

GUITAR WORLD

GUITAR & BASS

TRANSCRIPTIONS

MASTODON
"TOE TO TOES"

ELVIS PRESLEY
"JAILHOUSE
ROCK"

**LAMB
OF GOD**

**DEF
LEPPARD**

**BROTHERS
OSBORNE**

**BLACK
PUMAS**

A
CELEBRATION
OF PETER
GREEN

Hammett, Gilmour &

GREENY

METALLICA'S GUITARIST ON THE INSIDE STORY
OF **PETER GREEN** AND **GARY MOORE'S**
BLACK-MAGIC LES PAUL

*Behind the scenes at the Peter Green tribute show with **Gilmour, Gibbons** & more!*

75TH
ANNIVERSARY

MCCARTY MODEL

A RETURN TO ROOTS

Originally introduced in 1994, the McCarty model embodies PRS's most up-to-date guitar-making practices while casting an eye back to vintage instruments. As part of the company's 35th Anniversary, we're taking the McCarty back to its roots with a bone nut and our original one-piece stoptail bridge. The entire McCarty family will also share vintage-style tuners, a nitro over cellulose finish, and our new TCI-tuned pickups for 2020.



ERNIE BALL®
PLAY HOW YOU FEEL

START HERE

TO CREATE YOUR ULTIMATE PEDALBOARD

FULL RANGE IN 12 SIZES



AVAILABLE IN SIZES:

DUO 2.0 12 33/64 X 5 19/32 INCH • DUO 2.1 18 1/2 X 5 19/32 INCH • DUO 2.2 24 31/64 X 5 19/32 INCH • TRES 3.0 17 13/32 X 9 19/64 INCH • TRES 3.1 20 35/64 X 9 19/64 INCH • TRES 3.2 23 35/64 X 9 19/64 INCH
QUAD 4.1 18 1/2 X 12 63/64 INCH • QUAD 4.2 24 31/64 X 12 63/64 INCH • QUAD 4.3 32 19/32 X 12 63/64 INCH • CINQUE 5.2 24 31/64 X 16 11/16 INCH • CINQUE 5.3 32 9/32 X 16 11/16 INCH • CINQUE 5.4 39 29/64 X 16 11/16 INCH

Framus & Warwick Music USA, Inc. • Nashville, TN • 37210
www.framuswarwickusa.com | www.rockboard.net | info@rockboard.net | www.facebook.com/warwickframus

ROCKBOARD®
by WARWICK



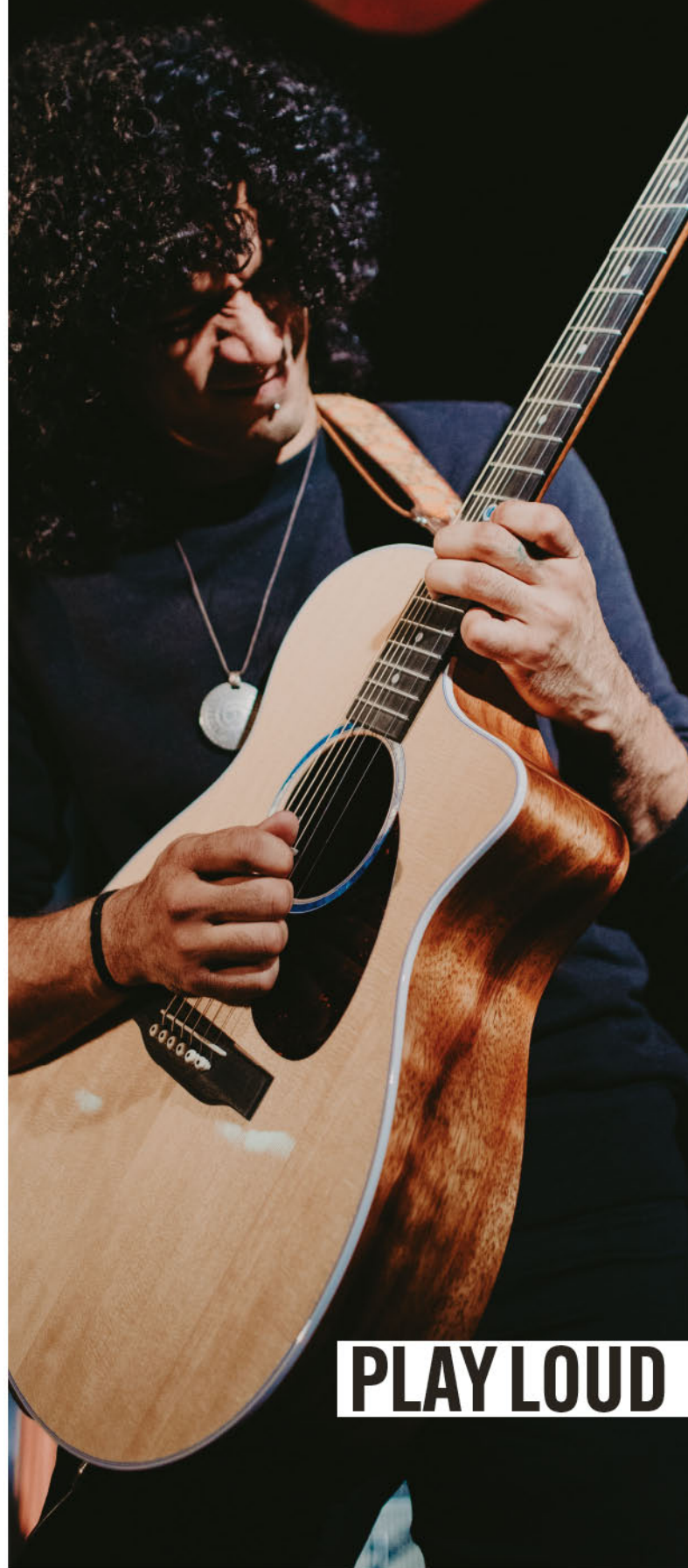
BUILT FOR PERFORMANCE

The 2020 John Petrucci Majesty Collection
Featuring 5 new finishes including "Smoked Pearl"





PLAY LIVE



PLAY LOUD

Martin & Co.
EST. 1833

It's time to rethink what an acoustic-electric guitar can do. Martin's SC-13E was designed from the ground up to remove the limitations of a conventional cutaway acoustic guitar. Now you can play leads all the way up the neck, play longer, and play louder without limits. Learn more at www.martinguitar.com/nolimits.



PLAY LEADS



SC-13E

PLAY LONG

WITHOUT LIMIT S.

TYLER BRYANT PLAYS THE
**AMERICAN
ACOUSTASONIC
STRATOCASTER**
IN DAKOTA RED.

©2020 Fender Musical Instruments Corporation. FENDER, FENDER in script, STRAT, STRATOCASTER, ACOUSTASONIC and his distinctive headstock commonly found on Fender guitar and basses are trademarks of F.M.I.C. Registered in the U.S. and foreign countries. All rights reserved.





AMERICAN ACOUSTASONIC[®] STRATOCASTER[®]

THE NEWEST MEMBER OF THE ACOUSTASONIC FAMILY OFFERS A UNIQUE SET OF STRAT[®]-INSPIRED VOICINGS PLUS THE UNDENIABLE LOOK AND FEEL OF OUR ICONIC STRATOCASTER BODY SHAPE.

Fender[®]

CRAFTED IN CORONA, CALIFORNIA

THE AMERICAN ACOUSTASONIC SERIES: ACOUSTIC. ELECTRIC. EVERYTHING IN BETWEEN.

FIND
YOUR
STAGE
AND

get lost

Lose yourself effortlessly in the bright tones and just right feel of Elixir® Strings. Night after night, gig after gig—express yourself with the consistent playability of *Elixir* Strings.

ENGINEERED FOR GREAT TONE AND LONG LIFE

Elixir®
STRINGS



No other retailer offers more for guitar players than **Sweetwater**



ESP LTD EC-1000QM –
Violet Shadow



Audiient Sano
Guitar Recording Audio Interface



Line 6 HX Stomp
Guitar Multi-effects Floor Processor – Cosmic Gray



Marshall 2525H Mini Silver Jubilee
20/5-watt Tube Head



Line 6 PowerCab 112 Plus
Active Guitar Speaker



Experience the **Sweetwater Difference** Today

Best Prices
thanks to our huge
buying power

55-point Inspection
on every guitar/bass we sell
(valued \$299 and above)

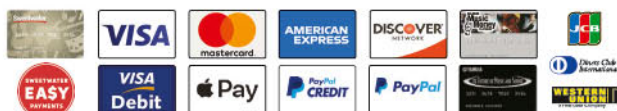
Expert Advice
and attention to detail from our highly
knowledgeable Sales Engineers

Free Technical Support
from trained professionals
on every product we sell

Free 2-year Warranty
and factory-trained service
technicians to solve any issue

Fast, Free Shipping
from our centrally located
warehouse in Fort Wayne, IN

More ways to pay than any other retailer.



Sweetwater

Music Instruments & Pro Audio

(800) 222-4700 **Sweetwater.com**

CONTENTS

VOL. 41 | NO. 7 | JULY 2020

FEATURING

22 DEF LEPPARD

Revisiting the early days: **Joe Elliott** and **Phil Collen** discuss **Pete Willis**, **Steve Clark** and the band's first two albums

36 LAMB OF GOD

With their prodigious performances on the band's new album, **Mark Morton** and **Willie Adler** remind us why they're ranked among the best guitar tandems in metal history

44 KIRK HAMMETT AND GREENY

The **Metallica** guitarist discusses **Peter Green's** (and **Gary Moore's**) legendary '59 Les Paul and more. *PLUS:* A Peter Green lesson, pics from the Peter Green tribute show with **David Gilmour** and **Pete Townshend**, and top Peter Green song choices from **Joe Perry**, **Eric Gales** and more!

60 THE BIRTH OF FLEETWOOD MAC

In interviews with **Peter Green**, **John Mayall**, **Mike Vernon** and more, we tell the story of how **Fleetwood Mac** were born

70 60 YEARS OF INSTRUMENTAL ROCK...

...starring **Joe Satriani** and the **Shadows'** **Hank Marvin!**



[from left]
Kirk Hammett,
Steven Tyler
and a guitar
that needs no
introduction,
Greeny

44

TRANSCRIBED

"Toe to Toes"
by Mastodon

PAGE
95



"Jailhouse Rock"
by Elvis Presley

PAGE
103

DEPARTMENTS

14 WOODSHED / MASTHEAD

16 SOUNDING BOARD

Letters, reader art, Defenders of the Faith

19 TUNE-UPS

Brothers Osborne, Harkin, the Black Pumas, Warbringer, Alcest, Jakub Zytecki and Higher Power, plus a playlist starring Aether Realm's Heinrich Arnold and Donny Burbage

79 SOUNDCHECK

- 79. Line 6 POD Go
- 82. Boss Waza-Air
- 84. Fender American Acoustasonic Stratocaster
- 85. Singular Sound Cabli

86 COLUMNS

86. String Theory

by Jimmy Brown

88. In Deep

by Andy Aledort

90. School of Rock

by Joel Hoekstra

92. Wrembel On

by Stéphane Wrembel

93 PERFORMANCE NOTES

94 NOTATION GUIDE

110 TONAL RECALL

GW reveals the secrets behind **David Gilmour's** tone on **Pink Floyd's** 1979 masterpiece, "Comfortably Numb"



MEET YOUR NEW

EZ6

MEET YOUR NEW BASS PLAYER.

On May 19, we complete the rhythm section. Say hello to the latest member of the EZ Line band: EZbass.

WOODSHED

VOL. 41 | NO. 7 | JULY 2020

GREEN, MOORE AND HAMMETT, DAMMIT!

HI THERE. I'D like to kick things off with a word or two about photos, starting with this month's cover pic by Ross Halfin. When I first saw it — in a Google Drive packed with photos from the February 25 "Mick Fleetwood & Friends Celebrate the Music of Peter Green" show and rehearsal — I said, "This thing is going on the cover!" And, pretty much, the rest of the issue just sorta sprang up around it, including our new interview with Metallica's Kirk Hammett, the current owner of Greeny, Peter Green's beloved 1959 Les Paul. For those who wonder if Greeny deserves a cover, let's stop and think about it for a moment: It was owned by Peter Green, a man who helped create one of only a handful of *truly* classic Bluesbreakers albums before inventing Fleetwood Mac; followed by Gary Moore (What more do I need to say about this guy?); followed by Hammett, a key member of one of the most popular and successful bands in the universe. What guitar has a history like that? Eric Clapton's The Fool? Nope. Marty Stuart's "Clarence" Tele? Not quite (as much as I'd love to own that guitar). Let's face it — Greeny is a rarity, a one-of-a-kind. Which brings us to photo No. 2, which can be found on page 55. The original/provided caption described the pic as, "Peter Green playing the Gibson Les Paul guitar he sold to Gary Moore," as in, Greeny. But we disagree (we don't think it's Greeny). If anyone would like to weigh in, please do! And then there's this photo of my late-Nineties Rickenbacker 360V64-6, which I'm sharing here because, hey, why the hell not? To be honest, this lockdown has me taking photos of a lot of my gear. Most people my age take photos of their children. I take photos of my guitars!



THE 12-PAGE ELEPHANT IN THE ROOM: I sincerely apologize that *GW* is 12 pages lighter this month — and that we're also missing one gear review and — perhaps worst of all — one song transcription. To borrow a quote from page 38 (the third page of our Lamb of God feature), "We appreciate your patience during these times... This thing has affected everyone, and we are no exception." There's really no better way to put it. Changes are happening across the board, across the country, across the world, and — as I said last month — we're all doing the very best we can. We are assuming these changes are temporary. Till next time!

D. Fanelli

— **Damian Fanelli**
Editor-in-Chief

GUITAR WORLD (ISSN 1045-6295) is published 13 times a year, monthly plus Holiday issue following December issue, by Future US, INC., 11 West 42nd Street, 15th Floor, New York, NY 10036. Phone: 212.378.0400. Fax: 917.281.4704. Web Site: www.futureplc.com. Periodicals postage paid at New York, NY, and additional mailing offices. Newsstand distribution is handled by CMG. Subscriptions: One-year basic rate (12 issues) US: \$17.95. Canada: US\$42.95. Foreign: US\$42.95. Canadian and foreign orders must be prepaid. Canadian price includes postage and GST #R128220688. PMA #40612608. Subscriptions do not include newsstand specials. POSTMASTER: Send change of address to Guitar World, P.O. Box 2024, Langhorne, PA 19047-9957. Ride-along enclosure in the following edition(s): None. Standard enclosure: None. Returns: Pitney Bowes, P.O. Box 25542, London, ON N6C 6B2, Canada. Entire contents copyright 2020, Future PLC. All rights reserved. Reproduction in whole or in part is prohibited. Future PLC is not affiliated with the companies or products covered in Guitar World. Reproduction on the Internet of the articles and pictures in this magazine is illegal without the prior written consent of Guitar World. Products named in the pages of Guitar World are trademarks of their respective companies. PRODUCED IN THE UNITED STATES OF AMERICA. SUBSCRIBER CUSTOMER SERVICE: Guitar World Magazine Customer Care, P.O. Box 2024, Langhorne, PA 19047-9957. Phone: 1-800-456-6441. Email contact@myfavoritemagazines.com. BACK ISSUES: www.myfavoritemagazines.com. REPRINTS: Future PLC, 11 West 42nd Street, 15th Floor, New York, NY 10036. Phone: 212.378.0414

GUITAR WORLD

EDITORIAL

EDITOR-IN-CHIEF Damian Fanelli
PRODUCTION EDITOR Jem Roberts
TECH EDITOR Paul Riario
VIDEO EDITOR Alan Chaput
ASSOCIATE EDITORS Andy Aledort, Chris Gill
CONTRIBUTING WRITERS Gregory Adams, Brad Angle, Richard Barrett, Richard Bienstock, Johnny Black, Joe Bosso, Joel Hoekstra, Jeff Kitts, Adam Kovac, Joe Madera, Alison Richter, Sam Roche, Scott Rowley, Jon Wiederhorn, Stephane Wrembel

MUSIC

SENIOR MUSIC EDITOR Jimmy Brown
MUSIC TRANSCRIPTIONIST/ENGRAVER Jeff Perrin

ART

SENIOR DESIGN DIRECTOR Mixie von Bormann

ONLINE

DIGITAL EDITOR-IN-CHIEF Michael Astley-Brown
ONLINE MANAGING EDITOR Jackson Maxwell

PRODUCTION

HEAD OF PRODUCTION Mark Constance

BUSINESS

DIRECTOR OF U.S. MUSIC SALES Jonathan Brudner
845-678-3064. jonathan.brudner@futurenet.com

ADVERTISING DIRECTOR Mari Deetz
650-238-0344. mari.deetz@futurenet.com

ADVERTISING DIRECTOR Jason Perl
646-723-5419. jason.perl@futurenet.com

PRODUCTION DEPARTMENT MANAGER Nola Cokely
nola.cokely@futurenet.com

CONSUMER MARKETING

ASSOCIATE DIRECTOR OF AUDIENCE DEVELOPMENT Sheri Taubes

MANAGEMENT

CHIEF CONTENT OFFICER Aaron Asadi
BRAND DIRECTOR, MUSIC Stuart Williams
COMMERCIAL FINANCE DIRECTOR Dan Jotcham

SUBSCRIBER CUSTOMER SERVICE: Guitar World Magazine Customer Care, P.O. Box 2024, Langhorne, PA 19047-9957

PHONE: 1-800-456-6441
EMAIL: contact@myfavoritemagazines.com

BACK ISSUES: Please visit our store, www.myfavoritemagazines.com

LICENSING: Guitar World is available for licensing. Contact the Licensing team to discuss partnership opportunities. Rachel Shaw, Head of Print Licensing, licensing@futurenet.com

EDITORIAL AND ADVERTISING OFFICES
11 W. 42nd St., 15th Floor, New York, NY 10036
212-768-2966; FAX: 212-944-9279

FUTURE US, INC.
11 W. 42nd St., 15th Floor, New York, NY 10036
www.futureplc.com

©2020 Future PLC. All rights reserved. No part of this magazine may be used or reproduced without the written permission of Future PLC.

FUTURE

Connectors.
Creators.
Experience
Makers.

Future plc is a public company
quoted on the London Stock
Exchange
(symbol: FUTR)
www.futureplc.com

Chief executive Zillah Byng-Thorne
Non-executive chairman Peter Allen
Chief financial officer Penny Ladin-Brand
Tel +44 (0)1225 442 244



GEICO[®]
MOTORCYCLE

Get a GEICO quote for your bike and, in just 15 minutes, you'll know how much you could be saving. If you like what you hear, you can buy your policy right on the spot. Then let us do the rest while you enjoy your free time with peace of mind.

geico.com/cycle | 1-800-442-9253

Some discounts, coverages, payment plans, and features are not available in all states, in all GEICO companies, or in all situations. Motorcycle and ATV coverages are underwritten by GEICO Indemnity Company. GEICO is a registered service mark of Government Employees Insurance Company, Washington, DC 20076; a Berkshire Hathaway Inc. subsidiary. © 2020 GEICO

SOUNDING BOARD

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

The Smiths' Producer Sets the Record Straight

The February 2020 Tonal Recall about Johnny Marr's tone on the Smiths' "How Soon Is Now?" makes for interesting reading; however, having produced, largely arranged and mixed the track, I'd like to correct a few inaccuracies. I played the slide guitar part, which, to be a little more precise, was a '54 Tele (in open A tuning) through an MXR Dyna Comp into an old tweed Fender Deluxe (volume 4, tone on full) then into two outboard UA 1176s.

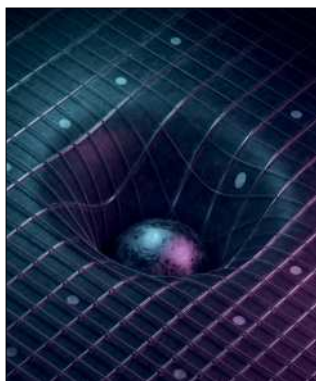
The main rhythm guitar track (which I believe was initially recorded through a stereo Roland Jazz Chorus as well as a DI, which I always recorded with Johnny Marr) had no tremolo at first, but after the track was put down I fed it through a Drawmer noise gate triggered by a 16th-note cowbell coming from my LinnDrum. There were a number of other tweaks and additions to this initial guitar track, including (as Marr recalls) feeding the DI through three Twins, one of which I recall was a Blackface, and I think the other two may have been those models with the red knobs [Fender "The Twin" from the early Eighties].

On the final mix, the initial guitar DI was also fed into two separate hard-panned AMS delays — a combination of whole notes, quarter notes and triplets feeding into each other. I set them at what I thought was the appropriate level then flicked them on and off throughout the mix in a random Bo Diddley kind of pattern (the old New Orleans "shave and a haircut" groove). I then trimmed the levels of the returns and, although it's not obvious in the mix, it did make a noticeable difference to the groove.

Anyway, I just thought I might try to clarify matters somewhat, as I've been reading misinformation

about this track ever since I did it. Also, did anybody notice the "Leslie" guitar in there on the B sections? All the best...

— John Porter



The Power of 3D

Hey *Guitar World*, I made this 3D guitar art today and thought you might like it!

— Alexander Marks (@alexmarks3d)

The Dating Game, Part 2

Why did you print that letter from Todd Gilbert in the April 2020 Sounding Board? A decade is a 10-year period, and I'm pretty sure when we refer to a given decade — the Seventies, for instance — we are talking about January 1, 1970, to December 31, 1979. That's a nice, clean 10-year block. If I were born May 15, 1980, would I say I was born in the Seventies? I should, according to Todd. Todd also says a decade ends at 11:59:59 p.m. Really? Because it ends — and the new one begins — precisely at the stroke of midnight. Midnight signifies the end of one day and the beginning of the next. That is the ONLY EFFING WAY a day is 24 hours. One more thing, please: A guitar is not an axe! Thanks. I enjoy the magazine.

— Thomas Hamilton

Diary of a Non-Fan

I have to say I didn't give a rat's ass about the Ozzy/Watt story in the May issue, but I loved everything else, especially the interview with the big-league guitar techs. More stories like this, please! I think it's safe to say a lot of us don't care too much about new albums by someone's very odd grandfather.

— Charlie Thompson

Major Respect for Batio

Michael Angelo Batio deserves to be on the cover of *GW*. He writes, sings and is one of the best guitarists in the world today. Even Steve Vai [commented on] how remarkable a player he is. He also teaches and helps other players and is very humble. It would be the best for your magazine to do this. You will not be sorry.

— Peggy Seymour

Major Respect for Fogerty

I don't envy your position of having to try to make a bunch of guitar players happy by mentioning their favorite players. I think you do an admirable job, actually. John Fogerty is an American treasure. His songwriting, singing and guitar playing is an absolute trifecta of musical genius. His body of work is astounding. How about a transcription of his epic version of Marvin Gaye's "Heard it Through the Grapevine"? Thanks.

— Robert Morris

Major Respect for Aledort

I grew up listening to rock during the late Sixties and Seventies as a teenager and have been an avid *GW* reader for many years. I look

forward to each issue with great anticipation, as I enjoy the entire layout. One important feature that has helped me in my own guitar-playing adventure is the excellent instruction by your seasoned pros, especially Andy Aledort. His column has helped me in my improvisation skills. I send this to recognize not only the importance of Andy's contributions but all those involved in making us better at our craft.

— Tim Peters



Ink Spot

My first tattoo, from 16 years ago, was King Crimson's *Larks' Tongues in Aspic* logo. I thought you'd be interested in posting this tattoo of one of the most original bands in the world. My first concert was King Crimson with Golden Earring at the casino arena in Asbury Park, New Jersey, in 1974. I was 13, and that concert changed my life forever. King Crimson came out with a live album, *USA*, that was taken from that show. What a night, and what a memory!

— EL-EL



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

SEND LETTERS TO: Sounding Board, *Guitar World/Future*, 347 W. 36th St., Suite 1700, New York, NY 10018 or GWSoundingBoard@futurenet.com.

All subscription queries must be emailed to guitarworldmag@icnfull.com. Please do not email the Sounding Board with subscription matters.



READER ART

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!



RORY GALLAGHER BY DAVE CASSIDY



ST. VINCENT BY SETH MALIN

DEFENDERS ⚡ of the Faith



Colten Gardner

AGE: 27

HOMETOWN: Chestermere, Alberta, Canada

GUITARS: Gibson Les Paul Standard, Gibson SG Standard

SONGS I'VE BEEN PLAYING: Jeff Beck "Scatterbrain," Black Sabbath "Rat Salad," Rainbow "Stargazer"

GEAR I WANT MOST: Marshall 1936 V, Marshall 2536 horizontal cab



Cave Rat

AGE: 49

GUITARS: Keith Urban acoustic, 2012 Fender Telecaster, Epiphone Les Paul Special II

SONGS I'VE BEEN PLAYING: Creedence Clearwater Revival "Green River" and songs from my 2008 album, *Walking the Hills*

GEAR I WANT MOST: Jackson PC-1, Charvel guitar, DigiTech GSP21 Legend



Anthony Miller

AGE: 77

HOMETOWN: Ferndale, MD

GUITARS: Gibson ES-335 and Les Paul, Fender Strat and Tele, Ibanez AG75, Epiphone Chet Atkins acoustic/electric, Alvarez acoustic/electric, PRS Mark Tremonti SE

SONGS I'VE BEEN PLAYING: Broadway musical charts and standards

GEAR I WANT MOST: A guitar designed by myself



Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to GWSoundingBoard@futurenet.com. And pray!

/// DEAN NASHVEGAS SELECT SERIES ///

UNIQUE BY DESIGN



The new **NashVegas Selects** are appointed for fast attack, classic design, and versatile tone. Equipped with Seymour Duncan pickups, available in two finishes, with Floyd or fixed bridge versions.



See Them All at
DEANGUITARS.COM

Shown: Metallic Red Satin. Also Available in Black Satin.



TUNE-UPS

AETHER
REALM

20

DEF
LEPPARD

22

HARKIN

24

26

BLACK PUMAS

WARBRINGER

28

30

ALCEST

JAKUB
ZYTECKI

32

HIGHER
POWER

34

John [left] and TJ Osborne perform July 20, 2018, in Twin Lakes, Wisconsin; John's got the souped-up Fender Tele, and TJ is playing a Mario Guitars T-Master



Bigger Brothers

JOHN AND TJ OSBORNE — AKA BROTHERS OSBORNE — OFFER UP AN EXCLUSIVE PREVIEW OF THEIR UPCOMING “BIGGER, LOUDER AND MORE EXCITING” NEW ALBUM

By Joe Bosso

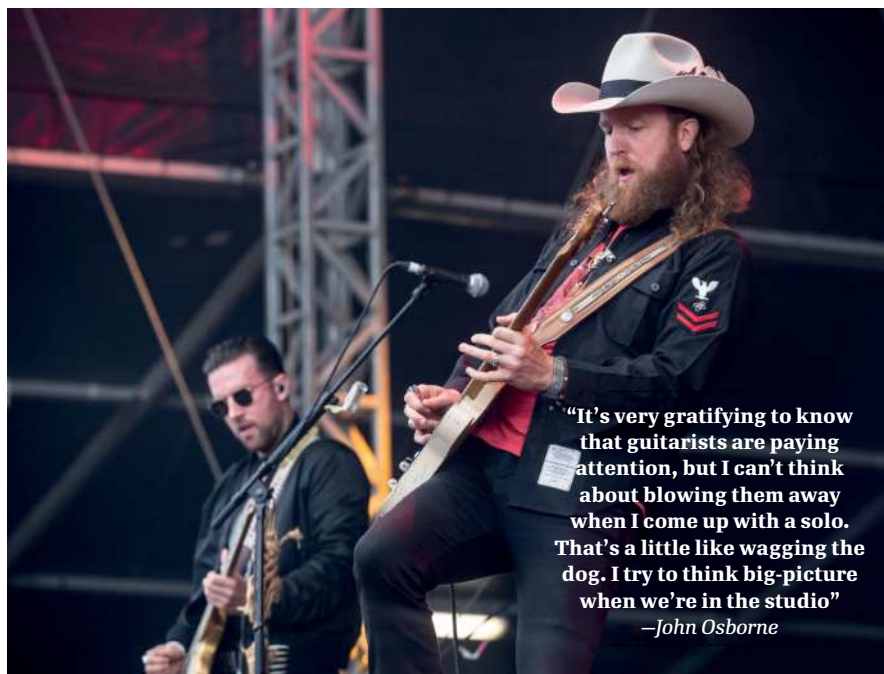
THE BROTHERS OSBORNE were making excellent headway on their upcoming third album — until the recent tornado that tore through Nashville brought things to a halt. “When it happened, my first thought was, ‘Man, I hope everybody’s safe,’ guitarist John

Osborne explains. “Then my third or fourth worry was about my guitars. I realized that every nice guitar I own was at our producer Jay Joyce’s studio.”

As it turned out, Joyce’s East Nashville studio missed the brunt of the tornado’s wrath

by a mere two blocks, but the power to the facility was knocked out, and with no word on when service would be restored, John and his singer-guitarist brother TJ were forced to seek another studio to resume recording. “Fortunately, we were able to move





"It's very gratifying to know that guitarists are paying attention, but I can't think about blowing them away when I come up with a solo. That's a little like wagging the dog. I try to think big-picture when we're in the studio"
—John Osborne

everything to Zac Brown's Southern Ground studio, so we really didn't miss much time," John says. "It took us a day or so to re-adjust — the rooms and mics were all different — but to be honest, it was a nice change of scenery that gave us a new creative perspective. We knocked out three more songs in one day."

The forthcoming album, tentatively slated for this fall, is the country-rock duo's follow-up to their smash 2016 debut, *Pawn Shop*, and their second hit disc, 2018's *Port Saint Joe*. As TJ explains, he and his brother breezed into the recording of *Port Saint Joe* with the wind at their backs and sidestepped any sophomore-slump jitters, but oddly enough, that feeling is coming on now. "I think we just kicked that can down the road a bit," he says. "It seems like people are expecting us to do something different this time, and that's what we're trying to do. I guess you can call that pressure, but we're looking at it as good pressure."

Previous singles like "Stay a Little Longer," "21 Summer" and "It Ain't My Fault" were gold and platinum country radio bullseyes, but this time around the Osbornes are attempting to infuse the recordings with an energy more reflective of their live shows. "If you come to see us in concert, things are way heavier than what you hear on our albums," John says. "It's more rock, but it's our style of rock — classic and Southern rock. We love guitar players like Joe Walsh, Eric Clapton and Duane Allman. There's stuff on the album that represents those influences."

Helping to bolster that live-show vibe, the duo is tracking songs with their entire band — a first for them. "Previously, we made records with just our bassist [Pete Sternberg]

and drummer [Adam Box], but now that we're working with the whole gang, everything is bigger, louder and more exciting," TJ says. "The songs sound like you're at a live show."

Recently, the pair appeared at the 2020 Country Radio Seminar, where they debuted a new song, "Skeletons," on acoustics. While it came across as a bluesy, vaguely foreboding number, John promises that the all-electric album version will be dramatically different. "The production is overwhelmingly powerful," he raves. "Think *Copperhead Road* by Steve Earle — a country band plugged into huge amplifiers. Out of all our new songs, I love 'Skeletons' the most, and I think it could be the flagship track on the record."

He also cites the solo he plays on "Skeletons" as a particular favorite, calling it "aggressive and bombastic." Reminded of the acclaim he's received of late from guitar fans and peers, he lets out a good-natured laugh and says, "It's very gratifying to know that guitarists are paying attention, but I can't think about blowing them away when I come up with a solo. That's a little like wagging the dog. I try to think big-picture when we're in the studio."

The new album marks the duo's third time working with Joyce, and the two see no reason to mess with a winning combination. "Each time we make a record with Jay, we feel like we learn something," TJ says. "He has no problem telling us when something isn't great, but we don't let his criticism ruffle our feathers because we know that he only wants us to be the best we can be. He'll challenge us and we'll duke it out, but at the end of the day we'll wind up with something we're all proud of."



WHAT'S ON MY PLAYLIST



HEINRICH ARNOLD & DONNY BURBAGE OF AETHER REALM

1

"The Dance of Eternity" *Dream Theater*

Burbage: This song taught me how to play aggressively with my right hand — and what could be done on a guitar. **Arnold:** I feel like I'm on a rollercoaster every time I listen. It's chock-full of peaks and valleys that are masterfully woven together.

2

"Man Made God" *In Flames*

Burbage: It shows how guitar-driven instrumental music is supposed to be done. Every moment feels melodically structured and well thought out; no wankery!

3

"I Will Return" *The Black Dahlia Murder*

Arnold: The solo is one of the most memorable moments in metal. It's a super-tasty and euphoric collection of bends and arpeggios that gives me chills every time.

4

"Electric Sunrise" *Plini*

Burbage: It's lush with no wasted space, never overbearing, with expressive vibrato and trem-arm action. Every note was perfectly chosen, which makes the phrasing top tier.

5

"BFG Division" *Mick Gordon*

Arnold: The perfect soundtrack to slaying demons on Mars. Just goes to show that a guitar part doesn't have to be overly complex to move you.

REDNECK VIKINGS FROM HELL
[NAPALM RECORDS], IS OUT NOW



THE BEST AMPS IN THE WORLD

THE PROFILER™

With Profiling™ KEMPER changed the world for all guitar players, making it a better place indeed. Because all the best guitar amps in the world – thoroughly mic'ed and recorded in the best studios – are available with the PROFILER™.

KEMPER-AMPS.COM



[from left] Def Leppard's Rick Savage, Steve Clark, Phil Collen and Joe Elliott perform in the early Eighties



Rock Brigade

IN HONOR OF DEF LEPPARD'S IMPRESSIVE NEW BOX SET, *THE EARLY YEARS 79-81*, JOE ELLIOTT AND PHIL COLLEN DISCUSS THE BAND'S FIRST TWO ALBUMS — *ON THROUGH THE NIGHT* AND *HIGH 'N' DRY* — AND EARLY GUITARISTS PETE WILLIS AND STEVE CLARK

By Joe Matera

U.K. FIVE-PIECE DEF Leppard burst out of the New Wave of British Heavy Metal scene in the late Seventies and released their debut album, *On Through the Night*, in 1980. They quickly followed up with 1981's *High 'n' Dry*. By the time the band released their commercial breakthrough, *Pyromania*, in 1983, founding guitarist Pete Willis had been fired and replaced by Phil Collen. *Hysteria*, which followed in 1987, brought the band worldwide commercial success and etched them forever into the annals of rock history. Forty years on, the band are enjoying a busy 2020; projects include the recently released box set, *The Early Years 79-81*. Spanning five discs, it contains remastered editions of *On Through the Night* and *High 'n'*

Dry, a newly unearthed *Live at the Oxford New Theatre*, recorded on their 1980 U.K. tour, along with a collection of B-sides, remixes, further live cuts and more. We recently caught up with Joe Elliott and Phil Collen to discuss the early years of the band.

The new box set includes an unreleased and much rawer-sounding version of "Rock Brigade," originally produced by Nick Tauber. Why wasn't it ever released?

JOE ELLIOTT It was raw in the wrong sense, as to us it sounded flat. It was literally recorded live, but we overdubbed the guitar solo, the lead and backing vocals in a day or two. We did four songs, "Wasted," "Rock Brigade,"

"Hello America" and "Glad I'm Alive." Nick had worked with, oddly enough, a bunch of pop bands previously where he did add a lot of energy to it, and he had also done "Whiskey in a Jar" by Thin Lizzy, which was the only thing we were aware of at the time that he had done. It's great to say it had a "rawness," but it just wasn't well-produced rawness. It sounded weedy. If you listen to the guitar sound on "Wasted," it literally sounds like the might of an acoustic! And that wasn't who we were. We didn't fight for our corner hard enough during those early sessions. When we later got into the studio with [producer] Tom Allom, one of the few things we said to him was, "Don't make us sound weedy." In comparison to the single that Nick did, some

ROSS HALFIN

people may argue that *On Through the Night* is over-produced. But down the road people will then say it's completely raw compared to *Hysteria* or something like that. Now with hindsight, I've no issues at all with it being released because it is a historical document now, so people can agree with what I've just said — or disagree.

How did the songwriting process work with Steve [Clark] and Pete? Did they come up with riffs that later evolved into songs, or was it more of a collaborative band effort?

ELLIOTT We had a rehearsal room in Sheffield and one of them would walk in and say, "I have this idea" and would play us a riff. We'd listen and then we'd jam it out, flesh the thing out. Like, for example, "Answer to the Master" — there was this guitar lick run that Pete came up with, and that was all he had. But I couldn't sing over that, so we put together this four-chord, like, turnaround for the verse where I could sing over and then it went back to that bit that Pete came in with, which is the chorus, and I just sung the title over the lick. So whoever came in with an idea, we'd turn it into a song. I don't think we rejected many songs. Steve came in with "Wasted" and it was pretty much finished musically. I just had to come up with the words and we had a song written in an hour.

Steve and Pete were two very different guitarists stylistically, yet at the same time they seemed to perfectly complement each other.

ELLIOTT Pete was very schooled and very stoic. His two big heroes were Pat Travers and Michael Schenker; Travers more for the rhythm, songs and riffs and Schenker more for the guitar solos and the style of them. He wasn't really into the stuff that Steve was into. Steve was into Jimmy Page, who was a little more sloppy than the German guitar player, but Steve was extremely artistic in his approach and his songwriting was to die for. He was also into a guitarist called Zal Cleminson from the Sensational Alex Harvey Band and also Alex Lifeson from Rush. And both Steve and Pete were big fans of Brian May. Steve was also massively into Brian Robertson but more for the image; the wah pedal, the tight jeans and the perm. Steve just totally ripped that off. But he did like Robertson's playing too and it did leak into Steve's playing.

PHIL COLLEN Steve's stuff in particular was a bit more unique. He was a very unique player; I don't think he gets enough credit for the stuff he was doing. Most guitar players follow a pattern. Even with shredders like Yngwie and the like, there's a pattern and a thread to their playing. But every now and then you get someone who just does things differently

where they'll bring a different kind of flavor to it. That was Steve. Pete was a really good player, but it was more of a standard approach like Pat Travers. He'd bring in all this kind of stuff, but you'd have heard it before. It was just an interpretation of it.

That contrast in styles and technique worked tremendously well.

COLLEN There was definitely a dynamic between the two of them. I had first met the guys when I went down to the band's rehearsals when they were doing the *High 'n' Dry* album. Later, when I first joined the band it was just to play solos. Mutt Lange [producer] asked me to play lead guitar. The beds had already been recorded and a lot of the cool rhythm stuff was actually Pete, but Steve had written a lot of it. So you had this kind of dual thing going on where Pete was this amazing rhythm player and Steve was this great ideas man.

"Even with shredders like Yngwie and the like, there's a pattern and a thread to their playing. But every now and then you get someone who does things just differently where they'll bring a different kind of flavor to it. That was Steve [Clark]"

— Phil Collen

Do you remember much about the gear they used on those first two albums?

ELLIOTT I know that Steve had a 2x12 Marshall combo while Pete had a Hiwatt at first, then a 4x12. When we got to do *On Through the Night*, I don't remember exactly what amps they used. Right up to when we signed the record deal, everybody was still on the same guitars. Steve used to play an Ibanez Les Paul copy and Pete had this green thing that he had made by some guy. It was typical of Pete as he wanted something that was just non-standard. He had to have his own thing. He wasn't just going to pick up a Strat. He wanted something a bit more unique. Pete also had a Les Paul Junior and an SG. By the time we had gone into the studio to do *High 'n' Dry* there would have been Marshalls

because Mutt would have had a lot to say about that.

Mutt played a major role in helping to shape the band's sound and identity.

ELLIOTT Mutt had in-house amps at the studio that he'd used with AC/DC and City Boy and every other act he had produced at that studio. He was comfortable with that amp. He would twiddle with the dials and filter out some of the distortion. He'd make it more powerful by taking the distortion away because the natural sound was coming through it rather than with a pedal. Mutt had this great trick that he used not for the guitars but for the drums. He did it with Rick on *High 'n' Dry* and he did it with Phil Rudd on all three of the AC/DC albums he produced. He'd record the drums and then he would put a PA into the big room and he'd play the drums back through the PA and then mic up the PA and re-record the drums back onto the multi-track. When you're hearing the beginning of "For Those About to Rock," for example, that sound is pretty impossible to achieve by just putting a microphone on a drum. There was a lot of work that went into that sound, just as a lot of work went into the guitar sound.

COLLEN Credit must go to Mutt because he was constantly pushing everyone. The first Def Leppard album was really cool, and it had real promise. The second one was a step up, but it was still discovering its sound. I think with *Pyromania* it had a different sound you never really heard before. It didn't sound like anyone else. Whereas bits of *High 'n' Dry* would kind of be reminiscent of AC/DC and even to me, early Aerosmith. When I first heard "Bringin' on the Heartbreak," it kind of reminded me stylistically of "Dream On" by Aerosmith.

Sticking an instrumental track, "Switch 625," on *High 'n' Dry* was a very unusual thing to do at the time.

ELLIOTT Initially Mutt wanted me to write some lyrics, but I said that was crazy because it didn't need anything else. It was a fantastic piece of music without me on it. It had so much going on that, what was I going to do over it except maybe clutter it up? I suggested we should drop it on the end of "Bringin' on the Heartbreak" and turn it into something like "Layla" where it is this long song and then it's got this instrumental section at the end of it.

So, is there a new Def Leppard album in the works?

COLLEN We will be doing a new record. I've been recording loads of stuff over the last two years as have Joe and Sav, and we will meet up in Dublin in March before we start rehearsing ... to see if we can get the thing on the go.

Harkin sports a Fender Jaguar during a Paris performance



Harkin

AFTER YEARS BACKING SLEATER-KINNEY, KURT VILE, WILD BEASTS AND BEYOND, A NOMADIC SIX-STRINGER MAKES HER UNCOMPROMISING SOLO DEBUT

By Alison Richter

IT WOULD HAVE been easy for guitarist Katie Harkin — or just Harkin, as she's best known — to turn her debut solo album into a showcase of riffs, solos and power chords. A professional musician since her teens, she's lent her talents to the likes of Wild Beasts, Flock of Dimes, Kurt Vile and Courtney Barnett, and of course Sleater-Kinney, with whom she recently completed a European tour, pulling double-duty as band member and opening act. When it came time to shine on her own, however, she turned the spotlight toward her songwriting.

Harkin, released on the Hand Mirror label, which she launched with her partner, poet Kate Leah Hewett, is a 10-song effort featuring plenty of guitar work, richly layered in soundscapes and heavy on textures and

effects. "It's something I've been working on for a number of years, and I wanted to be able to do it without any compromise whatsoever," she says.

The album was recorded over the course of 16 non-consecutive days in three locations: Seahorse Sound in Los Angeles, Tesla Sheffield in the U.K. and Sonic Youth's Echo Canyon West in Hoboken, New Jersey.

"It really is as nomadic as I've been," she says. "I didn't want it to feel overcooked, so I didn't take the sessions home with me. I didn't endlessly noodle with it in Pro Tools. I kept it to those days, so I had these hard drives that I was clinging onto for dear life as they traveled around with me."

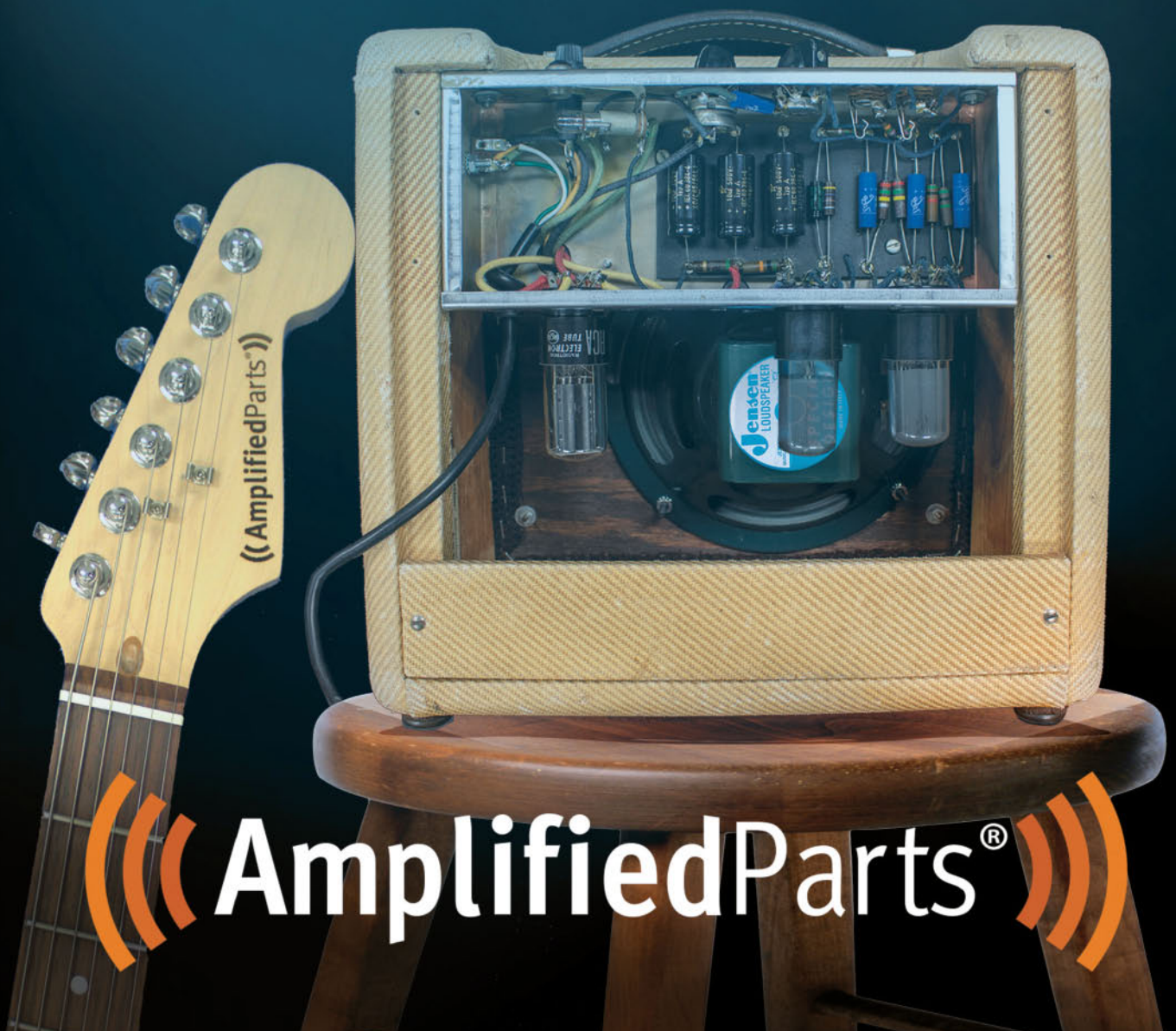
She tracked with a Reverend Tricky Gomez 290 and a Fender TC 90, which she uses

onstage with her bands and with Sleater-Kinney. "It's a guitar I've clung to for a very long time for its portability and power," she says. Both guitars are semi-hollow bodies and have P90's, her pickups of preference. "I've been playing guitar long enough to know that if something has P90s, it sounds more like me," she says. "I could get lost in a technical wormhole, but I think there are some things in the development of your taste that you don't necessarily need to question too much."

Harkin's career has been one of collaborations, which have strengthened her on the journey leading to this moment. "Having people that you respect put their faith in you is incredibly galvanizing," she says. "It has given me a huge amount of confidence and definitely been a help to get me where I am now."

SARAH BASTIN

Build Your Tone



AmplifiedParts®

The Black Pumas'
Eric Burton [center]
and Adrian Quesada
[right] perform February
19, 2020, in Berlin



On the Hunt with the Black Pumas

MEET THE BLACK PUMAS' ADRIAN QUESADA AND ERIC BURTON —
AN UNLIKELY PAIRING THAT WORKED OUT UNBELIEVABLY WELL

By Joe Bosso

▶ IN THE MUSICAL world of unlikely pairings, it doesn't get stranger than Adrian Quesada and Eric Burton, otherwise known as the psychedelic-soul duo the Black Pumas. The collaboration came together at the urging of a mutual friend who told Quesada — a Grammy-winning, Austin-based guitarist and producer whose onetime band, Grupo Fantasma, toured with Prince — about Burton, a virtually unknown, self-described “acoustic busker” who was passing through town from his native Los Angeles.

“On paper, we're not supposed to work,” Quesada says. “You'd look at our histories and go, ‘What do these guys have in common?’ But the minute I heard Eric sing and play, I knew

he had something I could work with. He's got incredible talent, but he's also sincere. That's what bonds us. Eric isn't trying to mimic anybody, and I'm not either. We just want to be ourselves, and I think that's why we sound a little different — and hopefully, authentic.”

Before he hooked up with Burton, Quesada, looking to fuse his interests in Afropop and world music with retro-funk and fuzz-driven rock, had recorded almost an album's worth of instrumental material in his Austin studio. Burton, 13 years Quesada's junior, arrived with a background in gospel and theater, but he had virtually no experience when it came to recording. He did, however, come ready with an intriguing passel of gutsy,

street-tested songs, so Quesada brought his new partner into the recording process slowly — over a year, in fact, during which time the two broke up studio time with a weekly residency at Austin's C-Boy's Heart & Soul bar.

“Doing the studio thing turned out to be fun and eye-opening,” Burton says. “Adrian and I didn't always have to explain what each one was doing — it happened very naturally. But the studio is one thing and the stage is something else. You don't always know what you've got until you play your music for people. It toughens you up, and that's a good thing. Getting those battle scars forces you to get good really quickly.”

FRANK HOENSCH/REDFERNS/GETTY IMAGES

Quesada and Burton match their disparate talents seamlessly on their debut album, *Black Pumas* (ATO), full of gritty, fanciful and trippy singles such as “Colors” and “Black Moon Rising.” Released last year, the album earned them rapturous critical raves, plus a Grammy nomination for Best New Artist. Despite losing the golden phonograph to Billie Eilish, the *Pumas* maintain — true to showbiz tradition — that it was an honor to be noticed.

“Everything that’s happened to us has been a total surprise,” Quesada says. “We got a Grammy nomination in our first year together — that’s not supposed to happen. Some of the other people in our category were grinding it out for a long time. Lizzo, I think, has been doing it for five or six years. So I can’t complain that we didn’t win. Whether there’s awards and things like that in the future for us, we’ll see. We’re in this for the long haul.”

Critics have labeled you a “soul revival” band. That element is at the core of your music, but there’s still a good amount of rock guitar playing.

ERIC BURTON: Oh, definitely. We both play guitar, but I think a big part of the sound stems from Adrian.

ADRIAN QUESADA: I play more of what you’d call the lead guitar parts, and I love to rock out. There’s a lot of groups that fall into that “soul revival” thing, but they don’t really embrace rock. Eric and I are equally into it. We love guitars and pedals and things.

Who are some of your rock influences?

BURTON: As a unit, we both respect Chuck Berry. Personally, I love Jimi Hendrix and all he brought to the guitar, but I also dig rock songwriter guitarists — Neil Young and the Beatles. Those are huge influences on me.

QUESADA: It’s funny — I never would have guessed that Eric was into Neil Young till he told me. I can watch Hendrix and freak out, but the Beatles are huge to me. Somebody like George Harrison blows me away. His guitar playing was so melodic; everything he did served the song.

BURTON: People might not think guys like Adrian and me would be so into the Beatles, but their music speaks to us. They started out playing American rock ‘n’ roll and soul. They started to get more complex as they went on, but they had those roots. I can’t think of a rock band that isn’t influenced by them.

How did you guys work out your guitar relationship? Do you actually discuss who does what?

QUESADA: Even though I play leads, I’ve always considered myself a rhythm player. Typically, when Eric plays guitar, it’s for a song he wrote. His playing is so unique that when we were recording, I’d just tell him to

do a part himself — there was no way I could recreate it. I try to lay back a little and not let my guitar playing get in the way of his thing. I just try to complement it.

BURTON: It’s very unspoken. Being that I came up busking, I’ve got a different style and dynamic than Adrian, but when you marry the two styles, it works. We just let our ears dictate who does what.

So you have a love for the classics, but are you big vintage-gear guys?

QUESADA: I love older instruments, but we have to be practical when it comes to the road. I can’t take my vintage gear out with me — it’ll get destroyed. Luckily, we’ve got good relationships with people at Fender who made

“I play more of what you’d call the lead guitar parts, and I love to rock out. There’s a lot of groups that fall into that ‘soul revival’ thing, but they don’t really embrace rock. Eric and I are equally into it”

—ADRIAN QUESADA

vintage-inspired instruments for us, so we can get our sound with new gear.

Do you pair your guitars to get a certain tonal balance?

BURTON: Sometimes we will inadvertently. Coming from playing solo gigs and busking on the street, I was mainly on acoustic. I mean, I had a Strat and a Gibson 335, but I didn’t play them that much. When Adrian and I got together, Fender reached out to us, and Adrian suggested I play a Jazzmaster or a Jaguar. I went with the Jaguar, and Adrian likes to use a Telecaster.

QUESADA: It’s very natural, though. I think our playing styles just allow us to get the right tones no matter what we’re playing. Everything fits like a glove.

It’s interesting you were able to fit pre-existing tracks together with new stuff.

QUESADA: That was incredible. We took our time with this. I had the stuff I pre-produced,

but when Eric came in he had a lot of great songs like “Colors” and some other things. So we recorded a little, did the live shows, and they gave us so much confidence for what we were becoming. Those live shows really allowed us to find ourselves and just tie the album together.

BURTON: I can’t stress enough how those live shows built us up. The stuff that was already recorded just took off on stage, and when we went back to the studio to do new stuff, it’s like we could do no harm to the material. We gave it our all.

“Colors” is a real standout. Eric, you play that beautiful acoustic intro that forms the bed of the song. Adrian, you play a lot of subtle stuff, but playing live, you let loose with a doozy of a solo.

BURTON: Most of the songs go through a transformation from the studio to the stage. What’s funny about “Colors” is, that’s the song I wrote 10 years ago when I was teaching myself the guitar. I remember sitting on my uncle’s rooftop with an acoustic learning how to play.

QUESADA: I think that’s why it comes from a special place. That guitar part Eric plays is crucial to the song. There’s something about it that’s so unique, and I wasn’t going to get on top of it. Until the chorus, I just play a downbeat thing — you don’t need any more than that. Live, yeah, we stretch it out and I do a solo. The song really lends itself to tearing it up.

In the song “Fire,” Adrian, you play a twangy solo that sounds like it could come from an Ennio Morricone score.

QUESADA: That’s exactly what I was hearing — Morricone, all the twang from those spaghetti westerns. That’s a song I recorded before I met Eric, so I was trying to make the guitar parts sound interesting without vocals. I kind of imagined them as instrumentals, so each sound had to make a real statement.

Because of the current lockdown, you can’t tour for a while. Are you already working on the second album?

BURTON: Not actively, but it’s being planned. All of our touring is on hold — so is everybody’s. I’m pretty married to my voice memos and note pads these days. I’d say we already have quite a few solid ideas to run with for the next album.

QUESADA: It’s way early to talk about, but I think we’re going to do something pretty different from the first album — way more than people might expect. At the same time, even if we just expanded on the first record it would be pretty good, because we were such a new collaboration. We still have a lot more to say that was unsaid the first time.



Warbringer

THESE UNSTOPPABLE CALIFORNIA THRASHERS ARE HEADING INTO THE FUTURE FREER AND MORE DANGEROUS THAN EVER. CHASE BECKER AND ADAM CARROLL TALK EPIC TRACKS, HAPPY ACCIDENTS AND *WEAPONS OF TOMORROW*

By Gregory Adams

WARBRINGER GUITARISTS CHASE Becker and Adam Carroll break out the full artillery on the California quintet's latest album, *Weapons of Tomorrow* (Napalm Records). Take "The Black Hand Reaches Out," a toxic waltz confidently unloading rounds of precision judding before each player rips into their respectively squealing solo.

These five-star generals of modern metal are clearly inspiring the other ranks, too. Less than 24 hours after the single premiered, a French YouTuber uploaded his own rapid-fire run-through of the tune. Warbringer's members are awed by the dedication of this particular fan, fondly recalling what it was like to study the masters back when they were aspiring shredders...

"The first solo I ever tried to learn was Metallica's 'Escape,'" says lead guitarist Becker. "I couldn't pull it off, but I tried — I was just beginning at the time. You hear a part in a solo and you're like, 'How did they make it sound like that?' After a while, you figure out the little tricks."

For the record, Becker and Carroll have figured out their fretboards just fine. *Weapons of Tomorrow* — the second Warbringer album to feature the tandem attack of Becker and Carroll, and the act's sixth overall — is loaded with the kinds of unrelenting thrash patterns and full-bodied sweeps that the band have built their brand on since forming in 2004. It's also the outfit's most ambitious effort yet, contrasting that traditional Warbringer heaviness with grimy black metal trilling and acoustic gloom. Upping the ante has also upped the track times, with the album featuring the longest cuts of the band's career to date.

"That's treacherous territory, to have an audience look at you for almost eight minutes, [especially] coming from a thrash background," Carroll says with a laugh, though he notes new genre-blending epics like "Heart of Darkness" and "Defiance of Fate" hardly feel their length.

No matter the style, the guitarists are putting on a clinic throughout *Weapons of Tomorrow*. Carroll can be speedy with his

runs, but he also lives for the harsh EQ of a half-cranked wah on some low-string bends. Becker's dexterous shredding, meanwhile, yields happy accidents like the warp-speed alien ring-out that punctuates his solo on "Notre Dame (King of Fools)."

"There's nothing tweaked on that; he flicked this harmonic and buried it with the whammy bar," Carroll explains, marveling at his partner's performance. "It sounded so weird and gnarly, we were like, 'Keep it!'"

While *Weapons of Tomorrow* still flexes Warbringer's old-school thrash heritage, fleshing out their overall sound has armed the act with a new sense of accomplishment. Warbringer are heading into the future freer, not to mention more dangerous, than ever.

"We're not walking on eggshells, as far as the riffs we write. In our heads, we don't go, 'It's gotta be thrash!' Whatever sounds good to us now, we're willing to put out," Carroll says. "We can walk in with these ideas that might've been obscure to us 10 years ago and can [now] pull it off and sound like ourselves."



HANDCRAFTED IN CALIFORNIA

With all the possible combinations of shapes, finish colors, woods, hardware, pickups and more, there are thousands of ways to personalize your handcrafted ESP USA guitar. Visit the ESP USA configurator and create your own today.

[ESPGUITARS.COM/ESPUSA](https://espguitars.com/espusa)

ESP USA "Cosmos Series" from left to right: USA VIPER / USA M-II NTB FR / USA HORIZON-II / USA M-I NTB NT / USA V-II NT



Alcest frontman
Neige with a Fender
Jazzmaster in
Copenhagen, Denmark



Alcest

FRETTIN' FRONTMAN NEIGE TAKES YOU INSIDE THE CULT FRENCH BLACKGAZERS' LATEST, THE TURMOIL-DRIVEN *SPIRITUAL INSTINCT*

By Jon Wiederhorn

▶ WHEN THEY RELEASED their second full-length offering, 2010's *Écailles de lune*, French experimentalists Alcest were widely considered pioneers of blackgaze. The seemingly unlikely style blended the roaring riffs and torrential tremolo guitars of black metal with the ethereal buzz and otherworldly textures of shoegazer music. In the years that followed, Alcest frontman Neige gradually moved away from his blackened beginnings and toward a more melancholy, atmospheric sound.

However, with the band's sixth and latest album, *Spiritual Instinct*, Alcest have revisited their blackgaze roots and created their most direct, aggressive album in years. For Neige, the move wasn't an effort to please old-school fans, it was a sincere reflection of the tension and turmoil he experienced supporting *Kodama*.

"Touring is very repetitive and hard," Neige says. "I accumulated a lot of frustration and anxiety, and when it was time to write new music, everything came out."

Unlike past albums, which were painstakingly and laboriously constructed, *Spiritual Instinct* was written quickly and spontaneously. "I didn't create lots of details and fit

"Touring is very repetitive and hard. I accumulated a lot of frustration and anxiety, and when it was time to write new music, everything came out"

them into little boxes," Neige says. "I went with my aggressive feelings and wrote a lot of these songs very quickly so they were true to the emotions I felt."

While Neige was able to write *Spiritual Instinct* in a few short months, recording the album was arduous and frustrating. Alcest had tracked the drums for *Kodama* on tape in 2016, so Neige thought it would be exciting to record *Spiritual Instinct* using analog

equipment. Shortly after Neige and producer Benoît Roux started working at Drudenhaus Studio in Issé, France, Alcest's frontman started questioning his decision.

"It's very difficult when you do everything analog because you cannot stop anywhere and just restart," he said. "Everything takes a long time to get right. Also, you have to maintain the machine and clean the recording heads every day, and that takes away from the natural vibe of the songs."

When asked if Alcest will continue on an upward trajectory of heaviness and aggression, Neige laughs. "I really hope not," he says. "I'm meditating and doing yoga now and some of the tension and negativity is away from me. So now I feel like I can go and do something else that's not so angry."



AXOLOGY

- **GUITAR** Mexican Fender Toronado
- **AMPS** Fender Twin and Roland Jazz Chorus running simultaneously
- **EFFECTS** TC Electronics reverb and delay



RABEA MASSAAD

S I G N A T U R E S I L O H U M B U C K E R S



'I need a pickup with the ability to create glassy, ambient leads and warm, clear chord tones. Equally I need it to sound crushingly heavy and aggressive. The Silo humbuckers give me everything I need and more. I couldn't be happier.'

Rabea

launch your tone into the ambient-sphere

Photo: Max Taylor-Grant

Bare Knuckle

bareknucklepickups.co.uk



Jakub Zytecki

ON HIS LATEST ALBUM, *NOTHING LASTS, NOTHING'S LOST*, THE PROGRESSIVE-METAL MASTER GIVES A MASTER CLASS ON KEEPING IT SIMPLE — AND SERVING THE DAMN SONG

By Adam Kovac

▶ WHEN YOU HEAR that a super-talented guitarist with incredible technique is releasing an album in 2020, it can be easy to roll your eyes. The shred market is saturated with legacy players and young upstarts, all looking to take the guitar to new heights of speed and insanity. That's why *Nothing Lasts, Nothing's Lost*, the debut full-length solo album from Polish prodigy Jakub Zytecki, is such a breath of fresh air.

Zytecki honed his chops in prog-rock outfit DispersE, touring the world and releasing three albums of atmospheric progressive-oriented rock. Zytecki, who co-founded the band when he was just a teenager, often takes a back seat to the melodic vocals and keyboard lines in that band. On *Nothing Lasts, Nothing's Lost*, Zytecki steps more firmly into the spotlight — but don't expect blasts of non-stop shred. Instead, the young axeman constructs dreamy soundscapes out of frequently clean guitar tones. Sure, there's the occasional spot of blindingly fast arpeggios and tremolo picking, but it's always in service of the mood as songs build and release tension.

"I wanted to release a record that was a little bit weird, beautiful and psychedelic and

also hopeful at the same time," he says, and it really shouldn't be too surprising that Zytecki does this by avoiding the usual style of acrobatics. While he undeniably has the horses under the hood, listening to others show off holds little appeal to him.

"I don't really listen to guitar music," he says. "I'm not even sure if I like it, to be honest. Obviously I was listening to shred players when I was younger, but now I listen to 'producer's music,' like a lot of electronic-style. I listen to music with some kind of a statement and message that's different from just super-technical stuff. I find that quite boring."

The album gets a starpower boost from Fredrik Thordendal on "Creature Comfort." Thordendal has made a career out of pushing metal to the extremes in Meshuggah, but hanging with Zytecki seems to have brought out his softer side. Keyboards and reverb build over a thumping bass line while distorted rhythm guitars are pushed to the background and Thordendal comes in with angular single-string phrases that border on the edge of jazz.

"It was my dream to have Fredrik on this album. Fredrik was always kind of a symbol

for the most evil music you can possibly imagine," Zytecki says. "Meshuggah is the most heavy thing you can possibly listen to, and I really like the idea of juxtaposing him to my album, which is not like that at all. He didn't like that solo at all! I was trying to persuade him that the solo was great and he eventually agreed to send it. It required some talk."

With such a wide assortment of tones required to construct his eclectic vision, Zytecki turned to his usual axe, a Tele-inspired Mayones Legend model that's fully loaded with single-coil pickups. "It has a pre-amp delay, which pretty much works as a gentle compression," he tells us, "and I find that really helpful with clean tones, so I use that pretty much all the time."

It's an iconoclastic sound, and Zytecki finds himself in an odd place — too metal for some, not metal enough for others. It makes the future of his solo career a scary but exciting thing to consider.

"I'd love to try and step out of that guitar metal bubble and tour with some electronic producers or pop acts and see what happens," he concludes. "We'll see if there are going to be any opportunities to do that."

JAVIER REYES
Signature Series

UN-WIND

"I wanted something that had tons of presence, and tons of low end, without too much mud. I also wanted something that had the characteristics of my touch, allowing you to hear my actual guitar as well"



6-String



7-String

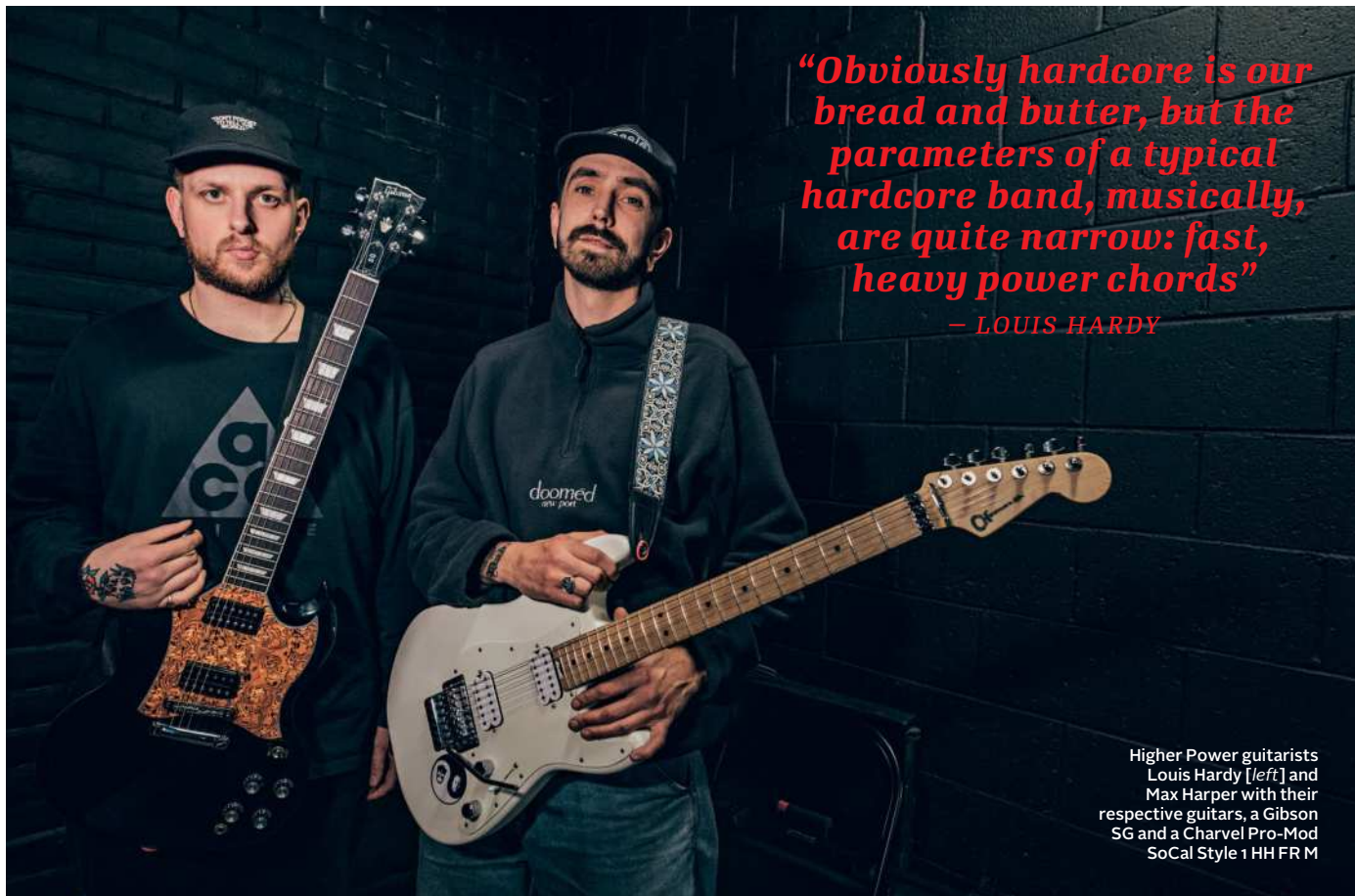


8-String



Fishman

MULTI-VOICE PICKUPS FOR ELECTRIC GUITAR



“Obviously hardcore is our bread and butter, but the parameters of a typical hardcore band, musically, are quite narrow: fast, heavy power chords”

— LOUIS HARDY

Higher Power guitarists Louis Hardy [left] and Max Harper with their respective guitars, a Gibson SG and a Charvel Pro-Mod SoCal Style 1 HH FR M

Tales from the Deep

LOUIS HARDY AND MAX HARPER TALK *27 MILES UNDERWATER*, THE SECOND OUTING BY U.K. HARDCORE SQUAD HIGHER POWER. BUT WAIT — ARE THEY REALLY HARDCORE?

By Brad Angle

▶ “WE COME FROM hardcore, but I don’t think of us as a hardcore band,” says Higher Power guitarist Louis Hardy. “I don’t listen to it and think this sounds like hardcore music. I just think of it as a rock band.”

One spin of the Leeds, England-based crew’s excellent new sophomore record, *27 Miles Underwater*, and you’ll immediately hear what Hardy is talking about — and why their genre-defying sound has made Higher Power one of the most exciting new acts in hardcore punk. Take opener “Seamless,” for example, which kicks off with a crushing, groove-heavy riff and seething vocals before transitioning into a massive, dreamy Deftones-meets-Jane’s Addiction chorus. Higher Power explore this hook-filled, crossover sound throughout the album’s remaining 10 cuts — pushing the boundaries of traditional hardcore while staying firmly true to its spirit.

“Because [our] approach to writing catchy rock songs comes from a DIY hardcore mentality, it has a lot more integrity than just sitting down and [saying], ‘Let’s produce a big

pop song... a catchy song that means nothing,’” Hardy says. “We’re so heavily invested, emotionally, and we’ve sacrificed so much to make the band work... The passion for it... everyone is living it.”

And if Higher Power’s current trajectory is any indication, the band — which also features singer Jimmy Wizard and his brother, drummer Alex, bassist Ethan Wilkinson and guitarist Max Harper — is on the verge of living larger than they’d ever imagined. After self-releasing their 2017 debut, *Soul Structure*, Higher Power caught the attention of Roadrunner Records, which signed them and released *27 Miles Underwater* this past January. Their major-label debut garnered widespread praise from critics and fans alike, with *Billboard* including Higher Power in their staff-picked Best Alt & Rock Songs list and *Revolver*’s metal fans voting them the top act most likely to break out in 2020.

But today, as *Guitar World* sits down with Harper and Hardy at a noodle shop in Williamsburg, Brooklyn, the two are focused on

more immediate concerns: namely, finishing their seitan and vegetable plates so they can throw down at tonight’s sold-out show at nearby venue Union Pool. While this isn’t the first time Higher Power have toured the U.S., it is the first time they’ve headlined — something unfathomable for these twentysomethings just a few short years ago.

“I never thought I’d even get to go to America. I’d never even left the country before I started touring,” Hardy says. “You feel like you’re in a movie. The first time I came it was very surreal. You grow up watching American movies and absorbing American culture and media... It’s like this other world.”

“Our whole slogan, ‘Where the freaks at?’, caught on, and the people are into that now,” Harper adds, in between bites. “The first couple of tours people were just kinda figuring us out. Now people get it here. People understand us more in America now than they do in Europe.”

Higher Power’s international expansion is all the more remarkable when you consider

that the band was never supposed to exist outside of Leeds' tight-knit hardcore community. Back in 2014, Jimmy and Alex Wizard wanted to take a break from their main bands and explore a studio-only project that evoked New York crossover hardcore acts Merauder and Leeway. Hardy, who was in another local band, Blind Authority, with Alex, was asked to play guitar on the demo. Immediately upon hearing it, fellow scene members Harper and Wilkinson knew they had to be involved.

"Jimmy recorded it and didn't want to put it out," Harper says. "They only wanted to keep it as a low-key side-project thing. But then Ethan heard it, and he was like, 'I want to play bass.' Basically me and Ethan just bullied ourselves into the band. [Laughs] It was just too good."

With Jimmy Wizard convinced and the lineup secured, things started moving quickly. 2015's three-song demo was soon followed by the *Space to Breathe* 7-inch, and the next year the group headed to the U.S. to play a string of dates leading up to Richmond, Virginia's long-running United Blood Fest, a raucous show that Harper recalls as being "the most surreal thing I'd ever experienced."

While 2017's *Soul Structure* hinted at the band's ambition and the guitarists' fresh take on hardcore — it's on *27 Miles Underwater* that they fully realized their vision and leveled up their songwriting. Higher Power teamed with noted alt-rock producer Gil Norton (Pixies, Foo Fighters, Jimmy Eat World) for the new record. And while they arrived at Modern World Studios in Tetbury, England, with the song ideas pretty much sorted out, Harper credits Norton with helping the band refine and finesse the material and "make songs bigger than what we were making them."

Hardy adds that Norton also taught the band "how to listen to each other in a musical way," which resulted in a noticeable uptick in each musician's creative output. "Obviously hardcore is our bread and butter," he continues, "but the parameters of a typical hardcore band, musically, are quite narrow: fast, heavy, power chords... We never sat down and said, 'Let's make a band where we'll experiment.' But we're all very open-minded about developing as musicians and progressing and thinking outside the box a bit."

For Hardy and Harper, the roots of their artistic open-mindedness stretch back to when they were kids, growing up with music-loving parents and their eclectic record collections.

"My mom and dad were bikers, so I grew up around rock music and going to rallies and seeing bands," says Harper, who was raised south of Leeds in the small town of Shirebrook. "But they were also nurses, as well, so they would have lodgers who were training

[as] nurses, and a lot of them were also musicians and they had their own guitars. I always had an interest."

Harper scoured his parents' collection of Metallica, Maiden and classic rock, and explored British mod bands like the Jam and *Quadrophenia*-era Who (which taught him about "all the like nicer chords and pentatonic scales"), before eventually graduating to heavier hardcore acts like Earth Crisis, Drop Dead, Integrity, Black Flag, Fugazi and Agnostic Front.

Harper took guitar lessons for over a year but ultimately grew restless with the formal approach to learning lead. "I was like, 'This is boring, I don't want to do this,'" he recalls. "It was one of my biggest mistakes! I love doing scales now!" Instead he stuck to "a lot of rhythm" and studied other players'

"I was like, 'This is boring, I don't want to do this.' It was one of my biggest mistakes! I love doing scales now!"

— MAX HARPER

techniques. One artist, in particular, inspired the young guitarist to add a bit of controlled musical chaos to the mix: Rage Against the Machine's Tom Morello.

"I watched an interview with him where he goes over his techniques, I think before Rage got massive," he remembers. "He'd do eight hours of practice a day: two hours of theory, two hours of playing, two hours of listening to other people's music, and then two hours of freestyle where he would play anything and just jam... I think that's why I like using [my current] Charvel San Dimas, because of the whammy setup and being able to make crazy noises."

Hardy grew up 30 miles south of Harper in Nottingham, with a drummer father who loved Nineties hip-hop like Biggie and Tupac and a punk mother who weaned him on a diet of Bad Brains, Dead Kennedys and the Clash. The young musician was first drawn to playing bass ("I learned the slap style when I was a kid; I used to love Jaco Pastorius"), but eventually gravitated to the guitar as a means to write songs. Like Harper, he also developed a fascination with "out of the box" players like Morello and Limp Bizkit's Wes Borland, "players that aren't like, 'Oh, I'm a virtuoso... I can shred really fast, it's all about how good I

am.' It's more about creating a cool sound and a cool texture, to add some interesting thing to a song."

Both guitarists brought this adventurous songwriting spirit to *27 Miles Underwater* — a quality that allowed them to draw inspiration from diverse sources and filter it through the lens of hardcore. A prime example is the aforementioned "Seamless," which Hardy says was inspired by Soundgarden's 1991 burner "Jesus Christ Pose." "I just played it faster and changed the rhythm a bit and that was the 'Seamless' riff," he reveals. "Obviously ['Jesus Christ Pose'] is not a hardcore song, but you can take a melodic idea or rhythm... even like grime [electronic dance] music — the rhythms are jagged and jarring and you take those notes and play them as power chords and it's a heavy breakdown. You can pull ideas from anywhere."

Elsewhere, like "Rewire (101)" and "Lost in Static," the pair play around with chord voicings to add some color. "Typically, hardcore is all power chords," Hardy says, "so we maybe add a jazz chord or 7th or 4th, different notes to rephrase what would have been a power chord... Then one of us will play a power chord and the other will play a different shape to make it richer and texturally thicker."

Higher Power's boundary-pushing approach to songwriting keeps things interesting throughout *27 Miles Underwater*, which also includes strummy acoustic ballads ("In the Meantime"), noisy excursions ("Staring at the Sun"), straight-up Alice in Chains moments (on the "Rooster"-esque intro to "Self-Rendered: Lost") and irreverent punk solos, the latter of which Hardy creates in "King of My Domain."

"Normally the solo would be in the middle eight," says the guitarist, whose main setup is a Gibson SG 2019, tuned a half-step down to D $\sharp$ Standard, into a Peavey 6505+. "I was like, 'Let's just put the solo in the verse. It's so dumb, no one does that!' It's not common, so it'd be funny. Initially Gil wanted to take it out, like, 'Why'd you do that?' We were like, 'Because people *don't* do that. Let's do it!'"

Clearly Higher Power are all about bucking conventions — and having the most fun possible while they're doing it. But they're also dead serious about their craft and connection to the hardcore community at large. And this commitment, which they display at each riotous live show, is gaining them new converts each night.

"Every day we're doing shit, it's not like a joke," Hardy says. "It's so serious and important... I feel people see the band, and they're like, It's *real*. It's real music and not manufactured shit. Because it means so much to us. It got me to travel the world, make new friends, develop as a human being and as a musician. It literally changed my life."

GOOD COUPLE

With their prodigious performances on **LAMB OF GOD's** new self-titled full-length, **Mark Morton** and **Willie Adler** remind us all why they are ranked among the most formidable guitar tandems in metal history

2020 WAS POISED TO BE A BANNER YEAR FOR LAMB OF GOD. THE REIGNING THRASH METAL KINGS — particularly true now that Slayer are no longer active — had put the finishing touches on their self-titled eighth studio album, the first to feature Art Cruz in place of longtime drummer Chris Adler, and had a rigorous touring schedule, including a still-scheduled mammoth trek alongside Megadeth, Trivium and In Flames. Guitarist Mark Morton had been busy for the past year or so with a pair of solo releases — last year's *Anesthetic* full-length and a five-song, mostly acoustic EP titled *Ether*, released this past January — and tour dates in support of his solo endeavors. Then March came along, and the world came to a screeching halt — and that halt included the postponement of Lamb of God's UK/European spring tour.

WORDS BY Jeff Kitts, PHOTOS BY Travis Shinn

Lamb of God's
Mark Morton [left] with
his signature Jackson
Dominion and Willie
Adler with his signa-
ture ESP Warbird





It also led to the postponement of the new album's release date. Originally slated to drop in early May, *Lamb of God* is now set for a June 19 release.

"We appreciate your patience during these times," the band said in an April 20 statement. "A global pandemic is not something people in the music industry usually take into account when scheduling album releases, but as you know, this thing has affected everyone across the board, and we are no exception... Wash your damn hands, let us know what you think of the new tunes, and see you on the road sometime!"

Luckily, the band has already released a handful of tunes from the new disc, and they hint at an album the Richmond, Virginia, five-piece can certainly be proud of. *Lamb of God* is a 10-song masterwork

of infinitely precise and intricate riffage, crushing breakdowns and production work that rivals any of the top albums in recent memory.

The Type O Negative-esque intro that leads into the opening track, "Memento Mori" — which racked up 3.6 million views on YouTube in its first five weeks — is about as subdued as this record gets. After that minute and 40 seconds, the pummeling begins and doesn't let up until the closer, "On the Hook." Songs like "Checkmate," "Gears" and "New Colossal Hate" are relentless and dizzying yet crisp and clear, with sing-along hooks and choruses. It's all uncomfortably comforting in a time of great discomfort — the product of a band clearly firing on all cylinders even after more than a quarter century in existence.

"There's a new, excited spirit in the band right now," says Morton, "especially with Art and watching him really start to bloom within our organization. We felt that energy throughout the entire process."

Willie Adler, Morton's longtime guitar partner, concurs that *Lamb of God* is in a particularly good place right now. "For almost the first time ever, it feels like it's all cohesive and we're all on the same page — and none of us mind being in the same room with each other; in fact, we look forward to it now."

Lamb of God have certainly seen their share of ups and downs in their 25-plus years in existence, and Morton and Adler were more than willing to share some examples during a recent chat with *Guitar World*.



this time, and I really liked that process because I felt like it gave us time to sit with some of the ideas and let them marinate a little bit. It was nice to sit with things a little bit longer rather than having to commit to something quickly.

WILLIE ADLER After the first one of those writing sessions, we went up to this really cool little studio in Maine called Halo, and we went over all of the material we had, and that gave us a sense of what we were looking at in terms of a new album — where we were heading with the material. Doing it that way allowed us to be a little more focused in terms of our writing once we were back home and working individually — like, okay, this is what we have and this is what we need, that kind of thing.

So as far as this record is concerned, I would say the body and soul of it started to take shape on one of those early sessions up in Maine.

Even though you each write individually, you have never taken songwriting credits on your songs. Are there songs in the catalog that you feel more ownership of compared to others?

ADLER Sure — internally we view it that way. When we're playing or arranging or

that, the last couple of albums have actually been very collaborative between Willie and me specifically. Before that, maybe about midway through our discography, we had definitely gotten into a groove where we just started having Mark songs and Willie songs — where all the riffs on this song would be from Willie and all the riffs on that song would be from me. On the last album in particular we kind of got onto this thing where we were going to deliberately start mixing those up a little bit to get more to that original, *As the Palaces Burn* — a kind of vibe; maybe not in the sound of the songs, but the process of writing. And we're still on that path. We're very quick to pair our riffs together because we have very unique, specific styles, and I think they mesh well together.

What's your take on recording together in the studio versus individually and using technology to transfer tracks?

MORTON I remember not too long ago everyone was saying that all the studios were going to go away because you could just do everything at home on laptops, and that will be the wave of the future — but it's not, because there is an element of creating art and music that's just inextricably

“People are getting used to hearing everything 100 percent quantized, 100 percent edited, 100 percent sampled — and that's cool, if you like video games. But we're a band — we play music and we put mics in front of our shit and record it that way”

— MARK MORTON

It's been five years since the release of your last full-length, *VII: Sturm and Drang*. How do you know when the time is right to start working on a new album?

MARK MORTON I think there are times that are both good and not-so-good to work on new material as a band. But I can't say that those things are always the same, if that makes sense. With this album, in terms of the pre-production, we did it a little differently than we have in the past, mainly because of the touring we'd been doing. This time, Willie and I would block out a week at a time here and there in between tour legs to hop in the studio and just work on demos of ideas we'd had. We'd do that and then a few months later we'd find another week and go back and do the same thing — so it was a little more spread out

whatever, we know what might be a Mark song or a Willie song. But in terms of the grand perception, no, it's just a Lamb of God song. And I would think that somebody who really listens to Lamb of God — and kind of has their pulse on how we write — would probably be able to pick out a Willie song or a Mark song.

MORTON There are definitely songs on every album that Willie or I have “brought in” or “directed,” to use our terminology. There are times where it's also a completely collaborative experience, like if Randy hums a chord progression to us and we'll translate it to fit with what he was thinking — in that case, he would have written the guitar part. So there's every type of manifestation of that collaborative effort when we write songs. Having said

human — to be creative and collaborative with somebody, etc. And I have certainly been involved in some situations where I was able to create music and work on projects with someone even if we couldn't be in the same room — but the ideal situation is to be in the same room because there are just some things that can't be communicated via email or text or a phone call. So with this album, we were very much together during the recording process — everyone in the studio together working on their parts, listening to what each other was doing very enthusiastically, and it was a lot of fun. We were just a band in every sense of the word during the making of this album, and I don't know if that's rare or not these days, but it feels right for us.



It's almost as if you're intentionally trying to hold onto an old-school vibe when it comes to recording.

MORTON There are definitely innovations that we have today that weren't there when we were making our first few albums. So part of the reason we like to do things the way we do and keep it kind of old-school is just because we've been around for so long. [Laughs] Using technology to do everything for us just doesn't appeal to me. It's getting to the point now where people hear drums that aren't all programmed or sampled and they think they don't sound as good, but it's because they sound like real drums! People are getting used to hearing everything 100 percent quantized, 100 percent edited, 100 percent sampled — and that's cool, if you like video games. But we're a band — we play music and we put mics in front of our shit and record it that way.

Mark, you've released quite a bit of solo material recently — first your 2019 album, *Anesthetic*, and then this year's EP, *Ether* — and touring to support the records. How tough have you found it, to juggle all of that while making a new Lamb of God album?

MORTON Well, first of all, Lamb of God is definitely my priority, and I really haven't had anything collide with anything else, so that's been good. And creatively, the projects are just so different, and that really helps me keep them separate.

"I have folders and folders of songs that just kind of got pushed to the side for whatever reason — they're great, but weren't quite right for Lamb, or just not quite Lamb quality. So there's really no other reason why I don't do other things — it's just because I want to use all my best shit for Lamb"

— WILLIE ADLER

ADLER I agree, the whole studio experience was really super organic — from getting the guitar tones to recording the tunes, it all just kind of flowed. And even if we record the guitar parts for a whole song ourselves, it's important for us to be in the same room with each other, or in the same building during the process — just having each other there or around is important,

having each other's backs. There's definitely something to be said for that. Plus, this way we can both listen back to a tune at the same time, or for the first time once it's fully recorded, and we can both feel that excitement at the same time. And that would definitely be lost if we were doing it all individually. Sure, we could do it that way, but I wouldn't want to.

On the *Anesthetic* record, which was my full-length solo album, there were a couple songs that were kind of Lamb of God-ish, but for the most part, that album was kind of rock and blues-oriented. So, creatively, the projects are very different, and there wasn't much of a blur between them in terms of my writing or anything like that. And I usually know my Lamb sched-

Checkmate!

LAMB OF GOD'S SIX-STRINGERS DELIVER A FRETBOARD- DOMINANT MASTERCLASS

IN THE METAL COMMUNITY, LAMB OF GOD ARE about as revered as they come. Combining super-tight guitar work with shifting drum patterns and guttural vocals, the Virginia-based quintet have been making a seismic dent in the world of heavy metal since 1994 — under the moniker of Burn the Priest until 1999.

Earlier this spring, GuitarWorld.com premiered an exclusive studio playthrough video of “Checkmate,” a single straight off Lamb of God’s new self-titled album. In the playthrough, Mark Morton and Willie Adler tear through the track, showcasing their synergy and dominating their respective fretboards to deliver some of the most masterful riffs they’ve ever conceived, wielding a Jackson Dominion signature model and an ESP Warbird, respectively.

“‘Checkmate’ had gone through the ringer,” Adler revealed. “It lived as a demo for quite a while before it was brought up with the full band. It wasn’t until pre-production that the song really came alive, however. Being the first song we decided to dive into during pre-pro, ‘Checkmate’ was subject to the brunt of the Lamb microscope. Honestly, though, once we all wrapped our heads around it and started vibing on it, the song flowed out incredibly naturally. The coolest thing about ‘Checkmate,’ to me at least, is that it’s one of the few Lamb of God tunes to retain its working title as its official title.”

“‘Checkmate’ brings together all the components of the Lamb of God sound that we’ve been developing over the last two decades,” Morton added, “but with the ambition and ferocity that comes with the start of a new chapter for our band. Re-energized and reignited, this is Lamb of God 2020. We’ve never been more excited.”

—Sam Roche

LAMB OF GOD TRACKLIST

1. Memento Mori
2. Checkmate
3. Gears
4. Reality Bath
5. New Colossal Hate
6. Resurrection Man
7. Poison Dream (featuring Jamey Jasta)
8. Routes (featuring Chuck Billy)
9. Bloodshot Eyes
10. On the Hook

ule pretty well in advance, so anything that I do with the solo project, be it recording sessions or writing sessions or touring, I’m pretty much putting them in those open windows to make sure they don’t conflict with anything Lamb is doing.

The 2020 EP, *Ether*, features more acoustic content than we are used to hearing from you, Mark. Does playing acoustically bring you back to your early days of playing guitar?

MORTON I have always played fingerpicked acoustic and slide and rock songs and stuff like that, I just never really had the opportunity to release that stuff — I never had a destination for those song ideas. I’ve written songs for other people, but I’ve never really done anything with my name on it that wasn’t metal, so in that sense it’s very new for the fans, but for me it’s been there all along. When I come home and play guitar for fun, I mostly play blues-rock. When I jam here with my friends around town and we’re in someone’s basement, we’re probably playing rock songs. That’s just the kind of player I’ve always been. But I also love metal and think I’m pretty good at it, and I’m really, really lucky to have a place to do that and a career in it. And I’m really fortunate that now people are interested in checking out the other side of what I do too.

Do you look at your gear differently when it comes to your solo material?

MORTON There really isn’t much difference, to be honest. That’s one of the amazing things about the Mesa/Boogie Mark Series amps, and it’s why I’ve liked them all along — because I can use a Mark IV or a Mark V to play an amphitheater in front of 12,000 people with my thrash metal band but I can also play a blues jam in a bar or basement and use the same amp. That’s been the appeal of those amps to me, their complete versatility of tone. And the same is true of my signature model Jackson Dominion guitar — it’s set up in such a way that it’s very versatile and can be paired with different amps and get different sounds.

Willie, do you ever feel that you want to play music with other people or play a different style of music?

ADLER Sure, though not in necessarily the same way that Mark does. If I’m playing guitar, it’s definitely going to be Lamb of God stuff. It’s just the way it’s always been with me — I’ve pretty much just always played metal, and that’s what I play when I play guitar and when I write songs. Everything I write, I pretty much write for Lamb. But I do have folders and folders of songs

that just kind of got pushed to the side for whatever reason — they’re great, but weren’t quite right for Lamb, or just not quite Lamb quality. So there’s really no other reason why I don’t do other things — it’s just because I want to use all my best shit for Lamb.

MORTON I still feel that same excitement about writing music with my brothers in Lamb of God, but I love playing with others too — I love the process, I love creating music, I love other people’s ideas and working with musicians that I respect and admire, and any chance I get to do more of that, I’m going to take.

Lamb of God had a very busy year of touring planned before the worldwide lockdown. Before your spring U.K./Europe dates were postponed, were you excited about the thought of being on the road for so long?

MORTON “Excited” is a broad term. [Laughs] When you look at something like the tour schedule we had before all this, I was definitely excited that we still have these opportunities presented to us at this stage of our career. It’s certainly been a long time since we were the new, up-and-coming band — we now have full, card-carrying veteran-band status, and I think it’s an honor to be able to have achieved that. There are a lot of people that we came up with in the mid Nineties and early 2000s that aren’t in their bands anymore or have moved on to other things, and that’s fine — but for us to still have the opportunity to be one of the biggest heavy metal bands in the world this far into our career, I think is a real honor. I’m grateful to have work, grateful to have the type of touring opportunities we have — the opportunity to go out and support this record, which I think is one of our best.

Was I excited about not being home for eight weeks in a row? No. Was I excited about the possibility of being away for two months and not seeing my daughter? Hell no. Was I excited about public toilets and planes, trains and automobiles for most of the year? No. I wasn’t excited about those things one bit. But that’s just what comes with all of this, and I’m excited to still be seated at the table — to be part of the conversation and still be relevant both musically and as a touring act.

ADLER The older I get the harder it is to imagine being away for that long, but at the same time I’m grateful for the fact that I still have work. People still like my band and are still listening to my music. So I would feel really shitty complaining about that. The upcoming schedule was daunt-



Why I Play Guitar

LAMB OF GOD EDITION

MARK MORTON

"I play guitar because I love music. The reason I started playing it in the first place is because it gave me a world to exist in where the possibilities were really endless. I felt comfortable there and I felt safe in that world. Even before I started playing, being in the presence of an electric guitar was like being in the presence of god or something — I just thought it was the most amazing thing, and that was before I could even play a note, or even before I thought I *would* play. So, even back then, I just wanted to be a part of it and know everything about it.

And here's the thing: The truth is that we are really, really lucky to have music. Whether you just love music or you play music either professionally and tour the world and put out albums or you just play in your bedroom when nobody else is home or jam with your buddies on the weekend, it doesn't matter, because we're just really lucky to have that. And there are a lot of people in this world who don't know that feeling of joy that playing music gives us. I haven't lost sight of how lucky I am to have that in my life, and I don't know where I would be without it. And I will still be playing long after anyone cares to listen. I do this because it's just part of who I am."

WILLIE ADLER

"I play guitar because I feel like I have to. My mom got me started playing piano when I was six, and I played piano up until I was 11 or 12. I remember my brother had a guitar just sitting around, and I kind of gravitated toward it. It just feels natural for me — I feel good when I play guitar. I feel like myself, and it's very therapeutic for me. So it's almost like I *have* to do it." —Jeff Kitts

ing for sure, and to know that we were going to be gone for that long and all that — but it's still great to be busy.

Is there a tour that stands out for you as being particularly memorable?

ADLER I will always remember the catering on the Metallica tour [2008–2010]. [Laughs] That shit was crazy. They had ice sculptures in the catering room and chocolate fountains and things like that. But as far as the performances go, and the way that I felt about the shows, I would have to say that both of the Slipknot tours [2005 and 2015] were way up there. I felt strong about those shows and our performances and what we pulled off, and I always look back on those tours very fondly.

Lamb of God seems to be in a really good place these days, with the new album and lineup that's been so brilliantly rounded out by the addition of Art Cruz. But it hasn't always been like that, has it?

MORTON It certainly hasn't been all roses for us, that's for sure. We've been through some really scary times, some really dark times,

heartbreaking and confusing times — both individually and as a band. A lot of things that would have broken other bands up, for sure. And I think that's why it feels so good to be where we are now as a band, because we're still excited about what we have to say creatively, we still feel like we have momentum as a band, we're all in good places personally and as a group internally. The vibe and the morale in the band is just really good right now. So it's definitely something to celebrate, considering what we've been through to get here. There were always things about it to enjoy, but I think right now it's more fun than it has been in quite some time, and you can hear that and feel that in the new album.

ADLER One hundred percent, there have been some rough times for this band. And it can even be said, what are we gonna do without the turmoil? Where's the angst going to come from without all the drama? But I am absolutely super-stoked on where we are as a band right now.

Willie, your signature ESP Warbird guitar being stolen out of the back of a truck in Phoenix last summer probably qualifies as a dark time for you.

ADLER Yeah, and it still hurts. I was just mad at everyone when that happened—I was mad at my tech, I was mad at the venue [Ak-Chin Pavilion] that was supposed to be this secure location — like, we're coming here to do a show for you and your city, and this is what happens? And of course, there are bad apples in every bunch so I can't just blanket-blame this particular venue. But it was super violating. And still, no one knows where the fucking guitar is. I've made a plea — you know, no questions asked, just drop off the guitar somewhere safe, that's it.

This guitar, which I had only gotten a few months before and done some work on it — it was going to be my main touring guitar — was deep in the nose of the semi, and these guys just snuck in and took it. It wasn't like some kind of crazy smash and grab. I could almost understand if it had been something near the back of the truck, like dudes ran in and ran out, trying not to get caught. But this was all the way at the nose. And the video shows them waiting for like three hours, waiting for security to leave, waiting for the right time. You can't see their faces, but you can see them kinda creeping, hiding in the back of the truck waiting, then you see security go by, and then you see them dip out. They knew exactly what to grab, too — like, they just took the most expensive shit, and even had to move cases out of the way to get to it. It's crazy. **GW**



Photo Credit: Scott Dachroeden



ALICE IN CHAINS

WILLIAM DUVALL

Framus & Warwick Music USA, Inc. • Nashville, TN • 37210
www.framus.com | www.framuswarwickusa.com | info@framuswarwickusa.com | www.facebook.com/warwickframus
Family Owned • Solar Powered • Sustainably Manufactured in a Green Environment



"IT WAS A
TRANSCENDENT
EXPERIENCE FOR
ME," HAMMETT
SAYS. "STANDING ON
THE SAME STAGE
AS BILLY GIBBONS,
PETE TOWNSHEND
AND JOHN MAYALL
PUSHED ME INTO
ANOTHER ZONE"



COVER STORY

GREEN MACHINE

The fascinating connection between Kirk Hammett, Peter Green,
Gary Moore, Fleetwood Mac and a singular

1959 GIBSON LES PAUL STANDARD CALLED GREENY

BILLY GIBBONS AND
KIRK HAMMETT POSE WITH
GREENY, THE 1959 LES PAUL
THAT HAS BEEN OWNED AND
OPERATED BY PETER GREEN,
GARY MOORE AND HAMMETT
(IN THAT ORDER)

PAGE

45

July 2020
GUITAR WORLD

By Jon Wiederhorn
PHOTOS BY ROSS HALFIN

ORGET B.B. KING'S

Lucille, Eric
Clapton's Blackie
and Brownie,

Keith Richards' Micawber. Nevermind Willie Nelson's Trigger, Prince's Cloud, Jimmy Page's Dragon and Eddie Van Halen's Frankenstrat. For Metallica guitarist Kirk Hammett, the anthropomorphized guitar that strikes the deepest chord in his soul is a 1959 Gibson Les Paul Standard named Greeny. Steeped in history and mystique, the instrument was originally owned by Fleetwood Mac co-founder Peter Green. It was subsequently purchased by Gary Moore, who played it in Thin Lizzy and on his best-known blues-rock albums over the next 30 years, after which he sold it to Phil Winfield at Maverick Music. The company's website later posted it for sale — reportedly for \$2 million.

A couple of private investors owned the instrument for brief periods; then, six years ago, Hammett bought the guitar. Metallica's resident shredder, a devoted fan of Green's iconic blues playing, was excited to own the legendary instrument, which features a tone unlike any other Les Paul. The welcome aberration happened when Green replaced the neck pickup and accidentally put it in backwards, creating an out-of-phase sound when played in the middle position. In addition to having a distinct tone, the guitar resonates with the vibe and spirit of its former owners, Hammett says, adding that since he started playing Greeny he has become a more spontaneous and dedicated artist.

"Every single time I pick her up, she makes me a better player," Hammett says. "I'm obsessed with her. I bring her everywhere with me. Where I sleep, she sleeps, basically. And I try to play her as much as

possible because she *wants* to be played. She *deserves* to be played and she has such a beautiful sound and tone that people want to hear her. I'm constantly amazed by the amazing mojo of that guitar."

On February 25, Hammett demonstrated his blues chops — with the help of Greeny — at an event dubbed "Mick Fleetwood & Friends Celebrate the Music of Peter Green and the Early Years of Fleetwood Mac," which took place at the London Palladium. It also included performances by David Gilmour, Pete Townshend, Bill Wyman, Christine McVie, Steven Tyler, Billy Gibbons, Neil Finn, Jeremy Spencer and Noel Gallagher. The house band for the show was composed of drummer Mick Fleetwood, guitarists Andy Fairweather Low, Rick Vito and Jonny Lang, bassist Dave Bronze and keyboardist Ricky Peterson.

Each artist performed a song written or made famous by Green; Hammett capped

the evening by playing the last song Green recorded with Fleetwood Mac, "The Green Manalishi (with the Two-Prong Crown)," which also featured drummer Zak Starkey and five other guitarists, including Lang, Vito, Gibbons and Fairweather Low. While Fleetwood Mac's studio recording of "Green Manalishi" didn't include a guitar solo, Green sometimes soloed during the song during live performances, so Mick Fleetwood gave Hammett his blessings to let fly, and the guitarist played a blazing solo for almost two minutes.

"He said I could solo as long as I wanted, so I dug deep within myself and played with as much emotion as I could," Hammett says. "I played all my darkest licks and a handful of Peter Green stuff as well for good measure, and it was magical. It was a homecoming for Greeny, and I felt like I was just along for the ride. The guitar was driving, and I was there observing the scenery as it went by."

Hammett also performed "Shake Your Money Maker" with most of the evening's performers. "I'm thankful it was caught on camera because it was a transcendent experience for me," Hammett says. "Standing on the same stage as all those legends like Billy Gibbons, Pete Townshend and John Mayall pushed me into another zone."

The Palladium show will come out as a concert film later this year, and Hammett and Gilmour have both worked on early Fleetwood Mac songs to accompany Green's limited-edition coffee table art book, *I Suppose I Do Enjoy Being Me*, which will be out later this year via U.K.-based Rufus Publications. For the project, Hammett entered Abbey Road Studios and recorded Fleetwood Mac's "Man of the World." Gilmour wrote a new arrangement for Mertis John's "Need Your Love So Bad" (which Fleetwood Mac famously covered in 1968) then flew in Green's original vocals.

Long after finishing his tea and pastry, Hammett was still waxing rhapsodic about early Fleetwood Mac, the recent Peter Green tribute show, Green himself, Greeny and the long history of one of rock's most legendary guitars.

What was your very first exposure to Fleetwood Mac?

When I was growing up, I listened to a lot of Seventies radio, and Fleetwood Mac was on every 15 minutes. That *Rumors* album was huge. At the time I had no idea the band had done its first three albums with Peter Green and they sounded totally different.

You played "Green Manalishi (with the Two Prong Crown)" at the benefit. That was Green's last single with Fleetwood

Mick Fleetwood
gives Greeny a
hug in London



"EVERY SINGLE TIME I PICK [GREENY] UP, SHE MAKES ME A BETTER PLAYER," HAMMETT SAYS. "I'M OBSESSED WITH HER. I BRING HER EVERYWHERE WITH ME. WHERE I SLEEP, SHE SLEEPS, BASICALLY. AND I TRY TO PLAY HER AS MUCH AS POSSIBLE BECAUSE SHE WANTS TO BE PLAYED. SHE DESERVES TO BE PLAYED, AND SHE HAS SUCH A BEAUTIFUL SOUND AND TONE THAT PEOPLE WANT TO HEAR HER"



Mac. When did you first hear it?

I have to admit I was introduced to that song by Judas Priest when they covered it on [1979's] *Unleashed in the East*. I looked at the label one day and saw the song credits: "Peter Green, John McVie and Mick Fleetwood," and I went, "Huh, what's this about?" I asked someone and he said, "Oh yeah, it's old Fleetwood Mac." I said, "What do you mean 'old Fleetwood Mac'?" And he said, "Yeah, Fleetwood Mac used to be a blues band." He gave me a tape of "Green Manalishi" and some of their other songs, including "Rattlesnake Shake" and "Black

Magic Woman." I listened to it and really, I felt like it was more rocking than their stuff on the radio.

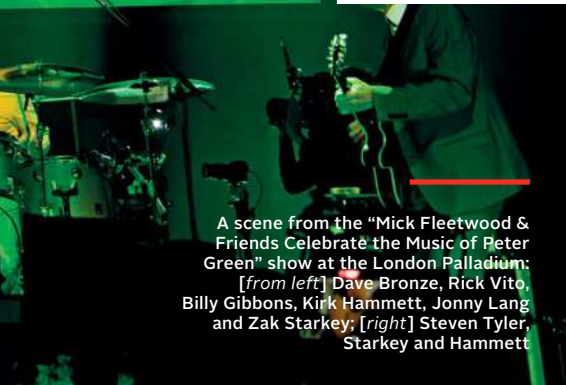
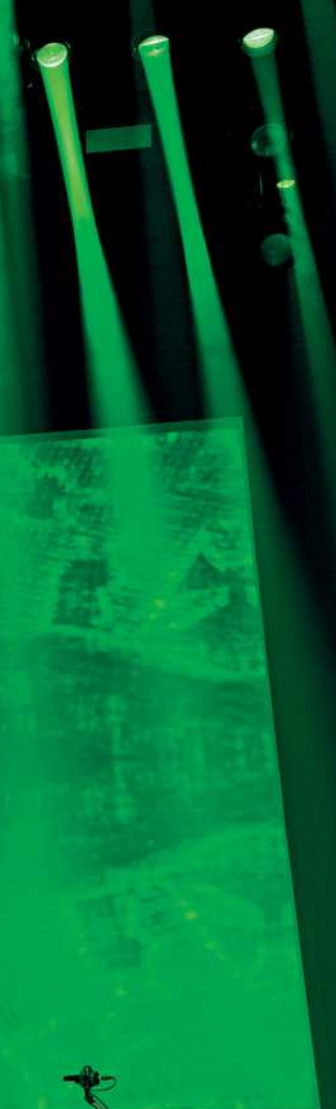
How do you feel Fleetwood Mac's original "Green Manalishi" compares to the Judas Priest version?

In retrospect, I obviously have a lot of respect for Judas Priest, and their cover version of "Green Manalishi" is really heavy. But the original is dark as night and it comes from a deep, deep place in Peter Green's soul. It resonates from within, and I can relate to it from the dark place in my

own soul. I always liked darkness and I still do. I have that outlook, that perspective, that awareness.

Are your side projects also steeped in darkness?

Yeah, that darkness colors a lot of the music I compose. I'll get on a dark thread when I'm writing and I stay on it, and that turns into riffs and chord progressions and songs. I've recorded a lot of really dark stuff on my own. I mean, when you hit that triton or that harmonic minor scale — the Phrygian dominant scale — you're not thinking about



A scene from the "Mick Fleetwood & Friends Celebrate the Music of Peter Green" show at the London Palladium:

[from left] Dave Bronze, Rick Vito, Billy Gibbons, Kirk Hammett, Jonny Lang and Zak Starkey; [right] Steven Tyler, Starkey and Hammett



[from left] Billy Gibbons, Mick Fleetwood, Kirk Hammett and Zak Starkey in rehearsal mode



I would love to do that. I have stacks of dark ambient shit that would work perfectly. But I've never been asked, because everyone thinks of me as the guitarist of Metallica. I love being that, but it would be cool to branch out a little. That's why I'm so excited about the Peter Green stuff and some other things I'm working on.

How did you get involved with the Peter Green benefit concert?

Word got around to Mick Fleetwood that I had gotten the Peter Green guitar, so about four years ago he asked me if I wanted to be a part of a Peter Green's Fleetwood Mac show. At that time, Metallica were about to embark on a huge worldwide tour. It hadn't even begun, so I had no idea what my schedule was going to be like. Mick wanted to do the tribute in 12 or 15 months and I couldn't commit to that. But it didn't seem like Mick had a specific date in mind. So I said to him, "You know, I am interested

but I can't commit right now. I'd love to do this when I'm not touring, but I really don't know when that will be." I purposely keep myself in the dark about my touring schedule and just approach it three months at a time. If I look at it as three calendar years' worth of dates, I tend to get overwhelmed and freaked out and then all of a sudden I don't want to do any of it. That's happened to me in the past, so I make it a point now just to worry about the next three months, and that's a lot healthier for my brain.

Did Mick Fleetwood wait until you were available to schedule the event?

Fast forward two-and-a-half years and I found out from [photographer] Ross Halfin that it was starting to take shape and form. Ross said I should contact Mick Fleetwood. I thought, "Well, heck, Metallica is two-thirds of the way through this world tour. And I think as the tours go on we have more and more free time." I emailed Mick and told him, I would love to be a part of it but I needed to know the date. He said it would happen in February 2020 and I thought, that's perfect.

Did you tell him in advance what you wanted to play?

I told him how much "Green Manalishi" was a huge part of my playing — both the Fleetwood Mac version and the Judas Priest version — and Mick said, "Great, that's fantastic." I didn't know at the time, but he had always intended for me to play "Green Manalishi."

flowers or the altruistic aspects of humanity. You're thinking about the end of the world and doom and gloom and total Armageddon. It's a natural reaction. And like myself, there's a lot of people out there that crave that darkness. It's cathartic. It feels good. It lets me go to the darker parts of life and experience them without really experiencing them and coming out okay at the other end.

You're a huge fan of horror movies. Could some of your darker compositions find their way into a film score?

Scarlett Solo



MADE FOR GUITAR

The simplest way to start creating studio quality recordings with your guitar

The 3rd Generation of Scarlett makes getting studio-quality recordings at home easier than ever.

Whether you're laying down a track or listening back to improve your playing, Scarlett will capture your performance in pristine studio-quality. The now iconic Scarlett Gain Halos make it easy to avoid clipping or unwanted distortion. With Focusrite's new Easy Start tool, you'll be recording and playing back within minutes. **So, what are you waiting for?**



INCLUDED SOFTWARE



Pro Tools® | First
Focusrite Creative Pack



Red Plug-in Suite



III≡ Ableton Live Lite

focusrite.com/scarlett

Focusrite®

Were there rehearsals before the event?

Mick has a house in Maui [Hawaii], and I spend a lot of time in Oahu, so I went over and spent a couple days in Maui and rehearsed with him and Andy Fairweather Low, who is a great guitar player. Amazingly Dave Mason [who played in Fleetwood Mac from 1993 to 1995] and a couple of people from his core blues band were there. I was super nervous at first, and I later found out that they were nervous, too. But once the anxiety settled, everything fell into place.

How did you settle your jitters and get onto the same page as them?

When I first walked into the room I was definitely the scary heavy metal guy. So, between takes, when I was just standing around, I played all these blues licks by Robert Johnson with the sound down and when they heard that, they all warmed up to me. It was really amazing to be standing there with Glynn Johns, John Mayall and Bill Wyman just talking the blues. It was a great icebreaker.

Did you find there was a bit of a learning curve in the rehearsals?

There was no learning curve. I had Greeny, who was the main driver of that song, and I just plugged into a relatively clean Vox analog amp. Right off the bat, it sounded full, heavy, dark — the way it should be. At the end of it, we were all shaking our heads going, “Yup, this is going to be great.” About four weeks later, we all convened in London at rehearsal and played it a couple times with the extended core band, which included Jonny Lang and Zak Starkey, and it sounded even heavier with the two drummers. Afterward, Mick said, “You know the song was slated for the middle of the set but we’re going to have to move it to the end because it’s going to be a hard act to follow.” I was immensely pleased by that comment, of course.

The benefit took place February 25, 2020. You met Peter Green a while before that.

I met him in L.A. in January 2019 and it was a very intense experience. I knew he was this genius player who had schizophrenia [and experienced some bad acid experiences] that messed with his head. For years, he was ill. He has better meds now and from what people are telling me he’s the sharpest he’s ever been. He’s much, much more coherent, and when I met him I thought he was great. It was intense, though, because he was checking me out and trying to read what I was all about. But once we got on

the subject of fishing, that kind of broke the ice. I did a lot of fishing from a boat as a kid so I know a lot about it, and from that point on talking to him was great. We talked for about 90 minutes about the early days of Fleetwood Mac and guitars. He still collects guitars and he still plays.

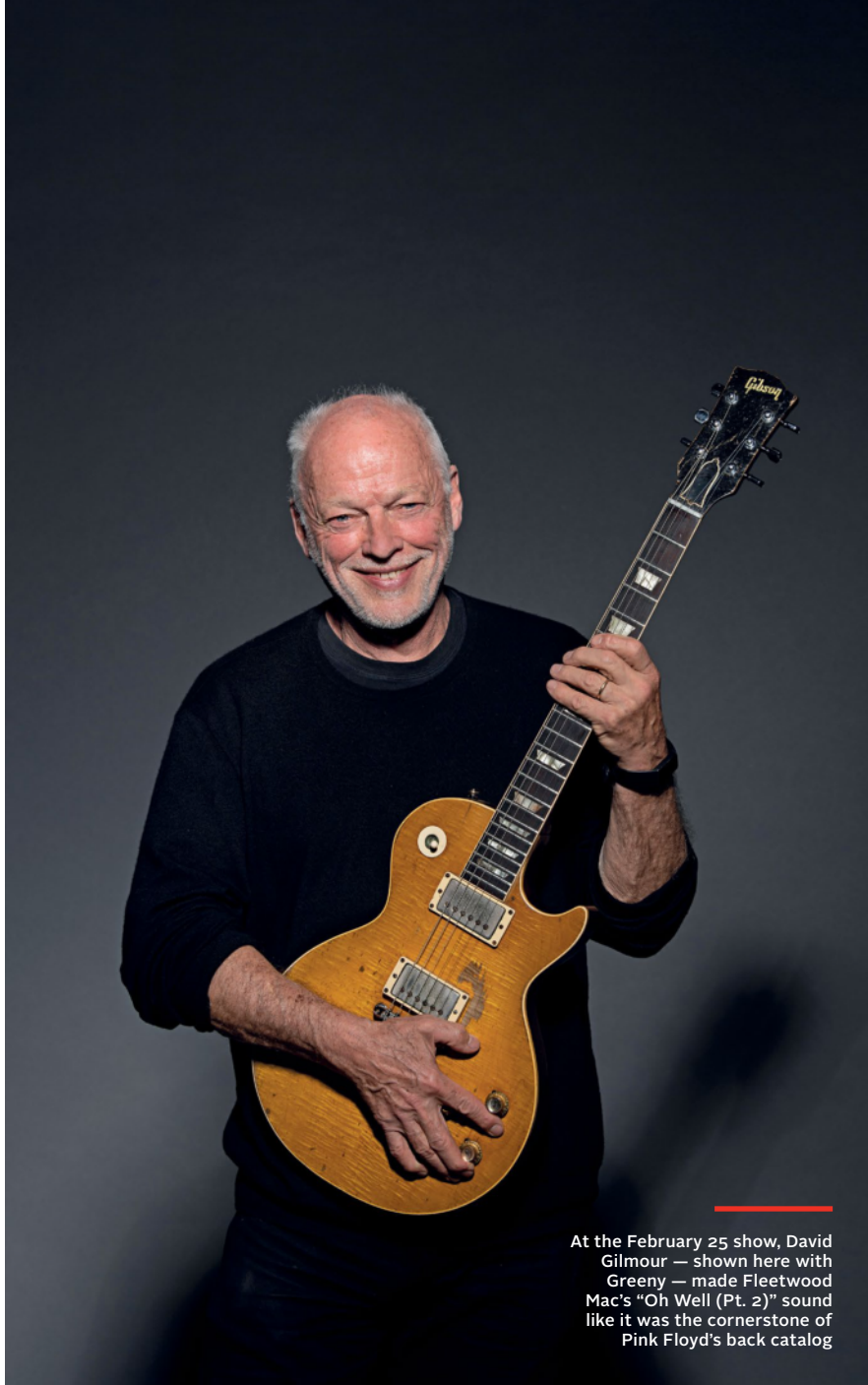
Did you have Greeny with you?

That was kinda funny. I showed him Greeny and he said, “That’s not my guitar. My guitar had a lot more red in it.” But he was willing to hold Greeny and take pictures with me and Greeny, and that was significant for me because it was the first time he had come into contact with that guitar since the early Seventies. It was another

full-circle experience. Greeny left him for almost 50 years and gained all this notoriety being involved in all this classic music. And then when I came over, Greeny came back into the hands of Peter Green [if just for a moment]. It was really touching.

Green lent Greeny to Gary Moore in the Seventies and soon after convinced Moore to buy the guitar for \$300, the same amount Green paid for it in 1966. Moore had the guitar for about 30 years.

When I listen to Thin Lizzy’s *Black Rose I* can tell every track Greeny is on. It’s that distinct neck-pickup sound. And [Moore’s 1990 album] *Still Got the Blues* has a total Greeny sound. I love it when I hear Greeny



At the February 25 show, David Gilmour — shown here with Greeny — made Fleetwood Mac’s “Oh Well (Pt. 2)” sound like it was the cornerstone of Pink Floyd’s back catalog

THE GREEN PARTY

Legends of the music world — from Gilmour to Townshend to Gibbons to Hammett — recently came together at London's Palladium for
A TRIBUTE TO THE ONE AND ONLY PETER GREEN

WORDS: Scott Rowley
PHOTOS: Ross Halfin



[left] David Gilmour and Rick Vito at rehearsal; [above] Mick Fleetwood and former Fleetwood Mac guitarist Jeremy Spencer

THE NEW BLUES? You could say Peter Green invented that back in 1968. Sure, first as guitarist for John Mayall's Bluesbreakers (where he replaced Eric Clapton) and then as the guitarist/frontman and creative force behind the original Fleetwood Mac, Green was key to the British Blues Explosion — arguably the third wave of blues after “country blues” (acoustic) and “urban blues” (electric). And, yeah, these days the music of the British Blues Explosion is the orthodoxy — classic rock, dad rock, the preserve of blues bores the world over. But there was always more to Peter Green than blues vamps and old-timey shuffles. Between March 1968 and May 1970, Green's Fleetwood Mac released six singles that redefined music. With “Black Magic Woman,” “Need Your Love So Bad,” “Albatross,” “Man of the World,” “Oh Well” and the last song he ever wrote for the band, “The Green Manalishi (with the Two Prong Crown),” Green took the blues template to the moon and back, blowing the minds of everyone from the Beatles to Pink Floyd and inspiring future rock heroes as varied as Judas Priest, Gary Moore and Noel Gallagher. Noel was one of the many guests at “Mick Fleetwood & Friends Celebrate the Music of Peter Green” at the London Palladium on February 25, where the guitar heroes paying tribute to Green's genius included David Gilmour (making “Oh Well Pt. 2” sound like it was the cornerstone of Pink Floyd's back catalog, and adding some gorgeous lap steel to “Albatross”), Billy Gibbons of ZZ Top (duetting on “Oh Well” with Aerosmith's Steven Tyler), former Mac and longtime Bob Seger guitarist Rick Vito, Jonny Lang, Pete Townshend (demonstrating how he borrowed a bit of the Mac's “Station Man” for the Who's “Won't Get Fooled Again”), Green's original co-guitarist Jeremy Spencer (threading delicate slide licks through Elmore James' “The Sky Is Crying”), and Metallica's Kirk Hammett, the current owner of “Greeny,” the 1959 Les Paul Standard previously owned by both Green and Gary Moore. Green himself? He wasn't there to hear it. He's been laying low since his drug and mental-health problems in the Seventies. Hey, when you've reinvented the blues and inspired an entire generation of guitar players, your work here is done. Well, almost done, since Green carried on well into the current century with the Peter Green Splinter Group. “Peter said he wasn't cut out for the music business,” Moore once said. “I think he did the right thing leaving... He was an amazingly deep person — I mean, it's in the music, isn't it? Anyone can hear that.”

when I'm out doing random things. I was at a comic store in New York about three years ago and I heard that tone. “There's Greeny.” The store was playing Fleetwood Mac's “I Need Your Love So Bad.”

Does it feel like Greeny calls out to you?

I just notice her a lot more in everything and I remember every time I saw or heard her in the past. When I was 16, I was in a record store and I was looking at one of Gary Moore's albums. I flipped it over and there he was playing Greeny and I thought, “That's gotta be the coolest shot of a guy playing a Les Paul, ever.”

You're the third famous guitarist to own Greeny. What drew you to the guitar?

Originally, I heard that it was on the market and the asking price was \$2 million and I scoffed. I was like, “Man, whoever's trying to sell that is just crazy.” So no one bought it. Then, about six years ago, I was in London and a guitar dealer friend told me, “Hey, I got Gary Moore's guitar. Let me show it to you.” I said, “Wait a second, I'm not paying \$2 million for that.” He said, “Oh no, it was never for sale for \$2 million. And I said, “I'm not interested in a guitar for \$1 million either.” My friend said, “No, it's very affordable, Kirk. Let me bring it over.” I thought, “Okay, you know, I can just kind of humor him.”

Were you interested in actually buying the guitar?

I was a little curious. Late-Fifties Les Pauls are my favorites and Les Paul Standards are amazing. They're like the Stradivari-uses of electric guitars. My friend brought over Greeny with a vintage Vox amp. I took it out of the case and I was like, yep, there's the backward pickup. I plugged her in and started going through the pickups. The bridge pickup was really bright. I switched it to the neck pickup and it was nice and creamy. And then I switched it to the middle position, where you hear that out-of-phase sound because of the backward pickup, and I was shocked because it really sounded like a Strat cranked through a 100-watt Marshall. I looked at my friend and I was just grinning. “I'm not giving it back to you.” It all happened within about two minutes. I said to him, “Okay, you got me. You fuckin' got me. I love this guitar. It's amazing.”

Sometimes people who purchase high-ticket items experience buyer's remorse. Did that ever happen to you?

Just the opposite. I was frantic about it. I got really paranoid and OCD about it being sold from underneath me. But in reality, no

one was interested in that guitar. They had shown it to Joe Bonamassa just the week previous and he wasn't as impressionable as I was. But I was obsessed. I was calling up every day saying, "Okay, do we have a deal yet? Okay, let's work out a payment plan. Okay, so you got the check? Okay, when can you deliver the guitar to me?" I was kind of crazy about it. Once I finally got it in my hands, I just went, "Yes!" And then I started noticing other aspects of it that I didn't catch before. It was easy for me to play because it wasn't too heavy. There were all these wear marks on it and a little mark from where Gary Moore rested his fingers when he played it. And the finish was cracked in the coolest way. I thought, "This guitar has a vibe. I'm not letting it out of my sight."

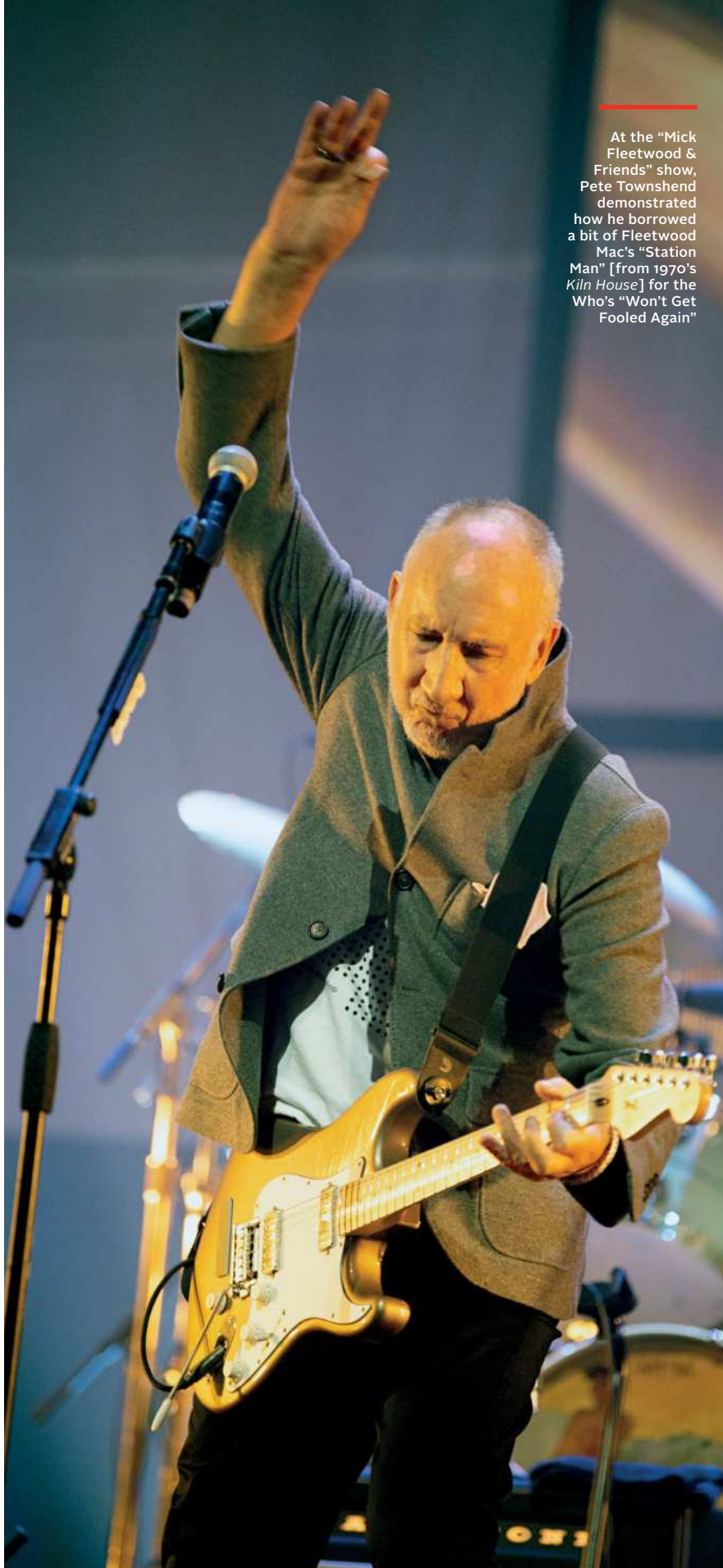
You played Greeny on Metallica's *Hard-wired... to Self-Destruct* and you've taken it on tour. That's a pretty valuable guitar to bring onstage.

Usually, people put on white gloves when they handle a '59 Les Paul because they're so fucking rare and valuable. But I had an epiphany. I realized I'm in the best sort of situation I could be in. If this were any other guitar, the more I played it, the more the value would go down because it gets scratched, dented up and damaged. But Greeny already has a million dents and scratches. The neck was broken twice before I got it and it doesn't matter because it still sounds amazing. So I can sweat all over it or bleed all over it and it will always retain its value and its significance because of its history.

Were you able to make Greeny work in Metallica right away?

I started playing it immediately. I was able to get a really good working sound out of it because it's different from all my other guitars. The other guitars I play onstage have active EMG pickups, and Greenie has classic [humbucker] pickups. But the pickups are so incredible sounding. The output isn't too high or too low. It's right in that sweet spot where I can hear everything evenly and clearly. All of the different frequencies come out ringing. It was very easy to modify it to work for me onstage. A lot of times when you have a vintage guitar it doesn't sound as good as these hot-rod guitars. That wasn't the case at all. The tone was there. I just hit a power chord and I was like, "Oh my God, this is heaven." And to play that super-loud, through a PA that's 35 feet high in an empty stadium — it's Greeny being where it wants to be, singing to all these venues filled with tens of thousands of people.

At the "Mick Fleetwood & Friends" show, Pete Townshend demonstrated how he borrowed a bit of Fleetwood Mac's "Station Man" [from 1970's *Kiln House*] for the Who's "Won't Get Fooled Again"



PLAY ON

Today's top rock and blues guitarists, including Chris Buck, Billy Gibbons, Joe Perry, Jonny Lang, Joe Satriani and Joe Bonamassa, PICK THEIR FAVORITE EXAMPLES OF PETER GREEN'S SUPERNATURAL, (BLACK) MAGICAL GUITAR PLAYING

By Richard Bienstock

"Peter Green has some *really* deep stuff going on. A uniquely gifted guy with a great catalog. His take on **'Homework'** is awesome. [He's] playing and singing his tail off!"

—JONNY LANG

"**'Stop Messin' Round'** is as rock-solid a British take on down-home Chicago-style 12-bar blues as ever there was. The six-string guitar work from Señor Green dispenses with frills and reminds me somewhat of the late, great Freddie King in terms of tone and approach. Peter, as is widely known, played his now-famed Greeny, a 1959 Gibson Sunburst Les Paul solid body electric that took on a distinctive out-of-phase sound, with that mysterious, magic somethin' that deepened the undeniable appeal of the Fleetwood Mac sonic experience. The sound of the voice is Peter Green's blues-approved 'distressed' delivery insofar as it's a bit distorted/overmodulated, which makes everything the band created all the more credible — or should it be incredible? Green's stunning vocal and ferocious guitar work, the Fleetwood Mac studio thrust... all have the kind of grit that makes the song as convincing as anything heard in Chicago's Checkerboard or Pepper's or Theresa's back in the day. It's long been my go-to Peter Green exemplar. The feel is real and the playing is just what the material demands."

—BILLY GIBBONS (ZZ TOP)

"**'Oh Well'** is one of my all-time favorites from Peter. His voice combined with the guitar riff in that song is amazing."

—ERIC GALES

"It's impossible to listen to Fleetwood Mac's **'Man of the World'** without a sense of painful poignancy, given what was to come with Peter very shortly

What did you actually pay for Greeny?

I made a deal with the person I bought it from that I would never say what I paid for it. But it wasn't \$2 million. It wasn't \$1 million. It wasn't even \$500,000. That's all I'll say about it.

You mentioned that Greeny's neck was broken twice. Do you know the details?

Last year, I saw Neil Carter, who played in Gary Moore's band and UFO [in the Eighties], and he said to me, "You know, I was with Gary Moore when Greeny was in the trunk and Gary got rear-ended by another vehicle." I said, "Wait, you were there when Greeny's neck was broken?" He goes, "Oh yeah," and then he told me the story. Gary Moore's manager was supposed to put gas in the car. For whatever reason, he wasn't able to. So they were going up the M1 and ran out of gas and got stuck there in the middle of the lane in the middle of the night. They got out of the car and were just sitting on the side of the road. And then, out of nowhere, this vehicle came down the road and tried to stop at the last second, but ended up hitting the car and it impacted the trunk and broke the guitar. When they took Greeny out of the trunk they thought she was ruined. Amazingly, they found a guy who put her back together as good as new. So after I heard that story I talked to my tech, who is British, and he thought about who he would have brought the guitar to if that had happened to him. And sure enough, it was the guy who repaired Greeny. He gave my tech a detailed account of what they did to put Greeny back together — the type of dowels they used, where they were inserted, the type of glue they used. And now my tech knows what to do if that kind of thing ever happens again.

Any other great Greeny stories?

[Thin Lizzy guitarist] Scott Gorham told me that Gary Moore's band Skid Row was playing a show once and this weird band made up of sketchy-looking characters was opening for them. After Skid Row came offstage, Greeny was gone, and so was the opening band. A guy at the club, though, who wasn't a part of the crew or anything thought it was fishy and I guess he knew where the band was from. So he and a friend got in his car and started driving and eventually they saw the band and confronted them. "Hey, did you guys take Gary Moore's guitar?" "No, no, no," the band said. So the guy searched the van and while he was looking his friend suspected maybe someone took a walk with Greeny. He looked around and saw Greeny in the bushes. He

"IT WAS INTENSE BECAUSE [PETER GREEN] WAS CHECKING ME OUT AND TRYING TO READ WHAT I WAS ALL ABOUT," HAMMETT SAYS. "BUT ONCE WE GOT ON THE SUBJECT OF FISHING, THAT KIND OF BROKE THE ICE"

quietly picked it up and put it in the back of their car and then went back over to his friend who was still arguing with the guys in the opening band. "Okay, they don't know anything. Let's just go!" he said. They hopped into the car and sped off and Greeny made it back to Gary Moore.

Do Metallica fans recognize Greeny?

I don't start the show with that guitar. Greeny gets handed to me maybe seven or eight songs in. When I put it on and walk out I can see people pointing and whispering to each other. And signs come out saying, "Greeny Lives!" And if we're doing "Fade to Black," I have to play it on Greeny. I love that Greeny has its own fan base that's completely independent of me. When I first got the guitar, my guitar-playing friends would bring over their Les Paul, set it right next to Greeny and take a picture of the two guitars. A lot of times I'll be standing there and all of a sudden someone will say, "Can I take a picture with Greeny?" I'm like, "Yeah, sure." I'll have to take it off and give it to the person or set it on the stand and take their camera and shoot a photo for them. It's kind of like how it would be if I was married to someone super famous and was constantly asked to step aside so they could take a picture with her.

Do you sometimes feel like Greeny gives you superpowers?

Whitfield Crane, the singer for the cover band I'm in, the Wedding Band, said something really funny. He went, "Dude, Greeny is your Excalibur." I said, "What do you mean?" And he said, "Well, you know, other people tried to have it but they couldn't get it and now it's your guitar and it's like it has all these powers." And I thought, "Yeah, Excalibur. That's what I use to slay the dragon." And then I thought about it some more and "the dragon tone" is what I call the middle pickup sound. So it's almost like another "coming home" moment. I don't know. I just know I can hit a note and it will fucking sing for two minutes. It's an amazing, amazing guitar." **GW**



Splinter Group-era
Peter Green in an
undated photo

after. The song has a truly desperate, aching beauty that says more about Peter's life and music than he could have ever possibly known or intended; it's a guttural cry for help from a soul too sensitive for the success his immeasurable talent propelled him to."

—CHRIS BUCK

"**'The World Keep On Turning'** is just Peter naked with an acoustic guitar. The whole song basically pedals on an E chord, and the interesting thing is the first solo is very tentative and unsure and great, but then by the time he makes it to the end it's much more confident. And it's just Peter's blues guitar and voice. There are other things that Peter Green does that are technically and stylistically probably more exciting, but for me, the human element is the thing that always grabs me. So that's why this one's my favorite. And of course there's that line, 'The way I love that woman / it's bound to get me killed.' That's hard to beat."

—TRACII GUNS (L.A. GUNS)

"To me, **'The Supernatural'** [from *A Hard Road*] is like the classic Peter Green solo. That was my gateway drug into his playing. I would consider it a very simple take on a minor blues, but what Peter did with the guitar and his execution, it was incredible. And I would say this song was the first time I heard a Les Paul played with that sort of controlled feedback. It sounds like a violin! When he lays into these feedback notes and they swell with the reverb, it's just haunting."

—JARED JAMES NICHOLS

"I know Peter's a Les Paul guy, but there's a great video of him playing **'Need Your Love So Bad'** and he's got what looks like a '57 or '58 Strat, and he just lays into it. The first time I ever heard strings on a blues was [B.B. King's] 'The Thrill Is Gone'; the second time was this song. And I was like, 'Man, what a beautiful marriage.' It just hit me emotionally and it gives a beautiful sadness to the song."

—JOE BONAMASSA

"I've never met Peter Green, but I've long admired his playing style, and his tone is something to behold. I specifically think about his style on **'Black Magic Woman'** and his tone on **'The Supernatural'** and I just have to smile. I know he's influenced a great deal of really good guitarists."

—CHRISTONE "KINGFISH" INGRAM

{continued on page 64}

PUT A PAUSE IN YOUR DAY

With so many demands from work, home and family, there never seem to be enough hours in the day for you. Why not press pause once in a while, curl up with your favourite magazine and put a little oasis of 'you' in your day.



PRESS PAUSE
ENJOY A MAGAZINE MOMENT

To find out more about Press Pause, visit:
pauseyourday.co.uk



TO HEAR AUDIO FILES
FOR THIS LESSON, GO TO
GUITARWORLD.COM/JULY2020

THE MAGIC TOUCH

An insightful glimpse at Peter Green's soulful, highly polished

BLUES-ROCK SOLOING STYLE AND STRING- BENDING TECHNIQUES

FIRST COMING TO prominence as Eric Clapton's replacement in John Mayall's Blues-breakers, Peter Green would go on to form Fleetwood Mac in 1967. This early lineup of the band was heavily blues-oriented, penning such classics as "Albatross" and "Black Magic Woman" and recording the definitive version of "Need Your Love So Bad." His performances in Fleetwood Mac proved a life-changing influence on a young Gary Moore, who subsequently used Green's own 1959 Gibson Les Paul on many of his own greatest works, such as *Back on the Streets*. One of Peter's trademarks was the unusual, arguably unique, tone he coaxed from this hallowed guitar. This was due in part to the magnets in one of the guitar's humbuckers having been inadvertently reversed, giving a piercing sound when both pickups were selected — sounding a bit like Albert King's tone.

Read on as we look at some typical Green-style licks that you can assimilate into your own playing. There's nothing too technically challenging here, but Green has a precise and careful style. You'll get closer to his vibe if you apply judicious attention to detail on every note, string bend and vibrato wobble. For every example, use a light overdrive and a splash of reverb.

PAGE

57

July 2020
GUITAR WORLD

By Richard Barrett

April 22, 1969:
Peter Green
performs with
Fleetwood Mac
at London's
Royal Albert Hall

FIG. 1 (bars 1 and 2 of a slow, 8-bar blues progression in the key of E)

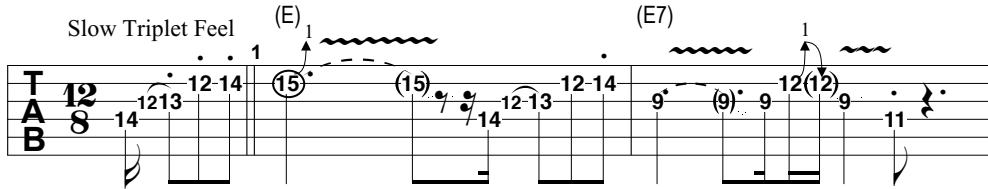


FIG. 2 (bars 3 and 4 of the same progression)

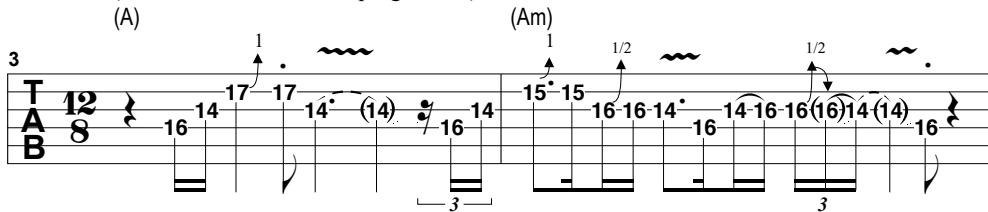


FIG. 3 (bars 7 and 8 of the same progression)

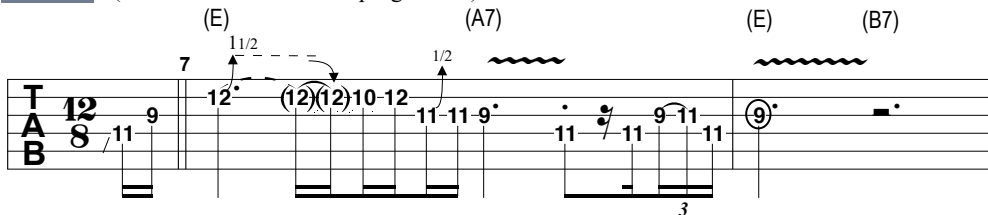


FIG. 4 (bars 1-4 of a 12-bar minor blues progression in the key of A minor)

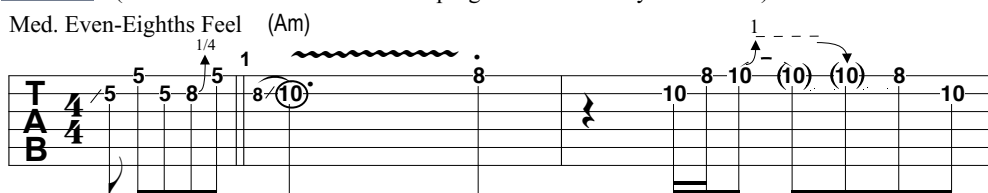


FIG. 5 (bars 9-12 of the same progression)

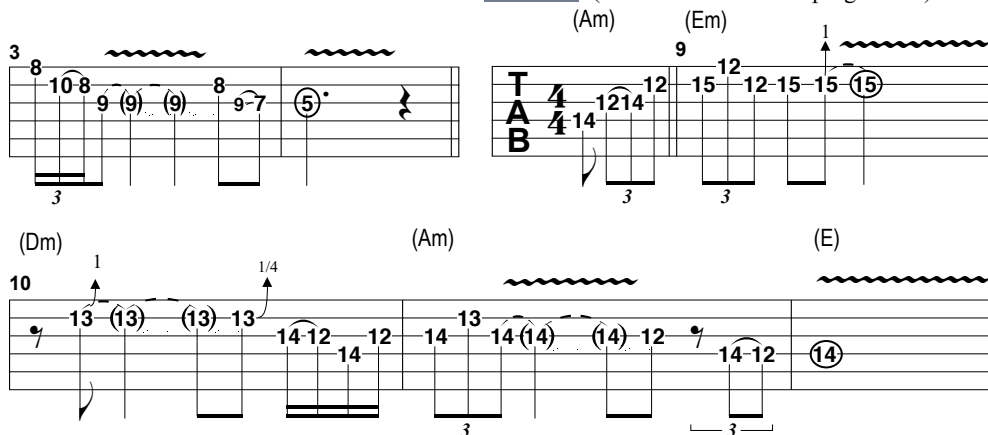
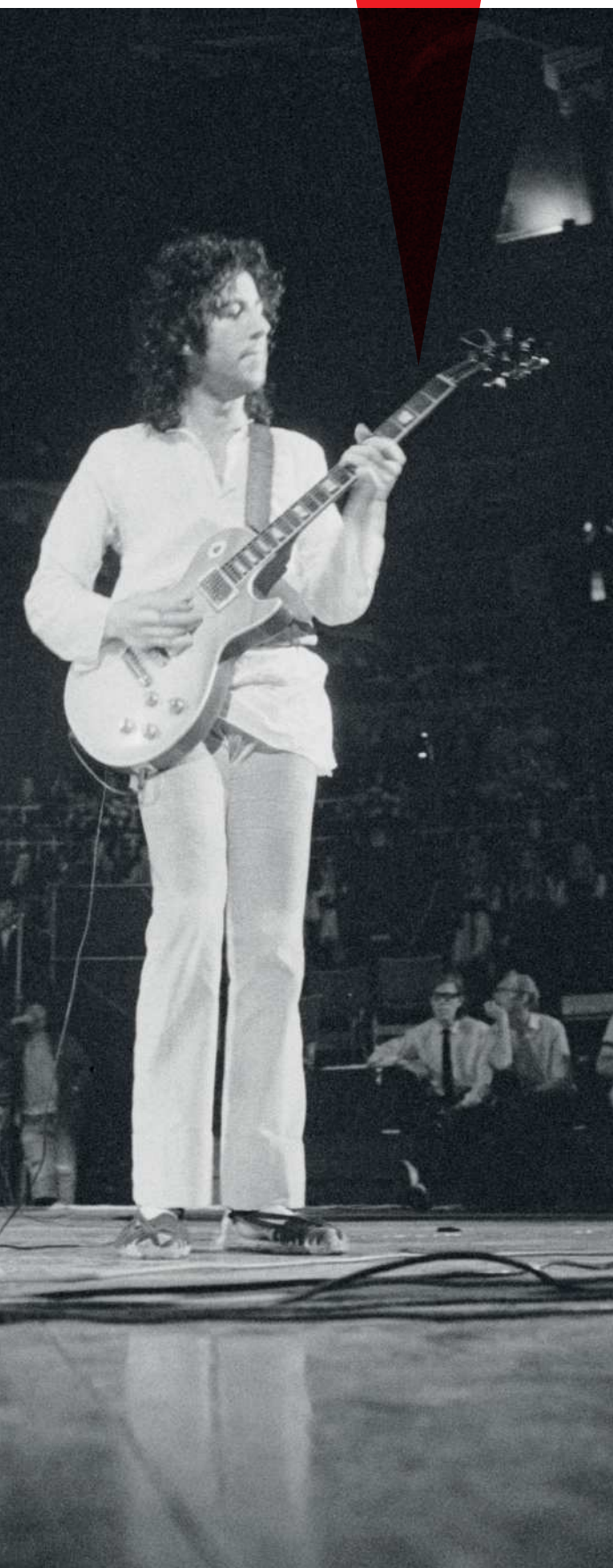


FIG. 1. NEED YOUR BLUES

At this slow tempo, you may find it takes a few attempts to settle in to the Green style, as your margin for error is greater than at faster speeds, so accurate playing will be key. Listen carefully to each note in the audio track and do your best

to match the timing. Peter has great control over his finger vibrato, so try to time your movement with the rhythm of the backing music and think of each vibrato as being a series of micro-bends and releases performed in a quick but smooth and even rhythm.

APPLY JUDICIOUS ATTENTION TO DETAIL ON EVERY NOTE, STRING BEND AND VIBRATO WOBBLE!



ESTATE OF KEITH MORRIS/REDFERNS/GETTY IMAGES

Whenever possible, use two fingers to bend a string — ideally, the ring finger (3), supported one fret below by the middle (2) — and hook your thumb over the top side of the fretboard for leverage. This applies to all of the examples presented in this lesson, and many other string-bending scenarios. There are, however, certain situations and fretboard patterns and shapes for which only one finger is available for bending, namely the index finger (1), in which case it's on its own. But if the middle finger is an option, reinforce it with the index finger, and avoid bending with the pinkie, as it's the weakest finger and the hardest to control.

FIG. 2. NEED YOUR BENDS

This line is all about *dynamics* — varying the volume and intensity of your note attack and touch to make your phrases “breathe” and create musically dramatic contrasts between loud and soft. Emphasize the higher notes to make them really cut through, and in so doing, you'll hear the reverb louder too, which is a desirable effect here. Bar 2 is played with a “laid-back” feel, which essentially means playing “behind the beat,” or slightly late against the pulse of the music, but without lagging behind too much, to the point where you're playing “out of time.”

Also, in this example, and in general, be mindful to bend each note only as high as is prescribed and to not overshoot it. The number “1” appearing above a bend arrow indicates a whole-step bend, which is the pitch equivalent of an unbent note two frets higher on the same string. The fraction “ $\frac{1}{2}$ ” signifies a half-step bend, which is the equivalent of the unbent note only one fret higher.

FIG. 3. STILL NEED IT

Though short and sweet, this lick requires considerable attention to detail, with the goal of delivering it with Green's signature polish and panache. The opening one-and-one-half-step “overbend” should be attacked boldly and reach all the way up to match the pitch of the unbent D note at the 15th fret, so put some muscle into it. The second bend is

only a half step, requiring a much lighter touch. Again, try to emphasize dynamic contrasts, and go for a shimmering vibrato on the E note (performed with the index finger) that's quick and even but not overly wide. Experiment with pushing the string upward versus pulling it downward, which creates a noticeably different sound.

FIG. 4. GREEN'S MAGIC

Played at a quicker tempo and with an even-eighths feel, this line consists of two structured phrases, with the second one, beginning in bar 3, “answering” the first by developing the melody. Watch the note with a dot over it in bar 1. This *staccato* marking (also known as a diminution dot) tells you to shorten the duration of the note by 50% of its normal value. Simply loosen your fret-hand finger pressure against the string almost immediately after picking it, in order to kill the note's sustain. A clean-ish lead tone here will allow you to control the “grit” in your sound with your pick attack.

Also, regarding the string bends, notice that the first one is only a quarter-step (as indicated by the fraction $\frac{1}{4}$), which is subtle and in this case is midway between G and G $\sharp$. The next one is a whole-step bend that's held momentarily before being released. Again, as always, strive for good *intonation* (pitch accuracy) when bending.

FIG. 5. ROSY GREEN

This example really dances around the musical pulse. The triplet rhythms kind of “go against the grain” of the underlying even-eighths feel, which creates a “loose” sound and rhythmic and melodic tension.

Note that the first bend is a pre-bend, for which the string is bent before you pick it. As such, you'll need to rely on both your auditory and muscle memory to tell your fingers how much “push pressure” to apply to the string to bend it up a whole step before you hear the note. This technique takes practice to master but is well worth honing, as it will expand your vocabulary of expressive phrasing devices. **GW**

LEADER OF THE MAC

Among the many stars of London's mid-Sixties blues scene, one guitarist outshone and outplayed them all — PETER GREEN.

Here, in interviews with John Mayall, Mike Vernon, Green's former bandmates and the "Man of the World" himself,

WE TELL THE STORY OF HOW FLEETWOOD MAC WERE BORN

FLEETWOOD MAC'S JOHN
MCVIE AND PETER GREEN
PERFORM AT LONDON'S
ROYAL ALBERT HALL
APRIL 22, 1969

PAGE

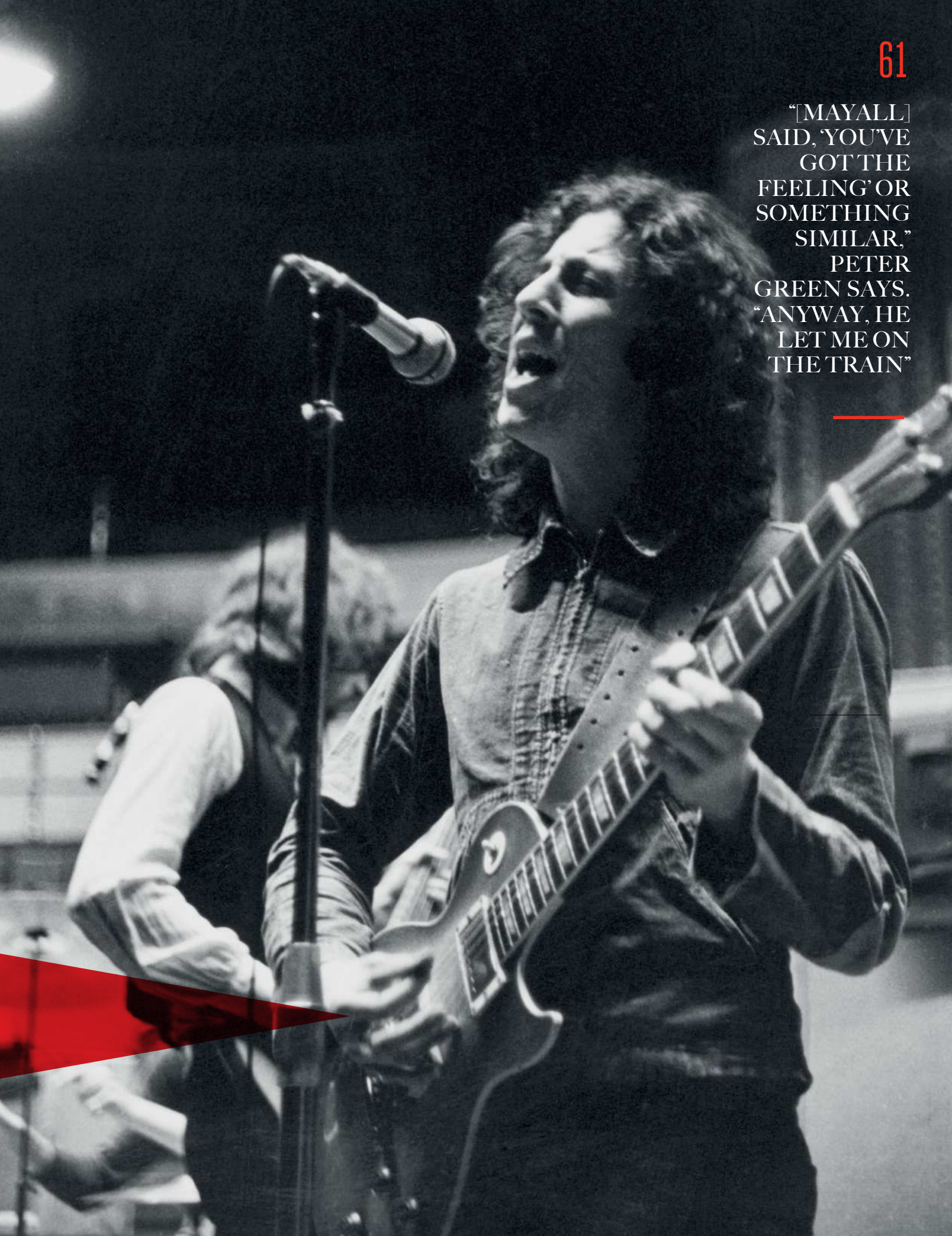
60

July 2020
GUITAR WORLD

By Johnny Black

PHOTO BY MICHAEL PUTLAND/GETTY

“[MAYALL]
SAID, ‘YOU’VE
GOT THE
FEELING’ OR
SOMETHING
SIMILAR.”
PETER
GREEN SAYS.
“ANYWAY, HE
LET ME ON
THE TRAIN”



PETER GREEN IS, ARGUABLY, THE MOST UNDER-RATED guitarist of the British mid-Sixties blues boom, consistently relegated to a position somewhere below the holy triumvirate of Clapton, Beck and Page. He deserves better. He would write some of the most memorable blues-based songs of the Sixties, create some of the genre's most imaginative guitar licks and establish a band that, by the end of the decade, was out-selling the Beatles and the Stones.

Born in London's East End to a poor Jewish family, he had been turned onto the possibilities of guitar at age 11, in the skiffle era of the mid Fifties. His brother Len acquired a cheap Spanish guitar and showed young Peter a few chords. Before long, it was Peter's guitar.

This is the story of how it all began for Peter Green, his first recordings and the creation of Fleetwood Mac.

AUGUST 11, 1965: John Mayall's Bluesbreakers, featuring Eric Clapton, play at Putney Pontiac Club in south-west London. Shortly after this gig, Clapton unexpectedly disappears to Greece for a two-week holiday.

JOHN MAYALL: I guess Eric just became bored with it. So he decided to get some friends together and go off to Greece. For me, it was panic stations because we'd come to rely on him so much and there were so few people to choose from as a replacement. I got a lot of replies to an ad I put in the *Melody Maker*, so I was auditioning different players every night, letting them sit in to see how they worked out. Then Peter came up to me during a gig at The Flamingo in Wardour Street and was fairly forceful, very insistent that he was better than the guy I had on stage that night, so I gave him a shot and he was quite right, of course.

MIKE VERNON (BLUE HORIZON LABEL FOUNDER AND PRODUCER): Peter was an unknown quantity at this time. He had played in several local bands, the best known of which was perhaps the Muskrats, but he was not a big name.

PETER GREEN: John said I could play a little bit and he said, "You've got the feeling," or something similar. Anyway, he let me on the train.

AUGUST 25, 1965: John Mayall's Bluesbreakers, featuring Eric Clapton, newly returned from Greece, again play at Putney Pontiac Club.

JOHN MAYALL: Unfortunately, it was only a couple of weeks before Eric came back from Greece. Eric returned with a tan and Peter was out again. Peter wasn't very pleased about that, but that was the way it was.

PETER GREEN: I was only there for a week, and then I went with Peter B's Looners...

DECEMBER 24, 1965: Georgie Fame and the Blue Flames, supported by instrumental band Peter B's Looners, led by organist Peter Bardens, play at The Flamingo. Besides Peter Green, the group also includes drummer Mick Fleetwood.

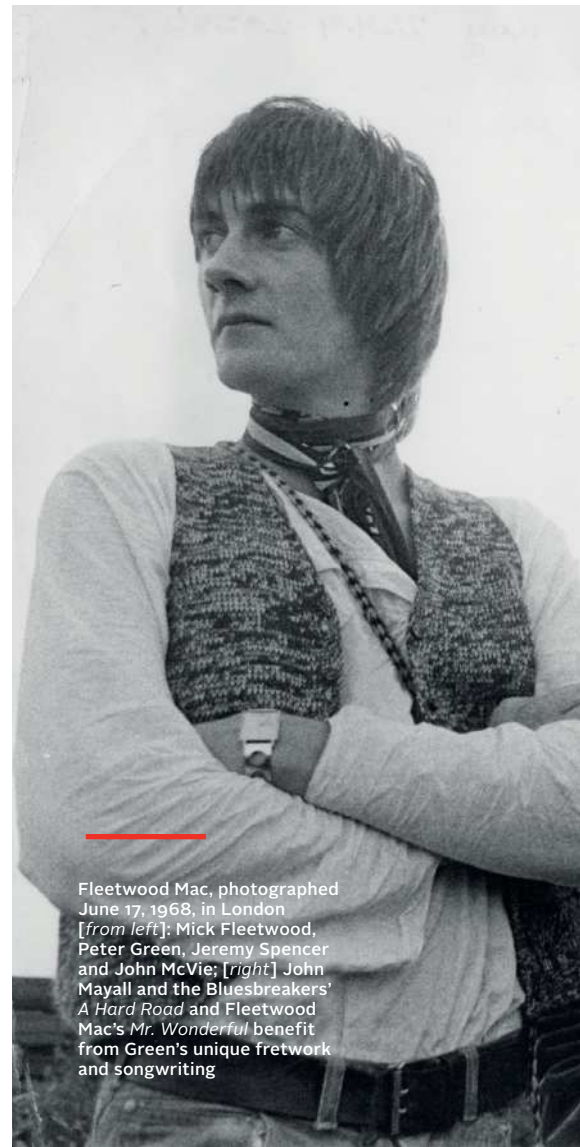
MICK FLEETWOOD: Peter came to audition... we were a very simple instrumental band, a lot of Booker T, Mose Allison. He had a great sound as they say, but me and the bassist, Dave Ambrose, didn't think he knew enough about the guitar. He only played a couple of licks, variations on a theme, Freddie King. And to Peter Bardens' credit, he pulled me aside and said, "You're wrong, this guy's special."

APRIL 29, 1966: Peter B's Looners play at The Carousel Club, Farnborough, with an augmented lineup including vocalists Rod Stewart and Beryl Marsden. They have been brought in, at the behest of Flamingo owners Rik and John Gunnell, hoping not just to expand the band's musical range, but to create a white soul "supergroup."

DAVE AMBROSE: When Rod Stewart and Beryl Marsden came in as singers, the band changed to Shotgun Express, doing mainly soul and Tamla Motown songs.

MAY 6, 1966: Shotgun Express play at the Beachcomber club in Nottingham.

BERYL MARSDEN: The music hadn't happened organically. We had been rather manufactured. There was a lot of money out there to be earned in the clubs we played, like The Flamingo in Soho, and The Ram Jam Club in Brixton, but we didn't see big wage packets at the end of the hard week's work, and that led to discontent, too.



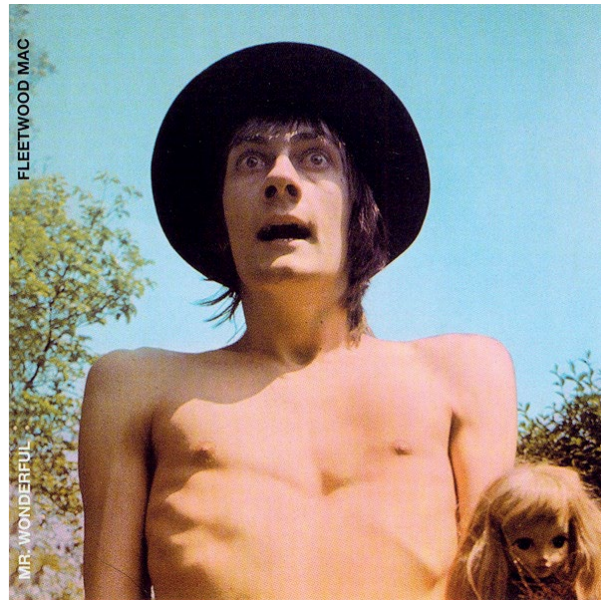
Fleetwood Mac, photographed June 17, 1968, in London [from left]: Mick Fleetwood, Peter Green, Jeremy Spencer and John McVie; [right] John Mayall and the Bluesbreakers' *A Hard Road* and Fleetwood Mac's *Mr. Wonderful* benefit from Green's unique fretwork and songwriting

DAVE AMBROSE (BASS): We did a single on Columbia ["I Could Feel the Whole World Turn Round"] which was a minor hit, but, shortly after a lot of soul searching on his part, Peter left.

JUNE 17, 1966: With Eric Clapton having abandoned Mayall's Bluesbreakers again, Peter Green is drafted in to replace him once more.

JOHN MAYALL: With Peter back in the band, the way we played stayed pretty much the same. As long as you have the same rhythm section then things don't change that much — it's when you lose a bass player that you're in trouble.

PETER GREEN: I bumped into John Mayall on the road and he said, "Eric Clapton's going to form Cream, with Ginger and Jack. Do you want to come with me and get some experience? And be a blues band again instead of trying to be Booker T & the M.G.'s?"



JOHN MAYALL: He was a little hesitant at first because he'd been offered a job with Eric Burdon that entailed going to America, which Peter had always wanted to do, but the music Burdon was playing wasn't as attractive to Peter as playing blues, so he opted to come back with me.

JULY 22, 1966: John Mayall's Bluesbreakers release an all-new album, *Blues Breakers: John Mayall with Eric Clapton*, which had been recorded before Peter Green had replaced old Slowhand.

JOHN MCVIE: It was done at Decca studios in West Hampstead in less than a month. We played together a lot as a band, so we'd just go in and do takes live, with no overdubs. And as soon as the session was finished, we'd be out to a gig. After the album came out a strange situation developed, because this upstart guy named Peter Green started playing with Mayall. There were "guitar style" wars going on between them —

all that stuff about "Clapton Is God" being sprayed on the walls was real!

JULY 24, 1966: John Mayall's Bluesbreakers play their first ever proper gig with Peter Green, at the Britannia Rowing Club, Nottingham.

MICK FLEETWOOD: He went immediately for the human touch, and that's what Peter's playing has represented to millions of people — he played with the human, not the superstar touch.

OCTOBER 11, 1966: John Mayall's Bluesbreakers are in Decca studios with producer Mike Vernon recording *A Hard Road*. The sessions take five days in total, spread out over a month.

MIKE VERNON: All three Decca studios were custom-built by Decca boffins. The smallest, No. 2, was used primarily for pop and group sessions, and had a really cool vibe... it was compact and vision between the control

room and the main studio area was excellent. The sound achieved was never less than great but it did depend largely on the engineer. Working with engineer Gus Dudgeon made sense to me as he was very much into the music.

I am reasonably sure I had not met Peter prior to his arrival at West Hampstead. Me and Gus were looking at him and thinking, "Who the hell is this? Where's Eric?" John Mayall just said, 'Oh, he's Eric's replacement.' I hadn't even heard that Eric had left the Bluesbreakers. John said Peter was as good as Eric, which was a bit hard to believe until he actually plugged in and then we thought, "Ummm, he can play a bit!"

Initially, Peter seemed like a very quiet and somewhat reserved kind of guy... not outspoken or aggressive in any way. He must have felt somewhat awkward, though, following in Clapton's footsteps. As the sessions progressed, Peter became a little more certain of his role as a Bluesbreaker... especially when he was given the chance to exercise his vocal chords. He certainly was not as reluctant to sing as his predecessor had been... he seemed to really enjoy that role and he was very good.

When I heard Peter sing "The Same Way" for the first time, I thought "Wow!" Here is a great blues singer, no inhibitions about singing with an English accent, expressive and individual. I had a feeling Peter was destined to make his mark in the music business.

JOHN MAYALL: Peter was every bit as good in the studio as he was on the road. He just nailed it. I didn't need to give him any instructions. I chose him for his individuality, for the way he played, so why would I try to direct him? The only thing he actually wrote for the album was the instrumental, "The Supernatural," but that was a great piece of music.

PLAY ON

Continued from page 55

"One my favorite Peter Green tracks is 'If You Be My Baby.' Peter's soulful vocals are surpassed only by his even more soulful guitar phrasing. His guitar tone weeps, whispers, speaks and joyously shouts from the soul. Peter was a huge influence on the player who influenced me the most, Gary Moore. When I hear Gary play the blues, I hear the direct lineage."

— VIVIAN CAMPBELL (DEF LEPPARD, LAST IN LINE)

"'The Green Manalishi (with the Two Prong Crown)' is a wonderfully dreamy, multi-textured version of a spooky, futuristic song. The song's cool guitar, bass and drum parts make this 1970 recording a timeless gem."

— JOE SATRIANI

"I was aware of Peter Green because of 'Albatross.' My brother Phil turned me onto him. That song has a beauty because it's so simple — it shows the mind of a very thoughtful person who didn't need to fill the space with a million notes. He just played the song and let the beauty of it be the star. My brother and I used to play it for half an hour to open our set. He would take a roaring solo, and I would double the tempo and we'd make it into a kind of Latin thing and then it would come back down to the dum-dum dum-dum dum-dum thing again. It was just so beautiful. And with that major seventh, so irresistible."

— TOMMY EMMANUEL

"The solo and fills Peter plays on the Otis Rush tune, 'So Many Roads,' with John Mayall absolutely kills me! His attack, tone and the range of emotion and feel Green channels through his axe drips with classic blues feel and passion. A must-listen. And being a Les Paul player, I would love to have that tone!"

— JOANNA CONNOR

"I would think about 'Black Magic Woman' because the solo is so distinctively 'Peter Green.' The song was such a huge hit for Santana that most people don't know it was written by him, and he's never gotten the credit he's due. Though Peter wrote and sang most of the Mac's songs, he didn't fit into the classic 'front man' slot — they were a true jam band and you definitely got the 'all for one, one for all' vibe watching them live. And I was thinking to myself, 'That's the kind of band I want to be in.' For me, that was the template for Aerosmith. For guitar purists, there are some

PETER GREEN: Mike Vernon came up with the idea for "The Supernatural." He said he'd seen this guitarist who'd played a high note, sustained it and then let it roll all the way down the neck. But I played it and I decided on the sequence.

MIKE VERNON: That was a major departure in sound and feel from anything we'd done with Eric. The fluidity of his playing was quite awe-inspiring. He seemed to have a natural ability to string together notes and phrases that worked straight away. There was little time spent on working out what he was going to play, either because he had already figured out what he was going to do in advance or the "moment" took over and it just happened! In my estimation, Peter Green was just the very best blues guitarist this country has ever produced.

FEBRUARY 17, 1967: John Mayall and the Bluesbreakers release *A Hard Road*.

JOHN MAYALL: People often ask me about the differences between Peter and Eric, but I don't judge guitarists by the number of notes they play. I just want them to have something moving and original to say. On a personal level, though, Peter was a much easier guy to work with than Eric. Very easy-going and fun-loving, great to be around. He became a really good friend.

April 19, 1967: John Mayall and the Bluesbreakers record "Double Trouble" in London, but the song will not appear on the next album, *Crusade*, because of Green's departure from the band.

MIKE VERNON: John really rated Peter's playing as well as his vocal prowess. Peter kept telling me he was fed up with the Bluesbreakers and wanted to put his own unit together.

MICK FLEETWOOD: From the beginning Peter was a stickler about it not being all about him, but all about the band. And that spirit was so important.

MIKE VERNON: It just sort of snowballed, to the point where Peter was going to leave John Mayall and form his own band. He said to me, "I want you to record our records and I want them out on your label, Blue Horizon. I don't mind if we're with Decca, but I don't want it to be on any other label but Blue Horizon."

NEIL SLAVEN (AUTHOR AND RECORD PRODUCER): Mike and I were school friends. We'd formed a blues society at school, and in 1966 we had formed a label together called Blue Horizon, which was mail-order to start with. We did singles at first, and then albums. If

you did 100 or fewer copies you didn't pay tax. The next thing was that we started the Blue Horizon Club in Battersea. Mike was already thinking about leaving Decca, and Peter had been doing slide acoustic gigs for us at the club. I remember him saying, "For two pints I'd give all this up and start a pet shop." There was always this other side to him that was detached, as if he was watching himself going into it.

MICK FLEETWOOD: We had no manager, so we did everything ourselves, and Peter did all the negotiations with Blue Horizon.

JEREMY SPENCER (GUITARIST, FLEETWOOD MAC): In early spring of 1967, I was playing guitar in the Levi Set, in Lichfield, Staffordshire. Unbeknownst to me, my friend Phil had answered an ad in *Melody Maker*, which said that Mike Vernon was scouting Britain for blues talent. Mike came up to see us, and we did a 30-minute set and he was impressed and enthusiastic. He later arranged a session at Decca for us to record about four tracks. While there, Mike told me that Peter Green was quitting John Mayall's Bluesbreakers to form his own band and wanted to find another guitarist. Mike then arranged for us to play for half an hour between the sets of an upcoming John Mayall gig at Birmingham's Le Metro club, so Peter could see and hear me play.

JUNE 11, 1967: John Mayall's Bluesbreakers play at Le Metro, Birmingham, supported by the Levi Set.

JEREMY SPENCER: I walked up to Peter to introduce myself. He said "Jeremy? Jeremy Spencer?" before I said anything. I said I was and asked him if he listened to Elmore James. He said, "Yes, all the time. Do you listen to B.B. King?" I said I did, and we chatted until it was time for their set. I had seen John Mayall's Bluesbreakers with Peter Green some months previously and had enjoyed it.

Anyway, the Levi Set played for about half an hour between Mayall's sets. I was happy that a good time had been had, but I pretty much discounted any idea of Peter wanting me in his new band. To my surprise, however, Peter asked if I wanted a drink, and as we stood by the bar, he talked as though I was already in it! He was saying stuff like, "Well, you can do a couple of Elmore things and then I do a couple of B.B.'s and so on like that..." I finally said, "Are you serious? Do you like what I play?" He said I was the first guitarist that made him smile since Hendrix! Knowing that Peter disdained speed-freak guitar playing, I said, "But he's fast. I'm not." He said, "It's not the amount of notes you play. It's what

goes into the notes.” Then he showed me a page that he had written in his notebook on his way up to Birmingham. It was like a prayer that said something like, “I can’t go on with this music like it is. Please have Jeremy be good, please have him be good.”

PETER GREEN: I could see he was a little villain, you know? I thought I’d give it a try.

NEIL SLAVEN: It was Jeremy and Mick who initiated all the madness in Fleetwood Mac. Peter seemed to enjoy it, but he didn’t really join in. But Peter needed someone like Jeremy around to inject something extrovert into gigs that he knew he couldn’t provide.

JUNE 15, 1967: Peter Green quits the Bluesbreakers.

JOHN MAYALL: I was disappointed when Peter left, because he was really a special player, but his heart wasn’t in it so much, because we were starting to lean more toward jazzier elements.

MIKE VERNON: I don’t think Peter found it that easy to be the “boss” of Fleetwood Mac. There were a lot of issues at the onset. He couldn’t get John McVie to leave Mayall and so Bob Brunning took the bass player spot. I do think that Mick also played an important part in holding the unit together. He had a keen sense of how things should be done and, in that area, he and Peter usually agreed.

MICK FLEETWOOD: Peter and I came from very different backgrounds. He was an East End lad with a chip on his shoulder — a Jewish boy who got beaten up. He got away from all that, but it caught him up in the end when it all went wrong.

AUGUST 14, 1967: The new outfit, named Fleetwood Mac, make their debut on the third day of the National Jazz and Blues Festival, Windsor, Berks, UK. The likes of Cream, Donovan, Jeff Beck, PP Arnold, Alan Bown, John Mayall’s Bluesbreakers, Chicken Shack, Blossom Toes, Pentangle and Denny Laine are all on the same bill.

JOHN MCVIE: I wasn’t the bass player with Fleetwood Mac that night; I was playing with John Mayall, who was headlining. Peter Green was harassing me to join the band, and I said, “No, I’m fine playing with John.”

STAN WEBB (GUITARIST, CHICKEN SHACK): I remember Peter and me were talking about the price of beer. Peter was wearing a white T-shirt and blue jeans, and Eric Clapton came over to us wearing a bed spread, rings on every finger, his frizzy hair sticking out six inches, and said to Peter, “You’ll never be a star if you dress like that.” Peter just smiled. And that sums it up.

JEREMY SPENCER: Peter was straightforward, intuitive and a deep thinker. I think I brought to the band a kind of happy-go-lucky bawdiness, I suppose, but we related on musical and even what could be termed mystical wavelengths. We still do, in a similar way, during our infrequent interactions on the telephone.

AUGUST 28, 1967: John Mayall’s Bluesbreakers play at The Marquee, London. This will prove to be John McVie’s last gig with the band.

JOHN MCVIE: At the time John had horn players in the band, and we were rehearsing at some club when John turned to one of them and said, “Okay — just play it free-form there.” I said, with typical blues snob-bishness, “I thought this was a blues band, not a jazz band!” I immediately went across the street, called Peter, and asked if he still wanted me to join up. I joined Fleetwood Mac in September ’67.

SEPTEMBER 9, 1967: In a secret session at Decca studios in New Bond Street, London, Fleetwood Mac record three tracks — “I Believe My Time Ain’t Long,” “Rambling Pony” and “Long Grey Mare.”

MICK FLEETWOOD: Mike used his key to the studio to record us after hours.

MIKE VERNON: We recorded it extremely late at night, in the big studio at Decca. We shouldn’t have been there, when nobody at Decca knew we were doing it.

SEPTEMBER 19, 1967: Fleetwood Mac plays at Klook’s Kleeek, West Hampstead, London, UK.

MIKE VERNON: I spent many hours following them around the club and university circuits. Seeing them working in front of an audience and gauging the latter’s reaction to new and old material helped in deciding what to record. In summary, I would say that Peter had to work at being the “boss”... once he was at ease with that situation, everything moved forward at a faster pace and with better results.

MICK FLEETWOOD: Peter would come over and whip me! “It ain’t fuckin’ swingin’! You ain’t puttin’ it where it should be!” He would treat me like a dog, but that’s all it took. “I know you can do it, just do it. Just feel it, buddy!” Everything I am musically I owe to Peter. I am more capable technically than I appear, but that’s a lesson well learnt from this man: less is more, more is less.

NOVEMBER 3, 1967: The first UK single by Peter Green’s Fleetwood Mac, “I Believe My Time Ain’t Long,” is released.

MIKE VERNON: The very first demos had been offered to Decca, and they weren’t rejected,

standout recordings from his blues years as John Mayall’s latest ‘find.’ *Then Play On* is filled with vehicles for Peter finally turning the corner, combining his blues chops with his songwriting. If he hadn’t decided, for whatever reason, to leave his guitar and the band behind, Fleetwood Mac was on the verge of making the jump from the Boston Tea Party, the Fillmore and the Fox Theatre in Atlanta to arenas like Led Zeppelin, the Who, etc.”

— JOE PERRY (AEROSMITH)

“I’d be remiss not to begin where Peter’s guitar playing first hit me. I used to sit and try to get the same sustain he gets in the intro to ‘**The Supernatural**’ in the hours between school and dinner time. I’m sure my parents loved that! I figure we’re all just lookin’ for that note that’s worth making it last all day.”

— NIK LEE (TEXAS GENTLEMEN)

“As a guitar player, the obvious choice would be ‘**Oh Well**,’ a great song wrapped around a killer guitar riff that even Led Zeppelin would have loved to have nicked! But for me, I’ve always marveled at ‘**Albatross**,’ a dreamy instrumental that’s reminiscent of Santo & Johnny’s ‘Sleep Walk,’ with a roaming melody line combined with wide underlying bends that sound like Hawaiian steel guitar playing. It reveals the depth of his guitar playing and influence.”

— PAUL RIARIO (GUITAR WORLD)

“I always thought Peter Green was the great British blues-er. It’s the depth of his playing and his singing, and also his honesty. I think the coolest groove of all time is ‘**Rattlesnake Shake**,’ but the lyrics are a little lighthearted. ‘**The Green Manalishi (with the Two Prong Crown)**,’ however, is astounding. It’s groundbreaking if you think about how

Fleetwood Mac were basically this incredible but very traditional blues band, and then they went to something like that. Peter Green is broadcasting he’s sinking into mental illness, and it’s almost like a cry for help. It’s tough to listen to, but it’s incredible. He’s taking a blues band and he’s almost becoming prog rock. By the end it sounds like a Yes song.

— WALTER TROUT

“I love Peter’s song ‘**Albatross**.’ Instrumentals are like movies for the blind. This one captures an albatross flying above oceans. Big and simple statements with the guitar. Crashing waves on the beach with cymbals.”

— JOEY SANTIAGO (PIXIES)

"'Jumping at Shadows' from *Live at the Boston Tea Party* is my favorite. Peter's amazing guitar tone rivals B.B. King's on this soulful rendition."
— TINSLEY ELLIS

"Part John Lee Hooker, part B.B. King and part early Jimmy Page, **'Oh Well (Pt. 1)'** is an intensely soulful blues-rock classic that features some of Green's most inspired and emotive writing and playing. The song's main guitar riff, which is really kind of a bass riff, has a cool, swampy quality and is super catchy for a variety of reasons. The thing I love most about this song, however, is Green's high-register lead playing, especially his fiercely shimmering finger vibratos. Green is inspired, confident and uninhibited here and holds nothing back as he shakes his strings with all the fury he can muster while at the same time exhibiting complete control over his technique."

— JIMMY BROWN (GUITAR WORLD)

"My introduction to Peter Green was via the Mayall compilation, *Looking Back*, which I stole from a girl when I was 15 (still slightly guilty). Thankfully the record had detailed liner notes and I could see which tracks Peter played on, and the ones that killed me were **'So Many Roads,' 'Looking Back'** (the tone and attack!) and **'It Hurts Me Too.'**

Soon thereafter I picked up *A Hard Road*, Peter's debut release filling the 'God'-like shoes of Eric Clapton. **'The Stumble'** is simply brilliant in every way, as is **'Someday After a While (You'll Be Sorry).'** Also of note is the otherworldly **'The Supernatural,'** a precursor of classic Green/Mac tracks like **'Albatross'** and **'Black Magic Woman.'**

— ANDY ALEDORT (GUITAR WORLD)

'Someday After a While (You'll Be Sorry)' from Mayall's *A Hard Road* is — hands down — my favorite Peter Green solo, not to mention one of my favorite slow-blues solos of all time. I love that it magically appears so early in the song, before the one-minute mark; once it's there, it leaves no doubt that its author can deliver intense, emotional solos that send listeners' hearts skyrocketing. Also — a small thing here — I've always loved 1:31, the moment he quickly switches from soloing around the 13th fret to the first fret, as if he's adding one final, last-minute "And another thing!" to his well-thought-out manifesto."

— DAMIAN FANELLI (GUITAR WORLD)

but they wouldn't put the record out on the Blue Horizon label so we offered it to CBS, who took it and took the label identity as well. But once that record came out and was something of a success, I got the dreaded phone call from the seventh floor at Decca, after which I got called in and was told, "You can't produce records for other record companies!" I said, "Well, I did offer it to you and you rejected it, so I took it to someone else." And they said, "OK, fair enough, but you can't do these two things at once, so you either have to resign or we'll fire you!" So I said, "Right, I resign as of now," went away, and about three weeks later I came back and signed an independent production deal with Decca...

MICK FLEETWOOD: Peter saved my bacon on more than one occasion. One night at The Marquee, we'd had a few drinks, we were jamming, and I'd got over-adventurous and came out of it the wrong way. I'd lost track of whether I was on the off-beat or the on-beat, but Peter always knew, so he was laughing at me. I was completely lost, but I kept going, of course, until Peter came back, grabbed my wrist and put me back in time. He was my mentor, my partner and my friend. That was my training ground. I didn't really have a lot of confidence. I was going around with Aynsley Dunbar, the drummer of John Mayall's Bluesbreakers, who was an incredible drummer, and still is. I had sort of a humorous self-effacing element to me, and Peter was a great encourager of it. He told me that it was one of the best things about my playing.

NOVEMBER 22, 1967: Fleetwood Mac decamp to the CBS Studios in New Bond Street, London, to record the tracks "Merry Go Round," "Hellhound on My Trail," "I Loved Another Woman," "Cold Black Night," "The World Keeps on Turning," "Watch Out," "A Fool No More," "You're So Evil" and "Mean Old Fireman." Most of these recordings will appear on their debut album.

MIKE VERNON: I don't think Peter was very interested, at that time, in the recording process. That was my job, along with the engineer. He fully understood the basics, though. I think he felt that his job was to create the music and the atmosphere that was essential to get the best results. If I had any qualms it would only have been that they could sometimes be infuriating with their persistent "messing around."

MIKE ROSS (ENGINEER): The first time I met Peter was when they walked into our studio, which was on the first floor above a fashion shop. It wasn't a great studio, but we made it work. It had been a ballroom in

the early 1900s, so it had very high ceilings, which we'd lowered, otherwise drum sounds would just bounce around everywhere. As a staff engineer for CBS, I was doing pop bands like the Marmalade and the Tremeloes, so this was my first real exposure to the blues. Peter was obviously the boss, he was very verbal. The two people I remember doing most of the talking were Mick Fleetwood and Peter Green. They were clearly the guys in charge. The others were more quiet, a bit laid back.

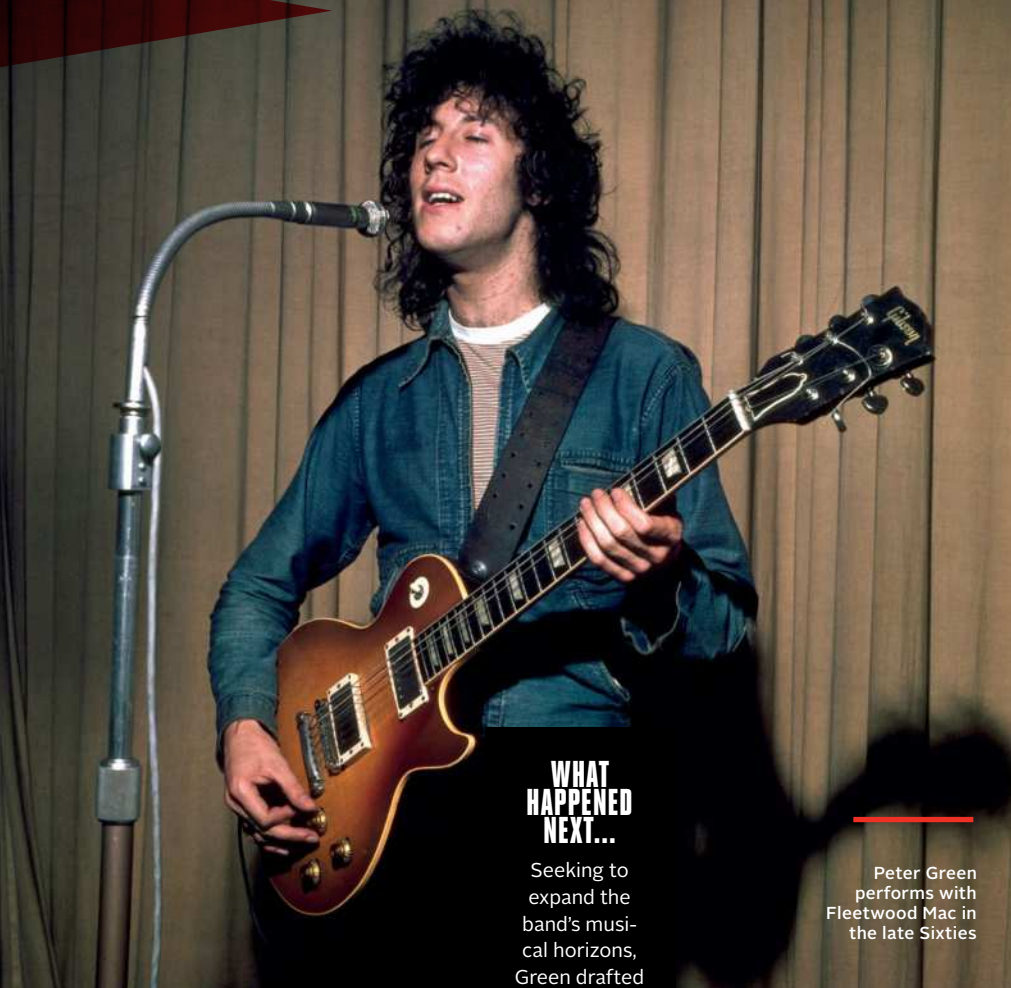
Mick and Peter used to give me lifts home after sessions because I lived at Holland Park and they were in Shepherd's Bush, and that's how I started to realize what good friends they were. They were very close. All those sessions were mainly recorded live, with the band DI'd straight into the mixing desk. We were using a four-track recorder, but they wouldn't let us record them separately, which I would have preferred, to achieve a better sound. Peter didn't want a "better" sound. He wanted it to sound as near as possible to the way they sounded on stage. So they would all play at once, with Peter singing and playing simultaneously. As a result, there was quite a lot of spill across the tracks, which I think did add to the roomy sound. It was absolutely live, but it wasn't dirty enough for them. There were lots of conversations about how Chess Records sounded. They even brought in a couple of Chess 78s to illustrate the sound they wanted. In fact, when they heard the tapes they were really not happy with them, but there wasn't much we could do about that except maybe re-mix them a little by changing the levels on the tracks. They wanted it to sound rougher, but Mike Vernon was able to talk them out of that, so we didn't really get close to what they wanted until the second album came round — *Mr. Wonderful* — where we got them to bring their stage amps and speakers into the studio and play through them.

DECEMBER 5, 1967: John Mayall is in recording studios in London working on the tracks "Jenny" and "Picture on the Wall," with Peter Green on guitar.

JOHN MAYALL: Even after Peter left, we remained great friends, so I would go out to see him playing live in Fleetwood Mac, which was a very exciting band — mostly my old band — but you can't stand in the way of progress.

DECEMBER 11, 1967: Peter Green's Fleetwood Mac is in CBS studios recording "My Heart Beat Like a Hammer," "Shake Your Money Maker" and "Leaving Town Blues." The first two of these will appear on the debut album, *Fleetwood Mac*.

MIKE ROSS: I was impressed by the quality of their songs, and also by the speed at which



WHAT HAPPENED NEXT...

Seeking to expand the band's musical horizons, Green drafted a third guitarist, Danny Kirwan, and the major hit singles started in 1969 with "Albatross," "Man of the World" and "Oh Well." Green's well-documented and disastrous encounters with LSD resulted in the demise of the first incarnation of Fleetwood Mac, but the remnants relocated to the U.S. where, eventually, with a change of lineup and musical direction, they were reincarnated as one of the most successful rock bands of all time.

Peter Green performs with Fleetwood Mac in the late Sixties

they worked. Most of the songs would be just two takes, or even one in some cases. They took it all quite seriously, no messing around once they got down to work. Mike Vernon was quite a strict producer. I think they knew better than to mess around with him being there. The only one who was a bit of a humorous character was Jeremy Spencer. He just wanted to be Elvis Presley and he'd come out with a bit of "Heartbreak Hotel" or something in the middle of a session. He wanted tape echo on everything. He was a rock 'n' roller at heart, more so than a blues man, but his Elmore James' guitar style was amazing.

JEREMY SPENCER: Peter had asked me on the band's onset if I ever wrote my own material and I had told him that I didn't. The problem was that I was unin-

spired with getting anything new. No wonder he eventually welcomed Danny Kirwan's creative addition.

FEBRUARY 16, 1968: Peter Green's Fleetwood Mac release their first album, *Fleetwood Mac*, on Blue Horizon. It will peak at Number 4 and remain on the UK chart for 37 weeks.

MIKE VERNON: Peter was able to really put good melodies together within his playing, probably more so than Clapton who had a much more rhythmic approach, he never got out of the groove. Whereas Eric had energy in his playing, Peter had a deftness, a touch and a more melodic style, and actually at that time, he probably had a deeper blues than Eric.

MELODY MAKER (REVIEW): This is the best English blues LP ever released. **GW**



COVER NOTES

The celebrated Dog and Dustbin cover

ANYONE WHO DIDN'T notice the self-effacing humor of Fleetwood Mac in 1968 didn't look closely enough at the cover of the album. Not for them some grainily "authentic" pic of the fivesome looking grizzled and undernourished, clutching their axes like weapons of war. Instead it portrays a border collie sniffing around a garbage can (or a dustbin, as they say in the U.K.) in a dingy back alley.

So? Well, the third track on the album is "Hellhound on My Trail." How much more clearly could they say it? This was a band owning up — "We're white boys from London playing the blues." Little wonder, then, that the photograph eventually bestowed the album with its nickname, "Dog and Dustbin."

As Mike Vernon recalls, "It was taken by Terence Ibbott, somewhere in Camden Town [in London], I think. The dog's name was Scruff and it belonged to my first wife, Judith." Keen-eyed cover art aficionados may also have noticed Ibbott's name as photographer and sometimes designer on albums by Chicken Shack, Savoy Brown, Sunnyland Slim and others.

An indicator of the lack of sophistication available to album-cover designers in those days is the name of the band, which, at first glance, appears to have been graffitied onto the wall behind the garbage cans with cheap white paint. Look closer and it's actually been added in the art department studio, with just a bare minimum of effort put into making it appear to bend round the outcrops in the misshapen wall. Any 10-year-old with access to Paint Shop Pro could do a better job today. Back then, of course, none of us looked that closely and, in the end, it was the stuff inside the cover that mattered.



PROTECT YOUR TONE FROM THE UNKNOWN

PROTECTIVE COVER FOR EFFECTS PEDALS. SECURES SETTINGS AGAINST ACCIDENTAL KNOB ADJUSTMENTS. PROTECTS YOUR EFFECTS PEDALS FROM DIRT AND WEATHER. REQUIRES NO MODIFICATION TO EFFECTS PEDALS. AVAILABLE WITH ROCKBOARD® QUICKMOUNT FOR ROCKBOARD® PEDALBOARDS OR WITH UNIVERSAL MOUNTING PLATE FOR OTHER NAME BRAND PEDALBOARDS.

ROCKBOARD ROCKBOARD
PedalSafe® QuickMount®

Framus & Warwick Music USA, Inc. • Nashville, TN • 37210
www.framuswarwickusa.com | www.rockboard.net | info@rockboard.net | www.facebook.com/warwickframus

ROCKBOARD®
by WARWICK

WARWICK®, ROCKBOARD®, PEDALSAFE®, and QUICKMOUNT® are the trademarks of Warwick GmbH & Co. Music Equipment KG, which may be registered in one or several categories of goods with the United States Patent & Trademark Office. Some of the aforementioned trademarks may be registered in one or several categories of goods in certain other territories. This is not a comprehensive list of all trademarks of Warwick and specifically does not include any common law trademarks or service marks of Warwick. All other names and marks not mentioned herein are the trade names, trademarks or service marks of their respective owners.

AEROS

loop studio



Impressive visual feedback
and an unprecedented 36 loops per song

[from left] The Shadows' Brian Bennett, Bruce Welch, Jet Harris and Hank Marvin perform at the NME Poll Winners concert in 1962



GUITAR WORLD

Lyrics? We Don't Need No Lyrics!

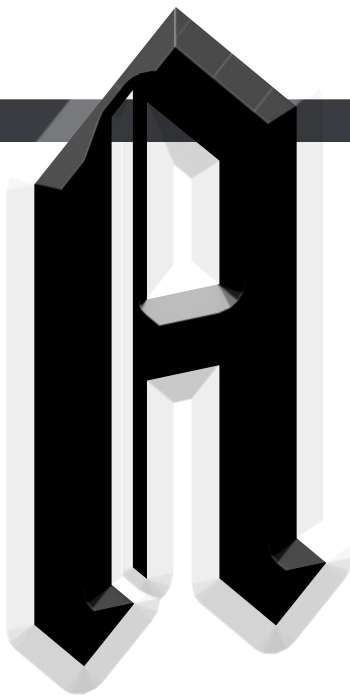
JULY 2020

FROM THE SHADOWS TO
THE SURREALIST: A HISTORY
OF INSTRUMENTAL ROCK

PAGE SEVENTY-ONE

BY JOE MATERA





AS A FORM of popular music, instrumental guitar-based rock first found popularity in the early Sixties. A few years before that, with early practitioners of the form such as Duane Eddy, with his simple low-string melodic lines such as “Rebel Rouser,” and Link Wray, who gave us the feedback-laden “Rumble” (which featured one of the first uses of the power chord), the genre quickly took hold with young guitarists everywhere.

Its rudimentary style made it easy for almost any guitarist to quickly fret a few chords, play some simple melodies, add an effect like reverb and presto! — a tune was born. Across the pond in England, the Shadows reigned as instrumental kings for the first few years of the Sixties, beginning with their U.K. chart-topper “Apache” in 1960. The Shadows’ lead guitarist, Hank Marvin, with his Fiesta Red Fender Strat (he was the first musician in England to own one) — resplendent with its maple fingerboard and gold-plated fittings, not to mention its owner’s unique use of the vibrato arm — would influence an entire generation of British guitarists that followed in his wake, from Eric Clapton and Jeff Beck to Pete Townshend and David Gilmour.

“In the early days when we first started having hits, we obviously didn’t appreciate that we would in any shape or form be influential,” Marvin says today. “It was a bit later, around 1962, when we started to realize that a lot of bands that were appearing in Britain and other countries were copying us. That’s when we realized we were having an influence. On one hand, we were a bit of a catalyst in getting people to pick up guitar, bass and drums, etc. On another, those who were already playing instruments, such as guitar, were turning around and wanting to play our style of music. That

appreciation of the influence we had in the early Sixties was something we only came to understand more clearly as the years went by. People who were in heavy metal bands or blues bands, for example, we’d bump into them at an airport or some function, and they’d come up to us and say, ‘Man, you’re the reason I play guitar!’”

Meanwhile, the Shadows’ American “counterparts,” the Ventures — from Tacoma, Washington — hit the charts with their 1960 hit “Walk, Don’t Run,” which, in turn, ignited the inspirational fire for the burgeoning instrumental surf-rock scene. Repeatedly cited as the first surf-rock instrumental, Dick Dale and the Del-Tones’ 1961 tune “Let’s Go Trippin’” officially ushered in the first wave of instrumental surf-rock’s halcyon days. With its epicentre in Southern California, instro-surf soon spread across the country like wildfire.

The Chantays’ “Pipeline,” the Surfaris’ “Wipeout” and Dale’s furious follow-up, “Misirlou,” further secured the genre’s strong foothold. Hallmarks of instro-surf included sounds and tones that painted an aural picture of sun, surf and sand. Fender guitars were everywhere, especially the Strat, Jazzmaster and Jaguar, along with heaping helpings of spring reverb. The Ventures later switched to Mosrite guitars, using them for the first time on their

**“PEOPLE WHO
WERE IN
HEAVY
METAL
BANDS
OR BLUES
BANDS, WE’D
BUMP INTO
THEM AT
AN AIRPORT,
AND THEY’D
COME UP TO
US AND SAY,
‘MAN, YOU’RE
THE REASON
I PLAY
GUITAR!’”**

**— HANK
MARVIN**

1963 album *The Ventures in Space*, while Marvin played U.K.-made Burns guitars from 1964 to 1970.

“Many of the early surf instrumentals of the early Sixties weren’t just playing music without singing,” says Dave Wronski, guitarist with SoCal instro-surf rockers Slacktone. “They were, especially with the use of the Fender Reverb unit, creating music with other-worldly and non-linear spatial effects to create atmospheres, and/or sounds of nature, representations of wild ocean surf, volcanoes, car racing, etc.”

“The genre was incredibly diverse, with artists like Link Wray, Freddie King, Santo & Johnny, Dick Dale, the Ventures, Hank Marvin and others,” adds instrumental rock meister Joe Satriani. “They all showed the importance of melody over flash but never failed to impress with technical innovations. Not an easy feat in any genre! This approach built the foundation for future artists like myself.”

As the British Invasion began transforming the entire musical landscape in 1964, instro-surf’s popularity soon waned. “Penetration” by California combo the Pyramids would bookend the genre’s heyday. Gone to ground, the instrumental continued to evolve in the hands of guitarists such as Jeff Beck, Peter Green, Clarence White, Danny Kirwan, Lonnie Mack and others who, although not primarily instrumental guitarists, featured instrumentals in their live and studio outings. This endured throughout the Seventies, when the Allman Brothers Band’s catchy, harmony-infused “Jessica,” Santana’s soulful “Europa (Earth’s Cry Heaven’s Smile),” Van Halen’s game-changing tapping opus “Eruption” and Jeff Beck’s jazz-fusion explorations on 1975’s *Blow by Blow* and 1976’s *Wired* expanded upon the instrumental template.

When the Eighties were in full swing, instrumental rock had morphed into a more virtuosic



The Ventures' Don Wilson [left] and Bob Bogle pose with their Fender guitars circa 1961

format. Gone was the simplicity of the early years where any guitarist, even a beginner, could pick his way through an instrumental. Now, a much more advanced and technical approach was at the fore, propelling the genre forward and outward into unlimited and untapped possibilities. What do we mean? Just give Steve Vai's "The Attitude Song" a quick spin.

Shrapnel Records, set up by young enterprising musician Mike Varney in 1980, became ground zero for the decade's virtuosic instrumental guitar players. By pushing the boundaries of the instrumental realm by the fusion of speed and classical elements mixed with hard rock and heavy metal styling, it birthed a whole new generation of shredding, neo-classical players. Critically and commercially acclaimed, it ignited a second wave of popularity into the instrumental genre, courtesy of the likes of Marty Friedman, Yngwie Malm-

steen and Vinnie Moore. Later, similarly styled guitarists such as Satriani and Vai would drive the genre back onto the charts.

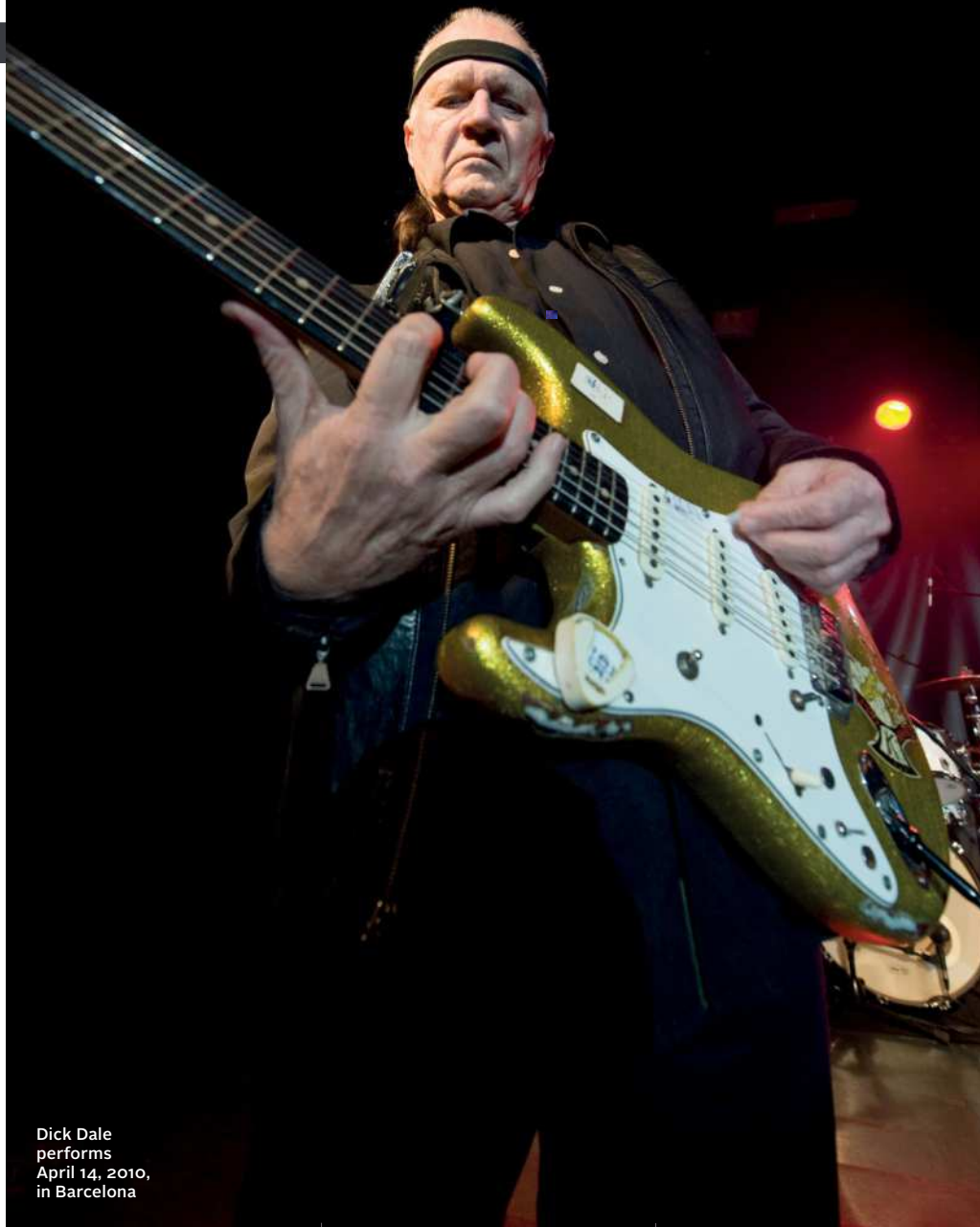
Satriani in particular would be a huge part of popularizing shredding and bring instrumental rock right back into the mainstream — and to the masses. His 1987 album, *Surfing with the Alien*, was a *pièce de résistance* built upon what had come before, yet it took it light years into the future, bucking all musical trends of the day. Peaking at Number 29 on *Billboard's* Top 200 Album Chart, it affirmed that the new instrumental guitar hero of the time had finally arrived.

"I wanted *Surfing* to be a celebration of all my influences as well as a big step into the future of instrumental electric guitar," Satriani says. "Its initial and continued success has validated my feeling that artists should do what they want — regardless of current trends — and stay true to their artistic goals."

Of course, no overview of instrumental rock could fail to mention "Cliffs of Dover," Eric Johnson's super-catchy 1990 thrill ride, which — surprisingly — didn't make the cut for his 1986 album, *Tones*, and was written pretty damn quickly. "I don't even know if I can take credit for writing 'Cliffs of Dover,'" Johnson said years ago. "It was just there for me one day. There are songs I have spent months writing, and I literally wrote this one in five minutes. The melody was there in one minute and the other parts came together in another four. I think a lot of the stuff just comes through us like that. It's kind of a gift from a higher place that all of us are eligible for."

"When this new stuff came along, Joe Satriani and people like Steve Vai and things like that, I thought it was really exciting," Marvin adds. "It was a different way of playing guitar from the way I and other guys were playing. It was very technical, a lot of virtuoso playing going on there, and I guess it was just right for the time. A lot of music, in my experience, when it becomes successful, it's because it's right for the time, and probably the artist is right for the time too. Maybe five years earlier it wouldn't have happened. Five years later it may not have happened either. I thought it was terrific, as it was good to see that instrumental guitar music was still being played by people like Joe, Steve, Eric and other guys like the Hellicasters' John Jorgensen, Jerry Donahue and Will Ray."

As one of Satriani's early guitar students, Vai followed his former teacher's footsteps with the release of his magnum opus, 1990's *Passion and Warfare*, an album that expanded upon the formula and furthered the genre's standing with the populace. Following the lead set by Varney's Shrapnel label, Vai would later venture forth on a similar route, co-founding the Favored Nations label with former Guitar Center owner Ray Scherr in 1999. But with grunge



Dick Dale
performs
April 14, 2010,
in Barcelona

Roopam Garg
of the Surrealist



unusual sounds in his movie scores,” Wronski says. “That helped create imagery, alone, without the visual of the film. Pink Floyd’s atmospheric instrumental textures seem to be part of that lineage. Jimi Hendrix, with the instrumental portions of his songs, created — with his guitar — sonic atmospheres not heard before. Billy Cobham’s first solo album, *Spectrum* [1973], was an important instrumental album for guitar and drums. Jeff Beck, I think, was inspired by *Spectrum* to begin his instrumental contributions, beginning with *Blow by Blow* and *Wired*, two classics.”

Post-Rock continued flying the instrumental flag during the 2000s. Rising out of Austin, Explosions in the Sky adopted a three-guitar frontal attack to serve up lengthy progressive instrumental aural explorations that lent themselves perfectly for film and television soundtracks. “Melody is everything,” Explosions guitarist Munaf Rayani told us in 2011. “If we don’t leave practice humming at least one of the guitar lines, it’s not going to survive. Melody becomes its own lyric, its own voice.” Fellow Texans This Will Destroy You followed suit with atmospheric effects

engulfing the musical landscape and transforming it forever, guitar-driven instrumental music again fell out of favor, and the few remnants that remained went underground.

Instrumental rock received a massive boost in 1994 when Quentin Tarantino’s *Pulp Fiction* featured Dale’s “Misirlou” in the film’s opening credits. This newfound interest would influence many of the up-and-coming bands on the scene, such as Alabama’s Man or Astro-Man? and Nashville’s

Los Straitjackets, both of whom fused the sound of early surf with a garage-y punk spirit. Los Straitjackets added an aesthetic ingredient as well to their live performances, with the wearing of Mexican *Lucha libre* wrestling masks.

While others such as Chicago outfit Tortoise, whose cocktail of jazz, electronica and dub influences, and Scottish combo Mogwai pushed the genre further along a more experimental route soon to be known as Post-Rock, a term

coined by *Mojo* writer Simon Reynolds in 1994.

Post-Rock instrumental bands utilized the guitars to paint aural images where tonality, rhythms and textures took priority over riffs, melodies and solos. This approach had more in common with elements found in the cinematic film scores of the Sixties, the early progressive sounds of bands such as Pink Floyd and the soundscapes of ambient music.

“Ennio Morricone, in a similar time frame, was using



Polyphia's Scott LePage [left] and Tim Henson with Yvette Young; [above] Slacktone's 2000 modern surf-rock masterpiece, *Into the Blue Sparkle*, featuring Dave Wronski on guitar

and layered soundscapes while Irish outfit God Is an Astronaut fused Krautrock, space-rock and electronics into the mix.

As this new decade dawns, the new kids on the block are pushing the boundaries of the genre to further extreme levels. Texan combo Polyphia, based around the six-string pairing of Tim Henson and Scott LePage; Washington, D.C., three-piece Animals As Leaders, featuring the innovative playing of guitarist Tosin Abasi; and Boston-based progressive trio the Surrealist, led by guitarist Roopam Garg, are among the bands leading the charge. They're all creating highly innovative and other-worldly soundscapes, taking the Post-Rock sounds and completely dismantling them.

"The best music for me has always been music that affects my perception of the world," Garg enthuses. "I treat compositions as if they're lenses to look at the world through, with each lens unmasking a certain portion of reality. It's analogous to watching a movie. As you view the film, the music can serve up to 90 percent of the emotional content within the frame. Good

"THERE'S A PSYCHOLOGICAL SHIFT TO HAVING ACCESS TO MORE STRINGS. IT ALTERS YOUR PERCEPTION OF WHAT A GUITAR IS. WITH FULL ACCESS TO BOTH THE UPPER AND LOWER REGISTERS, YOU'RE ABLE TO APPROACH COMPOSITION IN A MORE HOLISTIC WAY WITH ONE INSTRUMENT"

— ROOPAM GARG

film scores are able to bring out anxiety, hope or depression within the characters, without which the film would be devoid of human connection. Music plays such a truly vital role in the perception of the mind — you could overlay different music on the same movie scene and alter the narrative simply by the fact that you've changed the underlying score. In the same way, if you listen to a beautiful piece of music as you're walking across a traffic intersection, you notice things in people's expressions and mannerisms that would otherwise be overlooked without music. I absolutely love that."

As Polyphia's Tim Henson told us last year, "We definitely want to fuck shit up. If something's been done before, we want to turn it upside-down and mess with it. Too many bands just do the same things over and over. What's the point? Be yourself. Be original. Otherwise, move out of the way and let somebody else have at it."

With their hunger to explore and a spirit of experimentation, guitarists such as Abasi and Garg are also eschewing the six-string guitar in favor of eight-string guitars. "There's a psychological shift to having access

to more strings," Garg says. "It alters your perception of what a guitar is. With full access to both the upper and lower registers, you're able to approach composition in a more holistic way with one instrument. You also have more options with regard to different timbres. The same note will sound different on different strings simply by virtue of string thickness."

Abasi has gone one step further, developing a new line of innovative guitar designs via his recently formed company, Abasi Concepts. Garg is a recent convert — and an endorsee of Abasi's guitars: "Tosin has created one of the best guitar designs in the world. I can't say enough good things about their guitars, which they've named the Larada. I'm someone who focuses a lot less on specifications and more on how I feel when I play an instrument, and the Larada mysteriously just feels perfect in every way."

While guitar-based music tends to be a primary source of inspiration for most guitarists, in Garg's quest to approach the world of instrumentals in an innovative spirit, it is artists working in an ambient experimental format that inspire his guitar playing.



Joe Satriani in January 2020 with his Muscle Car Orange Ibanez JS2410 #1 prototype

“Ambient music is more liberating as a composer,” he says. “There are no restrictions from rigid structures or instrumentation. You’re literally able to paint whatever you want on a blank canvas — anything goes. I’m allowed to explore unorthodox sounds on the guitar that wouldn’t have a home anywhere else. Other than ambient music, what kind of genre would call for the scratchy sounds of a broken lead cable, or an out-of-tune instru-

**“NEW RHYTHMS,
NEW MELODIES,
10-STRING WIZARDS...
EVERY GENERATION
CREATES THEIR OWN
GROOVE AND TONE.
IT’S INEVITABLE AND
I WELCOME IT”**

— JOE SATRIANI

ment? or the sounds of breathing, bleeding through the mic? These ‘imperfections’ are overlooked and even seen as blemishes in other, more sterile environments like progressive metal, where it seems like perfection is the end goal. There’s no room for error. But I love errors. These genres seek the perfect guitar tone, the perfect mix, the perfect guitar solo, and end up overlooking beauties underneath the cracks of the guitar that I wish to explore. I mostly listen to a lot of other ambient experiments artists like Nils Frahm, John Hopkins and Taylor Deupree, as well as film soundtracks. I don’t really pay attention to what other guitar players are doing nowadays. I don’t think I listen to any guitar-centered music any more, sadly. Except maybe Meshuggah and Animals As Leaders.”

For Wronski, it’s the challenge of working (mostly) within the confines of the original surf records — while not ignoring what came after — that drives his approach. “[It’s about] theme, imagery and motion, coupled with a big, flattering (to the guitar and the melody) sound with depth and punch,” he says. “Right-hand dynamics are king, and the amp responds to the intensity of the touch, with the guitar not just acting as a trigger. What I think the original guys wanted to achieve is to make their guitar sound like an orchestra in one handful of guitar.”

The evolution of instrumental guitar music over the past 60 years has seen a gigantic leap forward for the form, and with the new players on the scene, its future looks even brighter. Twenty-eight-year-old Australian maverick prog-rock guitarist Plini is just one of those new kids on the block who are gleefully propelling the genre onward. His head-turning sonic explorations have even caught the ear

of Steve Vai, who declared, “When I saw Plini play, I felt that the future of exceptional guitar playing was secure.” Plini’s self-released 2016 debut album, *Handmade Cities*, was also praised by Vai. Other at-least-mostly-instrumental names to watch out for include Sarah Longfield, Chon, This Patch of Sky, Yvette Young (Covet), Al Joseph (HYVMINE), Tauk, Distant Dream, And So I Watch You from Afar, Angel Vivaldi, Standards, Hedras, Toska, Yasi Hofer, Deaf Scene, Jason Richardson, Gretchen Menn, Sithu Aye, I Built the Sky, Unconditional Arms, David Maxim Micic and Mike Dawes. And let us not forget Julian Lage, Guthrie Govan, Johnny A., Nick Johnston, Misha Mansoor and — well, the point is the list is almost endless in 2020, which implies that the guitar-based instro-rock scene is quite robust, to say the very least.

“New rhythms, new melodies, 10-string wizards... Every generation creates their own groove and tone. It’s inevitable and I welcome it,” Satriani says. “It’s so cool to see so much innovation going on with the younger players. A few years ago I witnessed Animals As Leaders at a live charity event we were playing together and I was completely blown away with the magic they created with their original music and a whole new set of guitar techniques. It’s a great time for guitar, even if the pop charts don’t reflect it. There’s a lot of creativity going on behind the scenes right now. I’m mixing my next album, *Shapeshifting*, with co-producer/engineer Jim Scott, and it’s a big leap forward for me. I’ve taken some giant steps in how I approach composition and arrangement, and it’s paid off. I really love this album!” For more about *Shapeshifting*, check out the June 2020 issue of *Guitar World*. **GW**

SUBSCRIBE TODAY

12 PRINT ISSUES FOR \$17.95



PLUS GET A
FREE
T-SHIRT



TO ORDER GO TO

www.myfavoritemagazines.com/GUW/B0GMAG.

OR CALL 1-800-456-6441 and mention code B0GMAG.

* Valid on paid subscriptions. T-shirt design may vary. Pricing valid in the US only. Please contact us for international orders.

Newsstand cover price is \$8.99 USD per issue. First issue mails within 6-8 weeks.

THE NEW BLUES EXPLOSION.

TOTAL Guitar

BETTER NOW!

THE BEST
BLUES
PLAYERS

IN THE WORLD
RIGHT NOW!

LEARN TO PLAY
THE BEATLES
Helter Skelter
LIL NAS X
Old Town Road
TOOL
7empest
SANTANA
Smooth

GARY
CLARK JR.
SAMANTHA FISH
ERIC GALES
JOE BONAMASSA
& MORE

PLUS
GET THE SOUND
LEARN THE TRICKS
ESSENTIAL GEAR

TOTAL Guitar PRESENTS

GUITAR SKILLS

THE BEATLES
Helter Skelter

LIL NAS X
Old Town Road

TOOL
7empest

SANTANA
Smooth

FREE CD
70+ MINUTES
OF LESSON
AUDIO!

PLUS JAM TRACK: ROCKABILLY

LEARN TO PLAY
TOOL
7EMPEST

JOE
PERRY
PLAY LIKE THE
AEROSMITH ICON

REVIEWED
FENDER
LEAD III

ON
SALE
NOW

GET THE NEW ISSUE FROM MYFAVORITEMAGAZINES.COM

SOUND CHECK



the gear
in review



82

BOSS

Waza-Air

84

FENDER

American
Acoustasonic
Stratocaster

85

SINGULAR SOUND

Cabli

Mass Effect

LINE 6 POD GO

By Chris Gill

LINE 6 INTRODUCED modeling to the masses way back in 1998 with the release of the original POD, an affordable desktop unit featuring a variety of amp, effect and speaker cabinet models to provide guitarists with instant access to numerous virtual rigs. Over the next 15 years, Line 6 greatly expanded the POD universe with various desktop, rackmount and floor units and even the Mobile POD iOS app. However, after the introduction of the POD HD 500X and POD HD Pro X in 2013, Line 6 shifted its focus to the more sophisticated Helix series, and no new POD products were introduced for the next six years.

Now Line 6 has boldly resurrected the POD series with the debut of the POD Go. Like previous POD products, the POD Go is insanely affordable, but like Line

6's Helix products, it provides state-of-the-art HX family sounds and powerful, convenient features including snapshots and IR loading in a streamlined, portable all-in-one package.

FEATURES The Line 6 POD Go is housed in a compact floor controller unit that measures approximately 14x9 inches and weighs about 5 1/2 pounds. The top panel features a large 4x2-inch full-color main display, home view, action and page up/down buttons, a pair of rotary knobs with push functions for accessing preset or model lists, a master volume control, five parameter knobs located under the main display (also with push functions), six footswitches, a mode/edit/exit footswitch, a tap/tuner footswitch and an expression pedal with assignable func-



tions. The rear panel provides guitar input, expression pedal 2/footswitch 7/8, FX send and FX return (both stereo), main output left and right, amp out and headphone jacks (all 1/4-inch) as well as a full-size USB jack for using the POD Go as a 4x4 24-bit digital audio interface or controlling and editing the unit with the free POD Go Edit app for Mac and Windows computers.

With nearly 300 amp, effect, cabinet and mic models created using Line 6's state-of-the-art HX architecture, POD Go offers a comprehensive selection of pro-quality sounds. Users can also load up to 128 additional custom and third-party Impulse Responses (IRs). A single mono or stereo looper can also be added as one of the unit's four effects blocks, providing maximum loop durations from 20 (stereo, full speed) to 80 seconds (mono, half speed).

PERFORMANCE If you are a fan of Line 6's Helix Floor and Rack units but don't need the highly sophisticated programming capabilities, MIDI or Variax control features, or are on a more limited budget, the POD Go offers the same dazzling sounds in a format that is much easier to use. The amp models provide exquisite detail and reactive feel that was previously unimaginable in its price range, and the effects deliver a full range of textures from the personality of beloved stomp boxes to the pristine pro-quality sheen of studio rack units.

Each preset (POD Go provides 256 preset locations — 128 factory and 128 user) always consists of the following blocks: wah, volume, four effects, amp/preamp, cab/IR and preset EQ. Users can freely move blocks in any order, but additional blocks can't be added or substituted. Each preset can also save and access up to four snapshots that can subtly or dramatically change individual parameters for effects and the amp/preamp (up to 64 different parameters at once). For example, an amp can be set to clean, overdrive and distortion tones all in the same preset while simultaneously adding, say, reverb for the clean tone, delay with overdrive and compression with distortion.

Thanks to the large, full-color display, the POD Go is very easy to program directly from the top panel, but using the free POD Go Edit app with a desktop computer makes the editing process even easier. The app is also essential if you want to download custom or third-party IRs. The sound quality of the unit's digital audio I/O is outstanding, and thanks to its four-in/four-out capabilities it can simultaneously record a fully processed stereo track and dry stereo track to facilitate later re-amping possibilities. While the POD Go may not have the external control capabilities of Line 6's more expensive Helix products, most guitarists will likely find that the POD Go delivers everything they need in a single unit, and then some.

CHEAT SHEET



STREET PRICE: \$449.99

MANUFACTURER: Line 6, line6.com

- Amp, effects, cabinet and mic models use Line 6's esteemed HX architecture to provide state-of-the-art sound quality, dynamics and realism.
- Users can arrange the nine blocks in each preset (effects, amp and cabinet) in any order they like.
- Each preset can save four snapshots, each providing entirely different settings for up to 64 parameters that can be accessed instantly.
- The free POD Go Edit app makes it easy to program/edit the unit and download custom or third-party IRs using a desktop Mac or Windows computer.
- **THE BOTTOM LINE**
In the true spirit of Line 6's previous POD products, the POD Go is a powerful all-in-one rig that makes the incredible sounds of state-of-the-art modeling technology available to guitarists at an outrageously affordable price.

MINI EVOLVED



- ALL-TUBE PREAMP & POWER
- ONLY 24 lbs.
- 14^{3/4}" H x 14^{1/8}" W x 9^{3/8}" D
- 2 INDEPENDENT CHANNELS
- 6 PREAMP MODES (3 PER CHANNEL)
- 25w or 10w PER CHANNEL MULTI-WATT™
- 5-BAND GRAPHIC EQ
- CELESTION CREAMBACK 10" SPEAKER
- LUSH TUBE REVERB
- HAND-WIRED & BUILT IN PETALUMA, CA

MARK FIVE™ 1X12 COMBO

MARK FIVE: 35™ 1X12 COMBO

NEW! MARK FIVE: 25™ 1X10 COMBO

THE SMALLEST COMBO EVER TO WEAR THE BOOGIE® BADGE

The new Mark Five: 25™ 1x10 Combo joins the MARK Family delivering a greatest hits collection of all-tube MESA® with unprecedented portability. Like the revolutionary MARK I Boogie® that started it all 50 years ago, this little 1x10 MARK sneaks in like a mouse, then roars like a lion.

Check out the entire MARK Family at your local MESA® Dealer today!

1317 Ross Street • Petaluma, CA 94954



(707) 778-6565 • www.mesaboogie.com

© 2020 MESA/Boogie Ltd.



Air Guitar

BOSS WAZA-AIR

By Paul Riario

▶ **"PRACTICE MAKES PERFECT,"** they say, and for guitarists, a practice routine can be a dull affair when you're stuck in a room with just headphones and an amp. Wouldn't it be far more exciting if you had something that allows you to take your practice and playing anywhere? Well, following on the success of the Boss Katana-Air, a pioneering product that Boss touted as "the world's first totally wireless guitar amplifier," the company pushed the envelope even further by introducing the forward-thinking Boss Waza-Air, a personal wireless guitar headphones system that integrates spatial technology and a gyro sensor that tracks your head movement to deliver a virtual and 3D-like "amp-in-room" experience. Add to that, premium Katana amp and effect tones, Bluetooth audio streaming and sound editing via your smartphone (from the free Boss Tone Studio app), and the Boss Waza-Air may be the ultimate all-in-one practice and play-anywhere solution.

FEATURES There are no cables to be found because Waza-Air pairs its headphones with a low-latency WL-T wireless transmitter for fully wireless connectivity. Both units have built-in rechargeable lithium-ion batteries with an auto standby/wake function to conserve battery life. And it's a long battery life too; the headphones last about five hours of play time, while the transmitter hangs around 12 hours. The headphones feature large, custom-designed 50mm drivers for studio-quality sound, soft conforming earpads to ensure comfort and a wide headband for a secure fit, plus power and Bluetooth-enable switches, a chrome-knurled guitar volume wheel and two plastic buttons that access the six onboard preset memories and tuner, and which also can control playback when streaming from your mobile device.

Waza-Air's visceral engine is its advanced 3D algorithms, which provide three separate and spatially realistic environments (Surround, Static and Stage). Surround captures the immersive atmosphere of playing in a virtual recording studio,

while Static activates the gyro sensor and places the amp and ambient room sound in front of you and pans it in relation to your head movements. Stage places the amp sound behind you, creating a virtual "live setting" that delivers life-like sound and feel. Downloading the free Boss Tone Studio app (for iOS and Android mobile devices) offers extensive customization of the five unique amp voices, including a full-range voice for bass or acoustic/electric guitar, access to more than 50 effects, the ability to edit and organize preset patches, and download tones curated for Waza-Air.

PERFORMANCE Once they're fully charged, simply inserting the WL-T transmitter into the Waza-Air's 1/4-inch headphones jack instantly pairs both units (Note: You can't simultaneously charge both by doing this) for total wireless play. It's quite liberating having no cables to get tangled up in, which means you have freedom to move about as you play while hearing your guitar in three novel environment settings. Surround mode is virtual-reality candy for your ears, but what's wild is the panoramic effect triggered by your head turning in Static and Stage modes. It's an aural sensation that can best be described as surreal. Even cooler, using the Tone Studio app, you have 360-degree rotation control on where to place your guitar and audio positions.

The Katana-amp voicings are intrinsically Boss-sounding, meaning they have a digital sheen combined with desirable analog overtones that sound completely organic. It's the most pleasing hi-gain and clean tones to my ears, with each sounding incredibly dimensional through Waza-Air's high-fidelity headphones. As always, Boss over delivers in their wide selection of delays, reverbs and modulations that produce each effect with vivid clarity.



CHEAT SHEET



STREET PRICE:

\$399.99

MANUFACTURER:

Boss, boss.info

- Waza-Air combines spatial technology and an integrated gyro sensor to deliver immersive "amp-in-room" tone with three-dimensional ambience that follows your head movements.

- Choose from three VR-type sound environments (Surround, Static and Stage), with five amp voicings and more than 50 effects from Boss's Katana series.

THE BOTTOM LINE

Waza-Air is a game-changing personal wireless guitar headphones system with 3D-realism sound, built-in amps and effects, Bluetooth audio streaming and the ability to play and practice anywhere, cable-free.

THE NEW
SLASH COLLECTION



SLASH LES PAUL STANDARD
APPETITE BURST

Gibson



Hybrid Theory

FENDER AMERICAN ACOUSTASONIC STRATOCASTER

By Chris Gill

▶ WHILE ACOUSTIC FLATTOP and solidbody electric guitars seem to share a few similar attributes, they're really two very different beasts when it comes to the physics behind how each instrument produces its characteristic sounds. As a result, designing a guitar that can provide both acoustic and electric tones in a convincing manner from a single instrument is a daunting proposition, even though some valiant attempts were made in the past. However, Fender has tackled that challenge admirably with their Acoustasonic series guitars, with the key solution being innovative new Acoustic Engine technology developed in collaboration with Fishman. Fender's American Acoustasonic Stratocaster provides 10 new acoustic and electric voice selections that are different than those of the preceding Acoustasonic Telecaster model in a guitar featuring the familiar

asymmetrical double-cutaway Strat-style body shape and performance-oriented control configuration.

FEATURES The Acoustasonic Stratocaster has the slim, compact dimensions and contours of a solidbody Stratocaster as well as a bolt-on mahogany neck with ebony fingerboard, 25.5-inch scale length, 12-inch radius, 22 narrow tall frets and modern "deep C" neck profile, but like an acoustic flattop it has a solid Sitka spruce top and acoustic-style pin bridge and is strung with .011-.052 phosphor bronze acoustic guitar strings. The body is constructed of a hollowed-out two-piece book-matched slab of mahogany with an embedded spruce top with transverse bracing and a tuned soundport, configured into a unique patented acoustic resonance chamber that Fender calls the Stringed Instrument Resonance System (SIRS).

Fender's Acoustasonic technology employs three distinct pickup systems to generate convincing acoustic and electric tones, consisting of a Fishman under-saddle piezo transducer, Fishman Acoustasonic Enhancer internal body sensor (for capturing percussive body slaps and enhanced harmonics) and Fender Acoustasonic Noiseless magnetic pickup mounted near the bridge. The innovative Acoustic Engine electronics provide seven acoustic and three electric tones arranged in five sets of two voice selections, accessible via the five-position blade switch and "Mod" knob, which also blends the mix between the two voices in each of the five sets. The master volume control is located within easy reach for players who like to make adjustments without interrupting their playing or perform volume swells.

PERFORMANCE The overall design of the Acoustasonic Stratocaster leans more



CHEAT SHEET



STREET PRICE: \$1,999.99
MANUFACTURER: Fender, fender.com

- Three distinct pickups — under-saddle piezo, internal body sensor and magnetic noiseless — deliver genuine acoustic and electric tones.
- Ten different voice selections arranged in five pairs are accessible via a five-position blade switch and the “Mod” knob that can also blend two voices.
- **THE BOTTOM LINE:**
 Adding 10 exciting new voices to the Acoustasonic lineup, the Fender American Acoustasonic Stratocaster is ideal for discriminating acoustic performers who also need instant access to dazzling electric tones on stage.

toward the acoustic side of guitar design, and, unlike most hybrid designs, it actually produces genuine acoustic tone when played unplugged, albeit without the harmonic complexity and volume projection. But because the instrument starts with such a solid acoustic foundation, it delivers truly convincing acoustic tones when plugged in.

While the voice selections of the Acoustasonic Telecaster provided a kind of a “best of” assortment of acoustic tones, the voices of the Acoustasonic Stratocaster lean toward more specialized and “boutique” tones while still providing a broad selection ideal for any style of music. For example, position 5 provides Sitka spruce/mahogany dreadnought and Sitka spruce/rosewood concert with slotted headstock voices, position 4 features a Sitka spruce/walnut small-body short-scale voice and posi-

tion 2 includes an Engelman spruce/rosewood dreadnought voice. Three electric tones are found in position 2B (Fender Electric Clean) and position 1 (Fender Electric Fat/Semi-Clean and Fender Electric Dirty).

The Acoustasonic Stratocaster sounds best paired with an acoustic-electric amplifier or plugged directly into a sound system, especially since the latter two electric tones already come with overdrive and distortion characteristics “built in.” Overall, the instrument is best for guitarists who primarily play acoustic and want to augment their performances with occasional electric rhythm and lead voices, as the Acoustasonic Stratocaster only provides bridge pickup electric tones but not any bridge/middle, neck/middle or neck tones that most traditional solidbody Strat specialists and aficionados rely upon.



Buzz Bin

Singular Sound Cabli

YOU KNOW WHAT’S no fun? Wrapping up cables. Those twisty strands of spaghetti known as your instrument and XLR cables always seem to end up in one long tangled mess! What if I told you I have something that can neatly organize, protect and swiftly coil those unruly cables? Well, let me tell you about the Singular Sound Cabli — a hand-held cable organizer that simultaneously winds up both ends of a cable in a matter of seconds with a clever whirling design that untangles as you wind it back into the Cabli. What’s more, you can pull out the desired amount of cable, eliminating cable slack and clutter. No muss, no fuss. And no, it’s not some As-Seen-On-TV gizmo, because this product actually works.

From the ingenious Packouz brothers, who created the revolutionary BeatBuddy drum machine pedal, Cabli is made from a lightweight ABS polymer for durability, and can coil any audio cable (1/4", right angle, XLR, MIDI, SpeakOn and more) up to 30 feet in braided, or 20 feet (for average diameter cable) in rubber within its circular housing. Cabli also features a built-in pinch preventer that removes crimping and protects your cable, and its dual track design and plastic T-shaped separator acts as an automatic disentangler as you wind.

Cabli is one of those contraptions you don’t think you need until you actually use it, but I gave it a whirl. Puns aside, it’s real easy to use; simply find the halfway point of a cable, make a small loop at that midpoint, thread it into the Cabli’s opening toward the pinch preventer area and slide the cable around and under the plastic T-shaped detangler, and push the cable down into the pinch preventer so it clips in. Then, slide your hand into the elastic strap handle on the backside to hold, and use the foldable plastic handle on the front disk side to firmly wind the cable up. Once you have it all coiled up, you can pull both cable ends to your desired length when in use (don’t use the handle here), and quickly wind it back up when you’re done without getting any grime or grit on your hands and clothes. If you’re setting up or trying to get out the door at the end of a gig, it’s a real time-saver. Plus, it also prolongs the life of your cables by keeping them kink-free and secure in its rugged shell. With Cabli, you have an orderly and tidy area of cable that looks smart. And for a slovenly guy like me, I need all the help I can get. —Paul Riario

STREET PRICE: \$19.90
MANUFACTURER: Singular Sound, singularsound.com

STRING
THEORY

by Jimmy Brown

For video of this lesson, go to
GuitarWorld.com/July2020I GOT RHYTHM,
PART 5

Dotted notes and rests

CONTINUING OUR JOURNEY down the rabbit hole of rhythmic possibilities, I'd like to build upon the previous four lessons and illustrate some additional ways to create syncopation. As I explained last time, in *I Got Rhythm, Part 4*, syncopation can either be an emphasis on what is considered a "weak" part of the beat, meaning anything other than the downbeat, such as an eighth-note upbeat (the "and" count), or an accentuation of a relatively weak beat in a measure, such as having a chord change fall on beat 2 or beat 4 in a bar of $\frac{4}{4}$ meter, for which beats 1 and 3 are normally considered the strong beats, where chord changes usually happen.

Great, well-known examples of an accentuated chord change falling on beat 2 can be found in the chorus to "You Shook Me All Night Long" by AC/DC and "The Middle" by Jimmy Eat World. Likewise, great, familiar examples of an accented chord change on beat 4 can be found in the intro and choruses to AC/DC's "Money Talks" and a song famously recorded by both Marvin Gaye and Creedence Clearwater Revival — "Heard It Through the Grapevine."

We'll now resume our exploration of syncopation by looking at *dotted rhythms*, starting with the way they're notated. A dotted rhythm is any note or rest that has a small, black dot appearing slightly to the right of it. In *Guitar World's* rhythmic tab, the dot would appear after a tab number or rest. The formal term for this, by the way, is *augmentation dot*. (To augment means to increase, as in a certain highly noticeable cosmetic surgical procedure.) The dot indicates that the value, or duration, of the note or rest is increased by 50%, or multiplied by 1.5, making it 150% of its base value. For example, we know that, in $\frac{4}{4}$ meter, a half note occupies two beats, as does a half rest (see **FIGURE 1**), and so a dotted half note or dotted half rest would occupy three beats ($2 \times 1.5 = 3$; see **FIGURE 2**). Likewise, since a quarter note or quarter rest lasts for one beat, a dotted quarter note or rest lasts one and one half beats, which is the same duration as a quarter note tied to an eighth note, or a quarter rest followed by an eighth rest.

FIG. 1

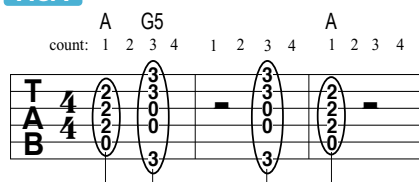


FIG. 2

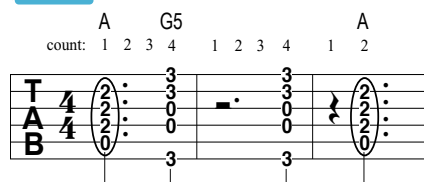


FIG. 3

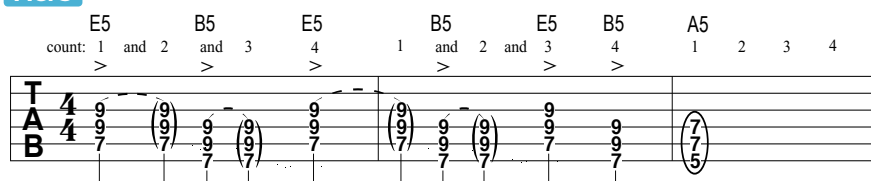
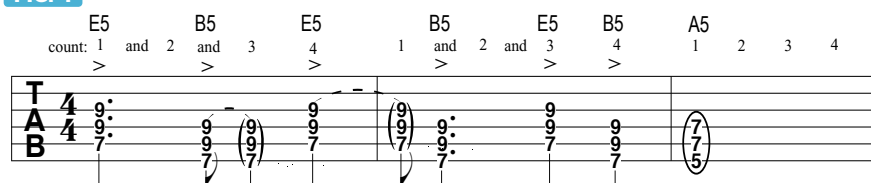


FIG. 4



Speaking of dots, it's worth mentioning that the *staccato mark*, which is that little black dot that you'll sometimes see directly above a note head or tab number, is formally called a *diminution dot* — to diminish means to decrease — and it officially indicates that the note's duration, or sustain, is *reduced* by 50%, or multiplied by .5, so that you "cheat" the note out of half of its normal "hang time," resulting in a "clipped" sound.

As you recall, in *I Got Rhythm, Part 4* we looked at some classic examples of syncopation created by accenting an eighth-note upbeat and hitting a chord change a half a beat "early," creating an *anticipation*. I'd now like to illustrate how this kind of syncopation can be repeated, resulting in a subsequent chord change falling a full beat early, with a chain of power chord accents that brings to mind the chorus to "I've Done Everything for You" by Rick Springfield.

FIGURES 3 and 4 show two alternative ways of notating the rhythm I'm referring to, first with ties, then with dotted quarter notes. As you can see, using dotted quarter notes reduces the visual clutter across the two-bar phrase by eliminating unnecessary

notes, ties and parentheses, which aren't heard anyway. In cases like this, a single dotted note is notationally preferable to two tied notes because it offers a simpler representation of what's going on and takes up less space. And with fewer visual symbols for the eyes and brain to process, it allows for a quicker reaction time, thus making the rhythm and music easier to read.

Economical notation is very helpful to the reader, and this principle is good to always keep in mind as you learn to write and transcribe music, either with pencil and paper or using a notation software app, such as Finale, Sibelius, MuseScore or Guitar Pro. There are, however, certain rules of music notation that must be followed, one of which is you cannot have a single rhythmic value extend across a bar line. You can certainly hold a note or chord over the bar line when you play it, but you would need to notate that with a tie.

Okay, enough rhythm and notation theory for today. Next time, I'll show you how to create musically dramatic chains of dotted-quarter syncopations and demonstrate multiple ways to achieve the same effect.

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.



**For Everyone.
For Generations.**

NEW INSPIRED BY GIBSON

SG STANDARD '61 MAESTRO VIBROLA

ARTIST: EMILY WOLFE

Epiphone®

FOR EVERY STAGE

IN DEEP

by Andy Aledort



For video of this lesson, go to
GuitarWorld.com/July2020

TRAVELING TIPS

How to traverse your entire fretboard with major pentatonic and hexatonic scales

IN THE LAST two columns, we surveyed the E major pentatonic and E major hexatonic scales across every available fretboard position and looked at strategies for utilizing these scales effectively in building an improvised solo. This month, we'll apply these two scales to a repeating chord progression.

I had the pleasure of playing guitar with the great Dickey Betts of the Allman Brothers Band for 12 years, and we would play his classic song "Blue Sky" at every show. Dickey is a huge fan of Jerry Garcia of the Grateful Dead, and we would always begin "Blue Sky," played in the key of G, with a little jam reminiscent of the Dead tune "Franklin's Tower," with the chords G, F and C (the I, ♭VII and IV, respectively) played in a repeating loop for some extended soloing.

FIGURE 1 presents a similar progression in the key of E, utilizing the chords E, D and A. In bar 1, we move from the tonic, E, to the ♭VII, D. In bar 2, the progression moves to the IV chord, A, with a brief accent on D/A falling on the last 16th note of beat 2. These two bars repeat, and in bars 3 and 4 I switch to voicings of the same chords played higher up the fretboard in order to attain a varied and brighter sound.

Let's briefly review two essential scale positions for E major hexatonic. In **FIGURE 2**, the scale is played across all six strings, mostly in 6th position, and in **FIGURE 3** the high A note moves over to the B string, five frets higher, which allows for a convenient extended ascent up to the octave high E.

An invaluable way to really get to know any scale and learn how to make the most of it is to practice playing it up and down a single string. In **FIGURE 4** we descend through E major hexatonic on the high E string, and in **FIGURES 5-9** we're doing the same thing on each of the lower strings. Be sure to memorize all of these single-string shapes and the note names too.

FIGURE 10 offers an eight-bar improvised solo played over this repeating E - D - A progression and performed entirely on the high E string. This type of limiting exercise forces you to play with an ear for melody, as opposed to just relying on the muscle memory of learned licks and patterns.

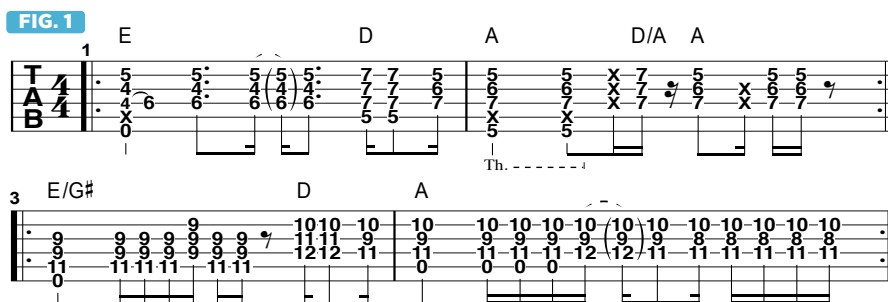


FIG. 2 E major hexatonic scale

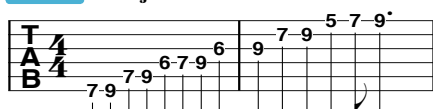


FIG. 3

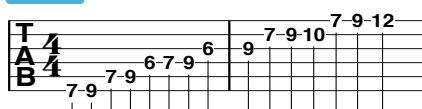


FIG. 4 E major hexatonic

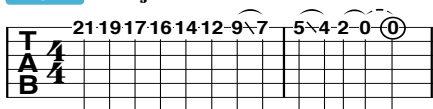


FIG. 5

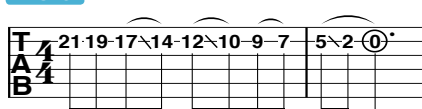


FIG. 6

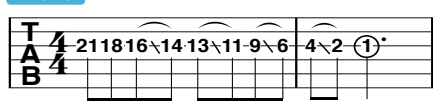


FIG. 7

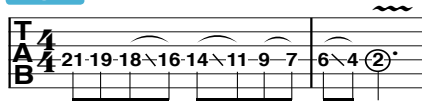


FIG. 8

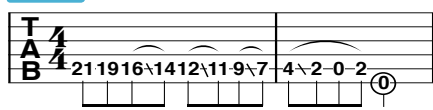


FIG. 9

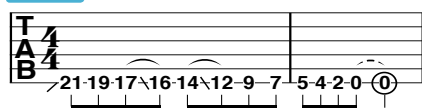
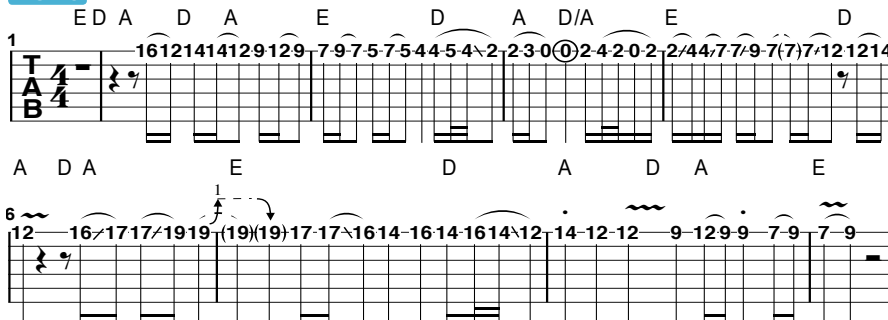


FIG. 10



Also, playing on a single string requires big positional jumps, in order to play melodic lines that are usually sounded across a set of strings in a given position, and it fosters the use of expressive finger slides, as well as legato (smooth) phrasing. It also gives

you a consistent string timbre. You could try improvising your own melodies on each individual string while staying within a particular scale.

Next month, we'll apply a similar approach with pairs of adjacent strings.

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.

I DON'T THINK THAT PEOPLE HAVE QUITE REALIZED **WHAT A REVOLUTION**



THIS IS. EVERYONE WHO HAS HEARD THE AMP
IS AMAZED. - **BILL DALE**

Our original Lunchbox Combo has been challenging preconceived notions for years. Now the little amp that creates such big buzz is taking things to the next level. Introducing the first ever **LUNCHBOX REVERB**. It's everything you love about the original, and more. Visit ZTAMPLIFIERS.COM to hear all about it.



BELIEVE WHAT YOU HEAR. | ZTAMPLIFIERS



THIS CAN REBUILD A COMMUNITY.

At the D'Addario Foundation, we believe the most effective instrument for creating lasting, positive change for children and their communities is music education. That's why we work with over 200 successful, diverse community-based programs to help bring music to kids who may never have access

otherwise. And 100% of your donation to the D'Addario Foundation goes directly towards giving music education to children. So every dollar you give makes a real difference.

Learn more at daddariofoundation.org



SCHOOL
OF ROCK

by Joel Hoekstra

For video of this lesson, go to
GuitarWorld.com/July2020

MELODY IS KING

How to solo over a ballad

TO ME, NOTHING is less tasteful than simply playing a bunch of fast licks to show off your chops on a ballad. I believe that a guitar solo in a ballad should provide a strong melodic hook of its own and balance well against the feeling of the song overall. With this in mind, I'd like to cite the short solo I crafted for "When I Think of You," featured on the new Whitesnake album, *Flesh & Blood*, as a good example of how to approach soloing over a rock "power ballad."

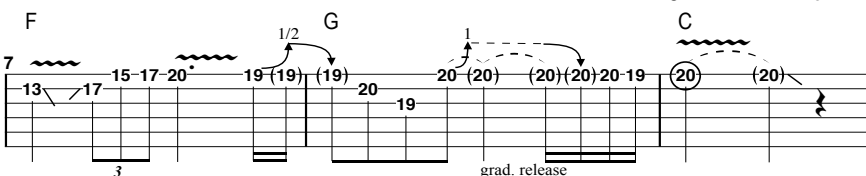
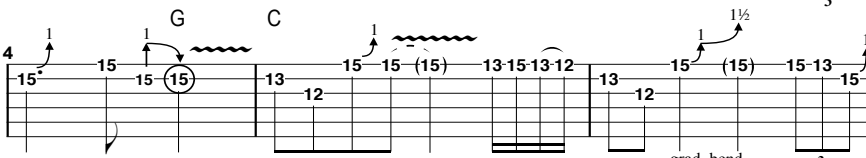
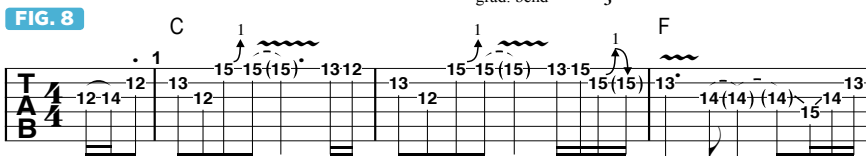
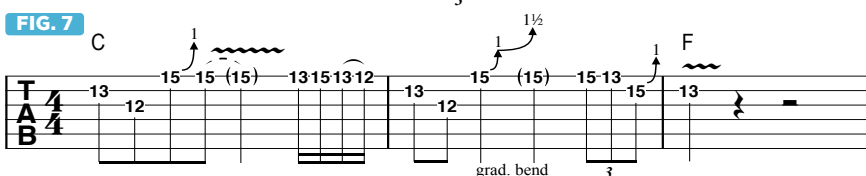
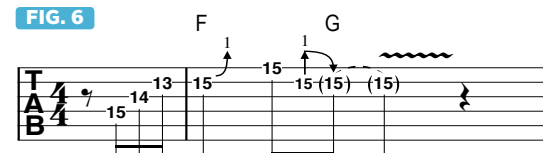
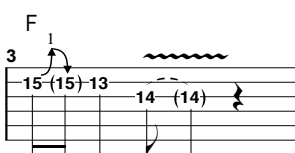
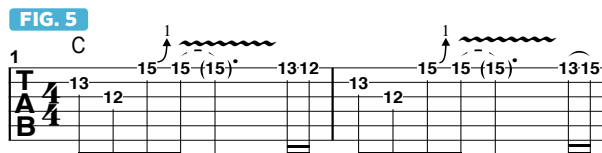
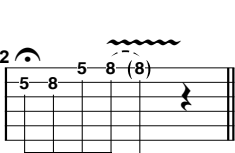
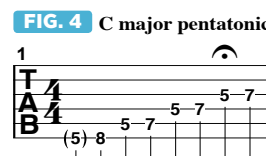
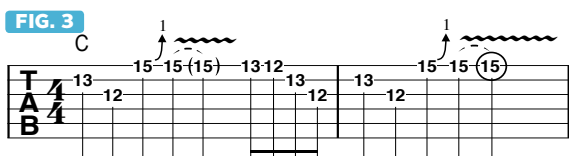
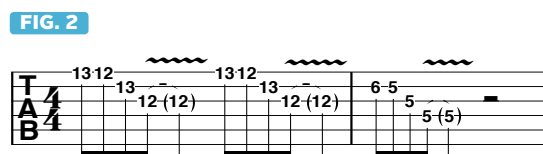
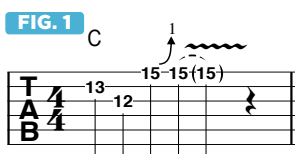
"When I Think of You" is in the key of C major, and a great way to start a solo on a song like this is to emphasize the triadic chord tones of the tonic, or home key. The notes of a C major triad are C, E and G, and I begin the solo by playing a simple lick that's built from two notes: the root, C, and the 5th, G (see **FIGURE 1**). When I end the phrase, I move back down the triad by starting on the 4th F, before repeating the triadic tones, as illustrated in **FIGURE 2**. Notice that I'm adding a nice slow, wide finger vibrato to every held note here, to evoke a "singing" vocal-like quality. **FIGURE 3** shows how I put the two parts together.

This phrase comes right out of the C major scale (C, D, E, F, G, A, B), as well as C major pentatonic (C, D, E, G, A; see **FIGURE 4**). I repeat the initial phrase then wrap up the line by melodically setting up the change to the IV (four) chord, F, as shown in **FIGURE 5**.

Now that I'm on F, I like to incorporate a quick downstroke sweep across the triad into the single-note phrase. **FIGURE 6** illustrates how I start with the sweep and then finish the phrase back in C major pentatonic, ending on D, which is the 5th of the next chord in the progression, G (G, B, D).

Over the next two bars, I recall the initial theme, but now I vary it slightly by playing 16th notes at the end of the first bar of the phrase, followed by an expressive "over-bend" of one and one half steps, from G up to B $\flat$, as shown in **FIGURE 7**. After that, at the end of the solo, I move high up on the neck to create the feeling of a crescendo.

FIGURE 8 presents the entire solo. In bar 7, after playing the keynote, C, over the F chord, which is that chord's 5th (F, A, C), I move up to a C note an octave higher then drop down one fret and bend up to that same note from B, a half step lower, after



which I play a descending G major arpeggio over G. I follow this with a whole-step bend from the high C note up to D.

As you can see, I took a balanced, melodic

and thought-out approach to this solo, with the idea of serving the song first and foremost, which I think should always be the first priority when soloing.

Joel Hoekstra plays for Whitesnake, the Trans-Siberian Orchestra, Cher and his own side project, Joel Hoekstra's 13. Whitesnake's latest album is 2019's *Flesh & Blood*. Find out more at joelhoekstra.com.



TONEWOODAMP
WWW.TONEWOODAMP.COM



**8 ACOUSTIC
EFFECTS**

UNPLUGGED

**NO AMP
REQUIRED**

**WARNING:
ADDICTIVE**



**EASY INSTALL,
MAGNETICALLY
ATTACHED!**

CONNOR THOMAS
FINGERSTYLE GUITARIST, UK

INFINITE *Sweet spot*

Riverside's cascading gain stages create harmonically rich drives—from silky clean overdrives, saturated distortions, and all points in between.

Exceptional touch sensitivity comes courtesy of our all-analog JFET gain stage, while our precision-crafted DSP gain stages generate dynamic complexity and pleasing harmonics. Continuous circuit adjustments are made as you turn the Drive knob, allowing the sweet spot to follow you at every gain level.



strymon.net/riverside

strymon.

THE T-SHIRT CLUB FOR GUITARISTS

MOUNTAIN
MUSIC EXCHANGE
PIKEVILLE, KENTUCKY

WILD
GUITARS

**GET A NEW T-SHIRT
EACH MONTH
FROM A LEGENDARY
GUITAR SHOP!**

GUITARSHOPTEES.COM

WREMBEL ON

by Stéphane Wrembel



For video of this lesson, go to
GuitarWorld.com/July2020

COMPELLING RESOLUTIONS

How to use an *appoggiatura* to create a dramatically appealing melody

OVER THE LAST few columns, we explored some effective techniques to use to craft an appealing melody. Last month, we looked at the *leading tone*, also known as an “approach note,” which is a note one half step below a “target note,” typically the root of a chord, and used to set up the return to it, which will often fall on a downbeat. I’d now like to present a similar and equally powerful melodic device called the *appoggiatura*.

An *appoggiatura* is a non-chord tone that falls on a strong beat, such as any quarter-note downbeat, then resolves to a chord tone. For example, if we’re in the key of G minor and I play a G note on beat 1, I’m playing a chord tone on a strong beat. The same is true for the notes B $\flat$ or D, as these are the other tones present in a G minor triad. But if I play the 2nd, A, or the 6th, E, on a strong beat, this is known as an *appoggiatura*. These non-chord tones, sometimes called “upper extensions,” or “tensions,” serve to provide a restless sense of delay in arriving at, or resolving to, a chord tone and a feeling of longing to do so.

We often might play these scale-based non-chord tones without being aware of their potential role in this regard and end up squandering their melodic effectiveness by not resolving them properly. But if you are aware of the note’s role and play it with conviction and a purpose and eventually resolve it, it can create a powerfully dramatic musical statement.

FIGURE 1 is an improvised solo played over a 12-bar minor blues progression in the key of G minor, into which I’ve incorporated several *appoggiaturas*. In bar 1, I play the 9th, A, on beat 1, which I then resolve to G. In bar 2, I play D $\flat$, the flatted 5th (b5), on beat 3 and E $\flat$, the flatted 6th (b6), which may also be considered the augmented, or sharpened, 5th (#5), D $\sharp$, on beat 4 before finally resolving to the natural 5th, D.

Bar 5 is played over the iv (four minor) chord, Cm, and, as I had done in bar 1, I play the 9th of that chord, in this case D, followed by the C root and the minor, or flatted, 3rd, E $\flat$. In bars 6 and 7 we return to Gm, and I accent the major 6th, E, which I then resolve to D, the 5th.

FIG. 1 Triplet Feel (♩-♩-♩)

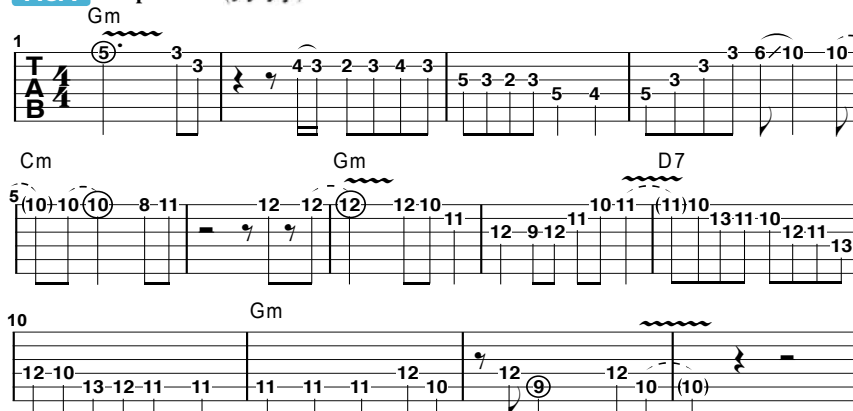


FIG. 2

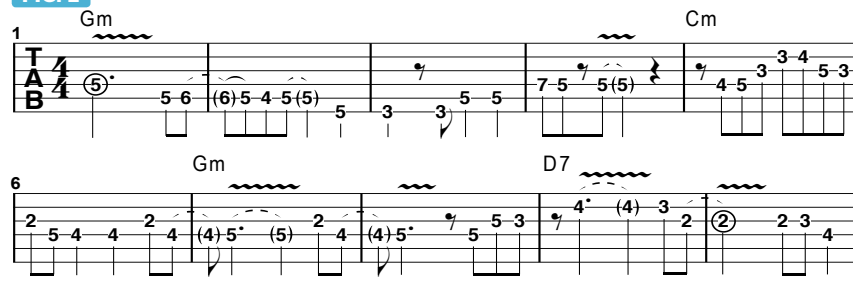
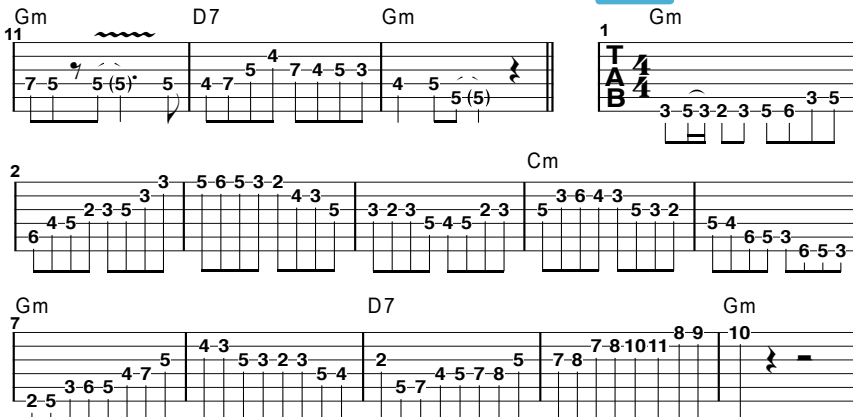


FIG. 3



In bar 9, over the V (five major) chord, D7, I play the b9, E $\flat$, on beat 1, followed by the D root, and in bars 10 and 11, I apply this same kind of b9 sound to our tonic Gm chord, by playing the A $\flat$ note, which I eventually resolve to G.

Another effective melody-building device is “contrary-motion resolution.” If I begin above a chord tone to resolve back down, the next pair of notes will begin below it and then resolve upward. **FIGURE 2** offers a

12-bar solo wherein I utilize this particular approach throughout.

Lastly, one can use a *motif*, or motive, which is a short building-block phrase, or structural unit, that’s repeated and developed, typically with variations, to create thematic unity. **FIGURE 3** demonstrates this approach.

This is my last column for now. I hope you have enjoyed and benefited from the lessons. See you out on the road!

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!



[from left]
Mastodon's
Brent Hinds,
Bill Kelliher and
Troy Sanders
rehearse in
February 2017

PERFORMANCE NOTES

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



"TOE TO TOES"

Mastodon

THIS MODERN METAL gem from Mastodon's 2017 EP *Cold Dark Place* features well-crafted riffs, licks and rhythm parts, for which guitarists Brent Hinds and Bill Kelliher employ a variety of exciting and challenging playing techniques, as does bassist Troy Sanders, all of whom perform the song in "drop-C" tuning (drop-D, transposed down a whole step).

Hinds begins the song with a brief, dreamy, Appalachian folk-style intro that he performs on acoustic guitar (doubled by a clean electric). The guitarist hybrid picks this part, downpicking the open low D notes with downstrokes and plucking the ringing melody notes on the top three strings with his middle and ring fingers. For most of the passage, he's holding down a 5th-position D triad shape on the top three strings, barring his index finger across the B and high E strings at the 5th fret and pulling-off from the 7th fret with his pinkie.

The main verse riff that gets underway in bar 5 is built around a slickly woven rhythmic tapestry of double hammer-ons from the open low D and A strings to the 11th and 12th frets, performed

in a flowing 16th-note-triplets rhythm with what may be called a "double-time half-time" 6/8 feel. Note the guitarists' use of a technique that Eddie Van Halen once described as a "hammer-on from nowhere" to sound the fourth-from-last note of each bar throughout sections B and C, which in each case is a fret-hand tap at the 12th fret that is not preceded by a lower picked note on the same string but rather sounded entirely with a firm tap of the middle finger. (Use your index finger for all the 11th-fret hammer-ons.)

Hinds employs hybrid picking again during his two single-note guitar solos, demonstrating how this super-efficient playing technique can be used just as effectively in a metal context as in "hot country." The guitarist uses both his pick and middle finger to smoothly cross back and forth between adjacent strings with minimal effort. Particularly noteworthy and slick are the guitarist's use of single and double hammer-ons and pull-offs with open strings in bars 34-37 and 59-62.

— JIMMY BROWN



"JAILHOUSE ROCK"

Elvis Presley

FEATURING THE IMMORTAL guitar work of one of rock and roll's founding and sometimes overlooked six-string fathers — Elvis Presley's sideman Scotty Moore — this timeless party song offers a great lesson in basic "meat add potatoes" playing. The first thing you'll notice here, besides the fact that Moore and upright bassist Bill Black tuned their instruments down a half step (remarkably a decade before the practice was later adopted by blues and rock players such as Jimi Hendrix), is Moore's use of an "orchestral" voicing for the first two chords, D# and E, which you'll discover are the "CAGED" movable equivalents of an open C chord shape, akin to the more commonly used "E-shape" and "A-shape" barre chords. (For those who are unaware, the acronym signifies the open chords C, A, G, E and D).

During the song's chorus, beginning at section C (bar 11), Moore switches to single notes and lays down a classic "boogie-woogie" riff that essentially octave-doubles the "walking" bass line but with "busier" double-picked eighth notes that

effectively outline an implied chord progression while providing a nice, defined rhythmic bed, which is accentuated by the guitarist's use of a light pick-hand palm mute. (Moore is again ahead of his time here.)

Scotty's solo (see section D) is simple yet effective, making great use of the Check Berry-approved techniques of strummed two-note chords (bars 20 and 21), unison bends (bars 22 and 23) and gospel-style I - IV - I (one - four - one) and I - ii - I (one - two minor - one) chord embellishments (bar 26). Notice that the unison bends here are only half-step bends, as opposed to their more typical whole-step counterparts that were later popularized by Hendrix in his solos in "Manic Depression" and "All Along the Watchtower," as well as Led Zeppelin's Jimmy Page's in "Communication Breakdown" and "Stairway to Heaven." Moore was no doubt using what would be considered heavy string gauges by most non-jazz electric guitarists today, which makes his decision to use only half-step bends understandable.

— JIMMY BROWN

NOTATION GUIDE

"tablature clef" time signature whole note (held for four beats) N.C.(E) half notes (held for two beats each) D A quarter notes (held for one beat each) E let ring_

*string

1 2 3 4 5 6

* String 1 is the thinnest string; 6 is the thickest.
Numbers on the lines indicate frets (0 = open string).

eighth notes C eighth notes G/B dotted half note (held for three beats) A quarter rest

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

eighth rest eighth note 16th notes 16th rest dotted quarter note half rest

count: "1 and 2 ee and uh 3 ee and uh 4 and 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 pre-bend and release ("reverse bend")

count: "1 and 2 and 3 4" "1 2 3 and 4 and 1 2 3 4" *Bend string before picking.

*natural harmonics N.H. pinch harmonic (note fretted) P.H. palm muting (picking hand) E5 P.M. fret-hand muting G5

*Lightly touch string directly over fret, then pick.
*Harmonic sounded by picking hand.
* 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 ("raking")

* ▢ = downstroke, ▽ = upstroke

“TOE TO TOES”

Mastodon

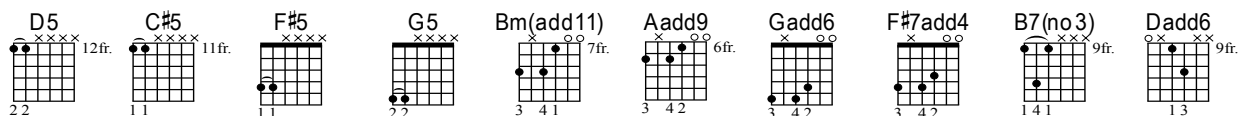
As heard on **COLD DARK PLACE**

Words and Music by BRANN DAILOR, WILLIAM HINDS, WILLIAM KELLIHER and TROY SANDERS • Transcribed by JEFF PERRIN

All guitars are in drop-D tuning, down one whole step (low to high: C, G, C, F, A, D).

Bass tuning (low to high): C, G, C, F.

All music sounds one whole step lower than written.



A Intro (0:00)

Moderately Fast ♩ = 124

N.C. (D)

*Gtr. 1 (elec. w/clean tone)
w/pick and fingers
let ring throughout

1

T 4/4
A 4/4
B 4/4

7 5 7 5 5 7 5 7 5 7 7 5 7 5 5 7 5 7 0

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

*Doubled by acous. gtr.

Bass

N.H.

N.H.

pitch: D A

3

T 4/4
A 4/4
B 4/4

7 5 7 5 5 7 5 7 5 7 5 7 5 5 7 5 7 7 7

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

pitch: F#

N.H.

N.H.

D A

“TOE TO TOES”
WORDS AND MUSIC BY BRANN DAILOR, WILLIAM HINDS, WILLIAM KELLIHER AND TROY SANDERS
COPYRIGHT (C) 2017 BMG BLUE AND TRAMPLED UNDER HOOF MUSIC, INC.
ALL RIGHTS ADMINISTERED BY BMG RIGHTS MANAGEMENT (US) LLC
ALL RIGHTS RESERVED USED BY PERMISSION
REPRINTED BY PERMISSION OF HAL LEONARD LLC

B (0:08)

(♩ = 90)

Gtrs. 1 and 2 (elec. w/clean tone)

5 Rhy. Fig. 1

Bass
Bass Fig. 1

7 Gtrs. 1 and 2

end Rhy. Fig. 1

Bass repeats Bass Fig. 1 (see bar 5)

C Verses (0:18, 1:27)

I have seen this once so before
I have known you for so long

Bass plays Bass Fig. 1 twice, simile (see bar 5)

2nd time on 2nd verse, skip ahead to **D** (bar 17)

I have felt these colors
When we ran in circles

For our sake

I will wait for

Gtrs. 1 play Rhy. Fig. 1 (see bar 5)

Bass N.H. let ring N.H.

pitch: A D A

D (0:50, 1:48, 3:21)

(♩ = 132)

1st time: you

17 Gtrs. 1 and 2

D5 C#5 D5 F#5 G5 N.C. (D5) Bm(add11)

1/2 N.H. -----

pitch: F# pitch: A D

Bass

E Chorus (0:58, 1:55, 3:28)

1. I walk alone	into the darkness
He knew me by my name	It was surprising
2. He had gold	He had silver
Just one thing	A prick of your finger
3. Gave me a smile	Gave me a whisper
I played the fool	I played the sinner

I came toe
He knew everything
He had all
Spell your name
Lay me down
I played the part

Bm(add11)

Aadd9

Gadd6

21

Gtr. 3 (elec. w/clean tone)

Gtr. 2
let ring throughout

Gtr. 1

Bass

The musical score for measures 21-24 is presented in four staves. The first staff, Gtr. 3, is in treble clef and contains a series of eighth-note chords: 15-16-14-16-14, 16-16-15-16-15-14-16-14, (14)-14-14-14-15-14-14, and (14)-14-14-14-15-14-14-12. The second staff, Gtr. 2, is in treble clef and features a descending eighth-note line: 7-9, 7-9, 7-9, 6-7, 6-7, 6-7, and 6-5, with a 0 (open string) above the first six measures. The third staff, Gtr. 1, is in treble clef and contains a series of eighth-note chords: 9-9-9-9-9-9-9-9, (9)-9-9-9-9-9-9-9, (9)-9-9-9-9-9-9-7, (7)-7-7-7-7-7-7-7, and (7)-7-7-7-7-7-7-5. The fourth staff, Bass, is in bass clef and contains a series of eighth-note chords: 9-9-9-9-9-9-9-9, (9)-9-9-9-9-9-9-7, (7)-7-7-7-7-7-7-7, and (7)-7-7-7-7-7-7-5. The score is marked with a 21 at the beginning of the first staff.

to toe and face to face with the beast
 about me that I despised
 the women and wine that you'll ever need
 in the sand and do it with your own blood
 in linens that no one to watch me sleep
 of me that no one wanted to see

2nd time on 2nd chorus,
 skip ahead to **F** (bar 29)
 2nd time on 3rd chorus,
 skip ahead to **J** (bar 54)

2nd time on 1st chorus,
 go back to **C** 2nd verse (bar 9)

25

F#7add4 N.C.(F#5) Bm (add11)

*Note played first time only.

F (2:23)

N.C.(F#5)

G 1st Guitar Solo (2:24)

(♩ = 136)

29

w/dist. (D) w/pick and fingers throughout

Rhy. Fill 1a Rhy. Fig. 2a let ring

Rhy. Fill 1 Rhy. Fig. 2

Bass Fill 1 Bass Fig. 2

32

Gtr. 3

Gtr. 2

Gtr. 1

Bass plays Bass Fig. 2 twice, simile (see bar 30)

end Rhy. Fig. 2a

end Rhy. Fig. 2

Measure 32: Gtr. 3 (7), (7) 7 8 7 8 7 9 | 7 9 7 9 9 7 9 7 5 7 9 8 9 2. Gtr. 2 (0) 12 11 9 11 9 7 | 7 6 7 9 7 11 9 0. Gtr. 1 (0) 12 11 9 12 11 9 11 | 9 7 5 7 9 7 11 0. Bass (0) 12 11 9 12 11 9 11 | 9 7 5 7 9 7 11 0.

Measure 33: Gtr. 3 (7) 7 8 7 8 7 9 | 7 9 7 9 9 7 9 7 5 7 9 8 9 2. Gtr. 2 (0) 12 11 9 11 9 7 | 7 6 7 9 7 11 9 0. Gtr. 1 (0) 12 11 9 12 11 9 11 | 9 7 5 7 9 7 11 0. Bass (0) 12 11 9 12 11 9 11 | 9 7 5 7 9 7 11 0.

Gtr. 1 plays first two bars of Rhy. Fig. 2 (see bar 30)
 Gtr. 2 plays first two bars of Rhy. Fig. 2a (see bar 30)
 Gtr. 3

34

Gtr. 3

Gtr. 2

Gtr. 1

Bass

B7(no3)

(let ring into next bar)

Measure 34: Gtr. 3 (2) 4 0 2 4 0 2 4 0 2 4 0 2 4 0 | 2 4 0 2 4 0 2 4 0 3 5 0 0 5 7 0. Gtr. 2 (0) 12 11 9 11 9 7 | 7 6 7 9 7 9 11 9. Gtr. 1 (0) 12 11 9 12 11 9 11 | 9 7 5 7 9 7 7 9. Bass (0) 0 0 2 4 4 4 5 | 7 7 7 11 12 12 9.

Measure 35: Gtr. 3 (2) 4 0 2 4 0 2 4 0 2 4 0 2 4 0 | 2 4 0 2 4 0 2 4 0 3 5 0 0 5 7 0. Gtr. 2 (0) 12 11 9 11 9 7 | 7 6 7 9 7 9 11 9. Gtr. 1 (0) 12 11 9 12 11 9 11 | 9 7 5 7 9 7 7 9. Bass (0) 0 0 2 4 4 4 5 | 7 7 7 11 12 12 9.

Measure 36: Gtr. 3 (2) 4 0 2 4 0 2 4 0 2 4 0 2 4 0 | 2 4 0 2 4 0 2 4 0 3 5 0 0 5 7 0. Gtr. 2 (0) 12 11 9 11 9 7 | 7 6 7 9 7 9 11 9. Gtr. 1 (0) 12 11 9 12 11 9 11 | 9 7 5 7 9 7 7 9. Bass (0) 0 0 2 4 4 4 5 | 7 7 7 11 12 12 9.

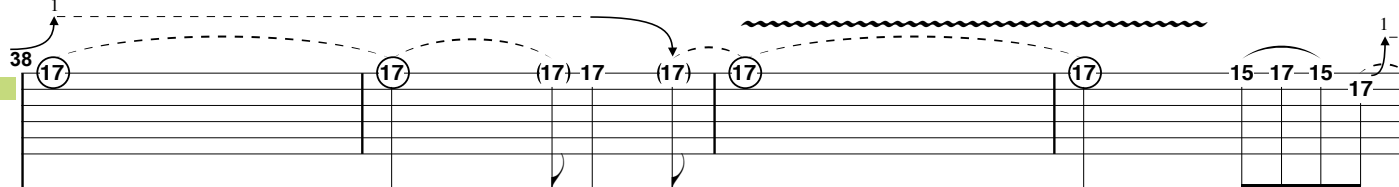
H (2:39)

(♩ = 182)

Dadd6

B7(no3)

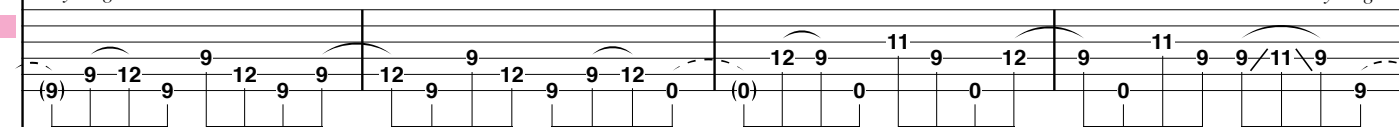
Gtr. 3



Gtr. 1 (doubled throughout)

Rhy. Fig. 3

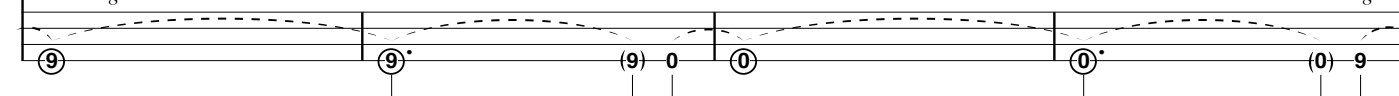
end Rhy. Fig. 3



Bass

Bass Fig. 3

end Bass Fig. 3

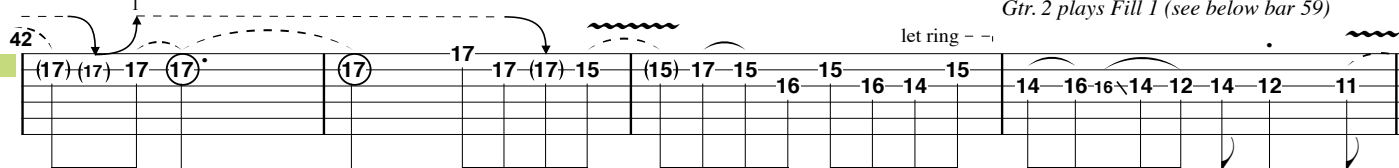


Gtr. 1 plays Rhy. Fig. 3 (see bar 38)

Dadd6

B7(no3)

Gtr. 3



Bass plays Bass Fig. 3 (see bar 38)

let ring -

Gtr. 2 plays Fill 1 (see below bar 59)

I Bridge (2:49)

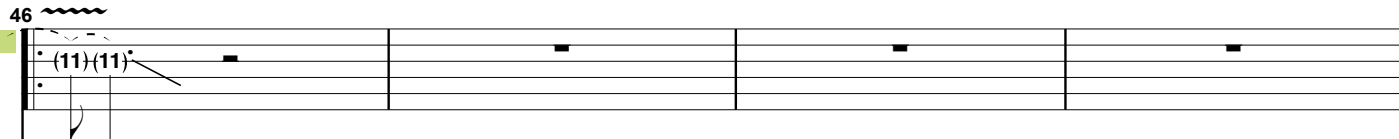
Bitten by the fangs of circumstance
We are all ways evil
Mutable ways of my fortune

Dadd6

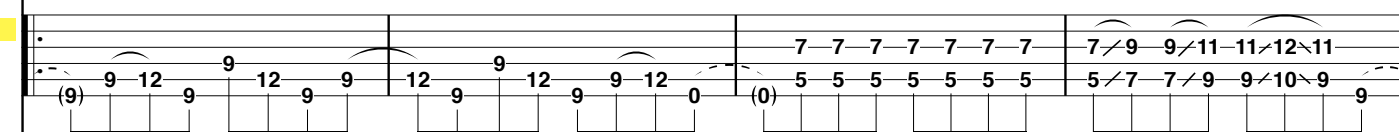
B7(no3)

Gtr. 1 plays Rhy. Fig. 3 twice (see bar 38)

Gtr. 3

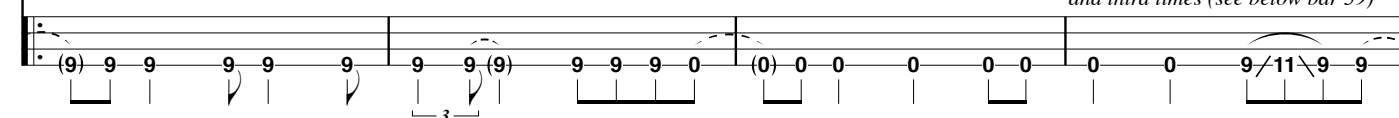


Gtr. 2



Bass

Bass substitutes Bass Fill 1 second and third times (see below bar 59)



3rd time, go back to **D** (bar 17)
(3rd time, grad. decrease tempo)

Outward light a reflection
Underneath the slab of material
Bitten by my fangs
Dadd6

B7(no3)

(play 3 times)

50 Gtr. 2

*Omit note tie
3rd time.

Bass

*Omit note tie
3rd time.

Bass substitutes Bass Fill 2
third time (see below bar 59)

Bass substitutes Bass Fill 1
second time (see below bar 59)

J (3:57)

N.C.(F#5)

Gtr. 1 plays Rhy. Fill 1
(see bar 29)

Gtr. 2 plays Rhy. Fill 1a
(see bar 29)

K 2nd Guitar Solo (3:57)

(♩ = 136)

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

54 Gtr. 3

w/pick and fingers throughout

Bass plays Bass Fill 1
(see bar 29)

Bass plays Bass Fig. 2 three times (see bar 30)

57

Gtr. 1 plays first two bars of Rhy. Fig. 2 (see bar 30)
Gtr. 2 plays first two bars of Rhy. Fig. 2a (see bar 30)

59

Fill 1 (2:48)

Gtr. 2

Bass Fill 1 (3:04, 3:09, 3:14)

Bass Fill 2 (3:18)

(D5)

let ring -----
N.H. -----

61

Gtr. 3

7-8 0 7-8 0 8-10 0 8-10 0 10-12 0 10-12 0 12-15 0 19 19 19 0 17 0 17 0 5[•] 7[•] 12

3 3 3 3 3 5

pitch: G F# E

Gtr. 2

(0) 12 11 9 11 9 7 7 6 7 9 7 9 11 7

Gtr. 1

(0) 12 11 9 12 11 9 11 9 7 5 7 9 7 7 0

Bass

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

Freely

(E)
w/slight fdbk.

63

*Bend string behind bridge or nut.

12 12 12 12

*Bend string behind bridge or nut.

7 7 7 7 7

*Bend string behind bridge or nut.

0 0 0 0 0

*Bend string behind bridge or nut.

12 12 12

w/random fdbk.

"JAILHOUSE ROCK"

Elvis Presley

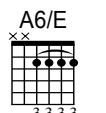
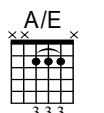
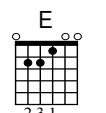
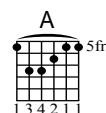
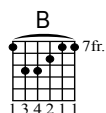
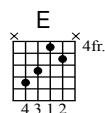
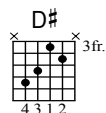
As heard on **ELVIS: 30 #1 HITS**

Words and Music by JERRY LIEBER and MIKE STOLLER • Transcribed by JEFF PERRIN

All guitars are tuned down one half step (low to high: E $\flat$, A $\flat$, D $\flat$, G $\flat$, B $\flat$, E $\flat$).

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

All music sounds in the key of E $\flat$, one half step lower than written.



A Intro (0:00)

Fast Rock ♩ = 164

B Verses (0:06, 0:29, 0:52, 1:27, 1:50)

1. Warden threw a party in the county jail The
2. Spider Murphy played the tenor saxophone
3. Number forty-seven said to number three
- (4.) sad sack was sittin' on a block of stone way
5. Shifty Henry said to Bugs For heaven's sake No

Gtr. 1 (clean elec.)

Bass Fig. 1

* Bass

* upright bass arr. for elec. bass

prison band was there and they began to wait
 Little Joe was blowin' on the slide trombone
 You're the cutest jailbird I every did see
 over in the corner weepin' all alone
 one's lookin' Now's our chance to make a break

The band was jumpin' and the joint began to swing
 The drummer boy from Illinois went crash boom bang
 I sure would be delighted with your company
 The warden said Hey buddy don't you be no square
 Bugs he turned to Shifty and he said Nix nix

You
 The
 Come
 If
 you
 I

Bass plays Bass Fig. 1 twice (see bar 1)

C Chorus (0:18, 0:41, 1:04, 1:38, 2:01)

should-a heard those knocked-out jail birds sing Let's
 whole rhythm section was the Purple Gang Let's
 on and do the Jailhouse Rock with me Let's
 can't find a partner use a wooden chair Let's
 wanna stick around awhile to get my kicks Let's

rock everybody let's

N.C. (A)
 light P.M.

Bass substitutes Bass Fill 1 fourth time (see bar 21)
 Bass substitutes Bass Fill 3 fifth time (see below bar 19)

"JAILHOUSE ROCK"

WORDS AND MUSIC BY JERRY LIEBER AND MIKE STOLLER
 COPYRIGHT (C) 1957 SONY/ATV MUSIC PUBLISHING LLC

COPYRIGHT RENEWED

ALL RIGHTS ADMINISTERED BY SONY/ATV MUSIC PUBLISHING LLC, 424 CHURCH STREET, SUITE 1200, NASHVILLE, TN 37219

INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED

REPRINTED BY PERMISSION OF HAL LEONARD LLC

rock (E) Everybody (B) in the whole cell

13 light P.M.

5th time, skip ahead to [E] (bar 28) | 1., 2., 4.

block (A) was dancin' (E) to the jail house rock

16 light P.M.

Bass substitutes Bass Fill 2 simile fourth and fifth times (see bar 26)

3.

D Guitar Solo (1:15)

rock come on rock already

N.C.(A7)

19 light P.M.

Bass Fill 1

Bass Fill 3 (0:58)

N.C. (A)

Go back to **B** 4th verse (bar 7)

*Bass Fill 2***F** **Outro** (2:13)

Rhy. Fig. 1

Gtr. 1 plays Rhy. Fig. 1 (see bar 29)

(play 4 times and fade)

guitarworld.com **105**

Use What The Pros Use!



On Tour and in
the Studio with
MICHAEL WILTON!
QUEENSRÿCHE



Photo by Diane Webb

www.fu-TONE.com

©2020 FU-Tone, FU & Big Block are Registered Trademarks of AMR Entertainment • All Rights Reserved

TAILOR-MADE PRECISION TUNING

ROCKBOARD STAGE TUNER ST-01 FOR GUITAR AND BASS.
TUNING RANGE FROM A0 (27.5 Hz) TO C8 (4186.0 Hz). DETUNING: B / BB / BBB
ADJUSTABLE REFERENCE FREQUENCY 432 Hz TO 445 Hz (IN 1 Hz STEPS).
TRUE BYPASS. SEPARATE OUTPUT FOR AUDIBLE TUNING.



*NEW ROCKBOARD
PREMIUM INSTRUMENT CABLE

Framus & Warwick Music USA, Inc. • Nashville, TN • 37210
www.framuswarwickusa.com | www.rockboard.net | info@rockboard.net | www.facebook.com/warwickframus

ROCKBOARD®
by WARWICK



REVEREND

— WELL PLAYED —

WE THINK ABOUT
EVERYTHING
— SO YOU DON'T HAVE TO. —

The small details make the difference. In your tone, in your performance and in your dreams. That's why you will find pro-level features and unique innovations standard on every model we offer. We believe it's all of these little things that add up to make a big difference in what makes a Reverend Guitar.

VISIT REVERENDGUITARS.COM TO FIND A DEALER.



Be Inspired

GuitarCrate

GuitarCrate.com

PRODUCT PROFILE



LIL LUBER/ GROOVE LUBER / BENCH LUBER

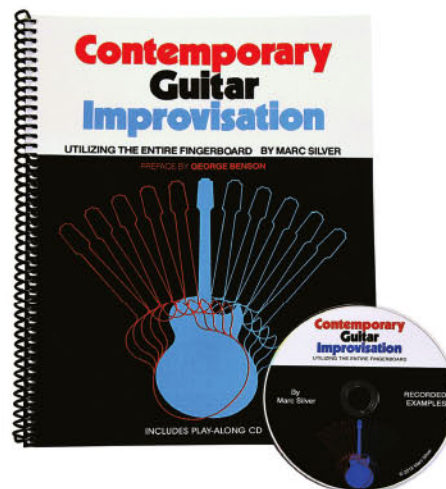
Big Bends LLC

Big Bends LLC is proud to introduce the complete line of Nut Sauce™ tuning lubricant applicators: the 0.5cc Lil Luber – for the guitar hobbyist; the 1.5cc Groove Luber – for the serious player; and the 6cc Bench Luber – for the guitar tech or repair shop. Accept no imitation!

MSRP: Lil Luber \$12.45, Groove Luber \$24.95, Bench Luber \$59.95

1(888)788-BEND

bigbends.com



CONTEMPORARY GUITAR IMPROVISATION (Utilizing the Entire Fingerboard) Book & CD

Marc Silver

Since 1978, Contemporary Guitar Improvisation is THE classic book for learning guitar improvisation. This innovative system is based on five basic fingering patterns that form the foundation for improvising over virtually any chords, in any key, across the entire fingerboard. All patterns are diagrammed, so note-reading ability is not necessary. Recommended by guitar legend George Benson.

MSRP: \$42.00 USD (includes delivery in the U.S.)

MarcSilverGuitarImprov.com



SHREDNECK BelAir Models

The new Shredneck Bel Air models draw on styling and color cues from the vintage Bel Air car models. The Bel Air models feature a larger picking route, pearl dot inlays on a rosewood fingerboard, chrome hardware and white pearl pickguard material on the headstock which adds to the classic design of this model. Tuner Tips and a GB1 gig bag are included.

SRP: \$129.99

Shredneck.com

ADVERTISE HERE

Contact:

+1 917-281-4721

jonathan.brudner@futurenet.com

To subscribe to Guitar World,
please visit our website at:

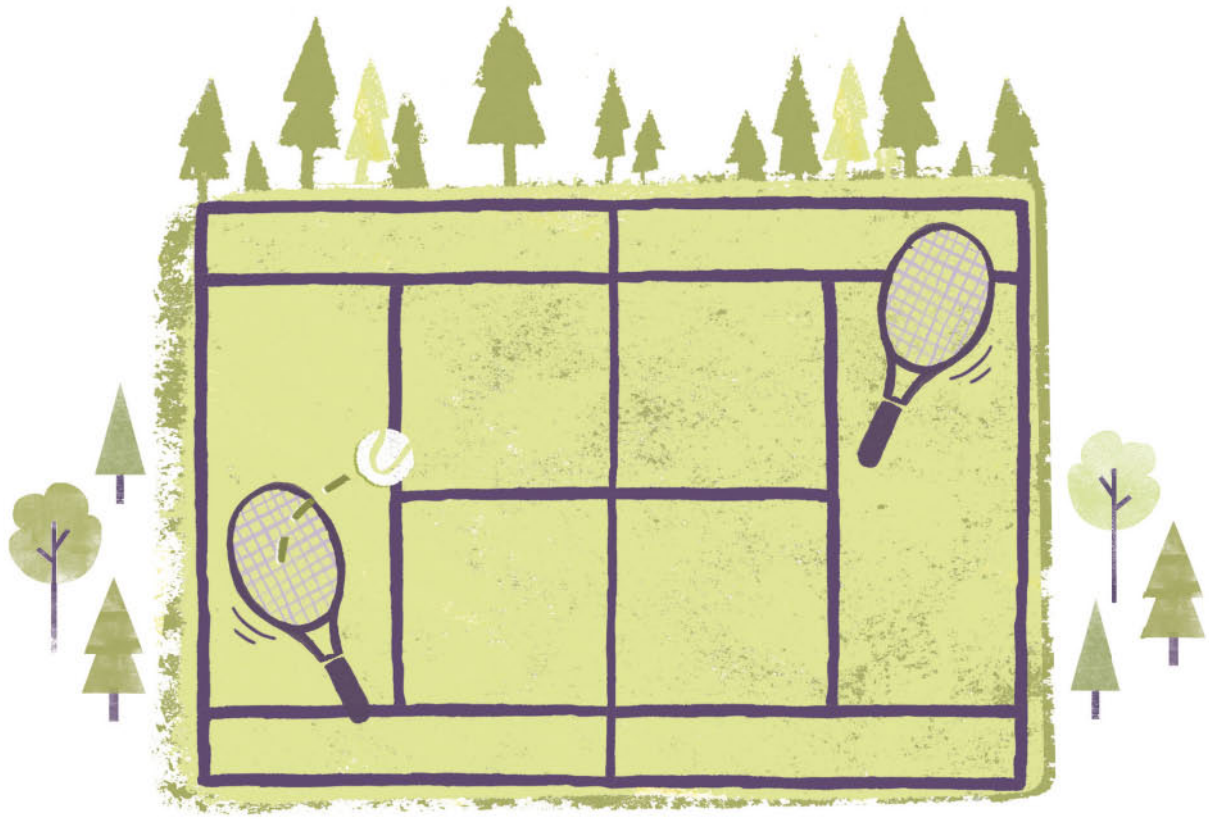
www.guitarworld.com

or call (800) 456-6441



For more info on advertising in the Product Profile section, contact Jonathan Brudner at jonathan.brudner@futurenet.com or on +1 917-281-4721

22 THOUSAND TENNIS COURTS EVERY DAY!



Did you know that U.S. forests, which provide wood for making paper and many other products, have been growing every day, equal in area to more than 22,000 tennis courts!

Love magazines? You'll love them even more knowing they're made from natural, renewable and recyclable wood.

UNFAO, Global Forest Resources Assessment 2005-2015

Two Sides is a global initiative promoting the responsible use of print and paper which, when sourced from certified or sustainably managed forests, is a uniquely powerful and natural communications medium.

Discover
more great
#PaperFacts at
twosidesna.org



"COMFORTABLY NUMB"

PINK FLOYD | *THE WALL*, 1979 | GUITARIST: DAVID GILMOUR | STORY BY CHRIS GILL



ONE OF THE stand-out tracks from Pink Floyd's ambitious concept album *The Wall*, "Comfortably Numb" has an enduring status as a timeless classic, thanks

to David Gilmour's dazzling, emotional guitar work, which has consistently earned top honors in "best guitar solo" polls over the last few decades. Gilmour's performance on the song's two solos are master classes in phrasing and tone, showing how something that seems simple on the surface can actually be quite sophisticated and complex when one analyzes the finer essential details.

While the solos are the main focal guitar parts of the song (and hence this article as well), acoustic and pedal steel guitar tracks also contribute notable roles. Gilmour played a ZB SS10 10-string pedal steel processed with a long, repeating delay and reverb for the intro and first verse, and an Ovation Custom Legend 1619-4 with modified "Nashville" tuning (with a high E replacing the

low E and octave-up A, D and G strings replacing the regular A, D and G) provides the acoustic guitar rhythm track on the choruses and remaining verses after the first.

For the solos, Gilmour played his iconic black 1969 Fender Strat into an amp setup that was essentially a smaller version of his stage performance rig, consisting of a 100-watt Hiwatt half stack and a Yamaha RA-200 revolving speaker system, with the Hiwatt and Yamaha run in parallel. The Strat and Hiwatt head had custom modifications that shape much of the distinctive tonal character of both solos. The Strat's DiMarzio FS-1 bridge pickup provided hotter output than stock Strat pickups, and a separate toggle switch that engages the neck pickup allowed Gilmour to use the bridge and neck pickup together for the first solo for added body and sustain. Gilmour's Hiwatts also have custom



linked inputs that combine the Normal and Brilliant channels in parallel, similar to jumping the channel inputs on a four-input model or using a Y-cable. The Yamaha rotating speaker cabinet provides subtle modulation and also adds body to the throaty midrange tones produced by the Electro-Harmonix Big Muff Pi.

The key to Gilmour's smooth, singing sustain is to provide a strong signal up front (courtesy of the hot FS-1 pickup and MXR Dyna Comp) while also stacking gain via the Big Muff and

Hiwatt, each set to moderate

volume levels that combine into something bigger than the sum of their individual parts. Automatic double tracking, distant room miking and a subtle hint of long delay added during mixing polish the final performance with ethereal ambience.



GET THE SOUND, CHEAP!

- Fender Player Stratocaster
- Seymour Duncan SSL-5 bridge pickup
- Fender Pro Junior IV
- Electro-Harmonix Ram's Head Big Muff Pi
- Boss CE-2W

STONE TIP: Use the Boss CE-2W set in Standard mode with slow Rate and 50 percent Depth settings to emulate the Yamaha rotating speaker cabinet modulation.



ORIGINAL GEAR

GUITAR: 1969 Fender Stratocaster (alder body) with late-Seventies Charvel birdseye maple neck, DiMarzio FS-1 single-coil pickup (bridge), two 1971 Fender Stratocaster single-coil pickups (middle and neck) and custom neck pickup engage switch (bridge and neck pickup setting first solo, bridge pickup only second solo/outro), Volume: 10, Middle Pickup Tone: 10, Neck Tone: 10

AMP: circa 1973-74 custom Hiwatt DR103 100-watt head modified with linked channel input (Linked input, Normal Volume: 7, Brilliant Volume: 4.5, Bass: 6, Treble: 5, Middle: 4, Presence: 6, Master Volume: 5) with WEM Super Starfinder 200 4x12 cabinet with Fane Crescendo 12A speakers, Alembic F-2B preamp (Input 1, Bright: On, Volume: 3, Bass: 4, Middle: 4, Treble: 5) with Yamaha RA-200 revolving speaker cabinet (internal preamp/amp bypassed)

EFFECTS: MXR Dyna Comp (Output: 7, Sensitivity: 4), c. 1974 Electro-Harmonix Big Muff Pi (Volume: 4, Tone: 6, Sustain: 6)

STRINGS/TUNING: Gibson Sonomatic .010, .012, .016, .025, .034, .044/Standard

PICK: Herco Flex 75 heavy nylon



DIABLO II SUPREME X



Framus & Warwick Music USA, Inc. · Nashville, TN · 37210

www.framus.com | www.framuswarwickusa.com | info@framuswarwickusa.com | www.facebook.com/warwickframus

Family Owned · Solar Powered · Sustainably Manufactured in a Green Environment

S2

McCARTY 594s

RECREATING VINTAGE

Designed to capture the heart of the core McCarty family of instruments and stay true to the unique spirit of the S2 Series, these new solidbody electrics deliver vintage-inspired appointments with the precision of PRS's modern manufacturing techniques and trusted craftsmanship.



© 2020 PRS Guitars / Photos by Marc Quigley

PRS PAUL
REED
SMITH
GUITARS

25TH
ANNIVERSARY