip switch. Like the original pedal, the Bass and Treble controls are configured as cut-only. What's clever is the Bass knob cuts low end from the pre-overdrive signal, while the Treble knob cuts high end from the post-overdrive signal, allowing for a more precise fine-tuning of those two frequencies to match the EQ coming from your amp. The Clip switch provides three preferred clipping modes (one asymmetrical and two symmetrical) that offer varying degrees of saturation, low and high headroom, dynamics and compression. In order to maintain sonic integrity as a miniature pedal, Cochrane and MXR chose the LF353 op-amp chip known for its increased output, gain and high fidelity.

PERFORMANCE To all those gear-forum guitarists who will undoubtedly compare this pedal to the original, we can most likely all agree that the MXR Timmy Overdrive delivers transparency with a capital "T." It's quite remarkable, really, between clicking the pedal on and off, the MXR Timmy sounds as seamless as switching from clean to a mild gain channel from a tube amp. It does not have as much overdrive as you would expect, but it pleasingly adds a gradual gain-bump to the point of light compression and natural breakup. Compared to other overdrive pedals, the MXR Timmy has more dynamic presence, clear top-end chime and warmer midrange, all of which reflect a far more musical-sounding overdrive. It also blends in beautifully with amplifier crunch if you require even more harmonic complexity. I found the middle position on the switch to be the best sounding of the three clipping stages, where either the overdriven tone — or even set as a clean boost — had the most breath and body, and touch-responsiveness.



CHEAT SHEET



STREET PRICE: \$129.99

MANUFACTURER: MXR, jimdunlop.com

- The Clip switch provides three different clipping modes for a range of light to heavy saturation, compression and headroom.
- The Bass knob cuts low-end frequencies from pre-overdrive signal, while the Treble knob cuts high-end frequencies from post-overdrive signal, offering more versatility in preserving tonal character or dialing in a robust clean boost.
- **THE BOTTOM LINE**
For all its transparency and responsiveness, the MXR Timmy Overdrive is the most complimentary pedal to any guitar player's rig for organic overdriven tone.



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Periphery Vision

PEAVEY INVEKTIVE MH

By Chris Gill

THE PEAVEY INVEKTIVE.120, designed with considerable input from Periphery guitarist Misha Mansoor, is one of the most exciting amp heads to come along in the last few years. As great as that amp is, it may be too much of a good thing as most players these days don't need 120 watts of output power and prefer smaller, lighter amps that are easier to haul to gigs. Fortunately, Peavey and Mansoor have collaborated on a sequel of sorts — the Invektive MH, with the MH standing for “mini head.” About half the size and one third the weight of the Invektive.120, the Peavey Invektive MH also delivers 100 watts less of output power and cuts more than \$1,000 from the price, while retaining most of the bigger Invektive's innovative features and awesome tones.

FEATURES The Peavey Invektive MH may be housed in a mini head configuration, but it's packed with more features than many full-size heads can boast. At its core, the Invektive MH is a 20-watt, two-channel amp driven by a pair of EL84 power output tubes (compared to the stock four 6L6 tubes in the mighty Invektive.120) and three 12AX7 preamp tubes (compared to six in the 120). The Clean channel provides Gain, Low and High controls, while the Lead channel offers Pre Gain, Low, Mid, High and Post Gain controls plus switches for Gate, Tight and Boost functions.

Master section controls consist of Resonance and Presence for fine-tuning bass and treble characteristics, respectively. A pair of LEDs do double duty as indicators for the Standby and Power switches and as TSI (Tube Status Indicators) for each of the

power output tubes, changing from green to red when tube performance is not as strong as it should be.

You'll find that the Invektive MH's rear panel is similarly feature-packed, providing a voltage selector switch, an attenuator switch for 20-, 5- or 1-watt output power, a single 1/4-inch speaker output jack with 8/16-ohm switch, the sophisticated MSDI (Mic Simulated Direct Interface) section with an XLR output jack, speaker engage/defeat switch, ground/lift switch and 1/8-inch headphone output, buffered effects loop, two footswitch jacks for controlling channel switch/tight and boost + gate/loop functions and a USB Type B jack that provides mic-simulated digital audio output. A single two-button footswitch unit is included with the head for use with either of the footswitch jacks.



CHEAT SHEET



LIST PRICE: \$799.99
MANUFACTURER: Peavey,
peavey.com

- A built-in attenuator allows users to set their chosen output to 20-, 5- or 1-watt performance for live, studio or practice applications.
- Gate, Tight and Boost switches as well as the sophisticated Mic Simulated Direct Interface section provide “big amp” tones and performance.
- **THE BOTTOM LINE:** The Peavey invective MH may be about half the physical size and one-fifth as powerful as its big brother, the invective.120, but it certainly delivers equally impressive harmonically complex tones and similar pro features.

PERFORMANCE The invective MH’s list of features is impressive, but what is truly remarkable is how well all of those features perform. The Clean channel delivers stellar clean tones that are perfectly matched with closed-back speaker cabinets (whether 1x12, 2x12 or 4x12) to produce tight, round, full-bodied tones with ample sparkle and snap. With high-output humbucking pickups, this channel subtly transforms to overdrive with the Gain control around 6, but even with the Gain at 10, immaculate clean tones are summoned either by playing more gently or by backing down the guitar’s volume knob slightly. The Lead channel is a beast that generates the most harmonically complex distortion I’ve ever heard from a 20-watt EL84 amp, with rich saturation that rivals boutique

heads costing thousands of dollars more. Although this channel’s gate feature only has an on/off function, it’s dialed in so perfectly most players won’t mind not being able to tweak it further. Fast-picked riffs explode from the speakers with tight, percussive attack, delivering astounding definition and clarity.

The individual EQ controls for each channel, added performance flexibility courtesy of the Tight and Boost switches, and powerful MSDI output section, which delivers stellar direct tones to a sound system, all make this a great choice for players seeking a compact rig for playing live. Paired with a 4x12 cabinet, it’s more than loud enough for clubs, but is also easier to “tame” in the studio, delivering “big stack” tones through a 1x12 cabinet at lower output levels.



Buzz Bin

Ernie Ball VPJR Tuner

WHAT CAN YOU say about a volume pedal? “It smoothly sweeps from no signal to full volume, and it’s great for volume swells.” Review. Over. I jest, but seriously, just when thought you couldn’t improve upon a volume pedal, think again. Ernie Ball has been making some of the most durable, best-selling volume pedals longer than most guitarists reading this review have been alive. They recently released the Ernie Ball VPJR Tuner, a two-in-one pedal that combines a numerical graphic volume display and an onboard digital chromatic tuner on a crystal-clear display screen integrated on the pedal’s treadle.

This rugged piece of machinery uses aircraft-grade aluminum for its compact chassis. It features a high-quality discrete buffer circuit, ¼-inch input/output and FX send/return jacks, a non-slip, super-grip surface on its treadle and a practically unbreakable PVC-coated braided Kevlar cord that retains consistent tension throughout the sweep of the pedal. The heart of the VPJR Tuner is the enhanced-definition touchscreen display located on the treadle that lets you choose between three modes (volume and tuner, volume only, tuner only). Most players will likely use the combination of both, because its design activates the tuner at no signal or minimal volume (heel down) and switches to a graphic volume readout once a signal is detected. The tuner can also be calibrated to a wide variety of reference pitches, and just as handy, the treadle can be routed as either a master volume or gain control.

There’s no guesswork using the VPJR Tuner. I mean, it’s still a volume pedal! In combo mode, heel down cuts out the signal and displays the tuner. I’ve seen a lot of digital tuners, but this incredibly accurate one on the VPJR Tuner is a standout. The large-screen readout, incremental needle movement and having the entire display field light up from blue (sharp or flat) to green (in tune) ensures precise tuning. What’s really cool is gradually sweeping toward toe down triggers the level indicator that goes from 1-10, and offers obsessive guitarists a numerical point of view on where they can determine clean, rhythm and lead ranges. The treadle is so precise that once you get used to its throw, slightly tapping it easily accomplishes this. Most players use their ears and feel when it comes to using volume pedals, but the VPJR Tuner is like having a digital speedometer to know how fast you’re going. Having an FX loop on the VPJR Tuner makes it a must-have, but I’m certain you already get my gist that this pedal is indispensable. —Paul Riario

STREET PRICE: \$199.99
MANUFACTURER: Ernie Ball, ernieball.com



The Incredible Shrinking Amp

ORANGE TERROR STAMP

By Chris Gill

ORANGE PIONEERED THE lunch box amp concept back in 2006 with its acclaimed Tiny Terror head. The company has continued to introduce innovations that have shook the mini amp market ever since, whether packing even more features into the same size package as the original Tiny Terror amp or making even smaller heads, like the Micro Terror and Micro Dark. With the introduction of the Terror Stamp, Orange offers its smallest amp ever — at least in terms of size, packing an incredible 20 watts of output into a pedal-size and configured package.

FEATURES While the Orange Terror Stamp looks like a typical distortion pedal, it is actually a genuine amplifier and therefore needs to be used and configured as such. The Terror Stamp shares a similar hybrid tube/solid-state design as the Micro Dark,

featuring an ECC83/12AX7-driven preamp coupled with a 20-watt class AB solid-state power amp. But while the Terror Stamp's pedal format is smaller and lighter than the Micro Dark, the amp actually packs additional features that include two individual volume controls and a buffered effects loop. EQ is adjusted via Orange's signature Shape control, and the Gain control provides a range of textures from pristine clean to modern metal distortion grind. The footswitch toggles between the Volume 1 and Volume 2 settings for rhythm and lead settings. There's a cabinet simulation output that doubles as a headphone output and an 8/16-ohm speaker output jack. Note that because the Terror Stamp is a genuine amp, it must be connected directly to a speaker cabinet via a speaker cable instead of being plugged into an amp's input like a pedal.

PERFORMANCE The Terror Stamp delivers true Orange Terror tone with the same powerful, ballsy volume output levels of the larger Terror series amp heads. The Gain and Shape controls deliver a surprisingly wide variety of tones, which I found truly impressive for such a minimalist configuration. Most players will be fully satisfied with the clean, crunch and distortion tones the Terror Stamp can summon, which you will find are more than suitable for any style of music, be it jazz, country, blues, rock, punk or any form of metal. As for players who need more tonal versatility, they can simply insert a graphic EQ pedal in the effects loop, and they're away, while the two volume settings eliminate the need for a separate boost pedal. The Terror Stamp is the perfect choice for players seeking the smallest possible fly rig, and it's also a powerful studio tool that fits into a gig bag pocket.

CHEAT SHEET



STREET PRICE:

\$199

MANUFACTURER:

Orange Amps,
orangeamps.com

- Two master volume controls allow players to dial in separate rhythm and lead settings and switch between them with the footswitch.

- The buffered effects loop can be used with any pedal or processor, and the cab sim output can be connected to a live mixing console or studio I/O.

THE BOTTOM LINE

The Orange Terror Stamp is truly a bona fide 20-watt amp in a pedal format, delivering a huge variety of massive tones while keeping its size, weight and price impressively small.



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I GOT RHYTHM, PART 4

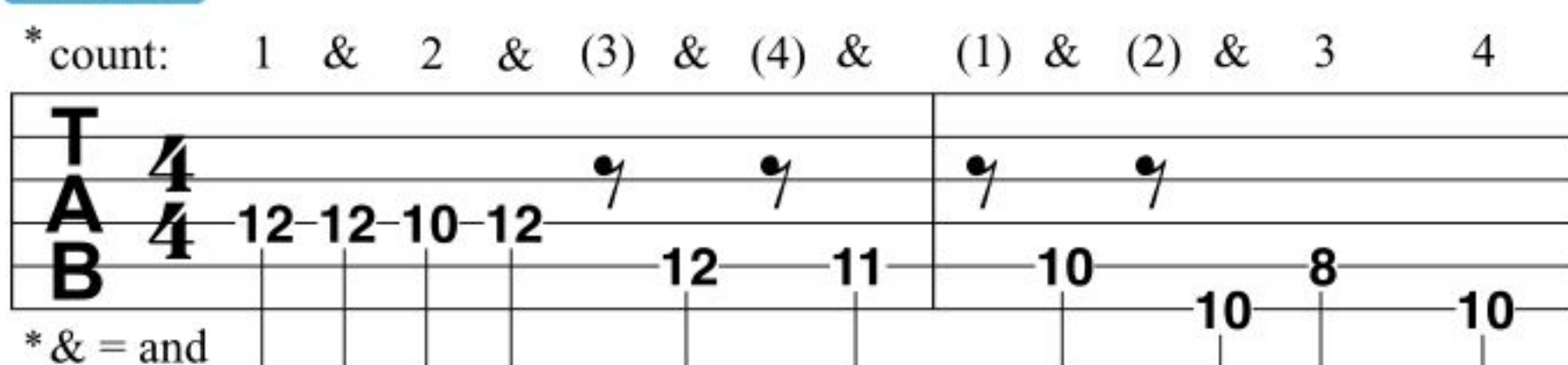
Eighth-note syncopations

PREVIOUSLY, WE LEARNED how a quarter note, which is the foundational counting unit of individual beats in $\frac{4}{4}$ meter and most songs, can be evenly split, or *subdivided*, into two *eighth notes*, which across successive beats are counted “1 and, 2 and, 3 and, 4 and, 1 and, 2 and, 3 and, 4 and,” etc., with the “and” counts being called the *eighth-note upbeats*. That eighth-note pulse, or “feel,” as musicians like to say, is the heartbeat of rock and roll and popular music in general, and this doubling-up of the basic quarter-note beat offers us an interesting variety of rhythmic possibilities, especially when used in conjunction with ties or rests, including eighth rests, which we learned about in I Got Rhythm, Part 3. There are many musically appealing and exciting things you can do with eighth notes in the creation of melodies, riffs and grooves, especially when you also factor in various pitches and articulations. Countless well-known examples of great eighth-note-based riffs abound. Here are a few that come to mind.

The intro to the blues-rock classic “Sunshine of Your Love” by Cream features a repeating two-bar bass pattern not unlike that shown in **FIGURE 1**. Notice how the melodic contour, or shape, of the line during the first four notes, which, by the way, also brings to mind “N.I.B.” by Black Sabbath, naturally accentuates the fourth note, D, which falls on the “and of 2” (1 and, 2 and), and the way the next four notes, which all fall on subsequent upbeats and are separated by eighth rests on the downbeats, create a compellingly catchy rhythmic motif. Emphasizing the upbeats, which are traditionally considered the “weak” parts of the beat, as opposed to the “strong” downbeats, is a device called *syncopation*, and it is a highly effective tool to use for adding a “kick,” or “push,” to a rhythm or melody and creating an energetic feeling of forward motion.

The iconic power chord intro and verse riff to “Highway to Hell” by AC/DC is another great example of a fairly simple but highly effective and driving eighth-note syncopation. Here, guitarists Angus and Malcolm Young employed rests to cre-

FIG. 1



* & = and

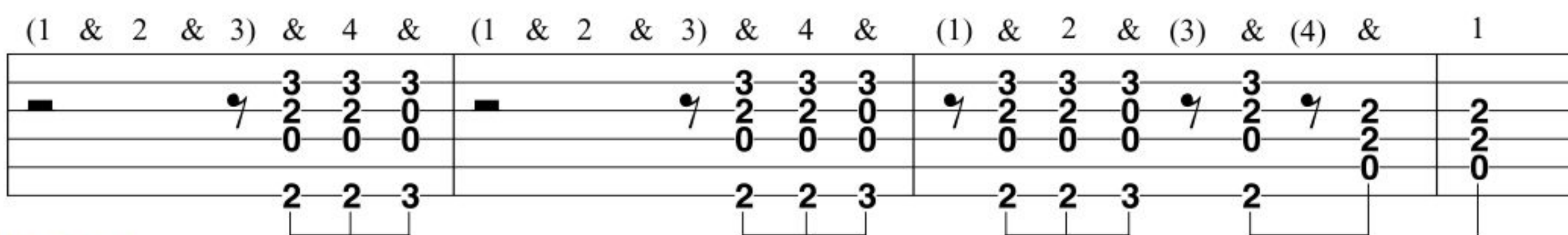


FIG. 2

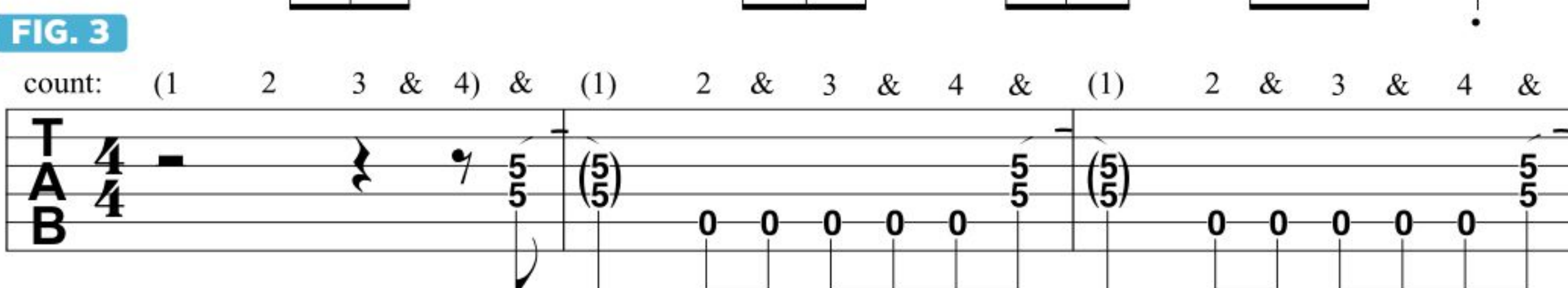


FIG. 3

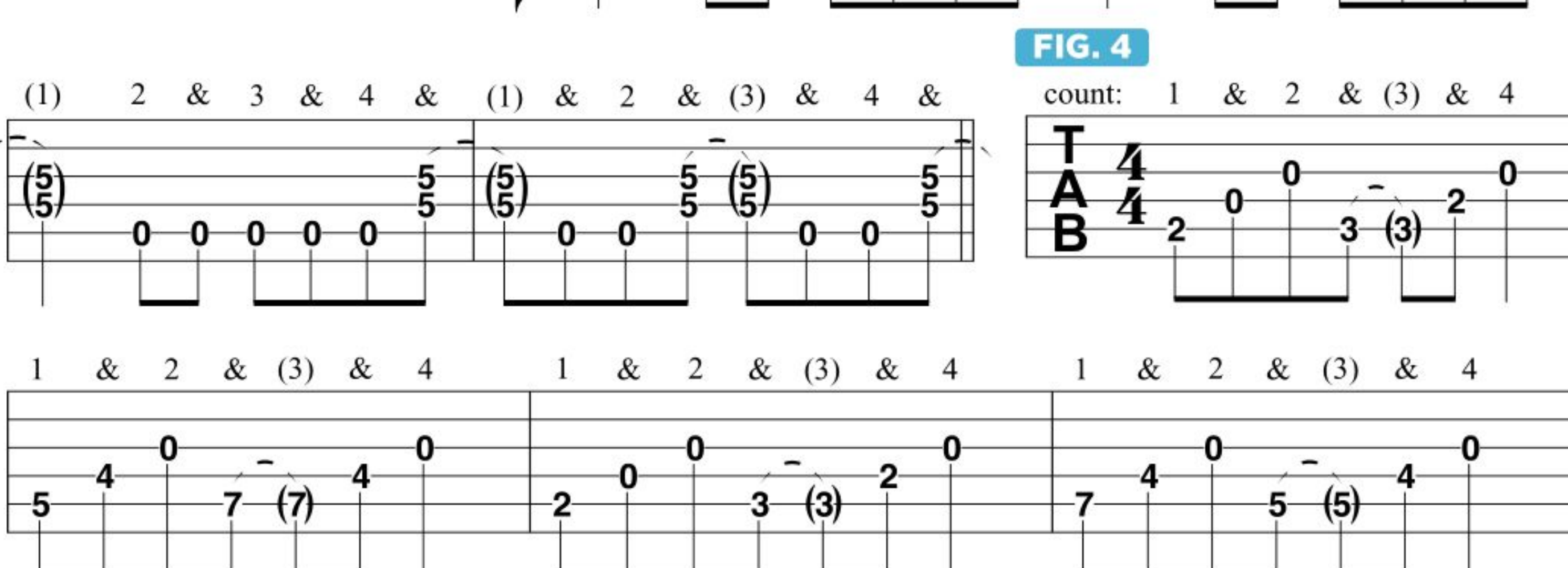


FIG. 4

ate long holes of silence between short, three-note “bursts” of strummed chords, similar to **FIGURE 2**. As with the previous example, notice the preponderance of accented eighth-note upbeats here and how well this rhythm works when dramatically pitted against a straightforward and powerful eighth-note rock drum beat.

Another effective way to create syncopation is to use ties instead of rests, and a fine example of this can be found in the chorus to “Highway Star” by Deep Purple, where guitarist Ritchie Blackmore plays a two-note chord “stab” on the “and of 4” in each bar, which he then holds through the end of beat 1 of the following bar before pedaling on single eighth notes with the palm-muted open A string, along the lines of **FIGURE 3**. This is a prime example of

what’s called *rhythmic anticipation*, which is an *early* entrance of a note or chord that would otherwise fall squarely on the next downbeat. As an interesting comparison, if you were to take this phrase and shift everything forward, or ahead, by one eighth note, it wouldn’t sound nearly as driving, compelling or rocking.

The arpeggiated chorus progression to “Photograph” by Def Leppard offers another noteworthy example of an effective use of eighth-note syncopation, via anticipations and ties. **FIGURE 4** illustrates a similarly styled phrase. Notice how the lowest note of the second arpeggio in each bar is hit a half a beat early, on the “and of 2,” then tied and held over into beat 3 and allowed to ring together with the notes that follow on the D and G strings.

Senior Music Editor “Downtown” Jimmy Brown is an experienced, working musician, performer and private teacher in the greater NYC area whose personal and professional mission is to entertain, enlighten and inspire people with his guitar playing.



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IN DEEP

by Andy Aledort



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FIVE TO SIX

A guide to soloing with major pentatonic and hexatonic scales

UNDERSTANDING MAJOR-TYPE SCALES is an essential element in learning to solo on the guitar. The seven-tone major scale, also known as the Ionian mode, contains all intervallic degrees within a given octave; in simple numbers, 1 2 3 4 5 6 7 (8). The specific designations for the major scale are 1 (root note), 2 (major 2nd), 3 (major 3rd), 4 (perfect 4th), 5 (perfect 5th), 6 (major 6th) and 7 (major 7th). The formula that describes the distance, or intervallic measurement, between the successive degrees of the major scale, indicated in whole steps and half steps, is W, W, H, W, W, W, H. That means that there's a whole step (W), the equivalent of two frets, between 1 and 2, between 2 and 3, and between 6 and 7, and a half step (H) between 3 and 4, and between 7 and 8, with 8 being the root note (1), one octave higher.

When it comes to improvisation, the major scale is often reduced to a smaller subset of notes, such as the five-tone major pentatonic scale, spelled 1, 2, 3, 5, 6, or the six-tone major hexatonic scale, spelled 1, 2, 3, 4, 5, 6. Major pentatonic, and its relative mode, minor pentatonic, form the bedrock for soloing in blues and rock, and examples can be readily found in just about every solo by guitarists such as B.B. King, Jimi Hendrix and Eric Clapton. Two legendary players, Duane Allman and Dickey Betts of the Allman Brothers Band, relied upon the major hexatonic scale so often, most notably in the ABB classics "Melissa," "Blue Sky" and "Jessica," that it is referred to by many as the "Dickey Betts scale," since Betts wrote these songs.

In the previous two columns, I presented all the fretboard positions for the E major pentatonic and hexatonic scales, so now let's put these overlapping scales to use in an improvised solo. **FIGURE 1** illustrates a repeating chord progression along the lines of that heard in the solo section of "Melissa," and **FIGURE 2** offers an eight-bar improvised melody played over it.

Bar 3 begins with a shift from 2nd position up to 4th, via a finger slide, followed in bar 4 with a shift up to 7th position and then quickly back down to 5th and 2nd positions. Bar 5 illustrates the usefulness

FIG. 1 Slowly

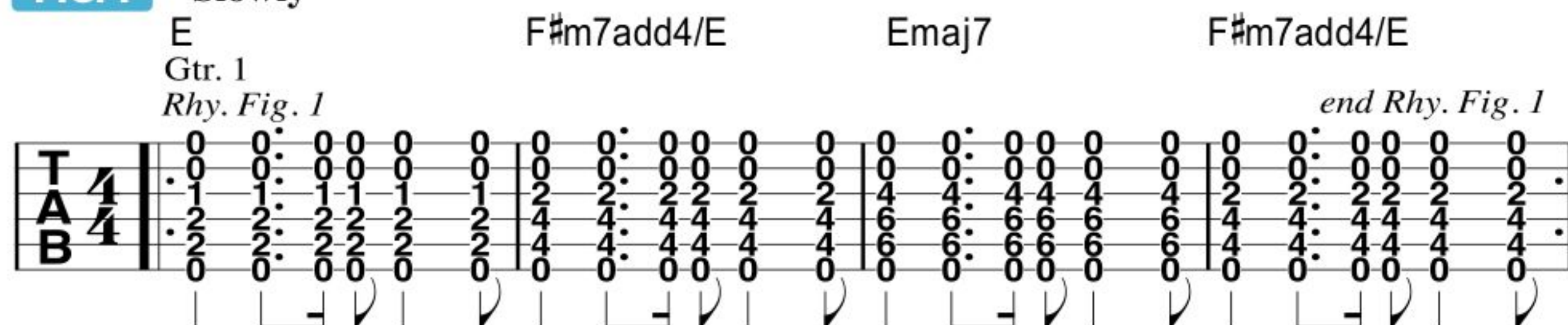


FIG. 2

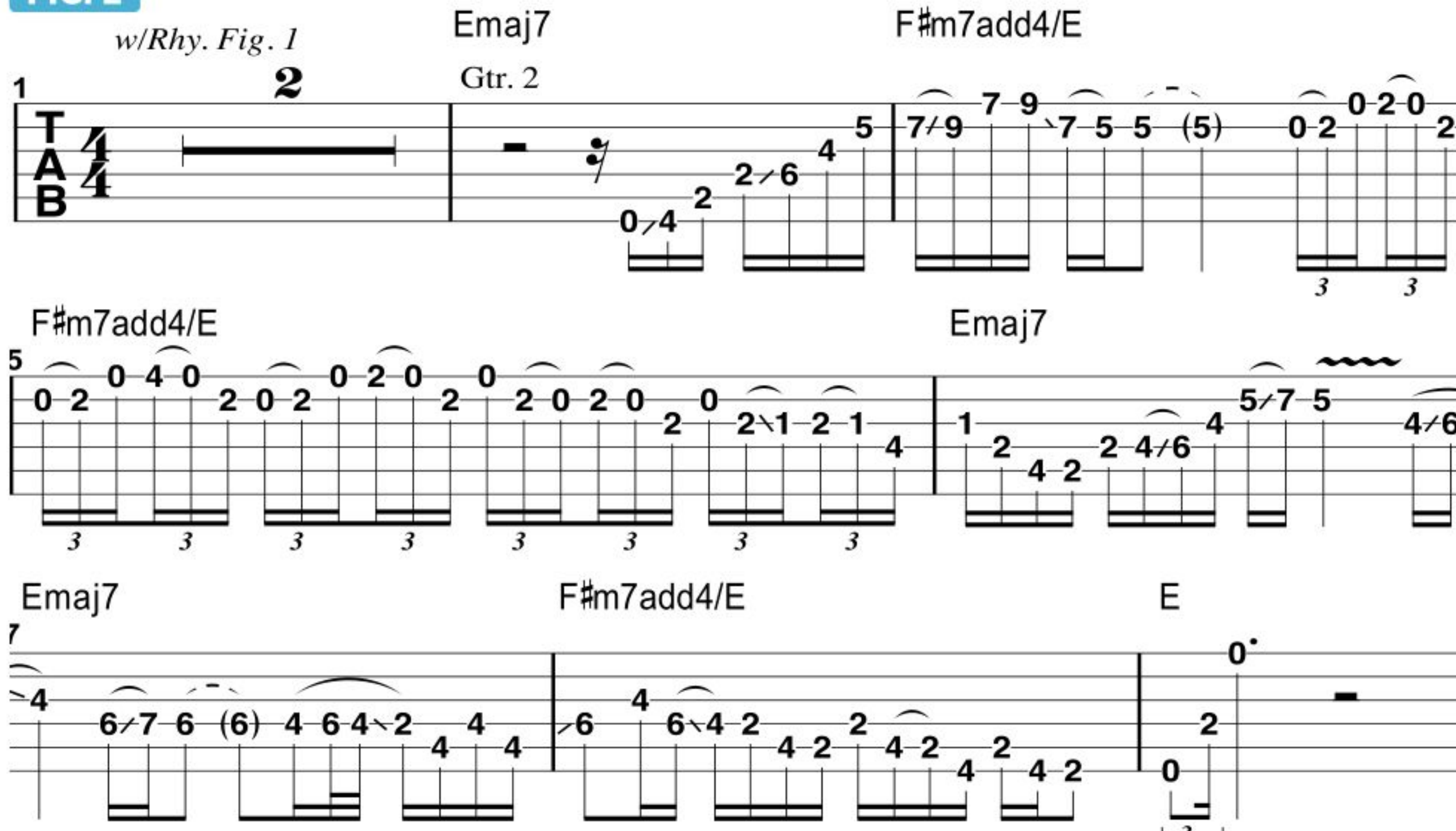
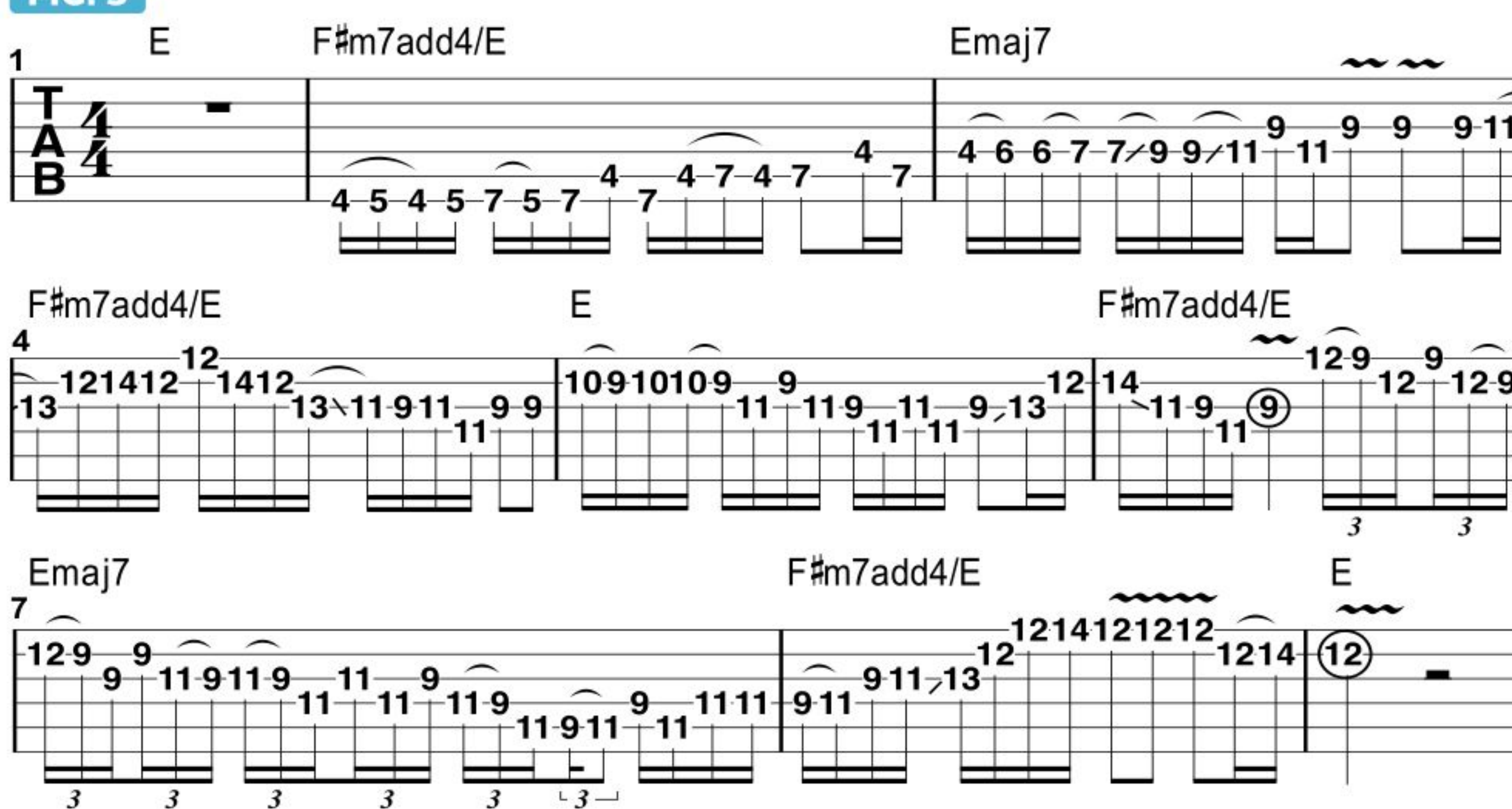


FIG. 3



of the open top two strings when soloing with these scales, and bars 6-8 utilize quick shifts between 2nd, 4th and 6th positions.

Let's now take a similar approach with scale patterns located higher up the neck.

FIGURE 3 begins with E major hexatonic

lines in 4th position, played mostly in straight 16th notes, and bars 3 and 4 employ upward shifts to 5th, 9th and 12th positions. Bars 5-8 then have us moving in a seamless manner between the 9th and the 12th positions.

Guitar World Associate Editor Andy Aledort is recognized worldwide for his vast contributions to guitar instruction, via his many best-selling instructional DVDs, transcription books and online lessons.



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WREMBEL ON

by Stéphane Wrembel



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LEADING ME ON

Using leading tones when crafting a melody

BOTH IMPROVISING AND composing are states of mind, separate but with the shared goal of creating melodies. But creating melodies is a great mystery! There is no formula for it, just as there is no formula for writing a novel. There are, however, a few tools, or devices, that we can use to make it possible to find melodic angles to the lines we construct, and one particularly useful one is the use of what is called a *leading tone*, also known as an *approach note*, which is a note one half step below the “target note,” which is typically the root of the chord. The use of leading tones is something I discovered in studying the counterpoint of Renaissance music, in which it was often employed in the resolution of melodic phrases. The presence of the leading tone in setting up the return to the tonic (the “one” chord of the home key) serves to reinforce the sense of the overall tonality of the composition.

If I have a melody based on the notes of the C major scale, I can use the B note to close the phrase, reinforce the sense of tonality and create a beautiful melody, as demonstrated in **FIGURE 1**. The B-to-C move seems to magically reinforce the resolution to the tonic, C, and does so with a satisfying sense of finality.

In a minor key, oftentimes we will play ascending melodies using one series of notes and use a different one in descending melodies. **FIGURE 2** illustrates the C melodic minor scale (C, D, E $\flat$, F, G, A, B), which is used for ascending melodic lines, and **FIGURE 3** depicts the C natural minor scale, or C Aeolian mode (C, D, E $\flat$, F, G, A $\flat$, B $\flat$), which is traditionally used for descending melodic lines in the key of C minor. The reason we use melodic minor on the way up is it includes the B natural leading tone, which makes for a more pleasing resolution. **FIGURE 4** offers examples of this principle in action.

Let's now apply this principle to a 12-bar blues form in G minor. We will use the F $\sharp$ leading tone into G, a B leading tone into C and a C $\sharp$ leading tone into D. **FIGURE 5** illustrates the first of two solos over this 12-bar form: here, the entire melodic content of the solo is based on moving from the leading tone to the temporary tonic, which is the underlying chord at the moment. Next, **FIGURE 6** offers another 12-bar improvised

FIG. 1

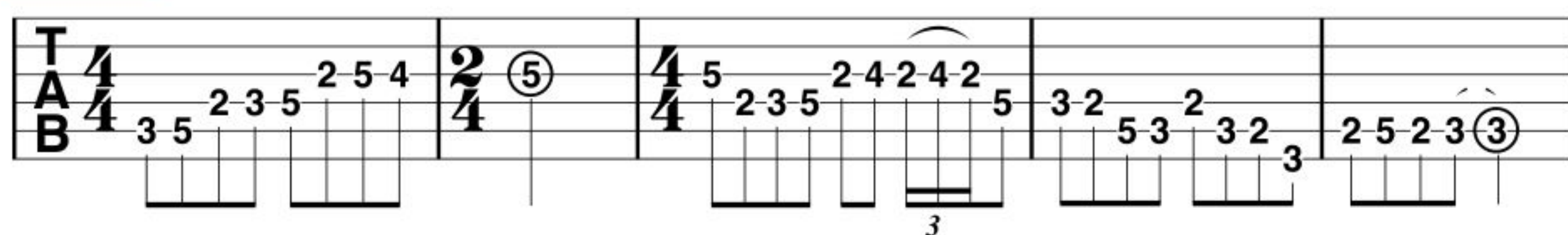


FIG. 2 C melodic minor

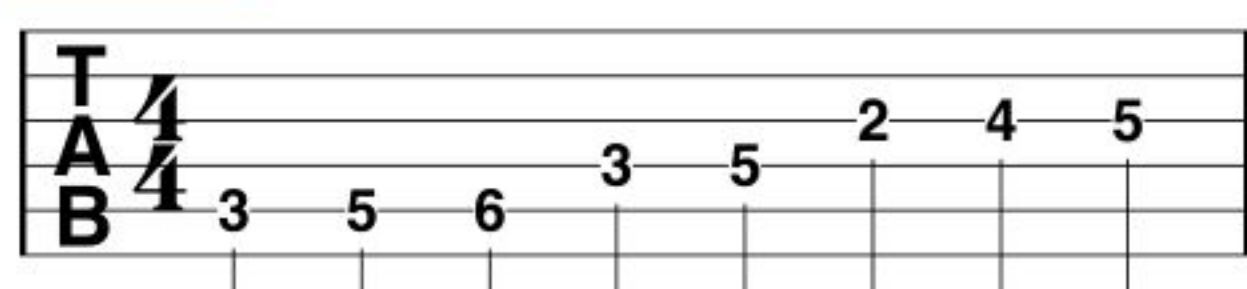


FIG. 3 C aeolian (E-flat major scale)

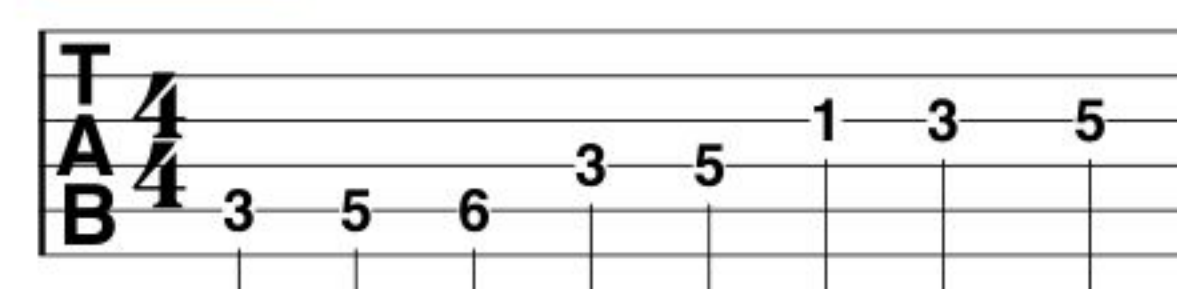


FIG. 4



FIG. 5 Triplet Feel (♩=♩♩♩)

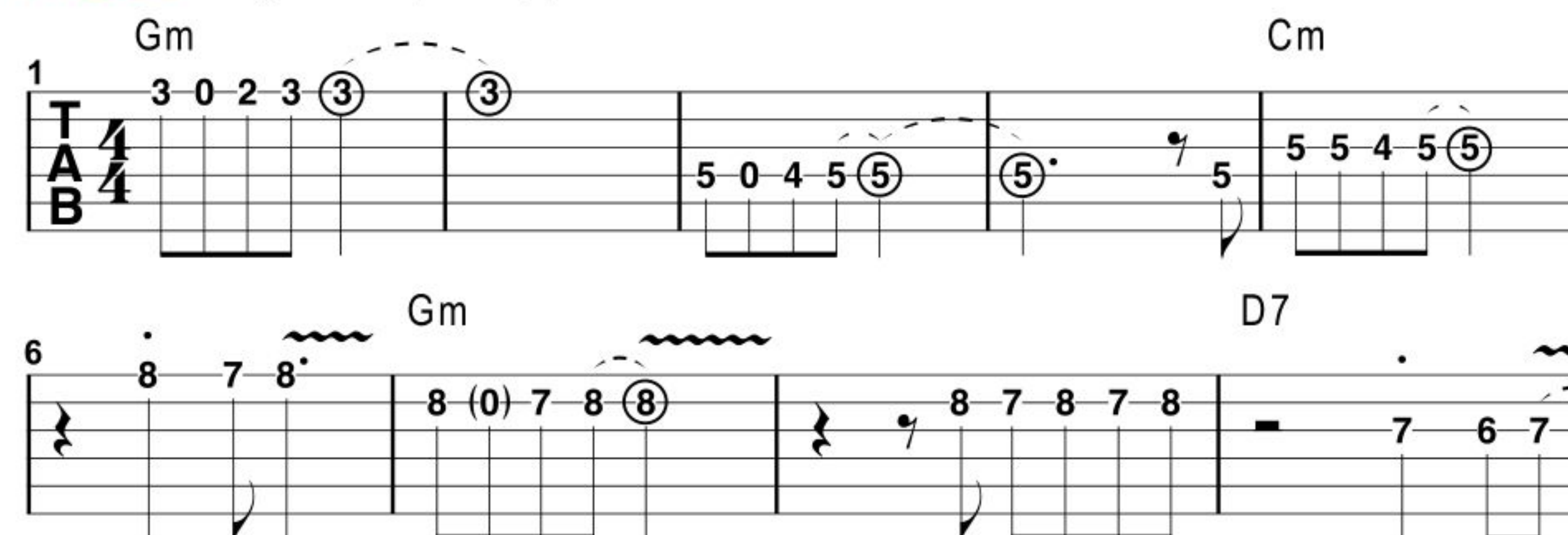
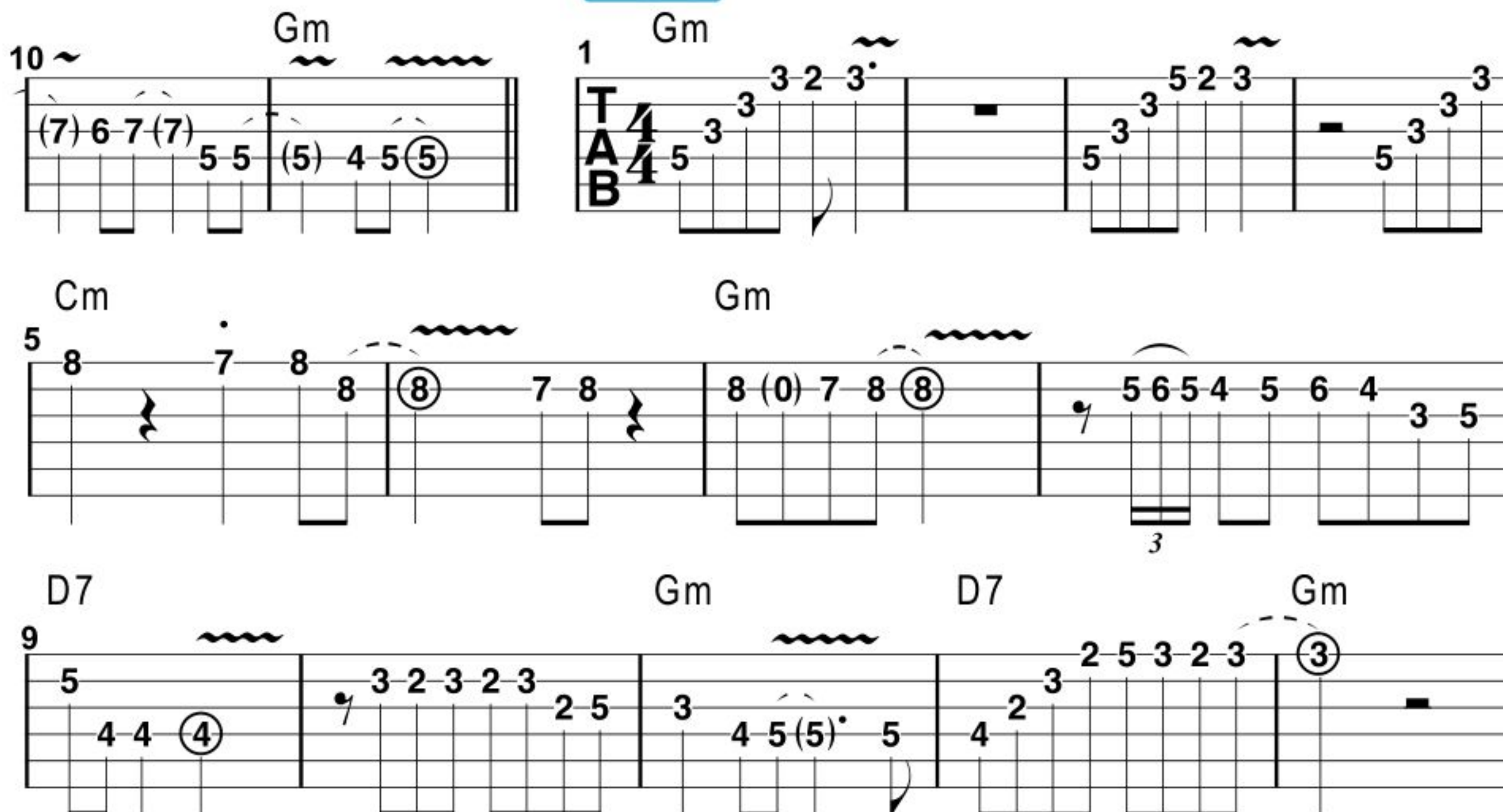


FIG. 6



solo: here, I build more complex phrases that relate directly to each chord in the progression. Notice how I've employed arpeggios to outline, or melodically describe, the underlying chords.

It's good practice to improvise over the 12-bar minor blues form at various tempos, so record a backing track to solo over and try to infuse as many of these techniques as you can into your own creative lines.

Stéphane Wrembel is a world-renowned U.S.-based French guitarist whose work has appeared in several soundtracks, including Woody Allen's *Midnight in Paris*. He hosts the annual Django A Gogo festival and releases a new *Django Experiment* album every January. *Django Experiment V* is out now!

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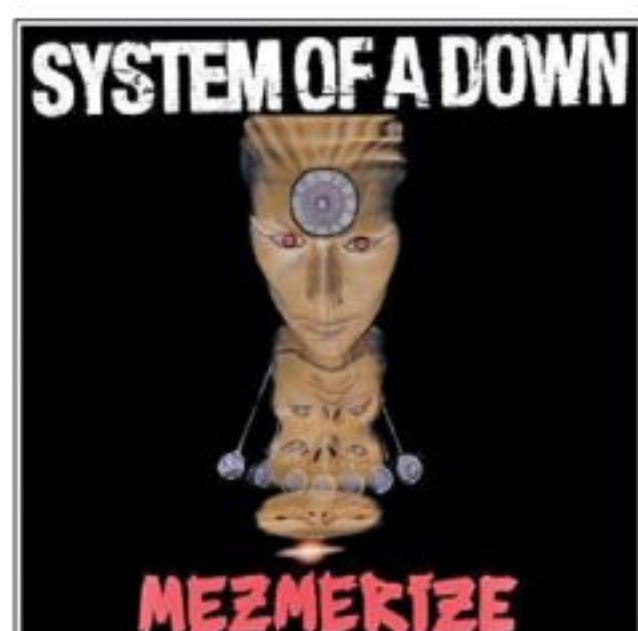
PERFORMANCE NOTES

...HOW TO PLAY THIS MONTH'S SONGS...



"B.Y.O.B."

System of a Down



THIS HARD-DRIVING, ANGST-RIDDEN protest song from the early 2000s features lots of intense and rhythmically dense riffing, courtesy of System of a

Down guitarist Daron Malakian, who performs the song in drop-D tuning, transposed down a half step, or what many guitarists refer to as "drop C#" tuning.

Malakian performs "B.Y.O.B." entirely on his guitar's bottom three strings and makes great use of the tuning, which enables him to fret root-5th power chords with a single finger on the bottom two strings and smoothly perform intricate riffs with quickly changing chords, such as those in sections C, D, F, G and I. When playing the rapid changes in bars 14, 16 and elsewhere, use whichever fret-hand finger is most convenient for barring any given chord. And be sure to utilize at least two or three fingers to completely mute the strings during the rests that fall between certain strums, such as those in the song's chorus (see section D). Also, some pick-hand palm muting will help silence the open strings during the rests between the open D5 chords.

The crafty guitarist makes effective use of pull-offs from the 7th and 8th frets to his open strings in the song's single-note riffs, most of which are performed on a single string, which, for the pick hand, makes the riffs easier to play than you would think. Much of the rhythmic phrasing is highly complex and syncopated, however, with accented fretted notes falling on the 16th-note upbeats, so work through each bar slowly at first while tapping your foot squarely on each beat, in order to internalize the phrasing and feel how it relates to the underlying quarter-note pulse, then gradually link them together and increase the tempo.

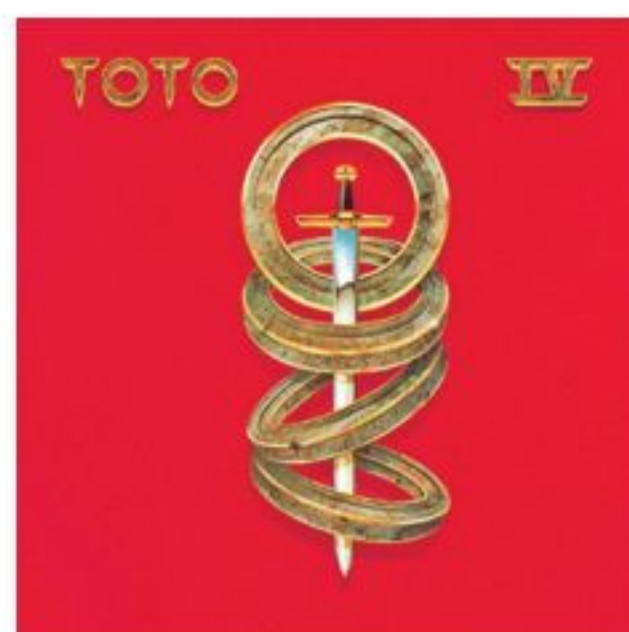
Regarding the pick hand, down-strum all the palm-muted power chords but use alternate picking for the fast, unmuted single-note riffs, with any pull-off taking the place of what would otherwise be an upstroke.

— JIMMY BROWN



"AFRICA"

Toto



THIS CATCHY HIT from the early 80s is driven primarily by synth keyboards and marimba, but we've adapted all the main parts to lay well and sound satisfying on

guitar. When playing the Gtr. 1 part (keyboard arr. for gtr.) during the song's intro and verses (see sections A and B), you'll find that you'll get a more keyboard-like attack by plucking the notes of each chord at the same time, using either hybrid picking or straight fingerpicking. When you get to the bigger chords in the chorus, however, (see section C), you'll want to switch to strumming, to both accommodate the additional strings and get more volume.

In a nod to Weezer's recent and very popular cover of "Africa," we've included a second guitar part for the chorus that plays through the section using power chords with distortion (see section C, Gtr. 2 part). Bars 34 and 35, however, reflect what Toto guitarist Steve Lukather played on his band's original recorded arrangement of the song, but the "hand-off" works well here.

The synthesizer keyboard solo which begins at section E features a brilliantly crafted melody that's harmonized note for note by two "voices" and translates nicely to two single-note guitar parts, with the higher of the original lines (shown here as the Gtr. 2 part) brought down an octave from where keyboardist David Paich originally played it. The solo is based primarily on the B major pentatonic scale (B, C#, D#, F#, G#), which contributes to its guitar-friendliness.

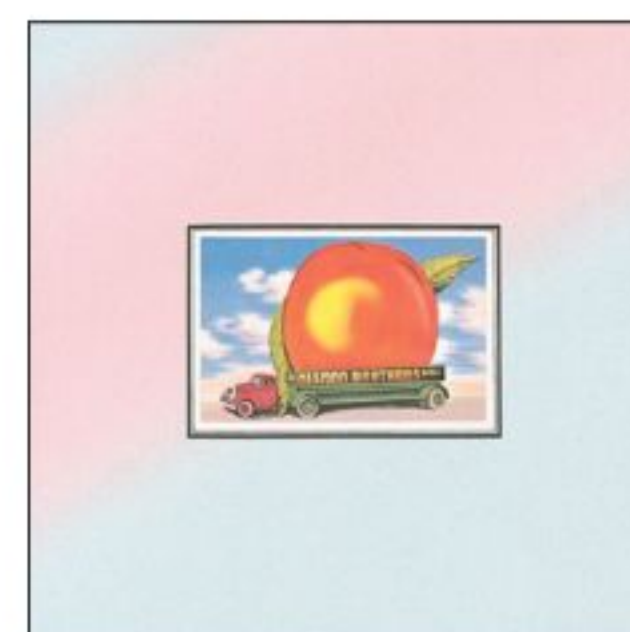
Finally, as a special bonus, we've included a set of capo-4 chord shapes at the end of the transcription that offer an alternative, "easy strum" accompaniment option for playing the song, using all 1st- and 2nd-position, non-barre chords that capture the essential sound of the progression during each section. To help you match these transposing chords to the original ones, we've included the concert-key chord names in parentheses, for reference.

— JEFF PERRIN



"LITTLE MARTHA"

The Allman Brothers Band



ONE OF THE few songs credited to founding Allman Brothers Band guitarist Duane Allman, this rare "unplugged" acoustic instrumental features Allman and

co-guitarist Dickey Betts playing a duet in perfect synchronization, utilizing nearly identical rhythms throughout, and very similar parts that mirror each other with complementary harmony notes. It is for this reason that we've chosen to present our transcription as a composite solo-guitar arrangement, since there's so much overlap between the two parts and the harmony notes conveniently fall under the fingers as 3rd intervals in the same fretboard positions throughout, which makes for a satisfying and technically viable one-guitar rendition of the tune.

The piece is performed fingerstyle and in open E tuning, although the original recording sounds a quarter tone (50 cents) sharp of concert pitch, due to a deliberate, slight increase of the tape speed during the mastering process. In order to play along with it, you'll need to either tune all six strings accordingly, or use a capo at the 1st fret and tune all strings down (flat) by the same degree. If you have a music-player app that can digitally manipulate pitch, you could alternatively lower the pitch of the recording by 50 cents, so that you can play along in open E tuning at concert pitch.

Most of the chord shapes are fairly easy to fret, although there is one "stretchy" and slightly arduous move on beat 4 of bar 18, where, while barring your index finger across all six strings at the 5th fret to form a foundational A chord, you have to momentarily reach up to the 9th and 7th frets on the 5th and 4th strings with your pinkie and middle finger. Ease into this move slowly at first, and allow your wrist to rotate, to make the stretch with minimal discomfort. Also, as indicated at section D, if hammering-on the four-note C#m/B chord shape feels too awkward, simply omit the note on the 4th string in bars 35, 37 and 39.

— JIMMY BROWN

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Photo by Diane Webb

NOTATION GUIDE

“tablature clef”
time signature
whole note (held for four beats)
N.C.(E)
*string

*String 1 is the thinnest string; 6 is the thickest.

Numbers on the lines indicate frets (0 = open string).

quarter notes (held for one beat each)
E
let ring

count: “1 and 2 and 3 and 4 and”

dotted half note (held for three beats)
A
quarter rest
eighth eighth 16th 16th
rest note notes rest

count: “1 2 3 4” “1 and 2 ee anduh 3 ee anduh 4 and”

dotted quarter note
(repeat previous chord)
half rest

count: “1 and 2 and 3 and 4 and uh 1 2 3 4”

dotted quarter note
G
*tied rhythms
hammer-on
legato slide
pull-off
tie

count: “1 and 2 and 3 and 4 and 1 ee and 2 ee and 3 4”

*Don't rearticulate notes in parentheses

bend and release in time (whole-step bend) vibrato grace-note bend grace-note slide

count: "1 and 2 and 3 4" "1 2 3 and 4 and"

*pre-bend and release (also known as "reverse bend")

count: "1 2 3 4"

*Bend string before picking.

*natural harmonics *pinch harmonic (note fretted)

N.H. ----- P.H. ~~~~~

*Lightly touch string directly over fret, then pick *Harmonic sounded with picking hand

palm muting (picking hand) fret-hand muting

E5 G5

P.M. ----- * ----- *

*Loosen grip on strings so that they no longer touch the fretboard.

staccato (short) notes trill (quick succession of hammer-ons and pull-offs)

tremolo picking sweep picking (also known as "raking")

* □ = downstroke V = upstroke

“B.Y.O.B.”
System of a Down

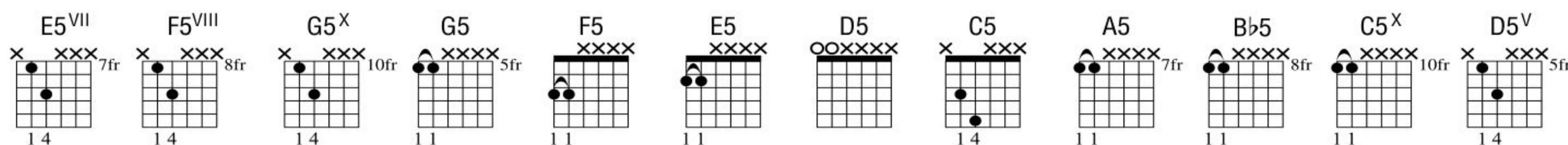
As heard on **MEZMERIZE**

Words and Music by **DARON MALAKIAN and SERJ TANKIAN** • *Transcribed by* **JEFF PERRIN**

All guitars are in drop-D tuning down one half step (low to high: D $\flat$ A $\flat$ D $\flat$ G $\flat$ B $\flat$ E $\flat$).

Bass tuning (low to high): D $\flat$ A $\flat$ D $\flat$ G $\flat$.

All notes and chords sound one half step lower than written (key of D ♭ minor).



A Intro (0:00)

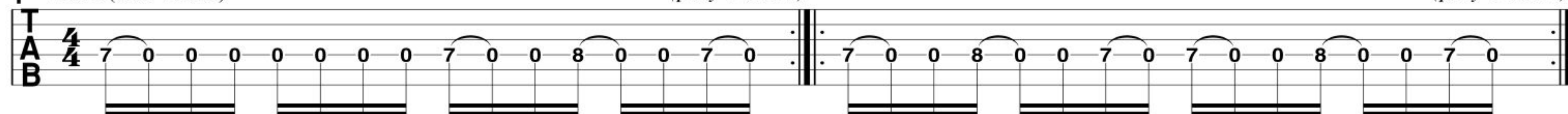
Moderately Fast ♩ = 164 (w/double-time feel)

N.C.(D5)

1 Gtr. 1 (elec. w/dist.)

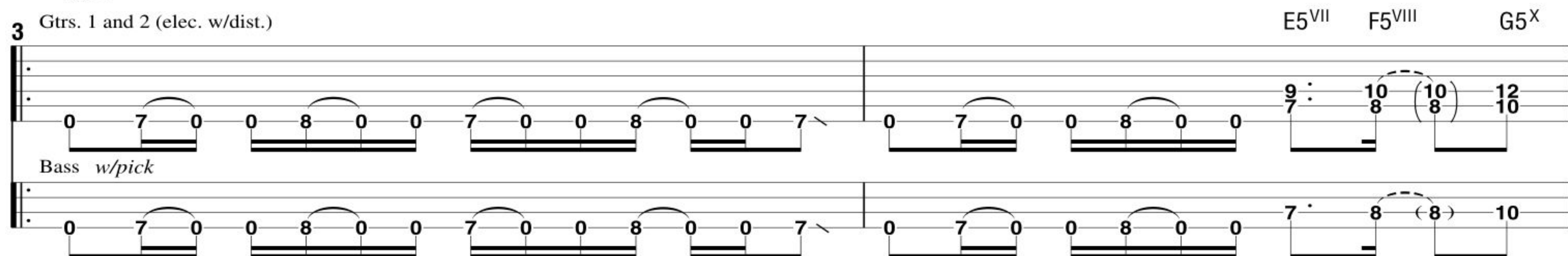
(play 3 times)

(play 3 times)



You!

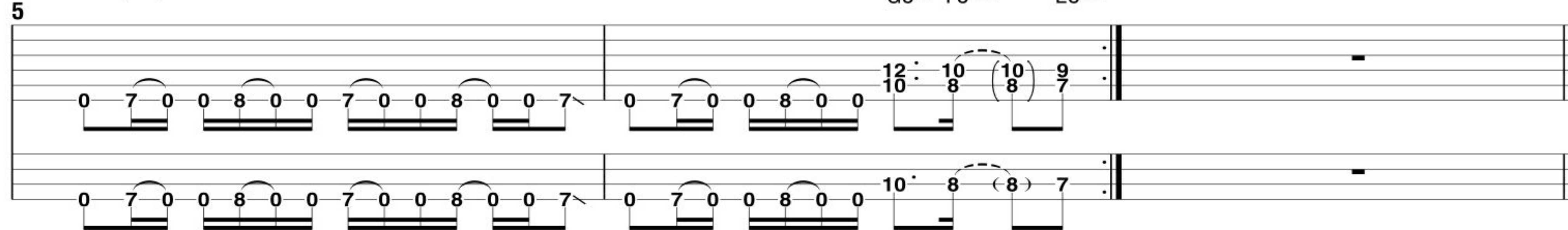
2 Gtrs. 1 and 2 (elec. w/dist.)



Why do they always send the poor

N.C.(D5)

G5^X F5^{VIII} E5^{VII}



B 1st Verse (0:23)

Moderately ♩ = 102 (w/double-time feel)

Barbarisms Victorious

victories

by

Barbaras

kneel f

with brand **pointed new**

heels

deals

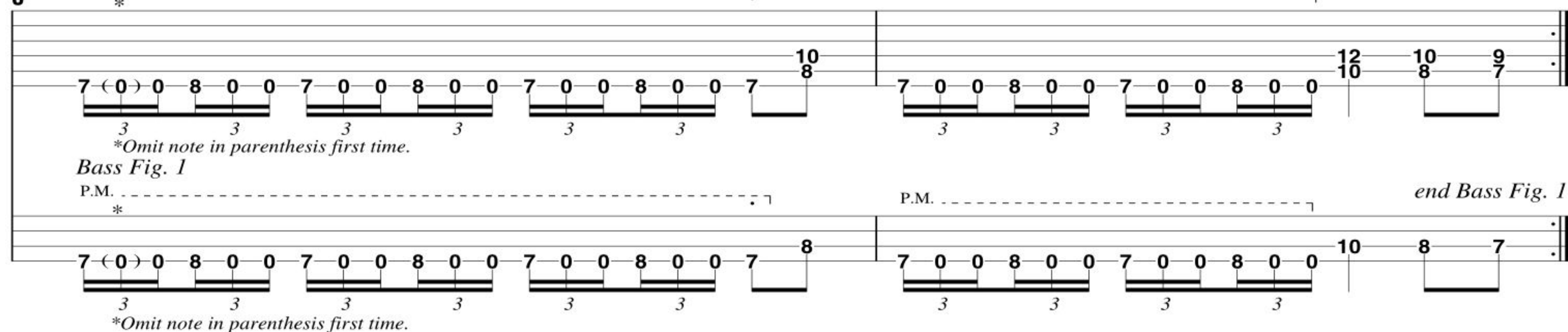
N.C.

F5^{VIII}

G5^X F5^{VIII} E5^{VII}

8 P.M. _____

P.M. _____



"B.Y.O.B."

WORDS AND MUSIC BY DARON MALAKIAN AND SERJ TANKIAN

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Marching forward hypocritic and hyponotic computers You depend on our protection
N.C. F5^{VIII} N.C.
P.M. P.M.

10

* repeat previous beat

Bass Fig. 2

end Bass Fig. 2

C (0:42, 1:29, 3:03)
(end double-time feel)

yet you feed us lies from the tablecloth

G5 F5 E5 F5 E5 D5 E5 F5 G5 F5 E5 D5 E5 D5 C5 N.C.
P.M. P.M. P.M.

13

D Chorus (0:51, 1:38, 3:13)

la la la la la la la la la ooh Everybody's going to the
F5 E5 D5 G5 A5 B^b5 A5 E5 F5 G5 F5 E5 N.C.(C5) D5
P.M. P.M. P.M.

16

full full full

Bass Fig. 3

party have a real good time
C5

G5 A5 B^b5 A5 G5 F5 G5 F5 E5 N.C.(C5)

19

*P.H. full full full

pitch: G
*Pinch harmonic played by Gtr. 1, first time only.

Bass Fill 1

(2nd time) skip ahead to **F**
(3rd time) skip ahead to **I**

Dancin' in the desert blowing up the sunshine
D5 C5

G5 A5 B^b5 A5 G5 F5 G5 F5 E5 N.C.(C5)

22

full

end Bass Fig. 3

E 2nd and 3rd Verses (1:10, 2:45)
 (w/double-time feel)

Kneeling roses disappearing into Moses' dry mouth **Breaking** into Fort Knox stealing our intentions
 N.C. F5^{VIII} N.C. G5^X F5^{VIII} E5^{VII}
 Gtrs. 1 and 2 P.M. P.M.

26

Bass P.M.

Hangers sitting dripped in oil **crying** freedom
 N.C. F5^{VIII} N.C. G5^X F5^{VIII} E5^{VII}
 Gtrs. 1 and 2 P.M. P.M.

30

Bass P.M.

Bass plays Bass Fig. 1 (see bar 8)

Handed to **absolution** still you feed us lies from the
 N.C. F5^{VIII} N.C. G5 F5 E5
 Gtrs. 1 and 2 P.M. P.M.

32

Bass P.M.

F (1:55)

full full full

P.M. P.M.

Everybody's goin' to the party have a real good time
 D5 C5 D5 E5 A5 B^b5 A5 E5 F5 E5 F5 E5 N.C. (C5)
 P.M. P.M.

35

Bass P.M.

Bass plays Bass Fig. 3 (see bar 18)

Dancin' in the desert blowing up the sunshine
 D5 C5 D5 E5 A5 B^b5 A5 G5 F5 G5 F5 E5 N.C. (C5)
 P.M. P.M.

39

Bass P.M.

G Bridge (2:16)

Moderately Fast ♩ = 164 (w/double-time feel)

Blast off we don't live in a fascist **It's party time and** where **the fuck** are you
 G5 A5 C5 B^b5 G5 A5 C5 B^b5 D5^V B^b5 N.C. (A5)
 (play 4 times) (repeat previous bar)

43

Gtrs. 1 and 2

Bass

Blast where off the fuck are It's party time and you

(play 4 times)

H (2:28, 3:46)

Why don't presidents fight the war
Why don't presidents fight the war

1. Why do they always send the poor

2. Why do they always send the poor

D5^V

B^b5

N.C.(A5)

47

(2nd time) skip ahead to **J**

go back to **E** 3rd Verse

Why do they always send the poor

Why do they always send the poor

Why do they always send the poor

50 Gtrs. 1 and 2

Bass repeats Bass Fill 2 three times (see bar 49)

I (3:30)

53

G5 F5 E5 N.C.(C5) D5 C5

P.M. full full full

Bass plays Bass Fill 1 (see bar 21)

go back to **H**

time

D5

G5 A5 B^b5 A5 G5 F5 G5 F5 E5

N.C.(C5)

Dancin' in the desert

D5

blowing up the sun

C5

56

*P.H. full full full

P.M.

J (4:01)

K Outro (4:03)

(end double-time feel)

Why do they always send the poor
Why do they always send the poor
Why do they always send the poor

They

N.C.
Gtrs. 1 and 2
(trem. pick)

N.C.(A5)

(play 3 times)

60

19 Bass (trem. pick)

17

always send the poor

They

always

send

the

poor

63

"AFRICA"

Toto

As heard on **TOTO IV**Words and Music by **DAVID PAICH** and **JEFF PORCARO** • Transcribed by **JEFF PERRIN**

Chord diagrams for the song:

A (3 4 2), G#m (3 4 1), C#m7 (3 4), C#m (3 4 2), B (1 1 1), F# (3 2 1), G#m7 (3 1 1 1), A/E (1 1 1), E (2 1), F#m (1 3 4 2 1), D (1 3 3 3), E (1 3 3 3).

*Chord names in parentheses reflect overall harmony, with the bass line considered.

Chord diagrams for the song:

Esus4 (1 3 3 4), C#m7 (1 3 1 2 1), E (4 3 1 2), F#m (1 3 4 1 1 1), E/G# (1 4), F#5 (1 3 4), D5 (1 1 4 4), A5 (1 3 4), E5 (1 1), C#5 (1 3 4).

A Intro (0:00) (0:10)

Moderately ♩ = 93

Intro (0:00) (0:10)

(percussion)

Gtr. 1 (synth keyboard "trombones" arr. for elec. gtr. w/clean tone)
Rhy. Fig. 1

Gtr. 2 (marimba arr. for gtr.)
Riff A

Bass
Bass Fig. 1

*Use fingerpicking or hybrid picking for all parts, except the choruses (sections C and F).

B 1st Verse (0:31)

1st Verse (0:31)

I hear the drums echoing tonight But she hears only whispers

B F# G#m (G#m7/F#)

Gtr. 1

Bass
Bass Fig. 2

of some quiet conversation

A/E E (E/F#) B (G#m7) A G#m C#m

9

The musical score is written on two staves. The first staff begins with a pink rectangular highlight. The notation includes various musical symbols such as notes, rests, and accidentals, corresponding to the chords listed above. The second staff continues the musical notation, ending with the text 'end Bass Fig. 2'.

She's coming in twelve - thirty flight Her moonlit wings reflect

B Gtr. 1 Rhy. Fig. 2 F# (D#m7) G#m7 (G#m7/F#)

12

The musical staff consists of two systems of five-line staves. The top system is for guitar, with a pink highlight on the first staff. It contains three chords: a B major triad (4, 4, 4) on the first staff, an F#m7 chord (2, 3, 4) on the second staff, and a G#m7 chord (4, 4, 6) on the third staff. The bottom system is for bass, with a note 'Bass plays Bass Fig. 2 twice (see bar 7)' written below it.

Bass plays Bass Fig. 2 twice (see bar 7)

the stars that guide me towards salvation

A/E E B A G#m C#m

(E/F#) (G#m7)

14

end Rhy. Fig. 2

2 2 2 0 1 2 2 4 4 4 4 5 4 6 7 6 7 6 7 6 7 4 6 5

I stopped an old man along the way Hoping to find some old forgotten words or ancient melodies

B F# G#m7 (G#m7/F#) A/E E (E/F#) B A G#m C#m

(D#m7)

17

4 4 4 2 3 4 4 4 6 2 2 2 0 1 2 2 4 4 4 (4 4 4) 5 4 4 4 6 7 6 7 6 7 6 7 6 7 4 6 5 6 6

He turned to me as if to say Hurry boy it's waiting there for you

B F# G#m7 A G#m C#m

Gtr. 1 (D#m7)

22 *Rhy. Fig. 3* *end Rhy. Fig. 3*

Bass *Bass Fig. 3* *end Bass Fig. 3*

C 1st and 2nd Choruses (1:16. 2:23)

There's nothing that a hundred men or more could ever do

us4

Rhy. Fig. 4

*Gtr. 2 (w/dist.)

Rhy. Fig. 4a -

* (Special arrangement. See Performance Notes)

Bass

Gonna take some time to do the things we never had

C#m7

30 *Rhy. Fig. 5*

Rhy. Fig. 5a

2nd time, skip ahead to [E] Keyboard Solo (bar 46)

end Rhy. Fig. 5

E5

N.C.

end Rhy. Fig. 5a

(w/clean tone)

*Note played first time only.

Bass substitutes Bass Fig. 1 on repeat (see bar 5)

D 2nd Verse (1:50)

The wild dogs cry out in the night as they grow restless longing for some solitary company
I know that I must do what's right as sure as Kilimanjaro rises above Olympus above the Serengeti

B F# G#m7 (G#m7/F#) A/E E B A G#m C#m
 (D#m7) (E/F#) (G#m7)

Gtr. 1 plays Rhy. Fig. 2 (see bar 12)

Gtr. 2 (synth keyboard arr. for gtr.)

37

19 18 16 19 17 16 19 (19) 17 16 17 17

2/4 4/4

Bass plays Bass Fig. 2 simile (see bar 7)

Go back to [C] 2nd Chorus (bar 26)

I seek to cure what's deep inside Frightened of this thing that I've become

B F# G#m7 A G#m C#m
 (D#m7)

Gtr. 1 plays Rhy. Fig. 3 (see bar 22)

A musical score for the song "The Rose Tree". The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is represented by a series of notes and rests, with some notes circled and numbered. The notes are: 19 (circled), 18 (circled), 16 (circled), 17 (circled), (17) (in parentheses), 16, 21, and 21 (circled). There are wavy lines above the first three circled notes and a dashed line above the last two circled notes. The score ends with a double bar line.

Bass plays Bass Fig. 3 simile (see bar 22)

E Keyboard Solo (2:57)

B	F# (D#m7)	G#m7	(G#m7/F#)
---	--------------	------	-----------

Gtr. 1 plays Rhy. Fig. 2 (see bar 12)

Gtr. 2 (synth keyboard arr. for gtr.)

46

Gtr. 3 (synth keyboard arr. for gtr.)

19 16 19 16 19 16 19 16 18 16 18 16 18 16 18

16 18 16 18 16 18 16 (16) 18 16 18 16

Pass plays Pass Fig. 2 simile (see bar 7)

Bass plays Bass Fig. 2 simile (see bar 7)

[illegible][illegible]

51 *Gtr. 1 plays Rhy. Fig. 3 (see bar 22)*

B F# G#m7 A G#m C#m

Bass plays Bass Fig. 3 simile (see bar 22)

Hurry boy she's waiting there for you

F 3rd Chorus (3:19)

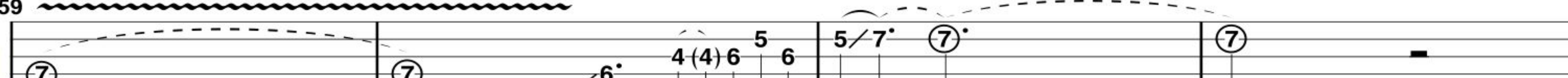
It's gonna take a lot to drag me away				from you		There's nothing that a hundred men or more could ever do						
F#m	D	A		E	Esus4	E	F#m	D	A	E	Esus4	E

Gtr. 1 plays Rhy. Fig. 4 six times (see bar 26)
Gtr. 2 plays Rhy. Fig. 4a six times (see bar 26)

55 Gtr. 2 (elec. w/dist.)

[illegible]

I bless the rains down in Africa					I bless the rains down in Africa					(I bless the rains)		
#m	D	A	E	Esus4	E	F#m	D	A	E	Esus4	E	

59 

I bless the rains down in Africa				I bless the rains down in Africa							
(I				bless the rains)							
F#m	D	A	E	Esus4	E	F#m	D	A	E	Esus4	E

63 Bass

I	bless	the rains	down in Africa	(I'm	gonna	take	some time)
F#m		D		A	E	Esus4	E

Gtr. 1 plays Rhy. Fig. 5 (see bar 30)
Gtr. 2 plays Rhy. Fig. 5a (see bar 30)

67 *Gtr. 2 plays Rhy. Fig. 5a (see bar 30)*

The second staff of music contains the following sequence of notes and rests: a quarter note G2 (labeled 2), a quarter rest (labeled X), a quarter note G2 (labeled 2), a quarter rest (labeled X), a half note G2 (labeled 0), a quarter note G2 (labeled 5), a quarter note G2 with a flat (labeled 5), a quarter note G2 with a flat (labeled 5), a quarter rest (labeled X), a quarter note G2 (labeled 2), a quarter note G2 (labeled 5), a quarter note G2 (labeled 5), a quarter note G2 (labeled 5), a quarter note G2 (labeled 5), a quarter note G2 (labeled 7), a quarter note G2 (labeled 7), a quarter note G2 (labeled 7), a quarter note G2 (labeled 7), and a quarter note G2 (labeled 7).

I'm gonna take some time to do the things we never had Ooh

F#m D A C#m7 E F#m E/G#

69

G Outro (4:03)

ooh

A G#m C#m7 A G#m C#m7

Gtr. 1 plays Rhy. Fig. 1 six times (see bar 5)

Gtr. 2 plays Riff A six times (see bar 5)

72

76

A G#m C#m7 A G#m C#m7

80

A G#m C#m7 A G#m C#m7

84

A G#m C#m7 A G#m C#m7

Gtr. 1 plays Rhy. Fig. 1 and fades out (see bar 5)

Gtr. 2 plays Riff A and fades out (see bar 5)

Gtr. 3 (marimba arr. for elec. gtr. w/clean tone)

(repeat previous two bars) 2 (Repeat and fade out)

Bass plays Bass Fig. 1 and fades out (see bar 5)

Capo-4 "easy-strum" arrangement chords (see Performance Notes)

Intro

Verses

(A) F	(G#m) Em	(C#m7) Am7	(C#m) Am	(B) G	(D#m7) Bm7	(G#m) Em	(G#m/F#) Em/D	(A/E) F/C	(E/F#) C/D	(G#m7) Em7
1 3 4 2	2 3	2 1	2 3 1	3 2 4	1 2 4 3	2	3 4 2 1 1	1	1	2

*Chord symbols in parentheses indicate concert key harmony.

Choruses

(F#m) Dm	(D) Bb	or → (D) Bb	(A) F	(E) C	(Esus4) Csus4	(C#m7) Am7	(E) C	(F#m) Dm	(E/G#) C/E
2 4 1	1 4 4 4	2 3 4 1	3 2 1 1	3 2 1	3 4 1	2 1	3 2 1	2 4 1	3

"LITTLE MARTHA"

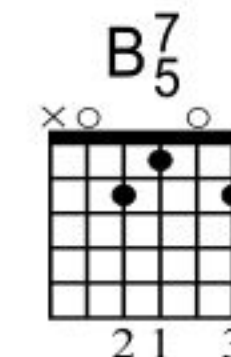
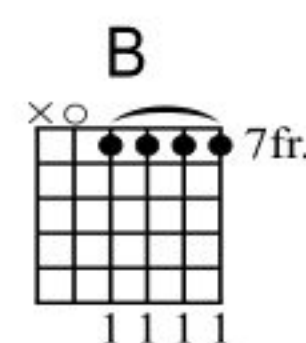
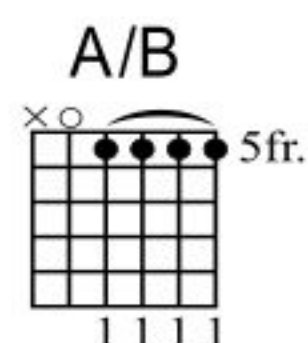
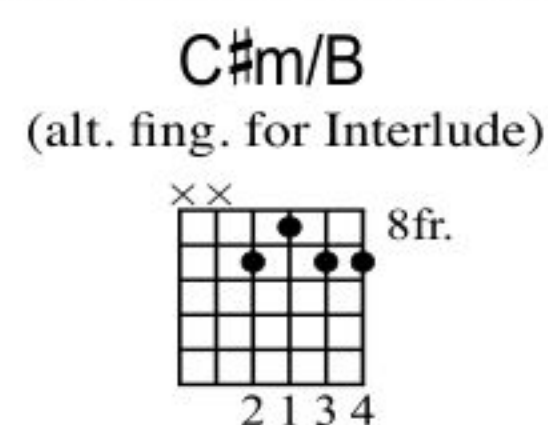
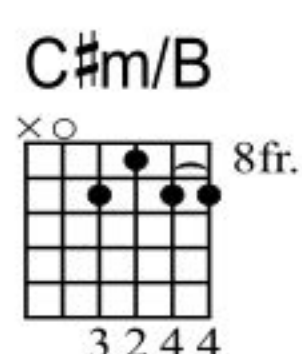
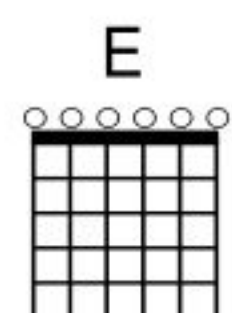
The Allman Brothers Band

As heard on **EAT A PEACH**

Words and Music by **DUANE ALLMAN** • Transcribed and arranged for one guitar by **JIMMY BROWN**

Open E tuning (low to high: E, B, E, G#, B, E).

Note: The tape speed was sped up slightly during the mastering of the recording, so that all pitches sound a quarter tone (50 cents) sharp. To play along, tune all strings a quarter tone sharp, or use a capo at the 1st fret and tune all strings a quarter tone flat.

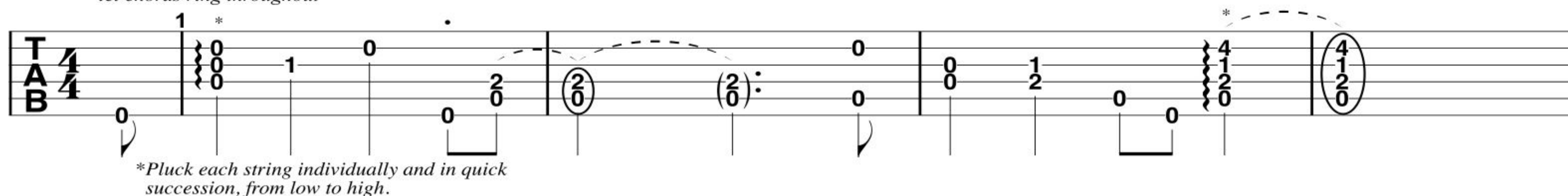


A Intro (0:00)

Brisk Cut-time Feel ♩ = 98

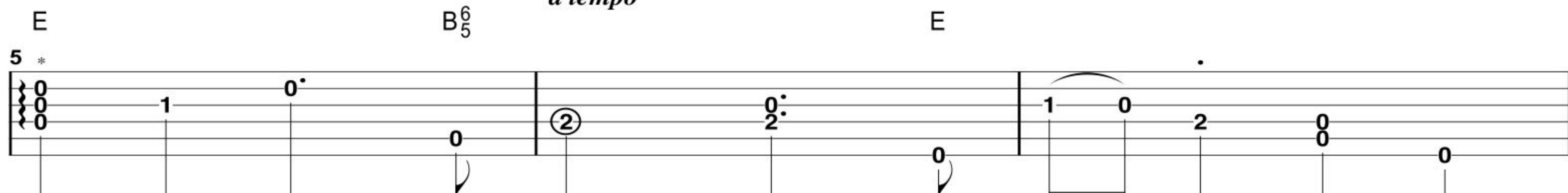
Freely

Acous. Gtr. (two gtrs. arr. for one)
let chords ring throughout

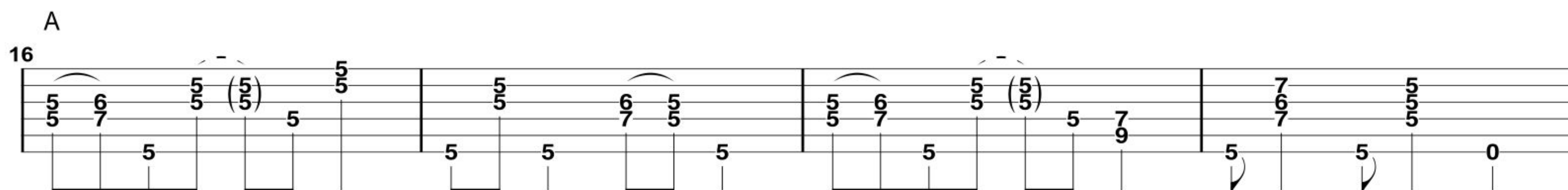
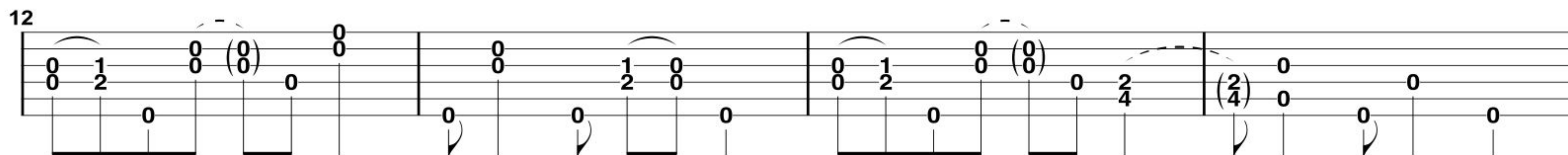
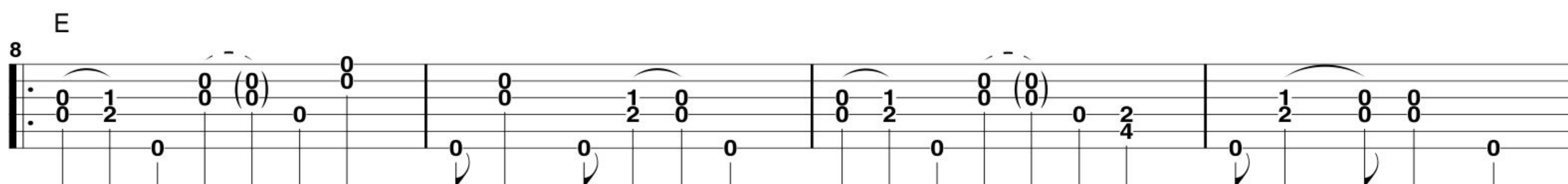


*Pluck each string individually and in quick succession, from low to high.

a tempo



B Theme (0:11, 0:42, 1:37)



E

20

2nd time, skip ahead to [E] Ending (bar 47)

C Bridge/Second Theme (0:32, 1:03)

C#m/B A/B B

25

C#m/B A/B B₅

1. Go back to [B] Theme (bar 8)

C#m/B A/B B

29

E/G# F#m11 E

D Interlude (1:14, 1:27)

2.

E/G# F#m11 E

33

B C#m/B B A/B B C#m/B B

N.H. -----

let (5) ring

*If the C#m/B chord fingering feels too awkward, omit the note on the 4th string (see Performance Notes).

1.

F#m/B A/B B

38

A/B B C#m/B B A/B

*strum chord with index finger

2. Go back to [B] Theme (bar 8)

C#m/B A/B B₅

42

E/G# B7/F# E

E Ending (1:58)

E B E B

47

N.H. -----

*Sound natural harmonics on top three strings only.



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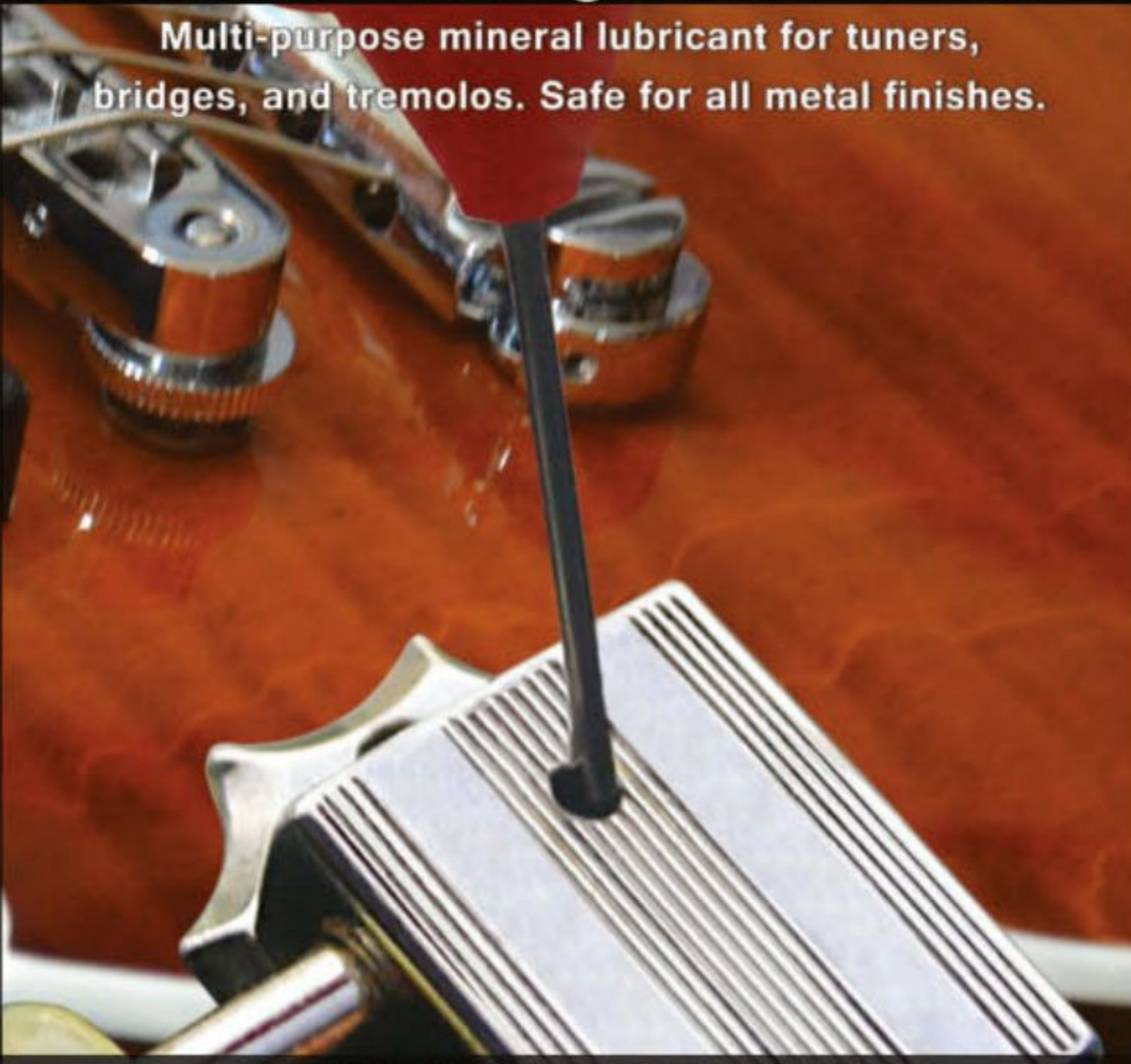
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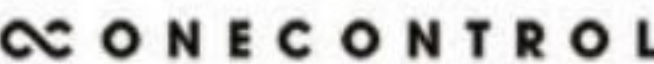


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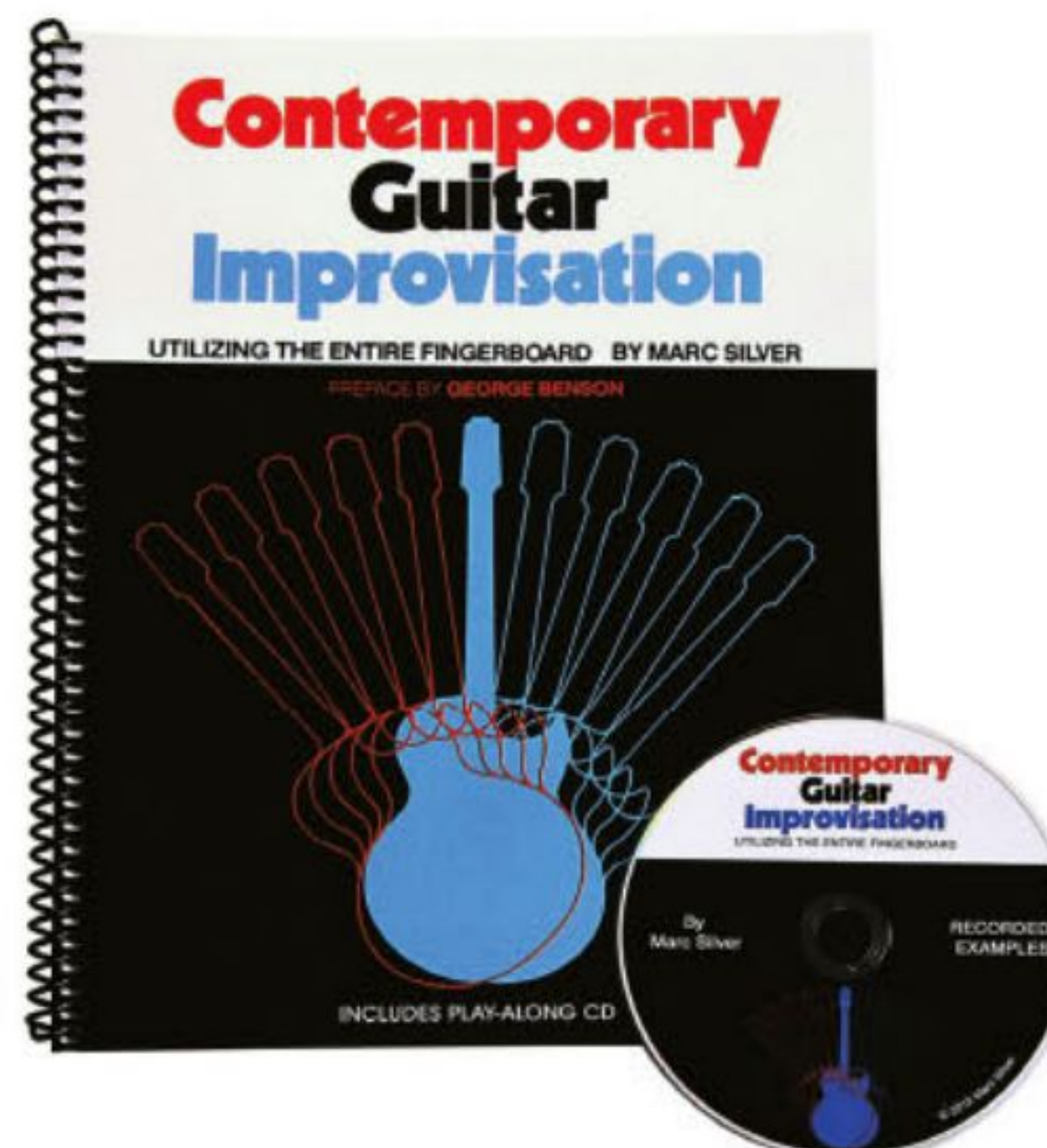
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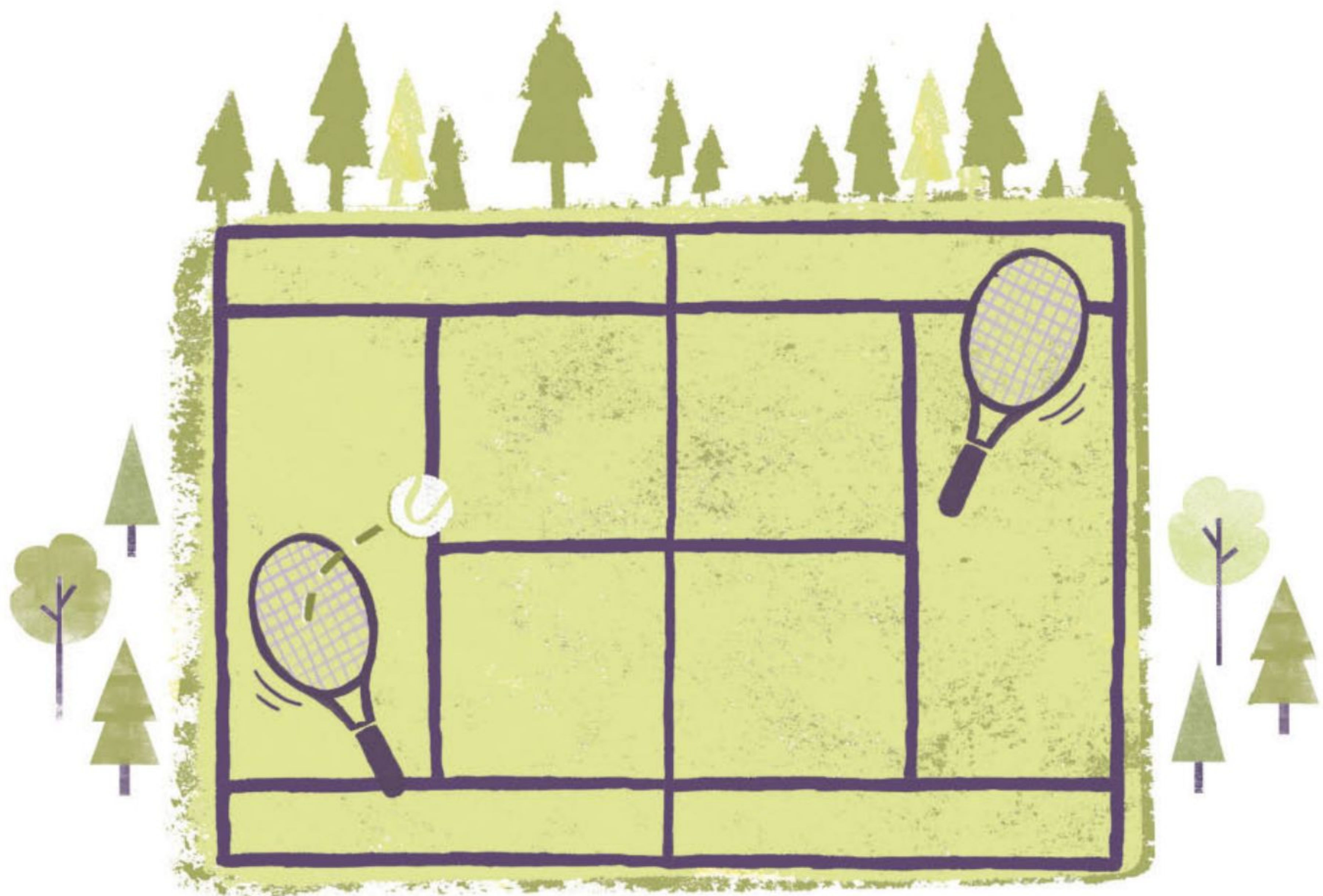
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"ANARCHY IN THE U.K."

THE SEX PISTOLS ● NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS, 1977 ● GUITARIST: STEVE JONES
BY CHRIS GILL

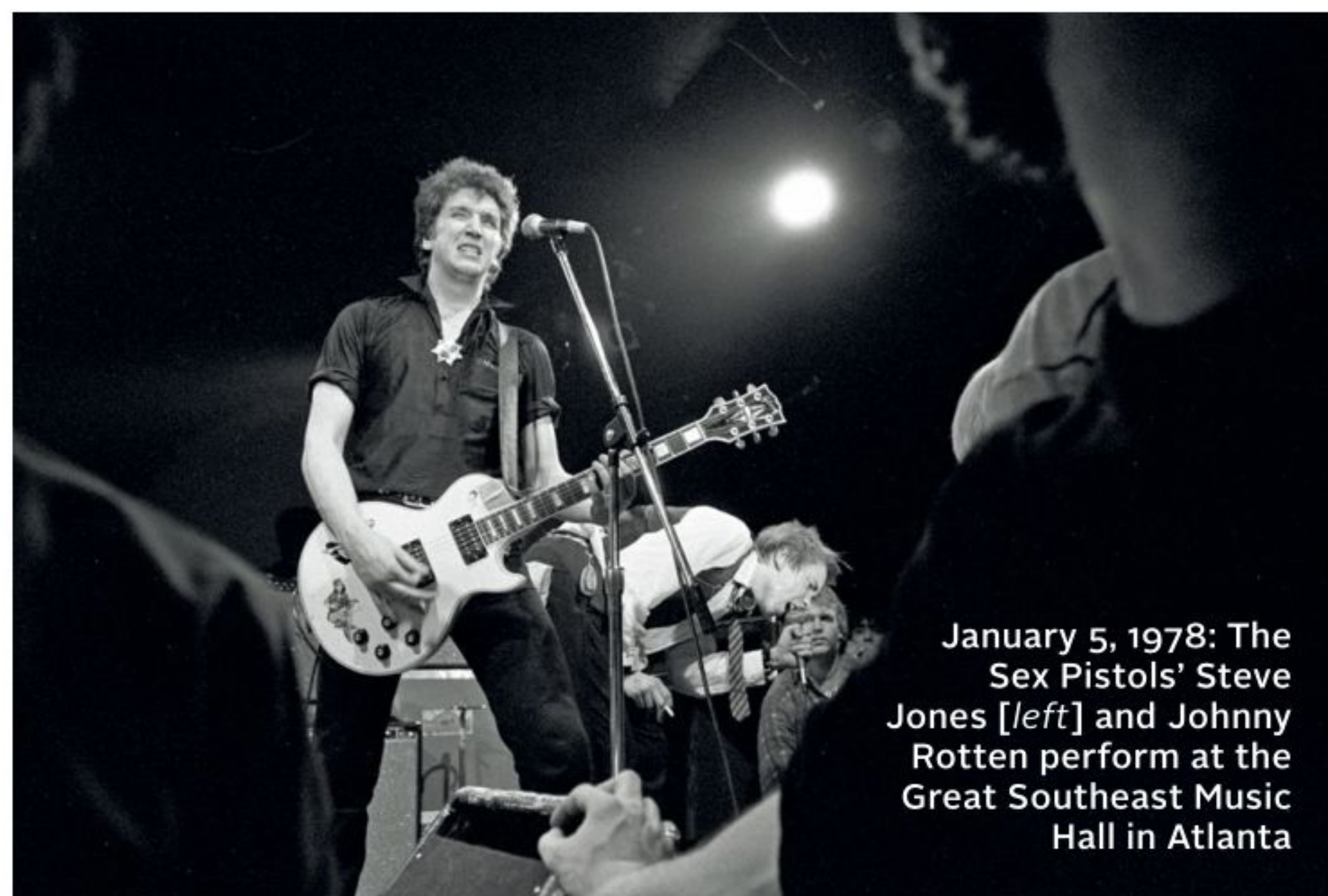


MORE THAN FOUR decades after its initial release as a single in November 1976, "Anarchy in the U.K." remains the definitive punk rock statement. Johnny Rotten's vicious snarl and biting lyrics had a lot to do with that, but what really makes the recording so effective is guitarist Steve Jones' violent and visceral playing, which still sounds as

powerful and dangerous today as it did when it first disrupted the mainstream rock establishment during the mid Seventies.

One of the key elements of Jones' distinctively raw tone was his use of a Fender Twin Reverb amp cranked up as loud as it could go. During April and May of 1976, Jones appeared on stage playing through either an HH IC100S head or a Marshall Model 1959 Super Lead (both through an Ampeg 4x12), but the Twin became his amp of choice from late June of 1976 and onwards after he stole the combo from the back of a truck when Bob Marley and the Wailers completed a run of shows at London's Hammersmith Odeon a few weeks prior. Equipped with heavy-duty Fender-branded Gauss speakers rated at 400 watts, this particular Twin delivered pure power-amp overdrive without preamp compression or speaker-generated distortion, generating violent crunch along with slashing treble, roaring midrange and tight, twangy bass.

Jones played a stock 1974 Les Paul Custom, which previously belonged to Syl Sylvain of the New York Dolls, for the recording, with



January 5, 1978: The Sex Pistols' Steve Jones [left] and Johnny Rotten perform at the Great Southeast Music Hall in Atlanta

its uncovered humbucking bridge pickup providing sufficient output to push the amp to overdrive. However, producer Chris Thomas and engineer Bill Price also deserve credit for the guitar tone's filth and fury for blending numerous overdubs by Jones into a cohesive whole that sounds much bigger than the individual parts. Jones initially laid down a pair of identical rhythm guitar tracks with churning texture courtesy of an MXR Phase 90 (out of sync on each track), but Thomas also encouraged Jones to record various overdubs to emphasize rhythmic accents or fill in blank spaces with feedback. The end result was a massive wall of sound that matched the larger-than-life reputation of a band that was about to change the world.



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ORIGINAL GEAR

GUITAR: 1974 Gibson Les Paul Custom with pickup covers removed (bridge pickup), Volume: 10, Tone: 10

AMP: 1972 Fender Twin Reverb combo with Fender P.S. 12 (rebranded Gauss 2841) 12-inch speakers (Vibrato channel, Input 1, Bright: On, Volume: 10, Treble: 9, Middle: 10, Bass: 8, Reverb: 0, Speed: 0, Intensity: 0, Master Volume: 10)

EFFECTS: MXR Phase 90 (Speed: 3)

STRINGS/TUNING: Unknown, most likely Fender, Gibson or Picato .010-.046/Standard

PICK/SLIDE: Unknown, most likely Fender Heavy



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