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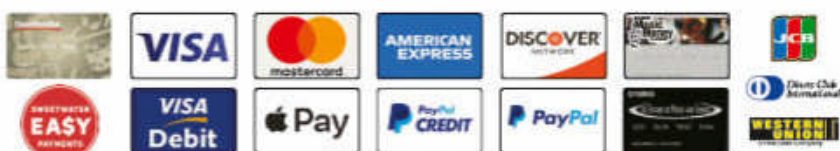
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WOODSHED

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STRANGE THINGS ARE AFOOT AT THE CIRCLE K

THERE'S A SEMI-CLASSIC Monty Python sketch about the Royal Society for Putting Things on Top of Other Things, a group of stuffy, tuxedo-clad gents who sit around all day, making sure things are placed on top of other things. When members report that lots of things have been put on top of other things, they cheer, applaud and bang on the table. When they notice the opposite, they get upset, make disapproving faces and yell "shame!"

As the editor of a guitar magazine, I sometimes feel as though I'm a member of a similar society, only ours would be called the Society for Making Sure Guitars Are Everywhere. If I *were* in such a society, I'd probably be stomping madly on the table after watching *Bill & Ted Face the Music*, the long-awaited Bill & Ted threequel starring Alex Winter and Keanu Reeves (That's right, I put Alex's name first!). There haven't been this many guitars — in this case, Gibsons, Epiphones and Kramers — and amps in a major Hollywood movie since *School of Rock*, not to mention excellent tunes by Mastodon, Lamb of God and Weezer, bodacious behind-the-scenes air-shredding by Animals As Leaders' Tosin Abasi, a quick cameo by Dave Grohl (spoiler alert!) and an outstanding portrayal of London-era Jimi Hendrix by an upside-down-Strat-wielding DazMann Still. How's the actual movie? Pretty good, actually. I watched the first two to prepare for the third, and I wasn't expecting much after seeing the ultra-heinous *Bill & Ted's Bogus Journey* for the first time since it came out in '91 (Wow, that was bad — despite its triumphant Steve Vai shredding and well-placed Kiss tune). But it turns out *Face the Music* is fun, fast paced and full of familiar faces (By the way, how the hell is Ted's 79-year-old father still an active-duty, bulletproof-vest-wearing cop?) and some new ones, including the perfectly cast Brigitte Lundy-Paine as Ted/Keanu's doppelganger daughter.

Anyway, I hope you enjoy this feature- and lick-packed issue of *Guitar World*. And don't worry, I promise to leave the movie reviews to the pros from now on!



Damian Fanelli
Editor-in-Chief

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Giving Us

Fair Warning

Just started reading the October 2020 issue featuring the 40-year anniversary of Rush's *Permanent Waves*. I think a great story would be to do a 40-year anniversary tribute to Van Halen's *Fair Warning* in 2021. I think many GW readers would agree that this album is one of the best electric guitar albums of all time. Plus, it's been too long since King Edward has been on the cover.

— Erik Geiser

Shredding North of the Border

Please tell Adam Kovac [writer of "The North Stars," October 2020] that there's a Canadian show on YouTube called "Shredders of Metal." It features Canadian guitarists in head-to-head competition. Some of them are simply amazing, especially having to play in front of judges like Alex Skolnick and Ben Weinman. So Canada has its share of "full-on shredders." And no, I am not Canadian.

— Bruce B.

Doing a Cover?

Add Your Own Spin!

I saw your comments on cover tunes [October 2020 Woodshed]

and have to say I agree 100 percent that if you're going to do a cover, don't just copy the original. Put your own spin on it. I've had this discussion with others. Some say, "Why cover a song? Nothing can match the original." I'm glad no one told Jeff Beck this or we may have never had his great version of the Beatles' "A Day in the Life."

— Randy Pevler

Ode to Female

Blues Rockers

Just received my October 2020 issue and was very pleased to see a transcription for Samantha Fish's song ["I Put a Spell on You"]. Despite my love for metal and rock, I discovered several female blues guitar players about a year ago, including Samantha, as well as Ana Popovic, Ally Venable and Joan Shaw Taylor. It would be nice if you printed transcriptions of their songs!

— Alex Kukushkin

How Lowell

Can We Go?

I'm writing in regards to your slide guitar issue [September 2020]. In most of our lives we commit that one big screw-up. That embarrassment that makes it hard to look your friends and coworkers in the eye for quite some time. Well, dear sirs, by omitting Lowell George from your lists of greats (and again in the "essential listening" sidebar), you have committed one of "those" screwups, the likes of which your only course for redemption is to dedicate a large portion if not an entire issue to the "Rock and Roll Doctor" Lowell George!

— Rob Young

This is the first time I've written to a guitar magazine in 50 years. I appreciate your writing, but you have omitted the ultimate slide

master, Lowell George. I hope you have an opportunity to listen to the player, arranger, writer and producer's epic live record *Waiting for Columbus*. Also, Hound Dog Taylor is a real slide notable. Ask Bonnie Raitt her thoughts on Lowell.

— Jim Lynch

More Dines

Whines?

This may be a bit late, but giving Jared Dines a cover [June 2020] is like giving the kid who shoots hoops in the neighborhood court the *Sports Illustrated* cover. Yes, it's that bad.

— Drako Guitar



Vintage Ax, Vintage Mag

Forty years ago, when I was 16, I walked into M&R Drugstore in New Baltimore, Michigan, saw this magazine on the rack and bought it. I had just started playing guitar at that time (the Strat around my neck in the photo was purchased new the same year, but from the serial number, I think it was built in 1978). I've been buying this magazine ever since. I don't have them all, but damn near! Best fucking guitar magazine on the planet... enough said.

— Bob Learst

More Jam Band Coverage!

I was recently inspired to send you my two cents on a couple of things: 1. I loved the letter from producer John Porter in the July 2020 issue about Johnny Marr's tone on "How Soon Is Now?" More of that stuff, please! 2. I dug the profile on the Black Pumas. I love the album and am glad to see them in the mag, since they aren't the typical "guitar hero" band that gets a lot of the focus. 3. I'd love to see more jam band coverage. I still love metal, but there's a lot of great guitar action in the jam scene — and a lot of diversity too.

— Dave Mason

Ink Spot

I got a Dean V tattoo when I was 16 (my mom lost her sh**!) as I was a fanatical guitar player and it was my dream ax. I found a Dean V in Vancouver in 2005 and bought it on the spot! I'm the guitarist in Newton's Cradle out of Toronto, and the Dean is one of my faves. Hopefully I make your awesome magazine as it's so influential and informative for any level of player.

— AJ Bruckner



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!**

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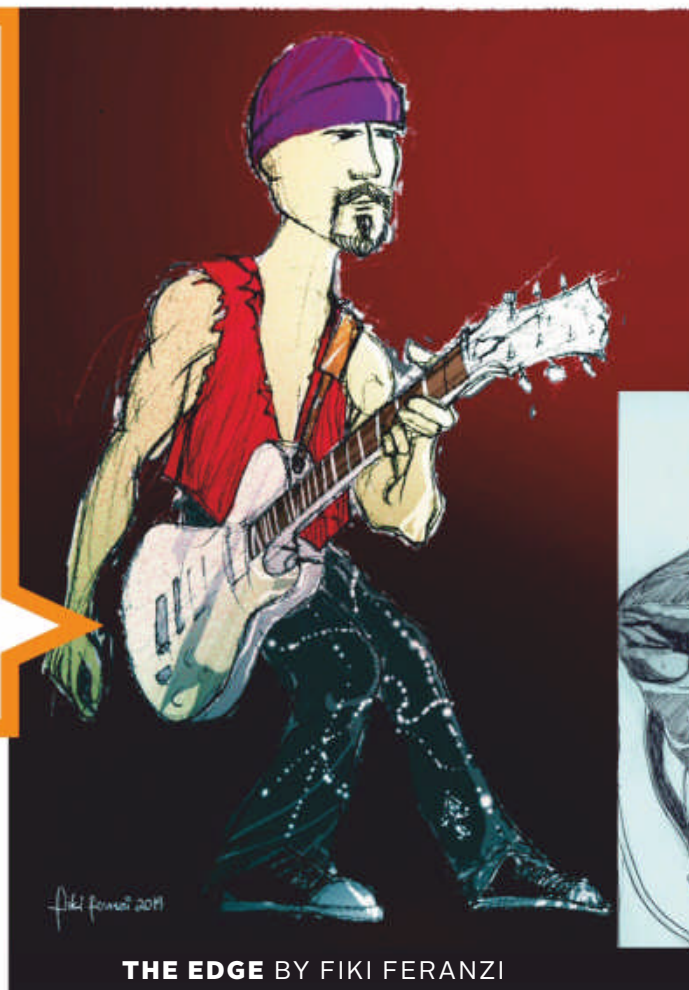


READER ART

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!



THE EDGE BY FIKI FERANZI



MATT BELLAMY BY KEN ANNAN

DEFENDERS of the Faith



Brian Levesque

AGE: 45

HOMETOWN: Fitchburg, MA

GUITARS: Ibanez RG1070pbz, Schecter C-1 FRS SLS Elite, Ibanez S470dxqm, Ibanez acoustic

SONGS I'VE BEEN PLAYING: Steve Vai "I Would Love To," Eric Johnson "Song for George," Yngwie Malmsteen "Arpeggios from Hell," Def Leppard "Too Late for Love"

GEAR I WANT MOST: Mesa Boogie Triple Rectifier Head, Ibanez PIA, Jackson PC-1



Joshua Ammons

AGE: 16

HOMETOWN: Sheboygan, WI

GUITARS: Gibson SG Special, Fender Stratocaster Custom Shop, Fender Telecaster, Epiphone Les Paul Traditional, Guild 2512 Jumbo, Epiphone AJ

SONGS I'VE BEEN PLAYING: Various surf tunes, Led Zeppelin "Good Times Bad Times" and lots of originals with my band, Natural Selection

GEAR I MOST WANT: Gretsch G2420T-P90, Martin 000-28, Gibson SG Classic



Shawn Hoskins

AGE: 53

LOCATION: Butte, MT

GUITARS: Minarik Lotus, Dean Razorback, Cort AXE

SONGS I'VE BEEN PLAYING: Nirvana "Dive," Kiss "X-Ray Eyes" and songs off my new album and my band, MyFistYourFace

GEAR I WANT MOST: Gibson Les Paul



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Cory Wong in action during a recent U.K. visit: "I'm a cheap date. All I need is a \$400 Strat"

Right-Hand Man

FUNK RHYTHM MASTER CORY WONG GOES DEEP ON GEAR, PLAYING WITH VULFPECK AND THE FEARLESS FLYERS — AND HIS UNDYING FENDER STRAT LOVE

By David Mead

VULFPECK FUNK MAESTRO Cory Wong was first exposed to music by his “music freak, music head” father, who’d constantly play records around the house. As a result, Wong’s formative years were played out against a soundtrack provided by Jimi Hendrix, Joe Pass, Pat Metheny and Ralph Towner.

“My dad had all this ECM catalog, the CTI jazz catalog and the Blue Note catalog — and then he had all this classic rock catalog,” he tells us on a rain-soaked day in the U.K. A great deal of the music he heard courtesy of his dad

was guitar-driven, and the young Wong was “interested in the sound, interested in what it did to me emotionally, how the music made me feel.” He became curious about rhythm playing and, through intense metronome-based practice, he gained the ability to lock in with a rhythm section with scary precision.

In addition to playing with Vulfpeck, the Fearless Flyers and other bands, Wong has produced a host of solo albums, the latest of which is 2020’s *Live in Amsterdam*. Eagle-eyed TV viewers might also have spotted

Wong as part of the house band on Stephen Colbert’s late-night talk show.

Despite all that, during our pre-interview chat, Wong revealed that guitar wasn’t his first choice: “I actually started on bass.”

What persuaded you to switch from four strings to six?

At school, two kids said they’d start a band with me. One of them, his dad had a drum set, and the other one, his dad had a bass. He was like, “We’re not going to be able to buy a →

guitar, so maybe we just do two bass guitars?" I was like, "I don't know if that's going to work. Fine, screw it. I'm going to buy a guitar." I wanted to be in a band that bad.

Has playing bass influenced your sense of rhythm as a guitarist?

I bought transcription books for *Blood Sugar Sex Magik* [Red Hot Chili Peppers, 1991] and learned every song on bass and guitar. It taught me how the parts weaved together, how they functioned. When I was really getting into guitar, it was when *One Hot Minute* [1995] came out. Then it was learning all the guitar and bass parts for that. It was like, "The way Dave Navarro approaches guitar is way different than John Frusciante, but they both work really well." Then understanding, even within a band, how different guitar players and different approaches can affect the sound. I bought the transcription book for Rage Against the Machine's *Evil Empire*. I was in love with the sounds Tom Morello was getting. I was like, "If I just get the book, read the tabs, read the music, I'll be able to play those songs." Little did I know there were a lot of effects involved.

How'd you find out about effects?

It was like, "How is the book wrong? What I'm doing is exactly what this thing is telling me to play and I'm playing along with the record." Then I realized, "Oh — pedals! There are so many sounds you can get." So that was my introduction to wah. Then when I got that it was like, "That's how Hendrix got that sound. That's how Kirk Hammett does his thing!" Then I just fell in love with wah, phaser, flanger, all those things. I think the order in which I learned how to play guitar informed a lot of why I play the way I do, where it's mostly coming from the hands and the voicings and the feel and the attack.

Did you start off playing a Strat?

My first instrument was a Mexican-made Fender Jazz Bass. When I had to buy a guitar, I bought a Traveling Wilburys Gretsch [TW-300]. I don't remember where I got it, but it wouldn't play in tune. It's a cool guitar, but the one I had wasn't set up right. Eventually I saved up my shoveling money — I grew up in Minnesota, so we had to shovel the snow for neighbors — and bought a blue Strat. It was, "Dad, I need a real guitar." He said, "Let's get you a Strat." It wasn't like, "Let's go see what they've got." It was, "You're ready. Let's get you a Strat."

Have you ever experimented with other guitars?

I like playing humbucker guitars once in a while, but the Strat has just always been my sound, where I feel most at home. When I play a Strat, it just draws out my voice in an easy, effortless way. Pretty much 90 percent of what I do is in the fourth position, neck and middle pickup.

What about amps?

I just like something that's going to get a really clean, fat, beefy tone and also be able to take pedals well. When I use drive, it's all just from pedals, so I'm less picky about tube amps versus solid state. With overdrives, the three sounds I gravitate toward are something in the Tube Screamer vein, something in the Dumble vein and something in the Klon vein. I've played through a Dumble and it was insane, but it wasn't "50 times the amount of money" insane and the worry of "having an amp that's worth so much money" insane. I felt just as good about the tone running through two DV Mark Raw Dawgs and a couple of cabs, or through two Twin Reverbs.

You're not into vintage gear, then?

I went to Chicago Music Exchange and was like, "Let's pretend I have an endless budget. Give me your greatest Strats." They gave me 20 Strats to try, and not one of them did I like as much as my \$400 Fender Highway One. They were all great guitars, but, for me, it was, "Okay, this is a vintage Strat, it's \$8,000, but the feel of the neck is a little chunky. It sounds amazing, but I don't love the feel." I'm a cheap date. All I need is a \$400 Strat.

How did you become involved with Vulfpeck and the Fearless Flyers?

I just hit it off with those guys and we became friends. They were coming through Minneapolis a lot, a lot of them were living in LA at the time and I was doing a bunch of work in LA. It just started as a friendship, an admiration for each other's music, and everybody has, the whole time, had side projects and stuff going on, so it was a friendship-based thing. Then eventually it was like, "Man, we love hanging out with each other. Why don't we play music together more, too? I love what you do, you love what I do, let's play." So Jack [Stratton, Vulfpeck multi-instrumentalist / producer / manager] asked me to join the band, and it's been really fun the past several years, just being on the journey together.

"The Strat has just always been my sound, where I feel most at home. When I play a Strat, it just draws out my voice in an easy, effortless way"



WHAT'S ON MY PLAYLIST



BEN HUR AUWARTER OF ELECTRIC MOB

1

Lenny Kravitz,

"Always on the Run"

Just Slash being Slash, plus a bucket full of a funky groove. The riff is simple, effective and heavy on its own. You can almost hear the fun he had recording the solo.

2

Bon Jovi,

"Dry County"

The nuances of the song are just a work of art, and Richie Sambora gets all of that in a soulful guitar solo that suddenly starts growing and kicks in pure awesomeness before it all gets calm again. Amazing composition.

3

Stevie Ray Vaughan,

"Rude Mood"

I wish I could go back in time just to experience once again the feeling I had when I first heard this song. SRV is one of the greatest of all time and his unique style of playing is out of this world.

4

Aerosmith,

"Legendary Child"

Do I really need to say anything about this band? Aerosmith is Aerosmith, period. Loved their last album, and this song's dynamics and guitar riffs are amazing. A great band will always be a great band.

5

Harry Styles,

"Kiwi"

"Kiwi" is the proof that overdriven guitars and rock 'n' roll will never be out of fashion, not even for pop music. Great tune with an unpretentious and really fun rock 'n' roll vibe.

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Will Swan performs with Dance Gavin Dance at the 2018 Aftershock Festival in Sacramento



Swan Dive

CATCHING UP WITH DANCE GAVIN DANCE'S WILL SWAN: "I DON'T WANT TO SOUND LIKE LIAM NEESON HERE, BUT I REALLY DO HAVE A SPECIFIC SET OF SKILLS!"

By Amit Sharma

▶ **"KIESEL INSTRUMENTS ARE** so versatile, they can cover all styles and extremely well," says Will Swan, guitarist in Californian post-hardcore quintet Dance Gavin Dance. The last year or so has kept him busy — not only with writing, recording and releasing his group's ninth full-length, *Afterburner* — but also finalizing his own signature Kiesel, which was announced back in February.

Available in five finishes, it's a single-cut-away curved top featuring Kiesel's Beryllium humbuckers and a white acrylic swan inlay around the 12th fret. For Swan, the main attraction with the Beryllium pickups was the fact they weren't overly compressed. Instead, there's more clarity coming from Alnico II magnets and vintage-style windings, voiced more like the classic guitars of old than the

maximized output typically appointed to modern instruments.

"I've always been into a really clean tone, even when I'm distorted," Swan says. "The same goes for my approach to gain. I've never used distortion pedals. I like to get the distortion from whatever head I'm using. I was using Orange for a long time and just recently switched over to Friedman. With those amps you get a crunch and heaviness but you're also able to hear every single note. I think the higher output your pickups, the more it will cover up the nuances in what you're playing. I prefer pickups that let you hear everything, even the mistakes!

Despite not using distortion pedals, you have long been known to keep a fair few

effects on the board. Tell us a bit more about how they work for you...

I'm a pedal geek for sure. I love playing around with them. For the last few years I've been using the Boss SY-300 synth pedal. They just released the SY-1000, a new edition that's just ridiculous. That pedal has so many new crazy sounds. I love a lot of synth-imitation pedals but that one is my absolute favorite. I also like the Eventide PitchFactor and stuff by EarthQuaker and Strymon, as well as Chase Bliss. My favorite of theirs is the Warped Vinyl Analog Vibrato/Chorus. I'm a huge fan of experimentation. I'll buy a couple of pedals just based on a company's reputation. I'm of the mindset that any pedal can be used. A friend gave a crappy little pedal once, saying there was nothing they could do with it and I ended

up taking it home and using it on a record. You can figure out a way to make any pedal shine.

Are there any other lesser-known pedals that have caught your fancy recently?

There's the Walrus Audio Monument Tremolo; I've also got the Slö and Fathom reverbs on my board right now. Those are really cool and different pedals that have been fun to mess around with. Old Blood Noise is another company I've been checking out a lot. I've got the Flat Light flanger and the Rêver [reverse delay and reverb]. I have the Wizard of Pitch made by Dwarfcraft Devices. Last but not least, I have my Count to Five by Montreal Assembly, which is a very awesome pedal.

Speaking of synth sounds, when it comes to songs like "Lyrics Lie" from *Afterburner*, you also create keyboard sounds by using tapped runs.

That's a fun one! It's just all tapping for that song. I found it difficult at first. I usually write things that make me wonder how the hell I'll play them live, but I'll practice until I'm good at it. "Lyrics Lie" is one of the songs where there aren't many effects being used; it's just non-stop tapping. I like the juxtaposition of that against songs like "Three Wishes," where it sounds totally synth — but it's all pedal work. There's no actual synth on the record, or pretty much any DGD record. It's always just guitar effects that imitate synth. I like tricking people into hearing keyboards.

What's the most terrifying song on *Afterburner* from a technique standpoint?

"Nothing Shameful" is pretty nuts! It's going to be a little difficult to get down, but I'm sure I'll get it. There are some leads and tapped parts on that. Overall, I'd say it's not too scary. It feels like a progression from our last record in terms of pushing myself with effects. Which is actually the hardest part now. I'm going to start needing two boards so that I have enough space to run all the effects I need. I'm turning into Omar from the Mars Volta!"

Like the Mars Volta, you guys cover a lot of ground when it comes to tones.

When I was growing up, my dad pretty much exclusively listened to George Clinton and his projects like Funkadelic and Parliament, as well as Zappa. So I picked up on that stuff since childhood, and some of it is pretty all over the place. My mom listened to a lot of pop and Eighties dance, stuff like Madonna. I like the combination of rock, funk, pop and jazz. Then I got into punk and different types of rock, plus hip-hop. There's a lot to pick from as far as influences go.

When you started playing, who were your main guitar heroes?

I'm more influenced by the way songs make me feel. Bands like the Blood Brothers and Thursday have so much power in their music. Their choices in chords, effects, tone and pace have an ability to strike something in me. I get this emotional reaction. That's what I'm looking for in music. When I started writing, it was heavily influenced by the post-hardcore and heavy rock scene while I was in high school; that's when I really got into guitar. So my music is a mix of all of those influences. I guess this band is about putting it all together and trying to make sense out of it. There's really no genre that's off-limits. We just have to put it together in a way that makes sense musically.

Did you sit down to learn the theory side of it or are you more into the idea of creating freely within your own scales, to

"I've had some really incredible guitar players ask me how the hell I'm doing things, and the answer is always, 'I have no idea, man!'"



some degree oblivious to the rules?

I started with music when I was really young, first on piano. My parents put me in to learn Suzuki Piano, which was a really intense method to learn piano fast, starting out with really difficult stuff. I did that for a year or two and then decided I didn't want to do it anymore. I didn't pick up the guitar until when I was 17 and taught myself through tabs. I'd play along to System of a Down's first record

and stuff like Blink-182. I quickly became more interested in writing my own stuff. I think it's important to not redo what you've done in the past. It's important to be aware of where you've been as a writer. As for chords, I'd try to play around with the neck without worrying about what was correct. If I liked the sound of it or it helped convey the emotion, that's where I'll take it. Even now, I don't know much theory, so it's total exploration. Writing is getting in the right mode to know what speaks to me and using effects to help express what I'm feeling.

Are there any exercises you used to build on different techniques?

I only started doing warm-ups over the last few years. Once we started using in-ears, I could really hear myself live and if I messed up, it would be a lot more apparent. So for the last few years I've been doing these typical warm-up runs before the show, for maybe around 20 or 30 minutes. What really helped me get better as a guitar player was actually writing music that's more difficult than what I can play. So the songs themselves are the drills, I guess.

There's a lot to be said about finding your niche and honing the craft.

Exactly. I don't even know how to sweep, for example. I watch a lot of basketball and one of my favorite players is Andre Iguodala. He's great at defense and great at cutting to the basket. He has very specific skills that every team would want, but he's not great at everything. I'm a specified guitar player much like that. I'm good at the things I want to do on the guitar. But there are plenty of things others can do that I never took the time to learn because I wasn't as interested in it. Maybe that all comes from being self-taught and not learning every scale there is. I don't want to sound like Liam Neeson here, but I really do have a specific set of skills! [Laughs] And I'm cool with that. If there's anything I want to use in the future, I can just drill it until I get it.

What was the biggest moment for you as a guitarist — where you realized you needed to up your game?

You learn a lot in the studio. We always go to Portland to record with Kris Crummett, who I love working with. He's a sonic perfectionist. That's where I really learned how well I could play things. I'd be tapping away and start hearing other strings or noises. That's how I perfected the technique side of it. I definitely use my right hand to mute, but I do use my left hand too. I'll do whatever is necessary and try not to think about whether it's right or wrong. I've had some really incredible guitar players ask me how the hell I'm doing things, and the answer is always, "I have no idea, man!"

Jasmine Star

STEVIE RAY VAUGHAN, COUNTRY, K-POP, HIP-HOP — SHE'S SOLOED OVER IT ALL ON HER WAY TO TIKTOK VIRALDOM

By Adam Kovac

▶ PLAYING A TWO-HOUR concert for thousands of fans is the dream for many guitarists. At only 17 years old, Jasmine Star has got the second part of that dream down, but for now, she's condensing it down to 15-second snippets. Star is arguably the most popular guitarist on TikTok, with more than 113,000 followers. While some of the Californian's videos feature her showing off singing and keyboard talents, her guitar playing, which would be outstanding for a player twice her age, is the main attraction.

"I think I started posting the videos to share my music and connect with other people and it turned out to be a really positive experience," Star says. "I love being able to share music and interact with people online that love music just as much as I do."

While YouTube's guitar scene has flourished, TikTok's is still relatively nascent. Part of that is due to the limitations inherent to the platform — while the platform has recently expanded its video time limit to a minute, that's still not enough time for lengthy skits, in-depth lessons or complete playthroughs of "Through the Fire and Flames." While Star has gained a following on other platforms like Instagram (92,000 followers) and YouTube (91,500), she says TikTok's limitations can actually be a plus.

"I think it makes me more creative because I have to figure out a way to get the point across in anywhere from 15 seconds to a minute. So it really makes me think and it can be a challenge for me. But it's a lot of fun to try to think, 'How am I going to get that



"One of my favorite things to do in the world is look for good music, no matter the genre," says Jasmine Star, seen here with an Ibanez JIVA10

"It's a lot of fun to try to think, 'How am I going to get that solo into that timespan and do it in a way that connects with a lot of different people?'"

solo into that timespan and do it in a way that connects with a lot of different people?"

Star's repertoire is amazing not just in its complexity, but also its diversity — she's got the near-mandatory shots of her playing some of Eddie Van Halen's most famous licks, one video will see her copping some licks from legendary shredder Jason Becker, and in another she'll be "Scuttle Buttin'" like Stevie Ray Vaughan. But there's more populist content, too: unlike some guitar nerds, she doesn't shy away from improvising a solo over some Justin Bieber. Country, K-pop, hip-hop — Star has soloed over it all on her way to viraldom. And at her young age, many of the artists she's covered had their heyday well before she was born, or, in some cases, had already died. She name drops SRV as

her major inspiration for picking up the electric after years spent focusing on using an acoustic as a simple accompaniment for her singing.

"One of my favorite things to do in the world is look for good music, no matter the genre," Star says. "Stevie Ray Vaughan, specifically — my older brother happened to be listening to him a few years before I got into guitar and I happened to remember it and I went back and listened to it again and fell in love with it. But for the most part, I search and search and search for all the music that I can find."

For many content creators, of course, Internet stardom is the ultimate goal. Star, however, says she's hoping to parlay whatever online fame she gains into something more. She's already begun recording her own material, which highlights her vocals just as much as her guitar licks. It's just that she may have found a more fun way to reach a more conventional stardom than slogging it out through 1,000 bad gigs, a path that allows her to establish a true connection with her growing number of fans.

"My dream has always been to work with the best people on the planet, have my music heard around the planet and play Wembley Stadium," she says. "I love connecting with people along the way."

Onslaught

GUITARIST NIGE ROCKETT EXPLAINS WHY THE VETERAN BRITISH BAND'S LATEST RELEASE — *GENERATION ANTICHRIST* — IS SUCH A LEAN, MEAN THRASHING MACHINE

By Gregory Adams

▶ **ONSLAUGHT'S NIGE ROCKETT** is not one to let a good riff go to waste. Though songwriting sessions for the Bristol, U.K., thrash veterans' new *Generation Antichrist* officially began in 2018, Rockett reached deep into the vaults to find the scrappy, power-chord-heavy chorus to "Strike Fast Strike Hard," recalling a time when the band was trafficking in the adrenalized efficiency of early Eighties d-beat.

"The chorus on that song is something I stole from myself, a riff I'd actually written in 1983. It never got demoed," Rockett says of its hardcore origins, offering that its straightforward slam syncs up with *Generation Antichrist's* overall M.O. — "shorter songs, fewer layers, and go for raw power."

This stripped-down approach is in part due to the exit of former guitarist Andy Ross-er-Davies, a writing partner whom Rockett notes added a technical edge to 2011's *Sounds of Violence* and 2013's *VI*. The comparatively brutalist, barbwire-knuckled thrash of *Antichrist's* "Religiousuicide" and "Addicted to the Smell of Death," meanwhile, seethe with unbridled intensity. Atop Rockett's spiral-staircase riffery and Mach 10 downpicking, new lead player Wayne Dorman was given free rein to fire up his solos with a Phoenix-like clarity.

"The speed and cleanliness of his playing is amazing. He loves to sweep pick — which I'm not a massive fan of in thrash music — but there's so much more to his playing. Aggressive, but so clean at the same time."

Though Onslaught's earliest days were driven by a steady diet of Discharge and one-



Onslaught guitarist — and Charvel fan — Nige Rockett

"The speed and cleanliness of [new guitarist Wayne Dorman's] playing is amazing. He loves to sweep pick — which I'm not a massive fan of in thrash music — but there's so much more to his playing. Aggressive, but so clean at the same time"

time tourmates Motörhead (the steam-rolled and slightly bluesy album closer "A Perfect Day to Die" is a tribute to Lemmy Kilmister), it's not for nothing that Onslaught once wrote a track called "Thrash 'Til Death." Rockett's deft rhythm work is a testament to nearly 40 years of metal-edged wrist refinement.

"Around 1984-'85, I'd spend hours every

day working the right hand. I was more consumed with the right-hand speed than the left-hand speed, because I was always more interested in the rhythmic side of things. When we came back in 2005, it was something I had to relearn. That was tough," Rockett says, though he adds confidently, "It's not really a problem anymore — as long as I stick to my routine."

AXOLOGY

- **GUITARS** (Rockett) Three 1987 Charvel Model 3's; (Dorman) Caparison C2, Ibanez Iceman 400
- **AMP** (Rockett) Kemper Profiler rack preamp, Engl E840 Valve Poweramp, Marshall DSL 100 head, Line 6 G90 wireless system; (Dorman) Kemper Profiler Stage, Engl Invader, Line 6 G50 wireless system
- **EFFECTS** (Rockett) MXR Smart Gate, Fulltone OCD



That's Neil Tiemann
[left] with the Dunable
and Mike Spreitzer
with the ESP

DevilDriver

GUITARISTS NEIL TIEMANN AND MIKE SPREITZER DISCUSS THEIR LESS "SHREDDY" APPROACH TO THEIR NEW DOUBLE ALBUM — AND WHY YOU NEED A 5150 IN YOUR ARSENAL

By Puneet Singh

IT'S BEEN FOUR years since Southern California groove metal stalwarts DevilDriver released their last record, *Trust No One*, an album that cemented the group as a pillar of the genre. Building on that momentum, 2018 found the band writing more than 30 tracks for its most ambitious project to date — a double album. Conceived by lead vocalist Dez Fafara, *Dealing with Demons I & II* discards the formulas of the past and elicits the band's heaviest, most exploratory collection of riffs to date. Its lyrical themes prove prescient given the current pandemic, where humans find themselves separated from one another. Fittingly, the visceral lead single, "Keep Away from Me," was released in May.

Helming the riff writing are guitarists Neil Tiemann and Mike Spreitzer. Production began with a prolific catalog of riffs that Tiemann had been writing when off the road, influenced

by everything from Stephen King books to the cold drink in front of him.

"Neil had roughly 20 songs written by the time I wrote one!" Spreitzer says. This time, the focus had changed. "It will sound counter-intuitive to a lot of metalheads, but Neil and I discussed slowing this record down a bit compared to [previous albums]. The songs don't necessarily have to sound slower if you're in a slower tempo, but it leaves a bit more openness and lets things breathe a little bit more."

For tones, Tiemann's stable included his trusty Dunable R2s and amps including Soldano and Peavey, because, "You've got to have a 5150 in your arsenal," Spreitzer says. Perhaps most inspiring for both guitarists, though, was an early-run Bogner Ecstasy. "It's got some magic in it, for sure," Tiemann says.

Pushing further meant rethinking guitar playing. "I'm trying not to write solos like I

"Dealing with Demons I & II discards the formulas of the past and elicits the band's heaviest, most exploratory collection of riffs to date. Its lyrical themes prove prescient given the current pandemic, where humans find themselves separated from one another"

used to — period," Spreitzer says. "I'd say less 'shreddy.' I've been favoring dissonance a lot more than I used to — solos with minor and major second intervals and using the tri-tone more often."

"I used to want to play as fast and heavy, but it's cooler if we're on the same page and play something hard. I think that's a maturity thing," Tiemann adds.

The band will release *Dealing with Demons I* October 9, with the second volume following in 2021.



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John Entwistle, Pete Townshend,
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Ian MacKaye performs with Fugazi at the Hollywood Palladium April 25, 1993; [facing page] the official "press photo" for Coriky, MacKaye's new band with wife Amy Farina and Fugazi bassist Joe Lally

A Steady Diet of Riffing

IAN MACKAYE OF FUGAZI — AND NOW CORIKY — TALKS HENDRIX AND HARNESSING WHAT YOU HAVE

By Jim Beaugez

PUNK PIONEER IAN MacKaye's proudest guitar moments say a lot about his philosophy and aesthetic for the instrument. Deep in the runtime of *Instrument*, the 1999 documentary about his legendary post-hardcore band Fugazi, MacKaye stands in front of his Marshall JCM 800 half-stack, conjuring caterwauling feedback from his alpine white Gibson SG during the breakdown of "Promises," the closing song on 1989's landmark *13 Songs* [Dischord].

"There's this moment where I do this chirping feedback thing," MacKaye recalls. "It was really like I intended it and I knew what I was doing, and it got captured. And I'm like, 'That's what I'm talking about.'"

MacKaye doesn't think far beyond wood and wire when it comes to guitars. In his 30-plus years of playing guitar in Fugazi, the Evens and now Coriky, his new band with wife Amy Farina and Fugazi bassist Joe Lally, he's never used effect pedals. He only recently acquired an amplifier that has a channel switch. But out of that simplicity comes a

maelstrom of sounds heard in the lockstep post-punk syncopation of Fugazi's *Repeater* and the caustic tones of *In On the Kill Taker* [both on Dischord]. MacKaye manipulates volume and the proximity of his pickups to his amplifier, playing off the acoustics and resonant feedback of the room, and lets his hands do the rest. "[I like] what happens electronically when you get [in] that space, and then using the toggle switch and bending a neck and making music out of it."

MacKaye traces his inspiration and sense of musical adventure to Jimi Hendrix, whose performance of "Villanova Junction Blues" at Woodstock made a deep impression on him as a kid.

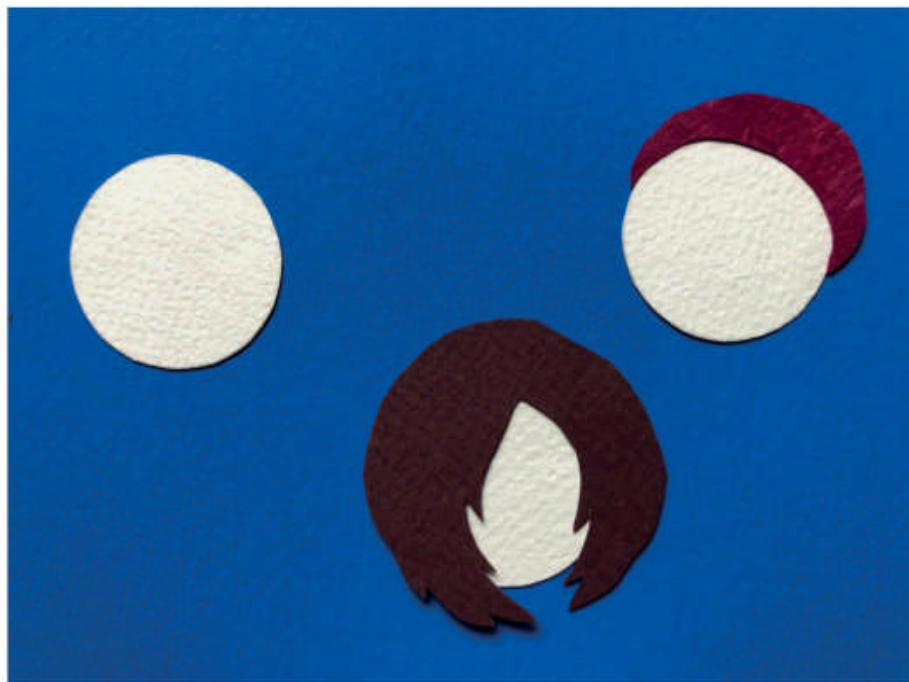
"His relationship with his instrument is so profound that it's almost supernatural," he enthuses. "You realize this person was a genius beyond measure. Not that I could ever hope to play like that, but I like to think that I can be inspired by that kind of relationship with the instrument. And that's how I've always approached my guitar playing. I'm

just committed to making interesting sounds come out of it."

While he loved Hendrix and Seventies rock and funk titans like Ted Nugent, Queen and Parliament-Funkadelic, his musical language was originally piano, which he picked up as a kid growing up in the Washington, D.C., area.

"My whole orientation was around the piano, which had fixed locations," he says. "Everything was shapes for me. I had a scale that I had written, like a blues kind of scale, based on a symmetry of the notes of the actual keys. When I started to play guitar, I couldn't even begin to understand what a guitar was or how it worked, [or] how you made a chord on a guitar."

He eventually gave up and focused on skateboarding with friends like Henry Garfield [later known as Henry Rollins]. When he was 16, he logged his first road miles by hopping a bus with Rollins and their skateboards to California. As a creative exercise, what MacKaye learned through skateboarding had as much influence on his relationship with music and



“With Coriky I went back to the guitar, [but] I didn’t want to play through a Marshall. It wasn’t the right sound. I’m using a Fender Blues Deluxe. This time I have a channel switcher. It also has reverb on this thing — I occasionally use reverb, but that’s it. No pedals. I find pedals really distracting”

the guitar as Hendrix did. “The thing about skating was, it teaches you how to redefine the world around you,” he continues. “You just take what’s given and make it work. You come to a parking lot and think, ‘All right, I can do this or that.’ If you see a piece of plywood on the side of the road, that’ll be a ramp. You see a swimming pool like, ‘I hope it gets empty.’” MacKaye did actually once drain a hotel swimming pool by siphoning water through a garden hose in hopes of skating the bowl — but the hotel spoiled it all by filling it back up.

When punk rock came along, he found a musical movement that squared with his personal politics. He dove in with the Teen Idles and then hardcore pioneers Minor Threat, and co-founded Dischord Records to document the D.C. scene.

“I associate music with the counterculture,” he says, “with challenging conventional thinking, free expression, connectivity with human beings. That was missing for me in the mid Seventies. Though we loved hard rock, it was all very commercial and didn’t seem to have much to do with a counterculture at that point — or the only counterculture really seemed to be one of self-destruction. But then punk came along and it was suddenly like, ‘Yes, this is what I’m looking for.’”

MacKaye’s Minor Threat bandmate Brian Baker, now of Bad Religion, sold him an acoustic guitar for \$20, and he started making power chords with the root and fifth. He played in short-lived projects like Egg Hunt and Embrace, as well as Pailhead, a collaboration with Ministry mastermind Al Jourgensen. When he started jamming with bassist Joe Lally in 1986, they developed a musical bond that led to Fugazi, the influential D.C. quartet mythologized for its intense live performances, \$5 shows and fiercely independent politics.

Fugazi’s throbbing, dub-influenced basslines, roaring guitars, and the precise rhythmic interplay among MacKaye, Lally and drummer Brendan Canty were the foundation

of the band’s anthemic sound. All that volume is behind him, though, at least for now. Since Fugazi went on hiatus in 2002, he has sought mellower, cleaner guitar tones. Volume, as it turns out, can be political, too.

“Toward the end of Fugazi when we were gigging, because of the size of rooms we were playing, we were playing these really commercial venues that were just essentially bars,” he says. “Everything about them was counter revolutionary from my point of view. Imagine if you were a poet, and the only place you could speak your point was in crack dens. It’s an absurd idea, but it’s really what happened with music.”

When he and Farina formed the Evens and began gigging in the ’00s, they discovered they didn’t need ear-splitting volume to get their point across. MacKaye traded his SG and Marshall for a baritone Danelectro and a Fender Bassman to cover a wider spectrum of sound, and the duo sought out non-traditional venues to play for audiences who were there for the music. Once, they played a puppet theater in Ypsilanti, Michigan.

“When I turned down, I wasn’t having to shout over the music,” he says. “I could fool around with my ideas. I started to really get engaged in the textures of the notes. Those kinds of odd shapes really started to work differently. I could hear them.”

In Coriky, MacKaye builds on the rhythmic guitar style he established in Fugazi and cemented in the Evens, favoring single-note runs and octaves over open chords. The trio spent years playing together in the basement before recording their self-titled debut, which came out in June on Dischord. That time allowed MacKaye and Lally to reassert their partnership. On album cuts like the bouncy “Say Yes” and “Clean Kill,” it’s impossible not to catch early Fugazi vibes, à la the danceable “Waiting Room” or “Suggestion.” That isn’t to say MacKaye and Lally are repeating past glories — Coriky isn’t a retread of either Fugazi

or the Evens, and MacKaye’s guitar playing has never been more melodic — but the pair is a known quantity, and Farina’s percussion holds it together naturally.

“I really like the lead figure on ‘Would Coulda’ at the end,” he says about the languid closing track. “I have a lot of super-melodic ideas, [but] a lot of it gets trimmed off. I think I probably should have been a horn player. It’s all horns for me. I always hear horns, these melodic lines, and I try to do them with a guitar. It’s hard.”

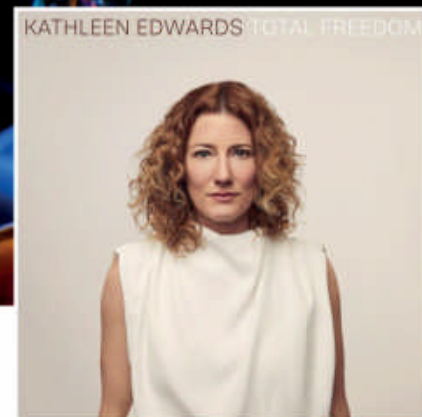
MacKaye went back to playing his Alpine White and natural-finish SGs, a pair he acquired in the mid Eighties that have been broken and glued back together many times after onstage accidents. When sweat from live performances caused the DiMarzio Super Distortion pickups that were installed at the treble position to fail, vintage-gear guru Steve Melkisetian replaced them with PRS Chain-saw pickups.

“With Coriky I went back to the guitar, [but] I didn’t want to play through a Marshall,” he says. “It wasn’t the right sound. I’m using a Fender Blues Deluxe. This time I have a channel switcher. It also has reverb on this thing — I occasionally use reverb, but that’s it. No pedals. I find pedals really distracting.”

MacKaye’s relationship with music hasn’t changed since he started writing Minor Threat songs on piano and bass guitar four decades ago. Like the old days, Coriky maintains a near-daily practice regimen. Sometimes they jam for hours, and sometimes they talk about music. But playing live and adhering to record-release promotional activities are afterthoughts when they happen at all. Creation is an end in itself.

“I make music — that’s what I do, and that’s my form of expression,” he says. “I think music is sacred. It’s the form of communication that predates language. It’s an art form that has been around forever. It’s attended virtually every important thing that’s ever happened in the history of the world.”

Kathleen Edwards
performs in London
February 28, 2012



Kathleen Edwards

AFTER A SIX-YEAR BREAK SERVING UP COFFEE, SANDWICHES AND MUFFINS IN ONTARIO, THIS RESILIENT CANADIAN ALT-ROCKER IS BACK WITH A FRESH NEW RELEASE, THE APTLY TITLED *TOTAL FREEDOM*

By Clifford Hall

▶ AFTER 20 YEARS of touring and recording, Kathleen Edwards needed a minute. “It was an inside joke that my bandmates made to me one day,” Edwards says. “[They’d say], ‘You obviously need to take a break from music, so just quit music, open a coffee shop and call it Quitters.’”

It turns out baking muffins and making latte art (“My hearts look like a butt,” she laments) for six years was just the thing for Edwards. “It gave me back that gift of being fresh and new again [like] when I made my first record,” she says. That change is evident on *Total Freedom*, an album of graceful yet forceful new tunes that showcase the independent streak Edwards has fostered throughout her career.

With her sweet yet gravelly voice (“When my first record came out, I was 23 — I really, consciously, didn’t want to sound like a girl singer”), Edwards continues to redefine the alternative folk genre with tracks like the soaring “Options Open.”

“When I got my ES-330, I realized I was a much better guitar player than I gave myself credit for because I found it a lot easier to handle, scale- and weight-wise”

Although she pens many of her songs on her 1957 Gibson Super Jumbo acoustic, Edwards has been exploring electric guitar as well. “I’ve always struggled with the weight of electrics. They’re like 8, 9 lbs. and hard to play — only because I find the balance weird,” says Edwards about her 1957 Gibson Junior. “When I got my [1962 Gibson] ES-330, I real-

ized I was a much better guitar player than I gave myself credit for because I found it a lot easier to handle, scale- and weight-wise.”

Having been finally set to start touring again, the pandemic has — of course — hugely hampered Edwards’ efforts to get back on the road. But this isn’t the first time she’s experienced an obstacle like this. “In 2003, I had all this crazy momentum. I was in *Rolling Stone* and played on Letterman twice. My venues were getting bigger and bigger. And just like a page from the COVID-19 playbook, the Iraq war drops,” Edwards says. “I went from selling out a room to having a hundred people show up.”

Ever resilient, Edwards intends to weather this storm as well. “It’s a tough business. I always made sure the work that I was making was meaningful to me,” she says. “I’m excited to have a new chapter, and being on stage every night is going to be a wonderfully liberating experience.”

Steve Brown

THE VENERABLE TRIXTER AND (OCCASIONAL) DEF LEPPARD GUITARIST IS HARD AT WORK WITH TOKYO MOTOR FIST, AKA “EVERY MELODIC ROCK FAN’S DREAM, INCLUDING MINE”

By Tom Beaujour

IT’S BEEN A full 30 years since Steve Brown and Trixter released their self-titled debut album, but the guitarist seems to be busier than ever. On the Trixter front, Brown and his bandmates plan to release a vinyl reissue of the album that launched their careers. “We’re going to do a deluxe edition with all the demos that got us signed,” says Brown, who was barely out of high school when Trixter nabbed a major-label deal. “I dug up my original four-track demo of our first single, ‘Give It to Me Good,’ and other tapes of songs that I didn’t even remember existed. I can’t believe the album came out so long ago — it’s surreal. Its success allowed me to fulfill every rock dream I ever had. We toured with Poison, Warrant, the Scorpions... It was insane!”

When not working with Trixter, who still perform, Brown tours with Dennis DeYoung of Styx, fellow veteran glam metallers Danger Danger and... a little band called Def Leppard. Although Trixter never opened for the British hard rock giants in the early Nineties, Brown was befriended by Def Leppard guitarist Phil Collen and his bandmates at the time. “Phil and I first bonded about gear, and then he’d invite me to the shows. I’d get to the arena and the tour manager would bring me into the dressing room and the guys would be like fucking naked and taking showers. And I’m sitting there drinking a beer, like, ‘Do you want me to leave now?’ They treated me like family.” When Def Leppard guitarist Vivian Campbell was diagnosed with Hodgkin’s Lymphoma in 2013 and had to take a break from touring, Collen didn’t hesitate to recommend his long-time friend to step in. “I had about a month to learn all of Vivian’s guitar and vocal parts,” Brown says. “And to this day, I’m on 24-hour call whenever Def Leppard is



Steve Brown with his EVH 5150 Series Standard

“I had about a month to learn all of Vivian [Campbell]’s guitar and vocal parts. And to this day, I’m on 24-hour call whenever Def Leppard is on tour in case Vivian can’t make the shows”

on tour in case Vivian can’t make the shows. I even had to fill in for Phil once when he had a family emergency, but I only had a couple of days to learn those parts!”

When he’s not digging through the Trixter archives or jetting off to play stadium shows at a moment’s notice, Brown can often be found in his New Jersey home studio working on music for Tokyo Motor Fist, the melodic hard rock band that features Danger Danger vocalist Ted Poley, drummer Greg Smith (Alice Cooper) and bassist

Chuck Burgi (Rainbow). The band’s sophomore album, *Lions* (Frontiers), features all of the big hooks, meaty riffs and massive backing vocal arrangements you’d expect from musicians so well versed in the genre. “The sound is a combination of all of the bands we play in now, all the bands we’ve ever been in, and all bands we grew up loving,” Brown says. “There are hints of Trixter, Danger Danger, Def Leppard, Alice Cooper, Rainbow, Bon Jovi, Van Halen, Kiss...” And just when it seems that the litany of artists who inspire him might continue for quite some time, Brown catches himself and condenses his thought with uniquely New Jersey flair: “Bro, what can I say? Tokyo Motor Fist is every melodic rock fan’s dream, including mine, and it’s all in one band.”



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START PRACTICING, GANG! *Guitar World* — and *Guitar Player* — have begun the search for 2020's Guitarist of the Year. This year's categories include Electric Guitarist, Acoustic Guitarist, Bass Guitarist, Young Guitarist (age 17 and under) and a new category, Guitar Teacher of the Year.

In addition to walking away with prizes supplied by sponsors, contest winners will be featured in *Guitar World* and *Guitar Player* and get plenty of YouTube and online exposure; in fact, videos of the finals of the past two years have generated more than 4 million views. The 2020 finalists will be selected by *GW* and *GP* editors and star judges (including guitarists **John Petrucci**, **John 5**, **Matt Heafy**, **Nita Strauss**, **Lzzy Hale**, **Molly Tuttle** and **Kaki King** and bassists **Tracy Wormworth** and **Scott Reeder** (with more being added soon). Past Guitarist of the Year winners include **Dave Kilminster** (David Gilmour, Steven Wilson) and **Guthrie Govan**.

It costs \$30 to enter each category, except Guitar Teacher of the Year, which is free, and we're accepting submissions between September 1 and October 31. For the paid-entry categories, guitarists must shoot and submit a video (up to three minutes long) of themselves to YouTube or Vimeo, fill out a short



nomination form and pay the \$30 fee. A portion of the proceeds will be donated to the NAMM Foundation. For Guitar Teacher of the Year, students must nominate their teachers, and the teachers with the most nominations will be featured and judged.

What the judges are looking for:

- We need to see you play! No promo-style band videos or miming, please.
- Keep it musical. We're all for fretboard madness and next-level sonics, but not at the price of musicality and genuine mastery of multiple techniques.
- Keep it tight and get to the point fast. Our experts are begging to be impressed, so three minutes of noodling won't make the grade.
- Make it impressive. We want to see the full breadth of your skills in as tight a playing package as possible.
- Make it sound and look good! Smartphone audio can work fine, but remember to point the camera at yourself, not at your dog or vole.
- Want to enter all four categories with different videos? "Electric Guitarist," "Young Guitarist," "Acoustic Guitarist" and "Bass Guitarist" of the Year? Yeah! Go for it; but please remember it's \$30 per category.

A few rules:

- All entries must be via videos uploaded to YouTube and submitted through guitaristoftheyearawards.com. No other emails or points of contact will be accepted.
- Entries must be received by 11:59 p.m. (EST) October 31, 2020.
- Young Guitarist of the Year entrants must be 17 or younger on October 31, 2020.
- Don't call us; we'll call you if we like what you're doing.
- You need to be okay with us sharing your video to our wider audience, appearing in Future Publishing magazines, on our websites, in our newsletters and more.
- As ever, the judges' decision — picking our finalists and our eventual winners — is final.
- While we welcome entries from around the world, any travel costs associated with the prize will only be considered from within North America.
- Guitarist of the Year is set to be the biggest guitar talent search of 2020, and the competition is now officially open for entries. Get involved by spreading the word through your websites and social channels, using the official hashtag [#guitaristoftheyear](https://twitter.com/guitaristoftheyear)

For more information, visit guitaristoftheyearawards.com.

David Bowie [left]
and Mick Ronson
perform at the
Marquee Club in
London in 1973





GUITAR WORLD



DECEMBER 2020

ALL THE MAD MEN



Fifty years after its release, DAVID BOWIE
bassist TONY VISCONTI recounts the
making of *The Man Who Sold the World* —
and the rocking influence of guitarist
MICK RONSON



David Bowie's third album, *The Man Who Sold the World*, was released in the U.S. in November 1970, before getting its release in Bowie's homeland (the U.K., of course) in April 1971. It marked a notable change in Bowie's songwriting and musical direction, featuring hard-rocking riffs and extended guitar heroics from legendary axeman Mick Ronson, and seemed to be the stepping stone between the "hippy folkie" Bowie and the glam-rock god.

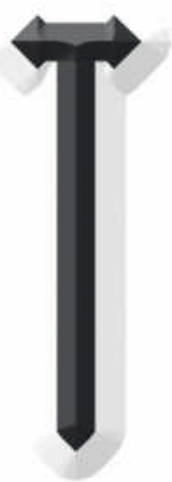


By Mark McStea

PHOTO BY JACK KAY/DAILY EXPRESS/GETTY IMAGES

PAGE THIRTY-FIVE

Ronson became Bowie's essential sonic and visual foil, and his influence extended beyond the first flush of glam rock into punk and metal, both American and British. Randy Rhoads saw Ronson playing live with Bowie in Santa Monica in 1972 and borrowed his choice of guitar and haircut from Ronno. Cult guitarist Billy Duffy has often cited Ronson as his primary influence. Ronson went on to a solo career after Bowie disbanded the Spiders from Mars in 1973, and also performed with Bob Dylan and Ian Hunter before his untimely death from cancer in 1993. (Ronson fans should check out the box set *Only After Dark*, released late last year).



TMWSTW was produced by Tony Visconti, who also played bass with Bowie at that time. To mark the 50th anniversary of its release, Visconti was happy to discuss the making of the album and the challenges of recreating it live in its entirety in his current band, Holy Holy, which, incidentally, features former Spider from Mars Woody Woodmansey on drums.

The Man Who Sold the World marked a shift in direction to a harder, rockier sound. You were playing bass with Bowie at the time. What influenced his change in direction?

We felt we had had enough with the folk-rock influence of the *Space Oddity* album. Since all those songs were written on his acoustic 12-string, it had a gentler sound overall. We had met Mick Ronson during the mixing sessions, and we were very impressed with him. He was one of the clappers on "Wild Eyed Boy from Freecloud" during the mix session. We wanted the next one to sound a lot tougher and more experimental.

What did Mick Ronson bring in terms of that tougher approach?

He really loved Cream and extolled their virtues. We heard some of his work with the Rats [the band he was in prior to hooking up with Bowie], via drummer John Cambridge of Junior's Eyes. John was actually up for *TMWSTW* then Mick told us all about Woody Woodmansey, who got the job as drummer. Mick insisted from the beginning of the album, "If we're going to play in the same band, you'd better listen to Jack Bruce." I did, and I think I rose to the occasion.

Can you remember what gear Ronson was using?

He had a black Les Paul Custom — his only guitar, as far as I know. When he came to live with us — me, David and his wife Angie, in Had-don Hall, in Beckenham — all of us took turns sanding down my Strat and staining it clear. He wanted us to do the same with his Les Paul. We all took turns — John Cambridge, Bowie, me and Roger, our roadie. He had a Marshall head and a 4x10 cabinet. I don't remember the name of the head, but it had three knobs, volume, treble and bass [presumably the Marshall 200 Major, 200-watt head often referred to as The Pig]. He always had the three knobs set to 10. He would control the volume with his guitar volume. He also had a wah-wah pedal that he used in fixed positions for mid-range boost.

Was Bowie very open to suggestions? Was he fairly rigid on his original conception or was there much room for maneuvering?

The songs came in all sorts of ways. "After All" was written on his 12-string, as was part one of "The Width of a Circle," then the heavier tracks were kind of written by all of us, but Bowie got full writing credit. Nowadays, of course, everyone in the band gets writing credits. Back then we were expected to consider ourselves as arrangers of our own parts. Historically, that's the way it was until David worked with Carlos Alomar. Carlos wrote the riff for "Fame" and got a writer's credit. For *TMWSTW* we did the same thing

"AS WE WERE ALL LIVING UNDER THE SAME ROOF DURING THE MAKING OF THE ALBUM, DAVID (BOWIE) WAS OPEN TO INPUT AND BAND CAMARADERIE. HE WELCOMED ANY INFLUENCE, AND (MICK) RONSON WAS USUALLY THE ONE WHO STEERED HIM TO WRITE HEAVIER SONGS"



but never got the writing credit. As we were all living under the same roof during the making of the album, David was open to input and band camaraderie. He welcomed any influence, and Ronson was usually the one who steered him to write heavier songs.

What was Bowie's work rate like during the recording? Was he a perfectionist, an experimenter?

When he was hot, he was really hot. Hands on, full of ideas. He was often slack, too, spending hours in the studio lounge planning home decorations with Angie Bowie. So Mick, Woody and I were left for long periods to work out the band parts for his songs. He was very enthusiastic when it was overdub time, again, full of ideas and open to ideas. Since he, Mick and I were very competent singers, David particularly liked the backing vocals I came up with. I have fond memories of singing them around one mic.

Your bassline on "The Man Who Sold The World" — the song — is very melodic to the point that you could identify the song purely from the bassline.

Well, as I said, we wrote our own parts. Mick came up with his. I put the running scales in the chorus because the melody and lyrics were so sparse, "Who knows, not me," I played 16 notes under those four words alone.

The actual riff for "TMWSTW" is cunningly simple, yet complex in its ability to sit over the shifting chords. Was that kind of compositional idea instinctive rather than something that was thought out theoretically?

Mick and I worked our parts out against David's simple chord structure. Mick doubled my bass part for the choruses. We were into the simplicity of the song and didn't want to add too much to it. For the record, it was an eight-track recording so there was no room left to add more anyway. The limitations of tracks in those days made



Mick Ronson performs with David Bowie at London's Hammersmith Odeon in 1973; Ronson became Bowie's essential sonic and visual foil, and his influence extended beyond the first flush of glam rock into punk and metal

musicians think more creatively rather than leaving it all to the mix.

“The Width of a Circle” has great soloing from Ronson. It’s quite a long track. Was it conceived that way or was that just a product of going with Ronson’s flow?

Part one existed first and tried out in The Three Tuns, our local pub. When we recorded it, we felt it should go on a bit, though. I think David played that interlude section live, but changed it up all the

time. It didn’t get organized to the chords you hear on the record until the actual session. That’s where the song could’ve ended, but then we started to jam part three. It was a long day, but finally we knew we had something great and played the entire long version by the end of the night. Our band setup was Woody’s kit on a riser and Mick’s and my amps on either side. David was in an isolation vocal booth with his 12-string. We had to do a lot of fixes, but it is essentially a live record-

ing. The hardest thing was getting the reverse echo happening on the middle part on David’s guitar, playing the song backwards and adding the reverb on another track. Then flipping the tape back over and hearing the reverb come before the chord. It involved a lot of trial and error. Needless to say, you can do that in Pro Tools in five minutes today. I think Ronson’s solos are live, maybe with a fix here and there. That multi-track has been lost, so I can’t really tell more about the session today.

“All the Madmen” is almost like three songs joined together. How fully formed was it at the recording stage?

“All the Madmen” was done in three distinct parts — and I do have the multi-track. I’ve remixed most of *TMWSTW* recently [a 50th-anniversary reissue is scheduled for late 2020] and realized the three sections were mixed separately, and we couldn’t hear how the parts fit together until they were joined up on two-track tape. If you listen closely you can hear the edit into part three because the reverb cuts off. With the new remix I put the three sections together in Pro Tools and the overlaps are all seamless. It sounds more natural.

How did “Black Country Rock” come together? It almost has a Zep-like feel.

“Black Country Rock” was a jam. We actually ran out of songs, so Mick, Woody, David and I started jamming to Woody’s beat. At some point we started rolling tape and listened to our efforts. It defied description. We realized it was part funk, country and rock. David put the words together and wrote the lyrics in about 15 minutes after we organized the chord changes and structure.

“She Shook Me Cold” has a really heavy, doom-laden riff, not unlike Black Sabbath. The bass is very prominent on this track. Was this the Ronson request to



Bassist Tony Visconti [right] and former David Bowie drummer Woody Woodmansey perform Bowie's *The Man Who Sold the World* in the U.K. in 2015

"WE WROTE OUR OWN PARTS. MICK CAME UP WITH HIS. I PUT THE RUNNING SCALES IN THE CHORUS BECAUSE THE MELODY AND LYRICS WERE SO SPARSE. 'WHO KNOWS, NOT ME.' I PLAYED 16 NOTES UNDER THOSE FOUR WORDS ALONE"



"play like Jack Bruce" in action?

David came up with the idea on his 12-string. It wasn't as heavy at first. Then Mick took over by playing it as power chords. I played around the chords coming up with my bass line. Then the song started to take shape. We tried recording it straight through but could never get out of the first part into the guitar solo. So we actually recorded it in two sections. We held the long chord just before the guitar solo. Once we had a good take, we proceeded to record from the guitar solo into the last vocal section. Again, listen closely and you'll hear the two-track edit. We, Holy Holy, kick the shit out of that song live. The crowd goes wild for it.

When you look back at the album now, recorded without all the aids

of modern technology, are you happy with how it turned out, or would you have done anything differently in hindsight?

I admire how hard we all worked to make great live takes and make very modern music. We were among the very first to use the big Moog synth very creatively with a lovely classical pianist, Ralph Mace. Both Mick and I wrote arrangements for him to play, one part at a time. We used some tricks like tape phasing and flanging, razor blade edits, and the 16-track, 2-inch tape machine, which was sheer luxury. The mixing could have been better, but we ran out of money. The label was crying for it to end and we had spent at least five-weeks in the studio, which was a very big deal back then. We wanted to make "our *Sgt. Pepper*" after we learned the Beatles had spent almost

nine months making that album. "Our *Sgt. Pepper*" was a running joke after that — when David and I started a new album.

In Holy Holy, you play a lot of the early Bowie catalog, including *TMWSTW* in its entirety. What are the challenges?

TMWSTW is a very complicated album and very heavy for its time. Since it was very experimental, we were pushing the boundaries and a lot of it was improvised. Some of those songs I never played again after they were recorded. The title track is a standard, so I played that many times in tribute shows over the years. But "The Width of a Circle" was never played again in that form after it was recorded, by me or anyone else. David did a very watered-down version on some Ziggy tours. I had to write out all my bass parts and put them in primer form. For three or four months before the first Holy Holy gig I played the whole show every night, page by page, until it was memorized. It took both of our guitar players, James Stevenson and Paul Cuddeford, doing a similar amount of woodshedding and then meeting up and planning who would play lead and lead harmony. Mick was almost always multi-tracked on the album.

Finally, you worked with Bowie at many different times over the years. It's a difficult question, of course, but where would you rate Mick Ronson in the guitar hierarchy?

Ronson is right at the top for me. On this album we were only getting a taste of things to come. He only revealed very casually that he took piano lessons as a boy, but you can hear from his arrangements that he understood very sound music theory from those lessons. He also knocked me out with his string arrangement on "Life on Mars?" The more confident Ronson became with us, the more experimental he got. Years later, he was at the very top of "guitar hero" lists. **GW**

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BY
JEFF KITTS
AND GUITAR
WORLD STAFF

GUITARISTS
WHO
CHANGED
OUR WORLD
SINCE 1980



Eddie Van Halen
performs in London
at the tail end of the
Seventies



EVER SINCE GUITAR WORLD BURST ONTO THE SCENE 40 YEARS AGO — WITH OUR JOHNNY WINTER-FRONTED JULY 1980 ISSUE — WE’VE KEPT READERS UP TO DATE ABOUT THE GUITAR COMMUNITY’S MANY TRENDS, FADS AND FLAVORS OF THE MONTH.

But we’ve also covered those seminal, magical, groundbreaking moments that made us realize our world would never be the same again.

Examples? The birth of new musical genres and subgenres, the conjuring of savory new tones and mind-melting techniques, the release of game-changing songs, albums and music videos, the resurgence of long-dormant disciplines and so much more.

With GW’s ongoing 40th-anniversary celebration in the air, we decided to sit back, put our feet up and reflect on the past four decades — particularly in the context of the guitarists who’ve made an undeniable impact on our universe. We made a list of around 85 names, added a few more, and — in our efforts to narrow them down to an even 40 — put it to a vote on GuitarWorld.com. Below you’ll find the results of that poll, with one or two surprises thrown in, not to mention several “in the style

of” licks with audio. There are so many other names that could be on this list — Shawn Lane, Danny Gatton, Lita Ford, Vernon Reid, Carrie Brownstein, Chuck Schuldiner and Gary Moore come to mind, and that’s just for starters — but we humbly offer up these 40 (Actually, as a nod to our old GuitarWorld.com “bonus” lists, we’ve promised you 40 but given you 42!). Be aware that these guitarists are not ranked or presented in any particular order; this list is simply a celebration of talent, impact and/or influence.

As always,
ENJOY!

GUS STEWART/REDFERNS

EDDIE VAN HALEN

WHAT HE DID: Like Jimi Hendrix a decade earlier, Van Halen caused guitarists to look at their instruments in an entirely new way, and, arguably, no single guitarist has had such universal impact since.

“Playing together without having to compromise our sound was a dream come true” — Eddie Van Halen

“ERUPTION” CHANGED EVERYTHING. Sure, it clocked in at less than two minutes and never came close to being a hit. As presented on the first Van Halen album in 1978, it seemed like an instrumental introduction to “You Really Got Me,” the band’s debut single. But it was obvious to anyone who heard the Eddie Van Halen masterpiece that the world of rock guitar had changed dramatically. As author Robert Walser wrote in his 1993 scholarly examination of heavy metal, *Running with the Devil*: “In 1978, Edward Van Halen redefined virtuosity on the electric guitar.” Frank Zappa put it more simply: he thanked Van Halen for “reinventing the electric guitar.” That was 42 years ago, and guitarists are still reeling from the impact. Before Van Halen, guitar heroes were known mainly for their mastery of the blues and ability to pull a rich, vocal tone from their axes. Some, such as Jimi Hendrix or Jeff Beck, were worshipped for their mastery of feedback and effects; others, particularly fusion players



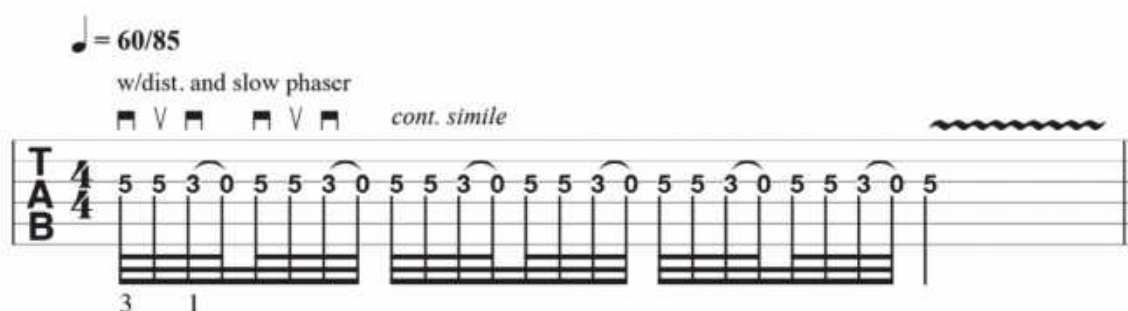
such as John McLaughlin and Al Di Meola, were celebrated for their speed.

With “Eruption,” Eddie Van Halen set new standards on both fronts. He not only ripped through demisemiquavers with a speed and clarity that made McLaughlin seem splay-fingered; his mastery of feedback, tremolo and pinged harmonics made his guitar sound as fluid as a synthesizer. And when he used his two-handed hammer-on/pull-off technique to unleash a cascade of sextuplets at the end of his solos, you could almost hear jaws drop in amazement. Nobody had ever done that on a guitar before. No one even imagined it could be done.

Edward knew he was onto something big even before his band made its recorded debut. “I was playing this way when we were playing clubs, and I remember what I used to do. I’d turn around,” he said in 1982. “I didn’t want anyone to see how I was doing it.” Wise move. Edward’s two-handed style was the most widely imitated guitar technique of the Eighties — especially after his quicksilver guest solo put the snarl into Michael Jackson’s “Beat It” in 1982. Simply put, his playing was the foundation for shred.

EVH AND THE ILLUSION OF SPEED

One of Eddie’s shredding secrets is using a combination of picking and pull-offs to create the illusion of really fast picking. Practice this lick slowly, ensuring a good “snap” on your pull-offs, and you’ll get a sound similar to picking with only half the effort.



TOM MORELLO



WHAT HE DID: In the Seventies, Jimmy Page was the most influential guitarist in hard rock. In the Eighties, Eddie Van Halen was the most imitated stylist. And

in the Nineties, it was Rage Against the Machine’s Tom Morello who rewrote the Book of Hot Licks.

“When Rage Against the Machine formed, I was basically the band’s DJ, so it fell on me to create the textures and soundscapes found in kinds of music that traditionally don’t even have a guitar player, and that got me thinking outside the box” — Tom Morello

THEY CAME OUT of L.A. at the dawn of the Nineties. The aptly named Rage Against the Machine combined the ghetto anger of hip-hop and the testosterone fury of metal with a keenly felt political mandate to champion the oppressed and fight the abuses of privilege and power. It was a new and exciting concept back then, and what really drove the point home was the fiercely disruptive guitar work of a Harvard educated young Marxist named Tom Morello. The napalm cry of exploding bombs, the jagged rhythm of strafing machine guns — Morello wrought seemingly impossible sounds with his ax and became an innovative and radical force in metal.

STEVIE RAY VAUGHAN



WHAT HE DID: From the moment his debut, *Texas Flood*, hit the streets in 1983, Vaughan made the world safe again for old-school blues-based rock while also taking the music he loved into

the future. His impassioned yet highly technical style, which has been often imitated but never duplicated (although Jesse Davey does a damn fine job), altered the perceived parameters of virtuoso guitar playing.

“I was gifted with music for a reason, and it wasn’t just to get famous” — Stevie Ray Vaughan

WHEN STEVIE RAY Vaughan emerged from deep in the heart of Texas waving his battered Strat, it was hardly the best of times for gritty roadhouse rock and blues. The year was 1983 and Vaughan’s debut album, *Texas Flood*, was released into a musical world that seemed eager to leave its past behind. Many thought guitars passé, with futurists proclaiming that the venerable instrument would be permanently transformed by MIDI applications and replaced as rock’s dominant instrument by the synthesizer. Even many guitar loyalists thought the old, classic sounds were no longer adequate, transforming their instruments by running them through racks of elaborate, high-tech gear to create heavily processed sounds. Odd-shaped, brightly colored axes were all the rage.

Stevie Ray, on the other hand, was profoundly old-school in almost every respect. His gear seemed obsolete — just his trusty old Stratocaster, a couple of archaic stomp boxes and a crusty old tube amp. When he plugged in and started wailing, he was backed only by Double Trouble, his hard-driving, two-man rhythm section of Tommy Shannon and Chris “Whipper” Layton. Their moves weren’t choreographed and they certainly never wore the mascara or sculpted coiffures favored by the burgeoning MTV. They were just three guys playing old-fashioned, rocked-up blues with passion and skill.

A reasonable betting man would have wagered his house that Vaughan would fail to register on the popular culture’s radar screen. But the normal rules of engagement clearly did not apply to this 29-year-old guitar firebrand. *Texas Flood* blew down the locked, barricaded doors of popular music and proclaimed in no uncertain terms that blues could actually be a potent commercial

force. The album not only quickly put the unknown Texan on the map, but it also signaled that uncompromised, from-the-gut guitar music was not dead as a commercial and artistic force, and that good old Strats and tube amps still had a hell of a lot of life left in them.

SLASH & IZZY STRADLIN (GUNS N’ ROSES)



WHAT THEY DID: Rock music has produced some memorable tandem guitar teams: Keef and Ronnie, Angus and Malcolm, Tipton and Downing. But Slash and Izzy Stradlin,

with the original lineup of Guns N’ Roses, surely has to go down as one of the coolest duos ever.

“All the other bands in the mid Eighties were trying to have Top 40 hits — even bands like Mötley Crüe. We didn’t care about that. We just wanted to kick some ass” — Slash

GUTTER RATS SLASH and Izzy had just enough yin and yang going on to provide color and contrast that made them more than the ordinary lead and rhythm guitar team. Both loved similar bands, like Aerosmith and Led Zeppelin, but Izzy’s tastes leaned more toward groove-oriented bands like the Rolling Stones and the Doors, with a healthy dose of punk rock thrown in, while Slash loved guitar heroes like Michael Schenker and Jeff Beck. The combination of Slash’s rough-edged pyrotechnic solos and Izzy’s raw power chords and off-kilter rhythms resulted in an unusual mish-mash with massive crossover appeal that metalheads, punks, glam poseurs, pop fans and classic rockers loved alike.

Slash and Izzy also made vintage guitars cool again, strapping on Gibson Les Pauls, Telecasters and ES-175 hollowbodies when most guitarists were playing DayGlo superstrats, pointy metal weapons or minimalist headstock-less Stein-bortions. Balding guitar

players also have Slash and Izzy to thank for making hats fashionable rocker attire during a time when big hair was all the rage.

STANLEY JORDAN

WHAT HE DID: This modern jazz master made a major splash in guitar circles back in the Eighties, in large part because of his innovative “touch” tapping technique and unusual all-fourths tuning. And then there’s that late-Eighties video of him playing “Stairway to Heaven” on two guitars at once...

“I still feel a little limited because it’s not an easy technique. As you’re slamming your fingers into metal, it’s harder on the hands than conventional technique, so I have to make sure I’m relaxed” — Stanley Jordan

SIMPLY PUT, BACK in the wild Eighties, the Chicago-born, California-raised Stanley Jordan developed a dramatic new way to play the guitar. Jordan’s “touch” technique was — and still is — an advanced form of two-handed tapping that allowed him to play melody and chords simultaneously. It also became possible, as we’ve hinted above, to play on two different guitars simultaneously. If you love daredevil guitar videos and have access to YouTube in 2020, you might be used to two-handed exploits, but Jordan was doing it in the Eighties (and better).

“I’ve loved classical music ever since I was a kid,” he said in 1987, “and that was the influence — the sound — that I had in mind when I played guitar. I really wanted to hear all that counterpoint, with all kinds of independent lines weaving around each other.” He’s also said that he’s always on a crusade to promote his technique, the technique is “a means to an end. Having said that, there is something important about the technique as it brings new possibilities.”

Jordan plays in all-fourths tuning, as in EADGCF from bass to treble (all in perfect fourths, as on a bass guitar). The reason? He finds that it simplifies the fretboard, making it more logical.

“WHEN RAGE AGAINST THE MACHINE FORMED, I WAS BASICALLY THE BAND’S DJ, SO IT FELL ON ME TO CREATE THE TEXTURES AND SOUNDSCAPES FOUND IN KINDS OF MUSIC THAT TRADITIONALLY DON’T EVEN HAVE A GUITAR PLAYER, AND THAT GOT ME THINKING OUTSIDE THE BOX”

TOM MORELLO

STEVE VAI

STEVE VAI

WHAT HE DID: Since launching his career in the Eighties, Vai has amassed a formidable body of solo work that has made him a demigod of metal and shred, but his virtuosity transcends all such categories.

"I'm very honored to be considered an accomplished player. I wear that badge very proudly" — Steve Vai

STEVE VAI CAN do things with a sustainer and twang bar that surely ain't natural and certainly indicate a high tantric mastery of all documented and undocumented alien love secrets. Discovered by Frank Zappa and fostered by David Lee Roth and Whitesnake, Vai emerged in the Nineties as a solo artist and guitar hero of major stature. His astounding technique defies categorization. In his graceful hands, the guitar becomes a cosmic antenna, channeling other dimensions and parallel universes. His best work combines the swagger of a lifelong rock and roller with the romantic soul of a poet. As if this weren't enough, he's also a first-rate composer and has great cheekbones.

His seemingly limitless ability is matched only by his boundless imagination. Unusual scales, complex melodies and rhythms and jaw-dropping speed are all hallmarks of Vai's approach, while his pioneering devel-

Vai in 2010...



opment of the seven-string guitar, use of harmonizers and other tone processors, and patented whammy bar-manipulated "talking-guitar" techniques have continually pushed rock playing into new and uncharted waters.

Lydian flavors are at the heart of the Vai sound; his song "The Riddle," from his 1990 breakthrough album *Passion and Warfare*, for example, features an excellent example of Lydian soloing. "The most important thing to remember when you're playing modally is what the atmosphere of the mode feels like to you. What it sounds like is one thing, but what it feels like — the quality of that mode, that's when you're owning that mode. Look at it as an open field. One thing I like to do in Lydian is play every note in the scale except that raised 4th until the last note or close to! That will change the whole atmosphere."

THE EDGE



WHAT HE DID: For 40 years, his droning, echo-laden guitar tone has been the backbone of U2's distinctive sound.

"I don't feel that attached to my instruments. It's almost like I'm going to dominate them in some sort of way. I don't feel like they're part of me; they stand between me and something new" — The Edge

FEW PLAYERS HAVE done more than U2's the Edge to define the post-modern guitar style. The Edge — born David Evans in 1961 — showed how textures and rhythms, rather than riffs or chord progressions, could provide the main guitar interest in a song. A master of contrast, he often juxtaposed scratchy rhythms against ringing open chords that resonate with Celtic grandeur.

The Edge exploited the Eighties avalanche of guitar effects to maximum artistic advantage, developing a signature style built on rhythms generated by a digital delay unit and creating a universe of soaring, echoing reverb timbres.

On a series of dizzyingly iconic albums, the Edge created a new language for the instrument, one of harmonic squalls and ringing ostinatos, by turns space-age and rural. Nothing seemed beyond his reach. Even while jamming with the redoubtable B.B. King on "When Love Comes to Town," from U2's 1988 album *Rattle and Hum*, he was no apprentice, dispensing pure sound (and fewer notes than B.B.) with an exactitude and delight still unsurpassed by any other guitarist.

ALEX LIFESON

WHAT HE DID: With virtuoso skills and a keen sense of songcraft, Lifeson has been the sole guitar force behind Rush for more than 45 years.

"Soloing shouldn't be about how fast or how many notes you can play, or how much 'better' you can play than the next guy. It's got to really relate to the song or be a reflection of something in your character" — Alex Lifeson

IN THE YEARS since Rush's 1974 debut album, Alex Lifeson evolved from being a heavy rocker in the classic Seventies power chord/pentatonic scale tradition to his role as rock's preeminent texturalist

VAI-STYLE LYDIAN LICK

Bringing in the C Lydian mode's (C, D, E, F#, G, A, B) #4, F#, at the end of the tabbed phrase below adds an exotic, emotional quality to it. Until you hit this atmospheric note, you could, in theory, still be in the plainer-sounding C major scale (C, D, E, F, G, A, B).

♩ = 60

C

w/dist.

Cadd9#11

TAB 4/4

5

5 7 5 5

5 (7)



...Lifeson in 2013...



...and Remler in 1990

that lasted well into the 2000s.

As Rush's compositional sophistication grew in the late Seventies and Eighties, so did Lifeson's guitar work — his favored use of suspended chords (played with plenty of chorus and delay) instead of triads defined the ethereal, instantly recognizable and often-imitated Rush sound.

Lifeson developed his signature sound by using arpeggios as harmonic pads underneath Geddy Lee's vocals to counterbalance the band's driving, odd-metered riffs. Other Lifeson stylistic approaches include using notes on the top strings as common tones above a moving arpeggiated bass line ("Fly by Night"), incorporating open strings in arpeggiated sequences ("Closer to the Heart") and sustaining open strings over moving power chord shapes ("Jacob's Ladder").

KURT COBAIN

WHAT HE DID: He was the premier icon of grunge, the raw, guitar-heavy, blunt-spoken style that will stand for all time as a signifier of the Nineties.

"I wouldn't have been surprised if they had voted me Most Likely to Kill Everyone at a High School Dance" — Kurt Cobain

ALTHOUGH IT'S TEMPTING to imagine Kurt Cobain as just a symbol of alterna-rock angst, the power and ingenuity of his actual playing proves that there was more than "teen spirit" at work in his music. The Nirvana frontman grew up in Aberdeen, Washington, where his initial points of ref-

erence were hard rock staples like AC/DC, Led Zeppelin, Kiss and Cheap Trick. In 1980, he discovered punk, and his musical course was set.

Never a technical player, Cobain rarely relied on flash, preferring to make his point through dynamics instead, fleshing out his songs with judicious use of distortion and feedback. Even his "solos" tended to be self-effacing in the extreme; the guitar break in "Teen Spirit," for example, merely reprised the vocal line. But Cobain's deft use of harmony and lean, tuneful sense of line more than made up for any lack of chops, shoring up the songs so exquisitely that it was easy to overlook how elegant his playing was.

EMILY REMLER

WHAT SHE DID: Pardon the cliché, but Emily Remler, a young guitarist from Englewood Cliffs, New Jersey (the same town where Rudy Van Gelder helmed scores of classic jazz albums in the Fifties and Six-

ties), took the jazz world by storm from the late Seventies until her death in 1990. No less a jazz giant than Herb Ellis once called her "the new superstar of guitar." *"I may look like a nice Jewish girl from New Jersey, but inside I'm a 50-year-old, heavy-set black man with a big thumb, like Wes Montgomery"* — Emily Remler

THINGS TOOK OFF for the 21-year-old Remler when Herb Ellis got her an engagement at California's Concord Jazz Festival on a bill called "Guitar Explosion" that also featured jazz legends Barney Kessel and Tal Farlow. Once that happened, there was pretty much no stopping her; in fact, Remler, who had a notably loose, laid back but hard-swinging playing style, tended to outshine and outplay a goodly portion of the other — more established — guitarists with whom she shared future bills. She even won Guitarist of the Year in *Down Beat* magazine's 1985 international poll. By the late Eighties, Remler was experimenting with guitar synth and Brazilian and African rhythms.

Remler died of heart failure in 1990 at age 32. Since then, several peers and admirers have written and recorded tributes to her, including *Just Friends: A Gathering in Tribute to Emily Remler, Volume 1* [1990] and *Volume 2* [1991]. Skip Heller even wrote a song called "Emily Remler" in her memory.

JAMES HETFIELD & KIRK HAMMETT (METALLICA)



WHAT THEY DID: In the 37 years since Metallica's explosive 1983 debut, *Kill 'Em All*, Hammett and Hetfield have established themselves as metal's quintessential gui-

"SOLOING SHOULDN'T BE ABOUT HOW FAST OR HOW MANY NOTES YOU CAN PLAY, OR HOW MUCH 'BETTER' YOU CAN PLAY THAN THE NEXT GUY. IT'S GOT TO REALLY RELATE TO THE SONG OR BE A REFLECTION OF SOMETHING IN YOUR CHARACTER"

ALEX LIFESON



00L-X2E



D-X2E BURST

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Metallica's Hammett and Hetfield in 2015



STAFF REFLECTIONS



CHRIS GILL
Associate Editor

FAVORITE GW COVER: April 2011. When I'm 67 I hope I look as cool as Jeff Beck did then, plus it's a wonderful reminder of my memorable interview with him about his guitar heroes.

FAVORITE INTERVIEW SUBJECT:

Billy Gibbons, because it's always an adventure and his 50/50 mix of tall tales and trivia are always fascinating, entertaining and illuminating. And I never know what kind of practical joke (usually quite complex and sometimes drawn out over months) he's going to pull on me. A favorite moment was walking around backstage at Radio City Music Hall before a ZZ Top concert when we discovered the props for the Christmas Spectacular and he exclaimed, "Isn't this cool?" It was.



tar alliance. To this day, the titans of thrash continue to develop as artists, showing an uncommon ability to continually reinvent themselves in a genre where evolution is rarely evident.

"I don't care how much technology ever exists — nothing can duplicate the sheer power and feel you get from standing in front of your amp and bashing on your guitar" — James Hetfield

ESCHEWING SPANDEX, HAIRSPRAY and other trappings of Eighties hair metal, Metallica scored a direct connection to its testosterone-ravaged audience with albums like 1983's *Kill 'Em All* and 1984's *Ride the Lightning*. Nothing about the group seemed phony — neither its look, ideology nor, more important, sound. Hetfield played buzz-saw gui-

tar like a disgruntled logger jacked on Jägermeister. And although Hammett's inter-necine solos seemed, at times, to have been beamed from Mars, the point was clear: a Metallica that played together nicely would be a lie.

When they became a hit on the metal scene in the mid Eighties with *Master of Puppets* (1986) and *...And Justice for All* (1988), they literally changed the course of hard rock. We would dare to say there isn't a modern metal or punk band that hasn't been influenced in some way by Hetfield's revolutionary rapid-fire rhythm guitar or Hammett's modally inspired guitar solos. Hetfield's lyrics were also a massive game changer, demonstrating that metal could take on socially relevant issues without

MASTER OF RHYTHM

Hetfield's down-picking technique has become the stuff of legend. Get some of the Metallica man's magic down with this riff that's designed to hone your down-picking and palm muting. Make sure to momentarily release the palm mutes during the accented chords, as indicated.

♩ = 130

E5 F5 E5 A5 G5

w/dist. all downstrokes P.M. > P.M. > P.M. > P.M. > P.M. > (play 4 times)

TAB 4/4

0 0 2 0 0 3 3 3 0 0 2 0 0 7 7 5 3

ADAM GASSON/FUTURE

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JOE SATRIANI



WHAT HE DID: Shred was born on October 15, 1987, the day Joe Satriani released *Surfing with the Alien*. Satch took all the rock guitar virtuosity that had gone before — Hen-

drix, Van Halen, Randy Rhoads, etc. — and brought it all a giant step further, adding a few new tricks to the lexicon of hot guitar moves and upping the land speed record for notes-per-nanosecond.

“Original is a weighty word, because you may think, Clapton did this, Hendrix did that, Van Halen did this, Vai did that...

so what’s left? Your story — that’s what’s left” — Joe Satriani

THE COURSE OF rock guitar history was dramatically altered in 1987 by a nice Italian-American boy from the sleepy New York suburb of Carle Place, Long Island. Joe Satriani had given guitar lessons to Steve Vai and Kirk Hammett. He’d tried — and failed — to break into the big time with a new wave band called the Squares. It was only then that he turned his attention to recording instrumental guitar rock. In 1986 he released a self-titled EP and full-length debut album, *Not of This Earth*, which garnered favorable attention in the guitar community but the record didn’t exactly set the world on fire.

That wouldn’t happen until Satriani’s third release, *Surfing with the Alien*, came out the following year. The record became the first rock guitar instrumental album to reach *Billboard*’s Top 200 Albums chart, achieving Platinum sales. The disc became the central manifesto of the then-nascent shred revolution. Now-classic tracks like “Satch Boogie,” “Surfing with the Alien” and the Grammy-nominated “Always with Me, Always with You,” set a new benchmark for blinding virtuosity, but also demonstrated how extreme technique could be deployed in the service of melodic integrity and solid compositional inventiveness. In this regard, *Surfing with the Alien* has never been topped.



Wylde in 2011...

ZAKK WYLDE

WHAT HE DID: With his bell bottoms, eye-catching bullseye guitars and screeching shit-kicker licks, Wylde was a fresh face on the guitar scene when he joined Ozzy Osbourne’s band in 1987 — a grungy, unbri-dled combination of Randy Rhoads’ skill and Jake E. Lee’s flashiness, yet clearly his own player.

“I was clean shaven, 20 years old, weighed about a buck-fifty. I was the closest thing those guys were gonna see to Farrah Fawcett” — Zakk Wylde

AFTER THE DEATH of Randy Rhoads in 1982, Ozzy Osbourne went through a string of guitarists but was unable to find one who could serve as a long-term bandmate. What he needed wasn’t just some G.I.T. machine; he needed a *partner*. From the outset, nothing about Zakk Wylde made any sense: not his birthplace (New Jersey), his bellbot-toms, his allegiance to Lynyrd Skynyrd nor his full-time gig as quality control for the Miller Brewing Company (we kid — Wylde actually worked in a gas station before turning pro rocker). But it all came together in his playing, a ferocious blend of seismic metal, dizzying runs and even some Southern boogie when Ozzy wasn’t looking. Following the release of *No Rest for the Wicked* in 1988, Wylde would go on to serve as Osbourne’s right-hand man for many years to come and grow into one of the most dynamic, influential and respected guitar players in modern hard rock and metal.



JOHN PETRUCCI



WHAT HE DID: His deep dedication to guitar mastery enabled him to defy the notion that prog-rock died out with wide lapels, daisy appliqués and other artifacts of the Seventies.

He launched Dream Theater in 1985, and the band has since become the standard bearer of the prog-metal scene.

“The way I challenge myself to grow and stay fresh is by intentionally constructing things that I can’t play when we do an album” — John Petrucci

THERE ARE THOSE who swear that prog-metal pioneer John Petrucci has a few extra fingers on both hands that he craft-ily keeps hidden during photo shoots. How else can one explain the man’s ability to make six- and seven-string electric guitars generate quantum-shifted note clusters exceeding the speed of light? Maybe it’s the six daily hours of practice he put in during his formative years, and his rigorous studies at Berklee, where he mastered the intricacies of sweep and alternate picking — regardless of how it happened, few players can switch from Zeppelin übercrunch to Al Di Meola-style muted picking with such finesse. Petrucci’s guitar work with Dream Theater, Liquid Tension Experiment and as a solo artist exemplify the present-day ideal of extreme guitar discipline.



...Petrucci in 2014...



...and Slayer's Hanneman and King in 2010

KERRY KING & JEFF HANNEMAN (SLAYER)

WHAT THEY DID: In 1982, while most L.A. metal bands were spending as much time on hair care as music, Slayer guitarists Hanneman and King perfected a style of hyperspeed, muted double picking and catchy minor-key riffing that remains hugely influential nearly 40 years later. *"We didn't go out of our way to sound particularly different, except that it was us writing it, I guess."* — **Kerry King**

SLAYER GUITARIST **KERRY** King says that when the group went into the studio to make what would become its thrash masterpiece, 1986's *Reign in Blood*, they were "just a bunch of angry punks making a record we thought was cool." What they didn't realize was just *how* cool it would turn out to be. "We were kids, like 22 years old," says King. "We thought we made a real good record, and that we'd outdone our last one. That's all it was about back then."

But *Reign in Blood* did far more. With its leaden rhythms, King and Hanneman's bludgeoning riffery and some of the most morbid images this side of *Friday the 13th* films, the album raised the bar for thrash, announcing loudly — and proudly — that Slayer had arrived as a leader of the form, on par with the more highly touted metal peers such as Metallica, Megadeth and Anthrax.

RANDY RHOADS



WHAT HE DID: Rhoads infused the explosive, fleet-fingered, yet largely blues-based guitar style of Eddie Van Halen with classical music-inspired melodies and runs and an advanced knowledge of music theory. His playing on *Blizzard of Ozz* classics like "Crazy Train," "Mr. Crowley" and "I Don't Know" raised the bar for guitar shredders in the Eighties and beyond.

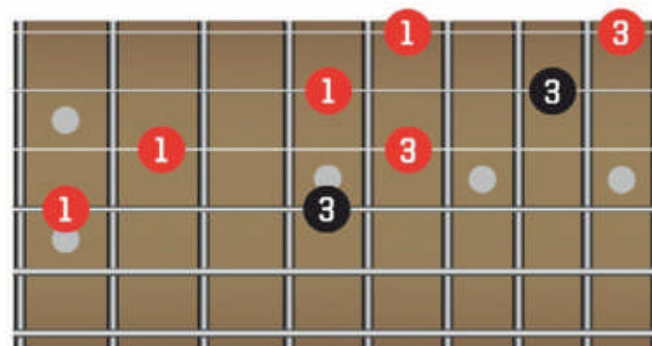
"I was really young, around 12 or 13, when I started playing rock — and where I came from, the big thing was playing parties. There were a lot of bands where I lived, and they all played parties. I loved it — I couldn't wait until the weekend so I could go out and play" — **Randy Rhoads**

METAL GUITAR'S GOLDEN-haired innocent, Rhoads' brief career is the stuff of legend. The studious schoolboy who came out of Quiet Riot and the Hollywood hair-band scene and ultimately hitched a ride on Ozzy Osbourne's crazy train, Rhoads brought a new level of virtuosity to metal guitar before his untimely death in a plane crash at the age of 26. Carefully trained by his music teacher mom, Rhoads had a flair for modal improvisation, tapped arpeggios and meticulously doubled leads, and set the stage for the Eighties shred boom.

"Most heavy metal is not very melodic in nature," Rhoads told *GW* in 1982. "It's often minor in tone so you can use a lot of minor thirds in your lead breaks. That automatically sounds classical. Leslie West was one of my favorites because he used classical ideas with feeling. He was melodic but mean."

FEELING RANDY?

Rhoads came from a classical guitar background and loved the sound of runs based on arpeggios and scales. Use these fingerings for this diagonal diminished 7 arpeggio pattern and it's fairly easy to play. Use the wrong fingers and they may "trip over" each other.



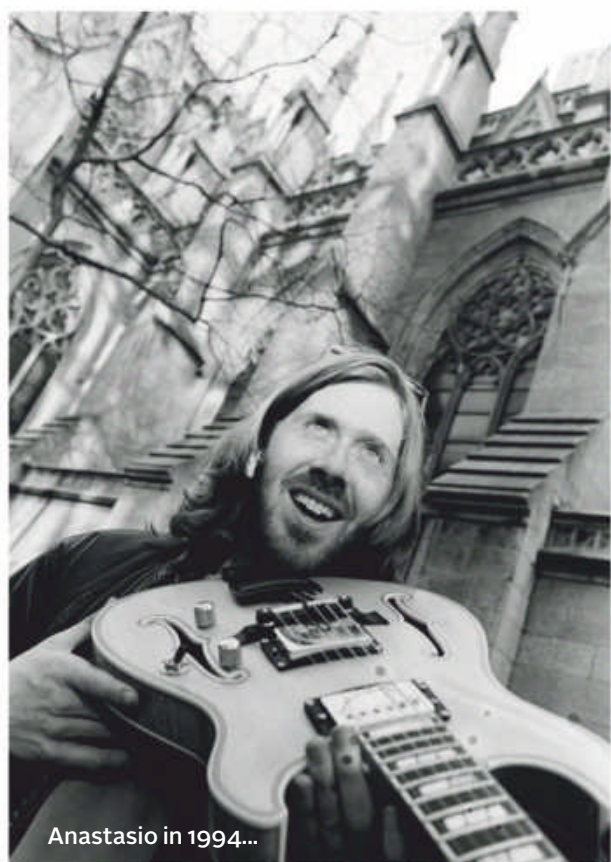
TREY ANASTASIO



WHAT HE DID: In many ways, Phish picked up where the Grateful Dead left off following Jerry Garcia's death in 1995, building a huge and rabidly dedicated following through hard touring, word of mouth and fanatical tape trading. Since then, Phish frontman Anastasio has been smack dab in the middle of some of the most exploratory rock and roll played in modern times.

"Music is like this portal into another world — the world of truth" — Trey Anastasio

TREY ANASTASIO AND his Phish bandmates picked up the tradition of psychedelic jam-oriented bands like the Grateful Dead and combined it with progressive rock to create their own potent brew. Despite protestations that he's not into playing solos, Anastasio is, in fact, a certified guitar hero, one who succeeds at filling arenas and festival lawns with jam-band aficionados who greet Mixolydian licks with screams of glee. In the process, he has turned a whole generation of listeners onto the ecstasy that is available to those who know how to play really well and simply to wail with focused purpose.



Anastasio in 1994...



...Setzer in 2019...

BRIAN SETZER

WHAT HE DID: He used his Gretsch 6120 to revitalize rockabilly with the Stray Cats in the Eighties and revive swing with the Brian Setzer Orchestra in the Nineties. That paved the way for the surf-rock resurgence from circa-1997 through the 2000s.

"Rockabilly music paralleled punk's energy and feeling, but the players were much better" — Brian Setzer

IN THE EARLY Eighties, when synth-dominated music ruled the airwaves, Brian Setzer and the Stray Cats spearheaded an unlikely rockabilly revival that rocketed the Long Island band to the top of the charts. Taking the music of Eddie Cochran, Gene Vincent and Buddy Holly and injecting it with a punk attitude and burning guitar solos that made even metalheads take notice, the Stray Cats resuscitated a genre that had been dormant since the late Fifties. No mere revivalist, Setzer played with a sophistication and technique that rivaled that of the most esteemed rock guitar virtuosos. His solos are distinguished by fluent jazz chops, intricate fingerpicked arpeggios and runs, and raunchy double stops, while his rhythm work reveals his deep knowledge of chord melody. Setzer's impact on the guitar community has spanned across multiple genres: if any musician in 2020 slicks their hair back and plays rockabilly, surf or full-on roots-rock, it's because of what Setzer did in the Eighties and beyond. And did we mention he helped bring swing and jump-blues back in the late Nineties?

...Jett in 2011...



JOAN JETT



WHAT SHE DID: Served as the founding guitarist of legendary Seventies teen girl group the Runaways and rose to stardom in the Eighties fronting the long-running rock act the Blackhearts.

"You have to be really dedicated to this as a lifestyle. It's hard to live a double life and hold down a nine-to-five job and be in a touring band. You've gotta choose, at least for a few years, if you wanna give your rock and roll dream a shot" — Joan Jett

"I'M A BARRE-chord basher," says Joan Jett. "That's pretty much what I do." It's what she's been doing since 1975, when a teenaged Jett, an East Coast native transplanted to Los Angeles, formed the seminal hard rock outfit the Runaways. The band, which included co-guitarist Lita Ford, drummer Sandy West and corseted sexpot singer Cherie Currie, released four studio albums over the course of their brief career (with Jett assuming lead vocals for the last two), and racked up one enduring hit, the Jett-penned "Cherry Bomb," from their self-titled 1976 debut.

...Iron Maiden's Murray, Smith (and Steve Harris) in 2013...



While the Runaways' punky glam pop failed to garner them substantial State-side fame, they have since come to be regarded as rock and roll trailblazers of a sort, as well as been credited as a significant influence on new generations of female guitar-based acts. Following the Runaways' dissolution in a mess of drugs, ego clashes and mismanagement, Jett, in characteristic form, continued to bash her way through the largely male-dominated rock landscape. She launched a solo career, founded her own record label, Blackheart (a word she also appropriated for the name of her band, Joan Jett & the Blackhearts) and proceeded to rack up single successes like 1981's "Bad Reputation," 1988's "I Hate Myself for Loving You" and 1982's "I Love Rock 'n Roll," her smash hit cover of the 1975 Arrows original. Interestingly, two years before recording "I Love Rock 'n Roll" with the Blackhearts, Jett cut a version of the song with a band that included ex-Sex Pistols Steve Jones and Paul Cook.

DAVE MURRAY & ADRIAN SMITH (IRON MAIDEN)

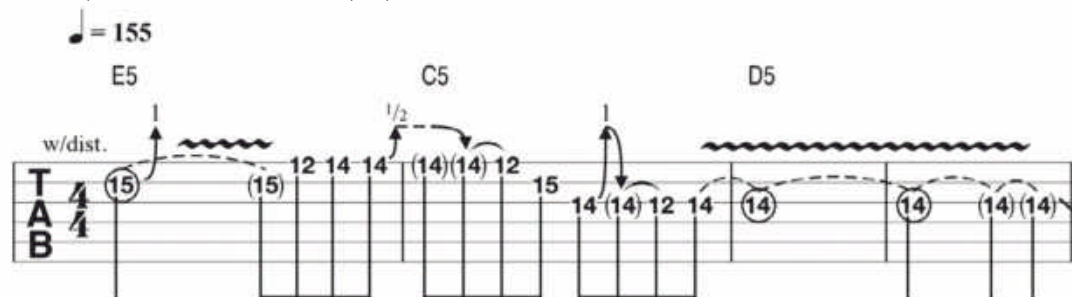
WHAT THEY DID: For the past 40 years, the guitar tandem of Dave Murray and Adrian Smith has been synonymous with Iron Maiden's galloping riffs, dueling leads and three-part harmonies.

"There was this chemistry between me and Adrian that went beyond the music. You could take the two best guitarists in the world and put them in the same band and it wouldn't happen. There has to be something more, and Adrian and I had that" — Dave Murray

ALONG WITH JUDAS Priest's Glenn Tipton and K.K. Downing, who worked a similar twin-lead attack, the duo of Murray and Smith was considered the top British metal guitar tandem of the Eighties. First pairing off for 1981's blistering *Killers*, Murray and Smith quickly proved that they could play harmony leads and interlocking riffs as if linked by one brain, and do it with a speed and aggression that put most punk bands of the era to shame.

MAIDEN VOYAGE

It's all too easy to burn up the fretboard with your most fiery licks and neglect the melodic side of soloing. To sound tuneful, in a very Maiden-esque way, for this lick we've used a couple of held notes with vibrato added, which makes them really sing. And while the phrase is mainly E minor-pentatonic based, we've added the 9th, F#, as a color tone and to make the line not sound formulaic.



KAKI KING

WHAT SHE DID: This acoustic trailblazer took her Preston Reed influences to otherworldly new places in the early to mid 2000s — and he hasn't stopped evolving since. King, who was one of only a handful of women in the dude-dominated guitar scene at the time, is one of the main influences behind the incredible recent rise in population of female guitarists.

"I don't have a memory of not knowing how to play guitar, and now my career is completely associated with this instrument and it becomes a question of self-identity. If we just took the present and erased all the guitar out of my life — what would I be?" — Kaki King

IN LATE 2007, Foo Fighter Dave Grohl famously announced, "There are some guitar players that are good and there are some guitar players that are really fucking good. And then there's Kaki King." It's that very aspect of King being "a thing unto herself" — fans often say she invented her very own genre — that makes her so unique, so revered. Since her debut album, 2003's *Everybody Loves You*, her delicate finger-style approach, effortless tap-style polyrhythms and wild open tunings have been turning heads around the world. "I think the main challenge for me was exploring some new tunings," she said in 2012. "I've always used a lot of open tunings [including CGDGAD and DADGAD], but it becomes the kind of thing where you get familiar with them. It becomes too easy to improvise with them. But when I started using open D minor tuning, that immediately opened some new doors for me."

As for that Dave Grohl quote? "That was a pretty funny and amazing thing," she said, recalling the onstage props. "By that point, I kind of knew Dave, so it was a lovely, fun, typically over-the-top comment from a friend. It wasn't like this rock god deemed me brilliant, but at the same time, it was a sincere compliment from a really nice guy. I was very touched."

BILLY CORGAN

BILLY CORGAN

WHAT HE DID: A one-man guitar-and-bass army responsible for some of the Nineties' most iconic rock songs, including "1979," "Disarm," "Tonight, Tonight" and "Bullet with Butterfly Wings."

"There are so many records with loud guitar. I'm trying to figure out how to take the instrument and have it still sound like a guitar, but put you in a different universe" — Billy Corgan

NINETIES' ROCK GUITAR began with a tug-of-war between shred and grunge, but Billy Corgan found a unique solution to the conflict. The hulking Smashing Pumpkins frontman and chief songwriter dabbled in both styles, and then some. Corgan created guitar armadas, placing up to 40 guitar overdubs on a single track. These stuck out in an alternative scene that was competing to make the most lo-fi album. The Pumpkins' defiantly massive orchestrations were inspired by the shoegaze scene and unfashionable pomp rockers like Queen and Boston. He fully harnessed the Big Muff fuzz's potential to create a wall of noise, and like his heroes Cheap Trick, created a sound that was equal parts rock fury and pop magic. When metal was a dirty word, Corgan embraced Sabbath and Van Halen, revealing an artist always unafraid to be himself.



Corgan in 2018...



...Trucks in 2009...

DEREK TRUCKS

WHAT HE DID: Slide-guitar prodigy whose skills are stunning, and stunningly diverse. Through his playing with the Allman Brothers Band, the Derek Trucks Band and the Tedeschi Trucks Band, the group he shares with his wife Susan Tedeschi, Trucks has consistently proven to be a fountain of effortlessly fluid, microtonal-specked lines that glide and soar with vocal-like grace and an inspiration to slide guitarists everywhere. *"No one's ever taken slide guitar all the way, which is why I was drawn to it. Duane Allman was heading there, but he never had a chance to fulfill his destiny. I want to see where slide guitar can go, and it's a great vehicle for expression because of the way it can mimic the human voice, wavering on one note and playing melodies on one string" — Derek Trucks*

DEREK TRUCKS' REPUTATION as a slide guitar master should be without question to anyone who has been watching his very public development for the better part of two decades. The Florida native has been touring since he was 11, released his first album when he was 17 and joined the Allman Brothers Band when he was 19. Now 41, Trucks is an endlessly inspired and crafty guitarist, equally capable of playing tasty, minimalist fills or extended improvised solos that never fail to surprise. Always tuned to open E and never using a pick, Trucks has established a wholly individual sound, incorporating Indian classical music, "sacred steel" gospel and jazz into a more classic, blues-rock base.



MIXIE VON BORMANN Art Director

FAVORITE GW COVER:

February 2017, the one where St. Vincent [aka Annie Clark] showed up at the unshockable Travis Shinn's photo studio with a sartorial dig at the GW Buyer's Guide covers of old. Also, Dave Mustaine is a photographer's [and designers'] dream; he always gives us plenty with which to work. When Dave turned his Signature V into horns for photographer Jeremy Danger [April 2016], we knew at once we had our cover. However, some of our more sensitive readers wrote immediately, concerned we had embraced satanism. There were some issues that, for sure, were turned face down in Walmart that month.

NOTEWORTHY GW MOMENTS:

While working on a Slash and Ace Frehley cover [June 2016], my office doorway seemed darkened suddenly; I swivelled around to see the entire door frame taken up by Ace, who was giving me a megawatt beam and a thumbs-up.





...Gibbons
in 2019...

BILLY GIBBONS

WHAT HE DID: With ZZ Top, Gibbons stole the blues back from British rockers with a vengeance during the Seventies and in the mid Eighties combined his nitro-fueled guitar playing with danceable drum-machine beats and pulsing synth bass lines, beating like-minded industrial artists to the dance floor by several years.

“The blues deals with the highest of highs, the lowest of lows and all points in between” — Billy Gibbons

BY 1983, ZZ Top had long since established themselves as the greatest little blues rock trio ever to come out of Texas, as well as men who would go to great lengths to cultivate their facial hair. But with the Eighties’ new wave booming, guitarist and conceptualist Billy F. Gibbons reinvented the trio as a blues band from outer space, and one with unabashed pop leanings. *Eliminator* classics “Gimmie All Your Lovin’,” “Sharp Dressed Man” and “Legs” combined savvy songcraft with a paint-peeling guitar tone, reportedly recorded direct through a tiny Rockman preamp. When it comes to using a slide, the eccentric Texan says, “I’ve managed to learn to hold the slide with my middle finger. A lot of players believe it belongs on the pinkie or the ring finger. I prefer the middle, it leaves the other three digits free to do what you want. You can even play chords that way. The main thing is training to only follow where you get the proper pitch. You can’t play in between the frets, you need to actually be on them. That’s a critical move. If you go between the lines, you’re actually going out of pitch.”

BILLY'S TOP-DRAWER PLAYING

This Gibbons-style example necessitates wearing the slide on your 2nd finger, leaving the others free to fret the A5, C5 and G/B A5 chords. Use your pick hand’s palm and fingers to mute unplayed strings in bars 1, 3 and 4 and prevent unwanted notes from sounding.

$\text{♩} = 142$ (♩ = ♩♩)

(A5) C5 G/B A5

w/dist. w/slide

TAB 4/4

7/9 5/7 5 (5)*

0 3 0 5 2 0 (2)

4 4 1 1

w/slide



MICHAEL ASTLEY-BROWN

GuitarWorld.com

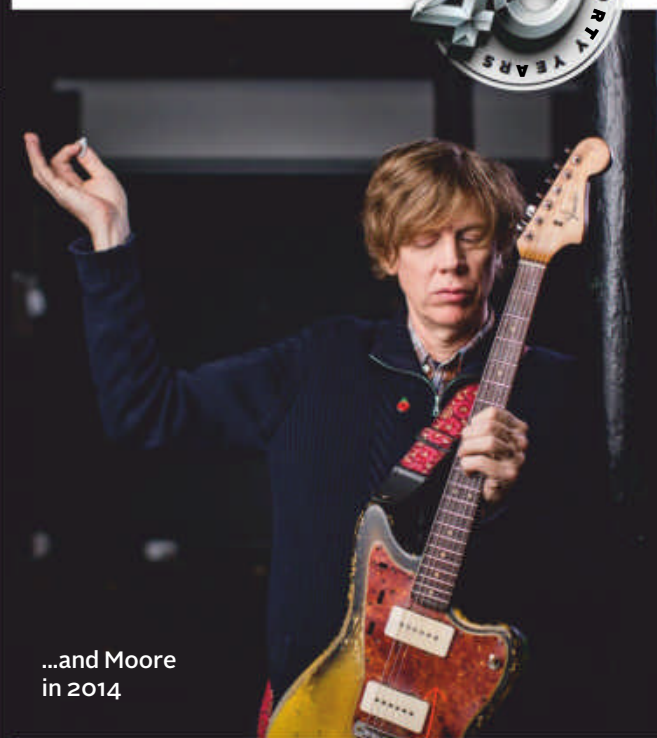
Editor-in-Chief

MY FIRST GW:

August 2003, the one where Metallica explain what the hell happened with *St. Anger*. *Guitar World* wasn't easy to get hold of in the U.K. at the time, so I snapped up a copy the second I hit U.S. shores for a family vacation. I was overjoyed with the “Zephyr Song” and “Bohemian Rhapsody” tabs.

FAVORITE GW COVER:

St. Vincent [February 2017], no question. Besides the fact that she's one of my absolute favorite guitarists, I have huge admiration for her calling out *Guitar World* on its historical faults with her fake-bikini tee.



...and Moore
in 2014

THURSTON MOORE & LEE RANALDO (SONIC YOUTH)

WHAT THEY DID: Their unusual tunings, bold harmonic experimentation and pioneering application of noise and textures made Sonic Youth’s Lee Ranaldo and Thurston Moore the godfathers of alternative guitar. *“We felt very liberated in the early Eighties because suddenly it was okay to be interested in anything — 20th-century composition, avant-garde jazz — rather than having to have that ‘punk rules, everything else sucks’ mentality” — Thurston Moore*

SONIC YOUTH SET the pattern for how an Eighties indie band could grow in popularity without losing credibility. Co-guitarists Thurston Moore and Lee Ranaldo combined punk rock attitude and song structure with open tuning techniques developed by downtown Manhattan avant-garde guitar composers Glenn Branca and Rys Chatham, and invented one of the most radical approaches to guitar in the history of rock. They reawakened interest in Fender Jaguars and Jazzmasters and motivated guitarists of every stripe to venture beyond standard tuning, profoundly affecting the sound of rock in the Nineties.

TOP 10 BEST PLAYERS RIGHT NOW

1. NITA STRAUSS

Nita is the very definition of a guitar hero in the modern age. In 2018, she joined Steve Vai and Joe Satriani in having her own signature Ibanez model — making her the first female musician to have enjoyed that honor. None of that would've happened if it weren't for her dizzying technique, artistry and work ethic.

2. ERJA LYYTINEN

"I've always loved Albert King's overbends and experimenting with those sorts of sounds — like bending a whole step up, then come down slightly a microtone, go back up to the first note and repeat that a few times," says the Finnish blues maestra. "It can make a world of difference to your sound."

3. MATEUS ASATO

The Brazilian YouTube sensation exploits the electric guitar's potential as a true solo instru-

BEHOLD THE RESULTS OF A RECENT GUITARWORLD.COM POLL THAT ASKED READERS TO CHOOSE THIS GENERATION'S BRIGHTEST STARS

ment. Often accompanied only by shimmer reverb and delay, he takes the chord-melody principle Hendrix started with "Little Wing" and takes it to lengths perhaps even Jimi wouldn't have imagined. Whether on covers or originals, his groove, dynamics and depth of emotion are compelling.

4. PLINI

"One chord I use way too much is major 9," says the Aussie prog wizard. "Try fretting the 7th, 5th and 9th frets on the G, B and high E strings, and you'll get a cool and unusual voicing of Dmaj9. There's a weird dissonance to that interval stack; it sounds 'happy' but not 'cheesy happy' ... It's an intelligent, happy chord!"

5. CHRISTONE "KINGFISH" INGRAM

Hailing from Clarksdale, Mississippi — birthplace of Robert Johnson and Muddy Waters —

this young guitarist has been making a name for himself since he appeared on Eric Gales' 2017 album, *Middle of the Road*. Despite only being 16 at the time, his contributions to the track "Help Yourself" were delivered with the conviction of an old blues master.

6. POLYPHIA'S TIM HENSON & SCOTT LEPAGE

Henson: "I like to write hooks, so sometimes the melodies are simple, which is great, because that's how it gets stuck in your head. I flex on the inflection of each note. Rather than the amount of notes, it's how I play each note, so doing a different set of techniques per set of notes keeps the phrase interesting."

LePage: "Don't just run up and down scales because you think that's the answer. If you don't like playing guitar, you don't like playing guitar; but if you do, then have fun with it."

7. JASON RICHARDSON

"I exclude barring from virtually all triadic shapes when playing ascending and descending arpeggios on every part of the fretboard," says the All That Remains technical wizard. "Omitting barring helps in eliminating any possibility of two notes ringing together while moving from note to note through an arpeggio shape. The literal definition of an arpeggio is a 'broken chord,' so none of the notes are supposed to ring simultaneously in a melodic context."

8. ICHIKA NITO

With his sparkling clean tone and sophisticated chord voicings, Nito expands the possibilities of finger tapping just as Eddie Van Halen did. He often plays the instrument more like a piano, reminiscent of Stanley Jordan. He's rarely seen with a pick or a backing track, and his flawless technique is made even more apparent by his clean tone. He shows that virtuoso guitarists can make original, beautiful music.

9. NICK JOHNSTON

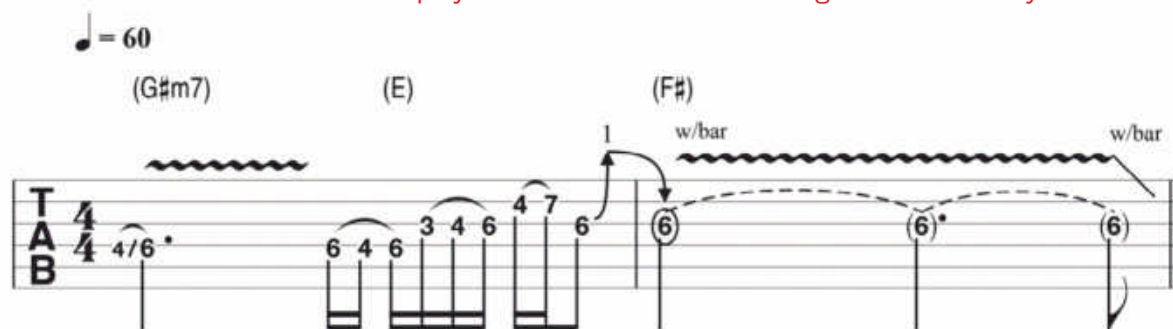
"The first thing that attracts me to a player is the touch. It's their vibrato, the sound of their hands. It's not about how much technique they've developed, or what they can do with the guitar. It's more about notes, pitch, harmony, songwriting and melody. It's the stuff that you don't develop in the first 10 years of playing guitar. It's the stuff that takes a lifetime."

10. YVETTE YOUNG

"I never really listen to guitar music, so I only listen to bands and composers," says the Covet leader. "My piano upbringing — the two-handed tapping I play, I approach the guitar just how I'd approach writing polyphony or counterpoint on a piano. I started playing the way I play because I didn't have a band; I just wanted to sound as full as possible by myself." **GW**

SIMPLE PHRASES

It's great to use bite-sized ideas for improvisation. As Nita says, scales are important, but simple phrases will help you make the most of the scales you know. This Eighties power-ballad-style lick demonstrates how musically effective the minor pentatonic scale with the added 9th and bent notes can be when played over diatonic chord changes in a minor key.



JACK WHITE



WHAT HE DID: Spear-headed the garage rock revival of the 2000s with his two-piece band the White Stripes and raucous rock hits like “Fell in Love with a Girl,”

“Dead Leaves and the Dirty Ground” and “Seven Nation Army.”

“Rock and roll isn’t really known for its great examples of human decency” — Jack White

THE YOUNGEST OF 10 children, Jack White — born Jack Gillis in 1975 — grew up in a gritty Detroit, Michigan, neighborhood and worked as an assistant upholsterer after graduating high school. It was during this rather humble period that White got serious about his music. He immersed himself in the primitive sounds of the Detroit garage rock revival, playing drums and guitar in several bands while privately forming a very focused musical aesthetic. The turning point came in 1996 when he married Meg White and began teaching her how to play drums.

“We were just messing around, kind of as a joke, but it ended up being perfect. She played like such a child,” White says of Meg, who is now his ex-wife, “and the sound was something fresh.”

And so the concept of the White Stripes was born, inspired in equal parts by the unvarnished music of the Delta blues, Dutch minimalist art and Meg’s naïve drumming. The results were so original and uncompromising that soon the whole alternative rock world stood up and took notice for much of the early 2000s.

“Seven Nation Army,” one of the biggest songs of that period, saw White’s guitar tuned to open A. You can play the mega-easy verse riff in any tuning, really — it’s in the chorus where open A comes into its own. Those slide guitar lines wouldn’t be possible in standard tuning.



Abasi in 2014

TOSIN ABASI

WHAT HE DID: With his eight-string guitar and virtuoso shred abilities, the Animals as Leaders guitarist has been at metalcore’s cutting edge since 2009.

“For me, the eight-string and its almost alien quality started to produce new musical ideas because it was un-guitar-like in a lot of ways. I like that, because of this idea of evolution and pushing things forward” — Tosin Abasi

ANIMALS AS LEADERS’ widely hailed self-titled 2009 debut was a dazzling instrumental showcase that featured Tosin Abasi’s innovative seven- and eight-string guitar playing. Packed with wickedly fast soloing, beautiful jazz-influenced chord voicings and tricky polyrhythms, *Animals as Leaders* put Abasi on the short list of post-millennial shredders that really matter.

Abasi’s eight-string guitars — formerly his Ibanez signature models, and now his own Abasi Larada guitars — have become his stock in trade, sleek-bodied instruments with broad, massive necks that carry the heft and menace of weaponry. And indeed Abasi uses these guitars to devastating effect on the four albums he’s recorded as the mastermind of Animals as Leaders, post-thrash, prog-metal exponents of a brawny, blindingly virtuosic style of instrumental guitar rock called djent. The genre name is an onomatopoeic nod to the sound of a palm-muted downstroke on ultralow, hyperdistorted guitar strings. And nobody lays that sound down quite like Abasi.



JACKSON MAXWELL Online Managing Editor

FAVORITE GW COVER:

St. Vincent [February 2017]. Not only do I love St. Vincent’s music and her ultra-futuristic and cool Ernie Ball Music Man signature guitar, I loved the fact that she poked fun at us with her choice of outfit on the cover. She’s a remarkable artist who never shies away from challenging anyone and their preconceived notions, and that’s what makes her one of the guitar’s boldest voices today.

MY FIRST GW:

I didn’t buy it, but the first *Guitar World* I ever saw was the Big Four issue [November 2011] with James Hetfield, Kirk Hammett, Dave Mustaine, Kerry King and Scott Ian. I’m not even a huge metalhead, but I know those guys’ history of... shall we say, checkered relationships with one another. Seeing that GW was the outlet that the Big Four chose to speak to together left a huge impression.



DIMEBAG DARRELL



WHAT HE DID: An unapologetic shredder who kept the art of the guitar solo alive and well during the Nineties — when grunge, alternative and hip-hop-inspired, rhythm-

based “nu-metal” dominated the charts — Dimebag provided welcome relief for players who wanted to push the boundaries instead of wallow in mediocrity.

“Heavy metal is what I’m into. Shit that moves you. Shit that has heart and soul” — Dimebag Darrell

DIMEBAG WAS ONE of the most influential metal guitarists of the past 30 years, with a sound, style and look as outsized as his legendary personality. His ferocious lead technique on such albums as 1990’s *Cowboys from Hell* and 1992’s *Vulgar Display of Power* was a full-frontal assault that drew as heavily on blues as heavy metal. His penchant for the lead work of rock and metal giants such as Eddie Van Halen and Randy Rhoads was combined with his own unique take on the humble pentatonic scale. Although favoring extreme techniques such as wide, aggressive vibrato,



Dimebag in 1994...

whammy bar antics and huge squealing harmonics, Dimebag was always in control of his sound; no mean feat when dealing with large amounts of distortion and boosted treble.

He initially favored tuning to an “in between” point roughly 0.6 of a semitone below standard tuning. Later on, he used D standard (DGCFA) and drop C (CGCFA), which allowed wider bends and more aggressive vibrato in his lead playing. We’ve opted for DGCFA for our lick below.

GLENN TIPTON & K.K. DOWNING (JUDAS PRIEST)

WHAT THEY DID: From 1974 to 2011, the team of Tipton and band co-founder Downing led the heavy metal brigade, introducing a twin-guitar attack to the genre, defining a sound rooted in power chords, palm muting and back-and-forth lead breaks that inspired generations of groups, from Iron Maiden to Slayer.

“I don’t ever want to compromise Judas Priest. It’s too big a part of my life” — Glenn Tipton

FOR 37 YEARS, Glenn Tipton and K.K. Downing were the Judas Priest members that were primarily responsible for forging the band’s sound, playing together so fluidly that the phrase “the patented twin-guitar leads of Tipton and Downing” has long been seared across the frontal lobes of rock scribes everywhere. Their partnership began in 1974 in Birmingham, England, when Judas Priest (then consisting of Halford, Downing, bassist Ian Hill and drummer John Hinch) decided to add a guitarist on the eve of recording their first album, *Rocka Rolla*.

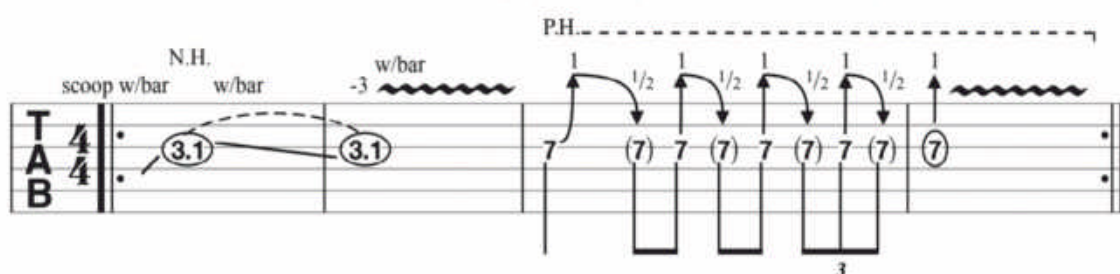
“I was in the Flying Hat Band,” Tipton told *Guitar World*. “We were sort of in slight competition with Priest at the time; it was a sort of local band rivalry. Priest picked up a record contract with Gull Records, and they felt inclined to give the band more strength. I think they’d considered a keyboard player, but they approached me and asked would I be interested in joining. My group had had a few problems with management and things, so I thought, I’ll join Priest for a bit until I can do something else.” He laughs. “But once I joined, it didn’t take me more than a millisecond to realize the potential of the band.”

Judas Priest spent the rest of the Seventies issuing various records in a frenetic charge to capture the heavy metal crown, and finally broke through in the U.S. in 1980 with the release of *British Steel*. With its perfect blend of crunching, scalpel-sharp riffs and bracing leads that are part hummable melody, part blazing forest fire, *British Steel* is a textbook example of the sound that defined the New Wave of British Heavy Metal — a subgenre that balances savage aggression with tight, memorable riffs. Many consider it to be Judas Priest’s defining moment. It also awakened a new generation of musicians to the creative potential of crushing guitar riffs and gritty melodies. For example, when Slayer started out in 1981, they performed countless Judas Priest covers before creating their own sound by combining Priest’s firepower with the tempos of Motörhead and the attitude of hardcore. Pantera, for their part, crossed the full-fisted crunch of *British Steel*-era Priest with the groove of ZZ Top, the flair of Van Halen and the speed of Metallica. “Judas Priest are the originators of the molten metal, two-guitar arsenal,” Pantera guitarist Dimebag Darrell told *Guitar World* in 2001. “Those guys were ahead of the game way back when, and their old albums are still heavier than 99 percent of what’s out there.”

PITCHED PINCHED HARMONICS

Dimebag’s legendary squeals were usually skillfully pitched according to the key, so learning the harmonic positions and “sweet spots” is vital. The natural harmonic (N.H.) in bar 1 and the first pinch harmonic (P.H.) in bar 3 should be the same pitch. The whammy bar dive going into bar 2 is a three-semitone dip.

Tune down one whole step (low to high: D, G, C, F, A, D)





...Mustaine in 2010...

DAVE MUSTAINE

WHAT HE DID: For 35 years, Mustaine's ferocious playing and unflagging commitment to metallic excellence has consistently kept Megadeth on the cutting edge of thrash, even while various lineup, management, physical injury and substance abuse difficulties threatened to capsize the band.

***"I don't care what anybody says; they can talk shit about me all they want. I've accomplished more in my career than most people can do in two or three lifetimes"* — Dave Mustaine**

FEW SURNAMES IN metal carry as much weight — not to mention equal parts love and contempt — year after year, decade after decade. But for all the conflicting opinions out there on Dave Mustaine — a man who never misses an opportunity to shoot from the lip no matter the consequences — few could argue against his importance as one of the all-time great contributors to the art of metal. If nothing else, the man commands respect for an incredible legacy of music — and for being the ultimate warrior.

Even after getting himself kicked out of Metallica before anyone really knew his name — an epic failure that would have surely relegated just about anyone else to mere common-man status for the rest of his nondescript life — Mustaine came back with a vengeance soon after with 1985's *Killing Is My Business... And Business Is Good!*, the debut offering from his new band Megadeth. Suddenly, everyone knew the name Mustaine — and realized that he was a force to be reckoned with.

Throughout the years Mustaine has survived battles with substance abuse, a debilitating nerve injury to his left arm, inter-band lawsuits, a revolving door of lineup changes and generally serving as a target for both fans and musical peers quick to take potshots at his character. Yet through all of it, Mustaine keeps soldiering on, consistently remaining at the forefront of the thrash metal scene with a body of work that, in terms of album production, outnumbers the studio output of almost all his headbanging brethren, including Metallica, Slayer and Anthrax.



...and Greenwood in 2009

THOM YORKE, JONNY GREENWOOD & ED O'BRIEN (RADIOHEAD)

WHAT THEY DID: The fire and skill of Radiohead's three-guitar front-line first drew major attention on 1995's album *The Bends*. Two years later, these Brits upped the ante with *OK Computer*, creating a captivating brand of space rock.

***"Our ears get bored very quickly. Sometimes a guitar plugged into an amplifier isn't really enough. So you hear sounds in your head, or on a record, and you say, 'I want it to sound like this.' And sometimes it won't — I can't play the trumpet, so it's not going to sound like Miles Davis. But we aim for these things and end up with our own garbled version"* — Jonny Greenwood**

COUNTLESS BANDS HAVE imitated elements of *OK Computer*'s revolutionary sound — from Thom Yorke's haunted vocal emotions to Jonny Greenwood's adventurous guitar textures — but no one, not even Radiohead, have duplicated its intoxicating overall effect in the 23 years since its release. While Yorke handled the rhythm guitar parts, Greenwood took on the more "traditional" lead work (those freakazoid solos on the epic "Paranoid Android" are his doing) and Ed O'Brien specialized in wacky noises (that's him pushing an AMS digital delay to its breaking point at the end of "Karma Police"). Lauded by critics, musicians and fans alike, *OK Computer* is arguably the most influential rock guitar album of the Nineties.



ALAN CHAPUT

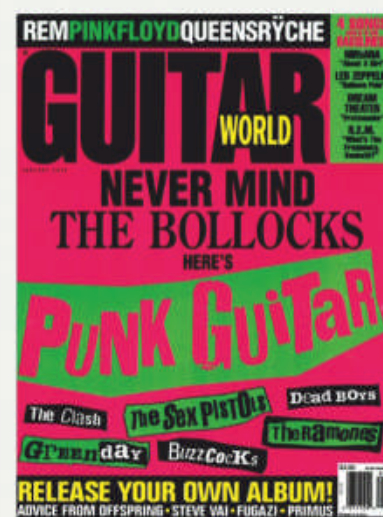
Video Editor

FAVORITE GW COVER:

February 1990 with Eddie Van Halen — the one that got me hooked!

NOTEWORTHY GW MOMENTS:

I was lucky enough to attend the *Guitar World/Revolver* roast of Dee Snider in January 2013. Seated way in the back with my colleague, we must've looked like a couple of fun-loving guys because the producers approached us and said, "We need 'laughers' in the front row. Would you mind changing seats?" They escorted us to the front and said, "You have to laugh. You'll be on camera!" I laughed so hard that my face hurt by the end of the show. I thought, "How amazing would it be to work for *Guitar World*?"



TOM BEAUJOUR

Former Associate Editor/
Managing Editor

FAVORITE GW COVER:

January 1995 — "Never Mind the Bollocks" {continued on page 58 }

ANGUS & MALCOLM YOUNG (AC/DC)



WHAT THEY DID: The brothers Young are renowned for forging distinct, hard-driving guitar parts that weave together in a seamless, complimentary manner,

as heard on such classic AC/DC songs as “You Shook Me All Night Long,” “Back in Black,” “Hells Bells” and many others. **“Malcolm makes the band sound so full, and it’s hard to get a big ego if you play in a band with your brother — it keeps your head on earth” — Angus Young**

MALCOLM AND ANGUS Young’s uncanny sibling telepathy was the secret weapon that made AC/DC the ultimate “raise your plastic beer cup and bellow along” arena experience from the time of their 1979 breakthrough album *Highway to Hell* all the way up to Malcolm’s retirement from performing in 2014 due to illness. Since AC/DC’s beginnings in 1973, Malcolm’s massive rhythm guitar style provided a foundation so solid that drums and bass were almost superfluous. Angus’ hook-happy leads were concise epiphanies of rock guitar cool, while his school-boy shtick exorcised metal’s tendency to take itself way too seriously. Undeniably the toughest one-two punch in hard rock up until the elder Young succumbed to the effects of dementia in 2017.

MICHAEL HEDGES

WHAT HE DID: Acoustic fingerstylist renowned for his multitude of techniques and tunings (typically applied to a 1971 Martin D-28) as well as his breathtaking musicality and captivating performance style. **“A good guitarist sees the original nature of the mind and channels it through the heart. The inspired guitarist adds some guts and makes you want to dance. A truly great guitarist forgets all this, and takes a chance” — Michael Hedges**

THE 1981 RELEASE of Michael Hedges’ debut album, *Breakfast in the Field*, announced the arrival on the fingerpicking scene of a genuine iconoclast, a fabulous new voice among the herds of alternating thumb- and finger-specialists. Hedges, who died in a car accident in 1997, discovered that far beyond the metronomic regularity of Travis picking and even the classical-derived counterpoint playing of the Anglo-traditionalists, there existed a brave, new acoustic world.

By banging and tapping on the face of his guitar and across the strings, Hedges created ghostly harmonic effects in compositions that rely on pure sound as much as melody for their effect. Hedges has been an idol smasher in other areas, as well: he has often played the harp guitar, an instrument long considered obsolete, and finds his musical heroes among modern composers like Béla Bartók.

None of this is to say, of course, that Hedges totally eschewed melody, spits at Chet Atkins and laughed at traditional picking techniques. Even his “straight” playing is seriously spiced by his percussive patting, two-hand tapping and willful dissonances.

Hedges, whose albums on Windham Hill are generally categorized as “New Age,” was, at least, a new wave guitarist who found inspiration in unlikely sources and was unafraid to augment tradition with unusual inspiration.

Bollocks Here’s Punk Guitar.”

The secret of *Guitar World*’s success and what distinguishes it from other magazines in the same space is that it is a rock magazine that focuses on the guitar, not a guitar magazine that sometimes deigns to cover rock artists. As such, the publication has always tried to reflect the current state of guitar-driven rock music. In 1995, pop-punk was all the rage, and we put together an issue dedicated to the current stars of the genre and their very cool Seventies forebears. This graphic homage to the Sex Pistols’ *Never Mind the Bollocks* was a risky: There’s no guitar on it, and it heralds a bunch of bands not known for particularly dexterous fretwork. I believe it tanked on the newsstand, but it was a brash statement and a great issue packed full of piss, vinegar and historical context.

IAN MacKAYE

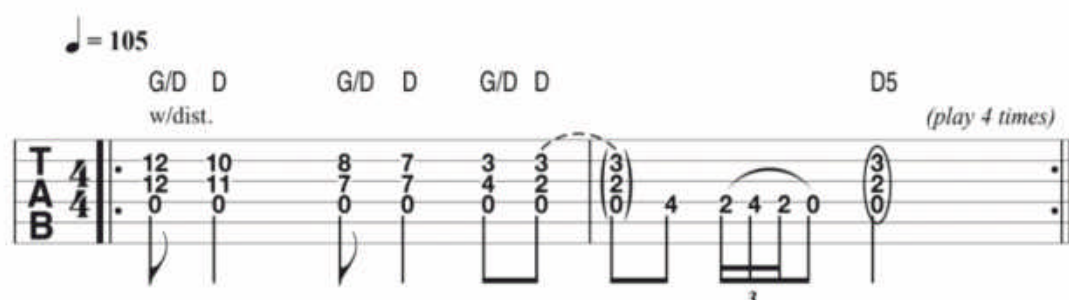
WHAT HE DID: As the leader of the hardcore quartet Minor Threat in the early Eighties and later Fugazi, MacKaye brought a sense of honor to the Washington, D.C., punk scene with his strident sociopolitical lyrics and embrace of the straight-edge lifestyle.

“Music is a form of communication that predates language and is completely important and necessary in the life of human beings. It doesn’t need to be classified, explained or rationalized” — Ian MacKaye

IGNITING HARDCORE PUNK and post-hardcore with his Gibson SG, Ian MacKaye has also been one of the movement’s chief sociopolitical ideologues. In the Eighties and Nineties, with his groups Minor Threat and Fugazi, he carried punk rock’s original D.I.Y. philosophy to its logical conclusion, steadfastly refusing to sign with major record labels, charge too much money for shows or do interviews with corporate media outlets. In writing the 1981 Minor Threat song “Straight Edge” he launched the drug and alcohol-free straight edge movement, which also advocates responsible sexuality. Anti-war, vegan and feminist, his clearly reasoned political positions have played a key role in setting the latter-day punk agenda. For more about MacKaye, check out page 28.

AC/DC-STYLE PEDAL-TONE RIFF

To play this AC/DC-style pedal-tone riff, keep the D string open and ringing as you play the series of descending dyads in bar 1. Finger the D chord at the end of bar 1 with your first two fingers and you’ll be all set to perform the melodic fill that follows in bar 2 with your 1st and 3rd fingers.





Thayil
in 2014...

KIM THAYIL

WHAT HE DID: The Soundgarden guitarist's sludgy, down-tuned power chords were the perfect foil for frontman Chris Cornell's high-pitched wail, and his spiraling, mind-bending solos proved to a whole new generation of listeners that it was possible to be psychedelic without being cheesy.

"Your lack of technique can be part of your style. The thing about style is that it's more entertaining, more important and hopefully more intellectual than technique" — Kim Thayil

WHEN SOUNDGARDEN SET out in 1991 to record the pivotal *Badmotorfinger*, the last thing on Kim Thayil's mind was creating a stylized tone that would become one of the most imitated guitar sounds of the Nineties. "I was trying to get a low, heavy sound while at the same time getting it to cut through," said Thayil. "I was into Metallica's sound back then, the Melvins, too, and wanted to achieve that same overwhelming heaviness."

He succeeded. With his beloved "Spiderman" Guild S-1 (customized with a sticker Kim found in a cereal box) pumped through his mainstay Peavey VTM setup, Thayil instinctively zeroed in on the earth-plowing sound by employing the now-famous dropped-D tuning and adjusting the amplifier's bottom end. "The VTMs have this circuitry where you can boost the lows," he said. "I had it cranked. That sound has a good feel to it and good boom, which is great for muting. It also has a nice, full lead tone and a warm low end that is good for vibrato."



...Malmsteen
in 2012...

YNGWIE MALMSTEEN

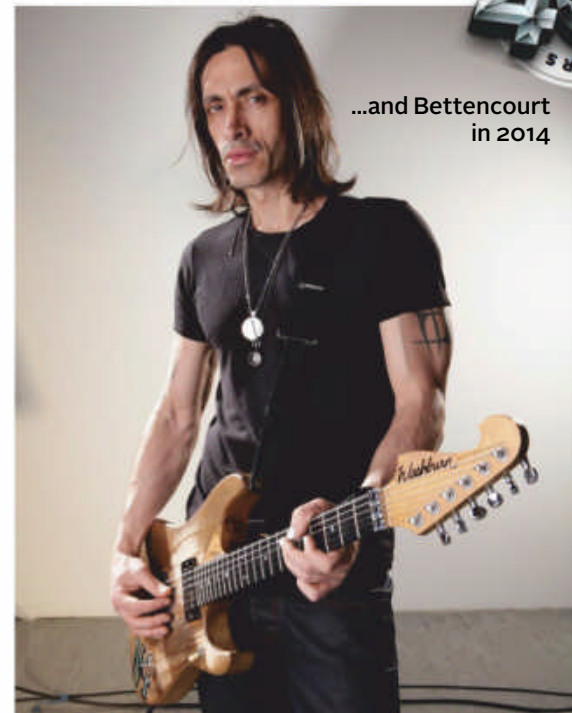


WHAT HE DID: When Yngwie Malmsteen released his debut solo album, *Rising Force*, in 1984, he unleashed the fury on guitarists who were already having enough trouble keeping up with

Eddie Van Halen. Malmsteen's all-encompassing mastery of speed techniques like sweep-picked arpeggios, tremolo picking, legato, string skipping, tapping and more inspired guitarists to either woodshed or use their guitars as firewood.

"In my early teens, I was already fusing classical and metal together. So from an early age, I had a strong vision of where I was going" — Yngwie Malmsteen

GROWING UP IN Sweden, Yngwie Malmsteen worshipped at the altar of Ritchie Blackmore. But being a notoriously impatient fellow, he quickly tired of the usual rock guitar influences and turned instead to baroque and classical virtuosi/composers like Mozart, Vivaldi and classical violinist Niccolò Paganini for inspiration. In



...and Bettencourt
in 2014

doing so, Malmsteen significantly altered the course of metal guitar playing, igniting the Eighties neoclassical boom.

"I've always wondered why anyone would need to practice exercises that were clearly technical in nature when one can get the same benefits from playing real music," Malmsteen said. "I mean, why run mindless patterns up and down the neck when you can play musical masterpieces by Johann Sebastian Bach or Paganini? I can't imagine a better workout for technique than Paganini's 24 Caprices — particularly Numbers 5, 6 and 24. And since they're also great compositions, they not only help a player's technique but also expand his melodic and harmonic awareness."

NUNO BETTENCOURT



WHAT HE DID: While others imitated Eddie, Nuno took his ideas to new places. His devastating syncopation gave Extreme funk where their peers had none.

"The solo is the fun part. But you've gotta have the riffs and melodies too — that other three-and-a-half minutes of the song are just as important" — Nuno Bettencourt

A LATE ARRIVAL on the Eighties metal scene, Boston's Extreme stood out from the rest of the poodle-haired pack primarily because of Bettencourt, their guitarist and musical director. In an age of generic, cookie-cutter shredders, Bettencourt showed impressive stylistic range, deftly incorporating elements of disparate guitarists and musical styles — everyone from Eddie Van Halen to Brian May and James Brown to the Beatles — into his tasty playing, while still managing to put his own melodic stamp on the band's material.

CAPRICE NO. 24 LICK

In keeping with Malmsteen's passion for classical composers and compositions, have a go at our contemporary prog-metal take on Paganini's Caprice No. 24. Note the spread-out fingering in bar 2.

♩ = 105

(Am) (E) (Am) (E)

w/dist. V V V V V V V cont. simile

TAB 2/4

7 7 7 10 9 7 9 7 7 11 9 7 7 7 10 9 7 9 7

1 1 1 4 3 1 1 1 4 2 1

PRINCE



WHAT HE DID: Possessed of flash, funk, finesse and fury, he could dance like a goddamned genius, compose ballads that would break your heart, reinvent the popscape and perform

entire albums by himself. But mainly — and above all — Prince could shred.

“In some ways *Purple Rain* scared me. It was too successful, and no matter what I do I’ll never top it. It’s my albatross and it’ll be hanging around my neck as long as I’m making music” — Prince

AFTER SPENDING THE late Seventies and early Eighties releasing albums that appealed primarily to R&B and funk audiences, Prince exploded into the American mainstream in 1982 with his fifth studio album, *1999*. The record, fueled by such hits as “Little Red Corvette” and the mechanized dance-stomp of the title track, introduced a purple, polished, trench-coat-clad whirling sex demon — who also happened to be a highly gifted musician, producer and songwriter — to MTV and households across the country.

Prince’s 1984 follow-up album, *Purple Rain*, a guitar-rock masterpiece as deserving of study as any album released that year, was swaddled in sexy synths and futuristic dance beats and cemented the Minneapolis native as a bona-fide rock god. To even the most casual listener, there’s no denying that Prince’s speedier licks on *Purple Rain* tracks like “Let’s Go Crazy” or “When Doves Cry” could put a hair-metal extrovert to shame. But a deeper dive into the artist’s extensive body of work yields a wealth of material that should be acknowledged by anyone with a true appreciation for guitar mastery, some of which is only now being discovered by the masses, thanks to YouTube. One shining example is the extended outro solo that the Minneapolis native, playing his Hohner T-style, unleashed at a 2004 Rock and Roll Hall of Fame ceremony alongside Tom Petty, Jeff Lynne, Steve Winwood and others. The

clip, a truly glorious moment that showcases the great one’s magnificent live blend of taste and heroics, has now been viewed 88 million times, and with good reason. When Prince went off on a pentatonic rock solo, it was pure emotional expression being mined with a Santana-level vibrato (Prince was a huge admirer of the early Santana records especially), and he understood the power of holding a sustained note for the emotive shot to the heart. But his energetic improvisation was always anchored in the hooks reflected in his approach to vocal melody construction.

“Guitarists should listen to singers for solo ideas — especially women singers,” he told *Guitar Player* in 2004. “Women haven’t had a chance to run the world yet, so you still hear the blues in their singing. Try to play one of the runs that Beyoncé or Ella Fitzgerald does and you will surely learn something.”

The virtuosic multi-instrumentalist, born Prince Rogers Nelson in 1958, died of an accidental overdose on April 21, 2016, at his Paisley Park home and recording studio in Chanhassen, Minnesota.

JASON BECKER

WHAT HE DID: A titan of neoclassical shredding, Jason Becker’s astounding arpeggios made him a youthful champion of the Shrapnel Records stable in the late Eighties. He went on to play with David Lee Roth but was stricken with Amyotrophic Lateral Sclerosis (ALS, or Lou Gehrig’s Disease) while working on Roth’s 1991 album, *A Little Ain’t Enough*. The condition has left him almost completely paralyzed and unable to speak, but his courage, determination and continued creativity in the face of extreme difficulty are every bit as inspiring as the dazzling virtuosity of his youthful guitar work.

“Not being able to play guitar any more has made me focus more on beautiful melodies and soul-stirring stuff. Those qualities were always in my music, but there was also a desire to kick your ass and blow your mind. Now I want people to feel something so deep that they can’t help but reflect and make positive changes in themselves” — Jason Becker

JASON BECKER NEVER had an album go Platinum or got his picture on the cover of a mainstream music magazine; he probably never even got to throw a TV out of a hotel window. But back in the days when he could still hold a guitar, Becker was a monster of a player. He made a name for

himself among the shred crowd back in the Eighties when playing fast, smoking guitar was still cool. Just a teenager at the time, Becker (working with future Megadeth guitarist Marty Friedman) recorded four albums of searing neo-classical shred guitar for Mike Varney’s Shrapnel label, forever earning himself a place in the shred Hall of Fame. By his 20th birthday, Becker had landed the plum guitar spot in David Lee Roth’s band. Given that Diamond Dave’s last two ax men had been a couple of hotshot guitarists named Eddie Van Halen and Steve Vai, it was a high-profile gig for an aspiring shredder.

For Becker, it was the fulfillment of a lifelong dream that began when he picked up the guitar at the age of five. Unfortunately, just as Becker was poised to become a major guitar hero, his guitar playing career came to an abrupt halt. A week after acing his audition with Roth, Becker was diagnosed with amyotrophic lateral sclerosis — better known as Lou Gehrig’s disease — a terminal illness that gradually destroys the neurons that control movement. As the motor neurons die, patients steadily lose their ability to move. The brain, however, remains unaffected, and patients become trapped in a body that no longer works.

“In 1989, my doctors told me I would probably die in three to five years,” said Becker, now 51 and still very much alive. Confined to a wheelchair, he eats and breathes through a tube, receiving care and sustenance from his family and friends. While ALS has left him not only motionless but speechless, Becker is able to communicate by a system of rapid eye movements developed by his father, Gary. Amazingly, Jason Becker’s spirit in 2020 remains as vital and positive as ever.

JOHN FRUSCIANTE



WHAT HE DID: The Nineties master of the Jimi Hendrix/R&B style of rhythm guitar served as the primary writing force behind many of the Red Hot Chili Peppers’ biggest hits: “Under the Bridge,” “Give It Away,” “Scar Tissue” and “Californication.”

“Remember, there’s an endless supply of creativity in the universe; it’s never going to run out. Explore the possibilities and don’t make too much of an agenda about blowing people away” — John Frusciante
DRAFTED INTO THE Red Hot Chili Peppers — his favorite band — at the age of 18,

FRESH FRUSCIANTE

For this John Frusciante-style example, dial in a moderately gain-y tone, use a hardy strum and let those open B and high E strings ring freely as you move the strummed octave shape around. Burt be sure to mute the unused D and low E strings with the side and tip of your fret-hand index finger, respectively.

♩ = 120

E5 D6sus2 Cmaj7 D6sus2

w/light overdrive (play 3 times)

John Frusciante brought with him an economical playing style that was the perfect tonic to Flea's slap-bass excess. It turned the group's 1989 effort, *Mother's Milk*, from frat rock into something vital and genuinely potent. Behind the incendiary gigs and creative sock wearing, however, a storm was brewing, and after casually knocking out the guitar album of the Nineties — one that helped launch the Lollapalooza generation — with the wah-drenched, funky *Blood Sugar Sex Magik*, Frusciante embarked on what might well be described as a descent into hell. He quit the Chili Peppers in 1992 and spent five years as a heroin addict. He came perilously close to dying many times, barely escaping with his life after setting fire to his home in the Hollywood Hills on one occasion and suffering severe burns.

The drugs and the near-death experiences brought him into intimate contact, he says, with realms beyond this life. He describes the period as a fight for control of his mind, an intense battle between friendly and hostile spirits — manifestations of the voices in his head he'd heard since childhood but which became vividly tangible.

Miraculously, though, Frusciante rose again from the dead. He returned to the

land of the living, kicked his addictions and rejoined the Chili Peppers to make the Grammy-winning 1999 album *Californication*. It was the start of an upward trend for Frusciante and the Chili Peppers. *Californication*, *By the Way* (2002) and *Stadium Arcadium* (2006) form a trilogy that traces Frusciante's musical evolution and his profound impact on the band. His plain-tively dramatic chordal sensibility is the key ingredient in many of the band's greatest hits. His keen arrangement and production skills have burnished the three albums with the deep golden glow of timelessness.

The Chili Peppers may have started out as Eighties punk funk pranksters, but they've long since grown to the stature of a classic band. Frusciante — who quit the band again in the summer of 2009 and rejoined in December 2019 after releasing a string of solo albums — has been a prime mover in that transubstantiation.

POISON IVY RORSCHACH

WHAT SHE DID: Long before Goth, there was Poison Ivy of punk rock innovators the Cramps, whose spiky, reverb-drenched

riffs explored the scariest reaches of the human mind.

"There's kind of a scarcity of guitar players, at least any that have a primitive, strong style. That's what I like — I'm not impressed by speed or technique. I like somebody that's got just a really frightening, violent style" — **Poison Ivy Rorschach**

EQUALLY INSPIRED BY crazed old rockabilly masters, voodoo rhythms and acid trips, Poison Ivy Rorschach — born Kristy Wallace in 1953 — was a vision in leather at the Cramps' legendary live shows during the late Seventies and Eighties, playing off the insane writhing of ghoulish frontman Lux Interior. Interior slapped an audacious sneer onto the band's lewd, rude rhythms, while Rorschach — who became known as the queen of psychobilly punk — coaxed unsettling, almost human noises out of her instrument. Together, they crafted the nefarious surf sound at the core of the Cramps' primitive rock and roll.

JOE BONAMASSA

WHAT HE DID: Joe Bonamassa picked up a guitar at age four, could cop SRV and Hendrix licks note-for-note by age seven, and was discovered by B.B. King while still in his pre-teens. Now 43, Joe Bonamassa is known for his awe-inspiring electric work, consisting of lethal licks and fist-pumping riffs. He's hugely responsible for today's blues-rock popularity.

"I was thrust into an adult world very quickly, and that can make anyone somewhat socially maladjusted to dealing with people your own age. But I wouldn't trade any of it. It makes me who I am today" — **Joe Bonamassa**

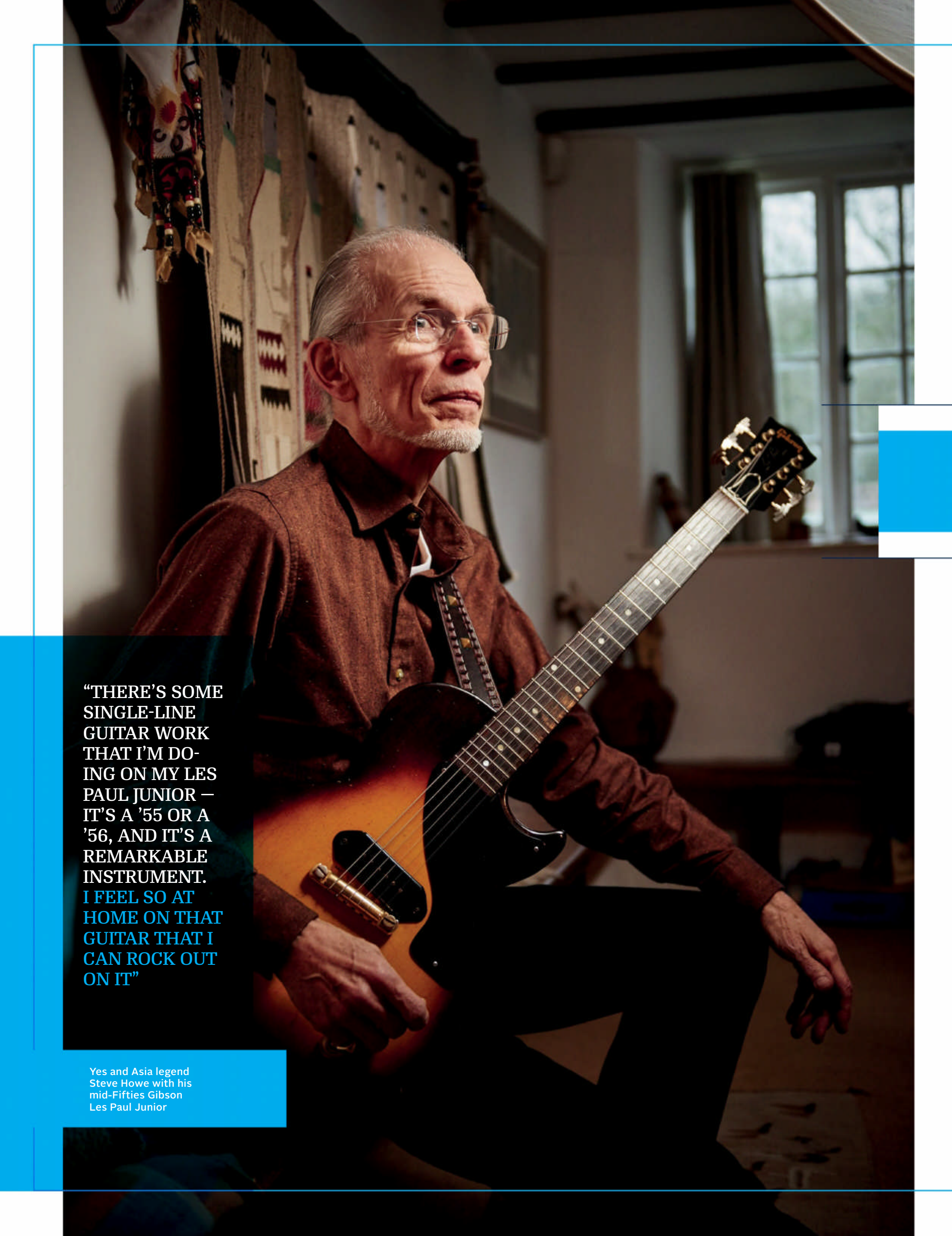
JOE BONAMASSA HAS been a professional musician for three-quarters of his life. When he was 12, the kid from Utica, New York, was appearing with the likes of B.B. King. By 14, "Smokin' Joe" was signed to EMI Records as a member of Bloodline, a band whose nucleus consisted of the sons of musical greats like Miles Davis and the Doors' Robby Krieger. Bonamassa was a blues guitar virtuoso years before Kenny Wayne Shepherd, Jonny Lang or Gary Clark Jr. appeared on the scene and, like them, the former virtuoso whiz kid has grown up to become one of the most influential blues guitarists of his day thanks to his studio and live recordings as a solo artist, his work with singer-songwriter Beth Hart and as a member of rock act Black Country Communion. **GW**

JOE'S TRICK: SLOW THEN FAST

This lick is pure Bonamassa gold. The notes are E minor pentatonic-based (E, G, A, B, D), but it's all about the rhythm. Switching between swung eighth notes and even 16ths is the trick here, creating a sense of accelerating then pulling back. Try applying this phrasing scheme to any other pentatonic scale or shape.

♩ = 120 (♩ = ♩♩)

(E) (G) (A) (C)

A photograph of Steve Howe, an older man with glasses and a goatee, wearing a brown shirt. He is seated and playing a sunburst Gibson Les Paul Junior electric guitar. The background features a wall with a large, colorful tapestry and a window with curtains. The lighting is warm and focused on the subject.

**“THERE’S SOME
SINGLE-LINE
GUITAR WORK
THAT I’M DO-
ING ON MY LES
PAUL JUNIOR —
IT’S A ’55 OR A
’56, AND IT’S A
REMARKABLE
INSTRUMENT.
I FEEL SO AT
HOME ON THAT
GUITAR THAT I
CAN ROCK OUT
ON IT”**

Yes and Asia legend
Steve Howe with his
mid-Fifties Gibson
Les Paul Junior

STEVE HOWE

TRACK

THE **YES** LEGEND UNCOUPLES FROM THE MOTHERSHIP TO DRIFT THROUGH EVER-SHIFTING LANDSCAPES, BOTH INTERNAL AND EXTERNAL, ON HIS FIRST SOLO ALBUM IN NINE YEARS

BY

TRACK

WITH YES, STEVE HOWE'S LEGACY IS FIRMLY CEMENTED AS THE SIX-STRING force behind some of prog rock's most indelible songs, from "Roundabout" and "Close to the Edge" to "Starship Trooper" and his classic acoustic instrumental, "Clap."

Howe still tours and records with Yes — in fact, he's the sole remaining member from the classic early Seventies *Fragile*-era lineup — but he has also kept up an active schedule over the years with other acts (among them Asia and Anderson Bruford Wakeman Howe) as well as working as a guest musician and, of course, as a rather prolific solo artist. His latest solo effort is *Love Is*, and it presents 10 new Howe compositions, half of which are instrumental and half featuring his own vocals. Howe plays electric, acoustic and steel guitars on the album, as well as keyboards, percussion and bass, with help from current Yes singer Jon Davison on background vocals and bass and Howe's son, Dylan, on drums.

By **RICHARD BIENSTOCK**
Photo by **JOSEPH
BRANSTON**

And while the songs range from trademark bright-toned, nimble-fingered instrumentals like “Fulcrum” and “Sound Picture” to the textured ballad “Love Is a River,” the slide-guitar-focused “The Headlands” and the distorted riff-rocker “On the Balcony,” the sound and guitar style is 100 percent classic Steve Howe.

“Building tracks is basically what I enjoy doing,” he says. “I get ideas, and some of them come from years ago, and some of them came yesterday. But in the back of my mind the idea is always very steeped in my persona, if you like. In an indescribable way, everything is sort of the way that I do things.”

Howe sat down with *Guitar World* to discuss the way he did things on *Love Is*, taking the time to offer a wide-ranging look into the songwriting process for each of the album’s 10 tracks, as well as the assortment of guitars he used on the recording. And while he was happy to expound on each song individually, he also warned: “With me, a song is never — strictly speaking — about one thing. I draw in things that I find to be personally meaningful, but I don’t really mind if they’re a bit vague for the listener. I like a bit of disguise.”

“FULCRUM”

“The album starts with acoustic guitar, because acoustic guitar is very important to me. Most of my music starts on some sort of acoustic, whether it’s a playing idea or a chordal structure or a melody. So I start there and I’m strumming away, and then I bring in a steel guitar that plays the top line of the melody, and another steel that just sort of goes ‘wheee.’ I was thinking about Santo & Johnny, their great tunes like ‘Sleep Walk,’ and how they would have intros and little subtle bits, so there’s a little of that going on.

“Then we get into the main section, which was actually recorded on a MiniDisc in a chalet in Switzerland. I took that piece of music and laid it into a track, with the front and the end of the song constructed around it.

“I play the intro on my [signature] Martin MC-38 Steve Howe, and that guitar runs through the whole song. Then the melody is played in two-string movements on my Steinberger GM4T, which is a lovely instrument from a guitaristic point of view. It’s so well made. And when it gets to the sort

of bridge section you get the two pickup sound, which is my Les Paul. It’s one of my standby sounds, with a little bit of depth and color to it that I like. With that guitar I’m doing these melodic additions which are very casual and relaxed. It’s not in a hurry, not too dazzle-y, but just kind of adding little notes of reflection. And then at the end it comes back around to the acoustic sound.”

“SEE ME THROUGH”

“We get a bit more energy and a bit more drive going here. But once again it still starts on the acoustic — the drive is in the riff with the droning A string. Then when it splashes out into where the song is going, the steel guitar comes through in a different way, with that sort of heavy, slide-y, delayed sound. It’s very thematic.

“The lyrics on this one are very straightforward: ‘*See me through / till tomorrow / give me the strength I need / to follow and to follow.*’ A simple, straightforward message there. A good thing to remember about your time is that there’s a lot of happiness with simplicity.

“There’s some single-line guitar work that I’m doing on my Les Paul Junior — it’s

a ’55 or a ’56, and it’s a remarkable instrument. I feel so at home on that guitar that I can rock out on it.

“At the end of the song I’m really having a good time and the track’s rocking away, and I use the themes that are implied in the acoustic guitar part to embellish and have a lead guitar break.”

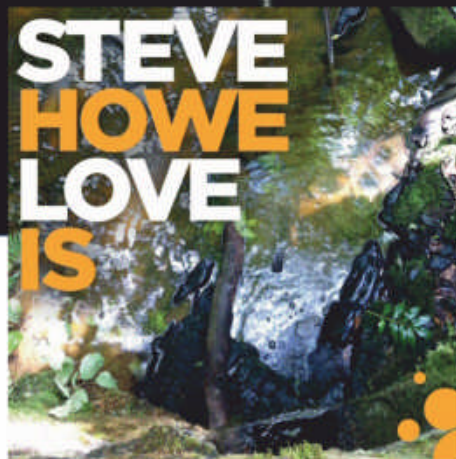
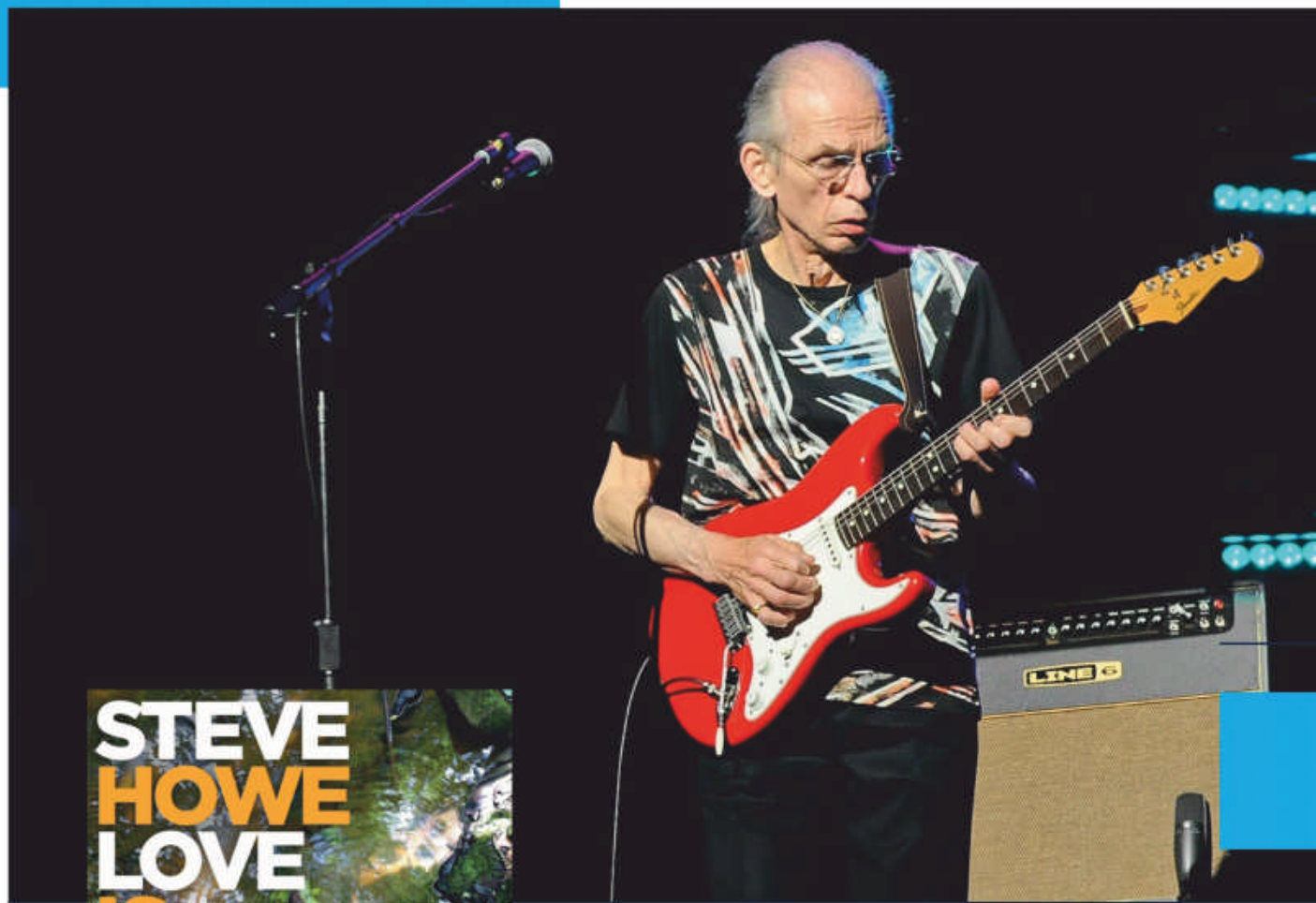
“BEYOND THE CALL”

“This one starts with acoustic again. I set up a chord pattern and then I use the Steinberger with a volume pedal, which allows me to get a sound that I first heard from steel players in my youthful time. Chet Atkins is the biggest thing in my world of guitar, and he used a volume pedal very nicely — his idea occasionally was to use the volume pedal like steel players did, so you don’t hear the attack. So when I start playing this tune, you’re not really hearing the full frontal attack of the notes, because I’m taking them out with the volume pedal. That’s a stylistic approach I like very much.

“As for the title, the expression ‘beyond the call’ is the times in all of our lives where we’re asked more of us than we expected. With instrumentals you can call them anything — I could have called it ‘Cheese and Eggs.’ But why not find something... not eloquent, but sort of descriptive?”

“LOVE IS A RIVER”

“‘Love Is a River’ is sort of the central



strength of the record. It's not your average 'lovey dovey' thing, but it is about the challenges of love, and it's using the comparison to a river — you're sort of flowing through your life and you're sensing the waves, you're sensing the calmness, you're sensing the drama and you're sensing the sunshine. Love is a flowing, ebbing and tid-ing and fluxing and moving sort of thing. Besides the fact that it makes people really happy [Laughs].

"Musically, there's a Martin 12-string acoustic, which is a really robust-sounding thing. So it kicks off, and then the steel guitar comes in with the bass and drums and the other instruments. It's a lilting sort of tune because it doesn't do a lot — it's not

with a guitar part not dissimilar to 'Sound Picture,' in terms of the 'phraseology' of the intro. And there are a couple of hooky bits of guitar — the Strat is very evident here — one of which I use for the backing bits of the chorus. And the message, just briefly, is about loving your children and your grandchildren and watching them walk away from you. They walk down the beach, go in the water, you have to let go of your feelings of nurturing and protection and you've got to see them walk out into their lives — 'You know it ain't easy.'"

"PAUSE FOR THOUGHT"

"This starts off with a simple rolling, picking acoustic guitar figure — not in the coun-

came along, but it's also most probably about my wife.

"There are lyrics about riding the big storm, riding the big wave, you were so brave... people have to go through difficulties as much as learn how to feed themselves with happiness."

"THE HEADLANDS"

"I really like the sense of polish about this one. What happens is it's got that kind of ploddy 'eighths' thing, but before you know it, the whiny steel guitar comes in and it starts giving you an idea that the song hasn't quite started yet, that we've got to get past this point. And then the theme comes in with the melody.

Howe with a red Strat in 2015: "[Hank Marvin] is a big influence"

"I'M PLAYING A FENDER STRATOCASTER AND THEN I HARMONIZE WITH ANOTHER STRAT AS THE TUNE BUILDS. AND THERE IS A BIT OF WHAMMY BAR ON THERE TOO, WHICH ISN'T SOMETHING I ALLOW MYSELF TO DO TOO MUCH OF... BECAUSE THEN YOU WILL DEFINITELY DO TOO MUCH OF IT!"

wasting about being melodic. It is melodic, but it's melodic in a purposeful way."

"SOUND PICTURE"

"This one has a fairly complicated little nifty idea at the front end of it that is more 'orchestrated,' in the rock sense. It's a complex little guitar phrase. And when it settles, an interesting thing happens because, and I'm going to get really simplistic here, I had this tune I wanted to play, and I didn't realize until I finished it really that it's sort of this Shadows type of thing.

"I've not often talked about Hank Marvin, even though he's a big influence. So I do this song as a sort of updated Shadows take, which is a very funny thing to say. I'm playing a Fender Stratocaster and then I harmonize with another Strat as the tune builds. And there is a bit of whammy bar on there too, which isn't something I allow myself to do too much of... because then you will definitely do too much of it!" [Laughs]

"IT AIN'T EASY"

"This is a song where the hook is more in the verse than the chorus. But basically the idea of having a question and answer — the lyric, 'You know it ain't easy,' is a statement, and then you get the lines after it — appealed to me. The way I built the chorus was really to take that idea a little further.

"We go through a couple of sections, and some of them are quite intricate — it starts

try style, but more just fingerstyle guitar. And it moves in stages.

"After that, the featured guitar is a Line 6 Variax with a Boss GP-10 guitar processor on a synth setting. The GP-10 is great because it has a speaker in it, so while you're selecting sounds, you can hear them coming out of the unit and then say, 'Oh, I like that sound!' But it's important to note that there's not a synth keyboard in sight on this. It's all in the guitar.

"Basically it's a casual song that's got a slightly melancholy feel, I guess. As for the title, when you 'pause for thought,' you might think about the good parts of the day, but, you know, you might also think about the not-so-good parts. Basically you can decide which way you're going to go with it." [Laughs]

"IMAGINATION"

"'Imagination' was another nice challenge for me. It took a while to come together because originally it had all these various intros. But then I realized it just needed to get to the song a bit sooner. So it took some editing. When the actual intro comes back I use the Steinberger to add in some very high notes, which I love. And I know there's a bit of the old flanged rhythm guitar, which is an ingredient that's stock in my sound basket, if you like.

"Overall, 'Imagination' is a gentle rock song and it's about when my granddaughter

"The key changes are very important to me — the major seventh here or the way the melody plays the ninth — the musical mix is just to my liking. Then about two thirds in I start moving in different ways. I'm sort of leaping around on the guitar and finding different ways to exploit the moment. To me this song is really about my love for chord structure, how a melody moves across chord structures, and how I like to develop that."

"ON THE BALCONY"

"This track was really important to me, and it was an exciting one to work on. There's a fair bit of Strat on there, and also a Les Paul Junior and a Line 6 James Tyler [Variax]. It's a weightier song and I enjoy that. "The idea of the lyric I found compelling — being on a balcony and finding freedom. You can think of the stage being a balcony and how, when you get on there, you've got everybody looking at you. But on an actual balcony you're escaping being seen because you're kind of concealed. I was thinking partly about a hotel in Hawaii that I stayed at, which had a balcony that looked out over a lovely beach. But it wasn't a crowded beach with punters with transistor radios and ice cream — there really wasn't anybody there. It was quite joyful. [Laughs] This could have been the opening track on the record, but I thought I wanted to end on something very solid and big and kind of noisy, really. So I saved it till the end to kind of send the album off." **GW**



Kvelertak guitarist
Vidar Landa with his
Nik Huber Krautster II —
"[The] simplicity really
works for me"



GUITAR WORLD DECEMBER 2020

KVELERTAK

ON THE UBER-DYNAMIC *SPLID*, NORWAY'S FINEST RETURN WITH THEIR THREE-GUITAR ATTACK, A NEW SINGER AND A NONSTOP ROCK 'N' ROLL ASSAULT.
BJARTE LUND ROLLAND AND VIDAR LANDA TELL ALL! BY JON WIEDERHORN

FROM THE TIME THEY FORMED IN Stavanger, Norway, in 2007, Kvelertak have widely been regarded as a proggy black-and-roll band. But while the band's three guitarists all enjoy heavy music, they didn't start out as metalheads. Primary songwriter Bjarte Lund Rolland considers Fleetwood Mac's Lindsey Buckingham and Dire Straits' Mark Knopfler to be two of his greatest influences. Rhythm guitarist Vidar Landa was more a fan of alternative and indie rock and lead guitarist Maciek Ofstad grew up with hardcore before discovering extreme metal.

"We weren't supposed to be a metal band when we started," Rolland says over the phone. "We wanted to be more like a rock band that has metal influences here and there. Of course, we all like Metallica and grew up in Norway with the whole black

metal thing. But there's so much other stuff that we like that has influenced us."

Kvelertak's penchant for classic rock and mainstream metal were evident in the past — mostly between buzzsaw riffs and roaring vocals. Their euphoric energy separated them from many of their peers, earning them ringing endorsements from various acts, including Converge, Mastodon (whose bassist, Troy Sanders, guests on Kvelertak's new album, *Splid*), Ghost and, most significantly, Metallica. Kvelertak connected with the latter through Baroness frontman and painter John Baizley, who designed Kvelertak's first two album covers and whose band shares Metallica's management company, Q Prime.

"We had no idea Metallica knew who we were," Landa says. Then in 2013, we played Slim's in San Francisco on our first headline tour of the States. I looked out in the crowd

and saw James Hetfield headbanging! We talked to him after the show and he said he was super-stoked about the band, which seemed crazy. Then, a year later, Metallica invited us to play four summer shows with them. Nothing like that had ever happened to us. That went well, and then a couple years later they asked us to play the Wired tour with them in Europe."

Metallica likely appreciated and related to the complex rhythm shifts, effortless genre-splicing and enticing melodies on 2016's *Nattesferd*. With *Splid*, Kvelertak have brought even more diversity to their galvanic songs. The first single, "Crack of Doom," features a doomy rhythm, galactic hooks and — for the first time — tuneful vocals; "Uglas Hegemoni" is a self-aggrandizing anthem with Iron Maiden-ish guitar harmonies. Even when Kvelertak dabble in conventional metal subgenres, their desire



“WE HAD NO IDEA METALLICA KNEW WHO WE WERE. THEN IN 2013, WE PLAYED SLIM'S IN SAN FRANCISCO ON OUR FIRST HEADLINE TOUR OF THE STATES. I LOOKED OUT IN THE CROWD AND SAW JAMES HETFIELD HEADBANGING!” – VIDAR LANDA

to expand beyond the parameters of their influences makes *Splid* special.

One of the highlights of the album is “Fanden Ta Dette Hull,” a blend of driving hard rock, alternative and thrash. The main riff is redolent of AC/DC, but as the song progresses it sounds more like a hybrid of Foo Fighters and Queen. Then, without warning, it blasts into a midsection reminiscent of *Master of Puppets*-era Metallica.

“It’s cool how that whole song came together and ended up,” recalls Landa. “The first time we did the part that’s like Queen, I thought it was almost a joke. And then Bjarte showed us the rest and we did all three guitar harmonies with the other AC/DC references. Suddenly, the parts worked really well together and the song took off. And, one day when we were in the rehearsal room someone went, ‘Well, what if we stick a thrash part in there and turn it totally around?’ When an idea like that comes up, we’ll try it and sometimes it works.”

Unlike *Nattesferd*, which was well-rehearsed and mostly recorded live in the studio with producer Nick Terry, *Splid* was assembled piecemeal and tracked over three highly productive weeks (the most time the band has spent in the studio) with producer Kurt Ballou, who also worked on the band’s first two albums. For all the lightning-in-a-bottle moments on *Splid*, Kvelertak shrug off the idea that they made a concerted effort to up their game when they entered the rehearsal room in 2019 to write new songs.

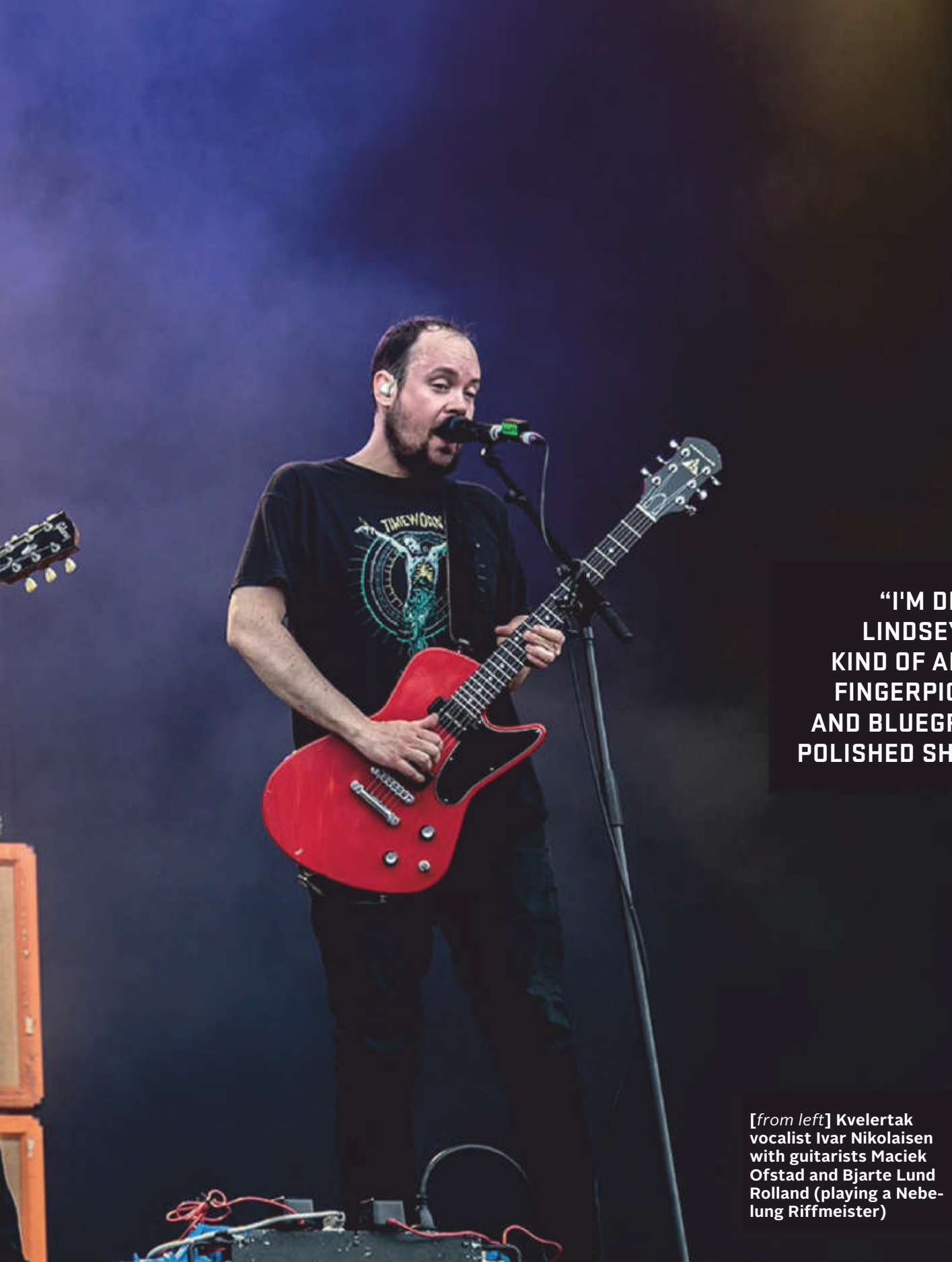


“We didn’t consciously try out to do anything especially different than what we did on *Nattesferd*,” Landa says. “We had classic rock moments on that and some blast beats, and those are on the new record as well. I guess we sort of had an intention to make this one a little bit more in-your-face and a little more energetic, so maybe that’s how we built the songs. But some of the riffs on the record have been around for a really long time and we just pulled them out when we needed them.”

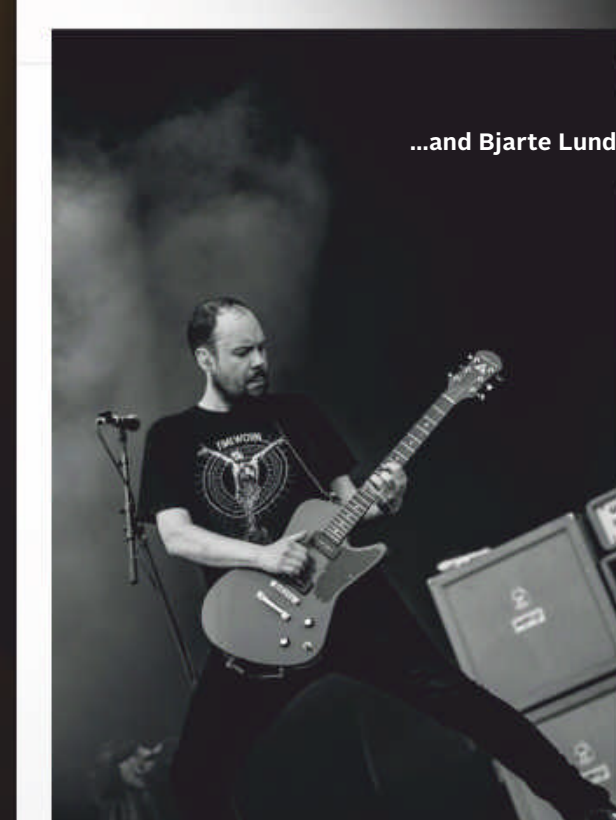
“I guess there’s more diversity in there because it’s fun to make all kinds of different stuff and to do something new,” Rolland adds. “It’s never fun just to repeat yourself, and maybe the limitations I imposed on myself when I wrote shaped the music.”

Kvelertak’s three-guitar lineup is just as significant to their sound as the composition of the songs. Rolland plays Norwegian-made Nebelung guitars — including his signature model, the single-coiled P90-equipped Riffmeister — through an Orange Rockerverb 100. He sets the amp to a creamy tone to separate himself from the more abrasive humbucker pickup sounds of his bandmates. Just as significantly, Rolland strums with his fingers instead of a pick and fingerpicks in a style modeled after two influential Fleetwood Mac guitarists.

“I’m definitely influenced by Lindsey Buckingham and I also kind of appropriated a Peter Green fingerpicking style —



...and Bjarte Lund Rolland



“I’M DEFINITELY INFLUENCED BY LINDSEY BUCKINGHAM, AND I ALSO KIND OF APPROPRIATED A PETER GREEN FINGERPICKING STYLE – KIND OF FOLKY AND BLUEGRASS, PLAYING THOSE KINDS OF POLISHED SHAPES” – BJARTE LUND ROLLAND

[from left] Kvelertak vocalist Ivar Nikolaisen with guitarists Maciek Ofstad and Bjarte Lund Rolland (playing a Nebe-lung Riffmeister)

kind of folky and bluegrass, playing those kinds of polished shapes,” he tells us. “It is harder to play upstroking parts without a pick, but I can play the chuggy stuff and tremolo, as well as any of the melodic leads.”

Landa plays Orange Thunderverb 200 amps through a Les Paul Junior-shaped Krautster II by Germany’s Nik Huber Guitars. “Nik came to one of our shows when we played Germany, and I tried out one of his guitars at our soundcheck just for the hell of it,” he says. “I liked it so much it became my main guitar. It just has a tone control and volume knob, and that simplicity works really well for me.”

Usually, Landa rolls back the gain for a heavy, but not too fuzzy rhythm guitar

sound. However, Ofstad boosts the gain to make his shreddy leads pop. To blend in with his bandmates, he plays an Orange Rockerverb 100 and switches off between Gibsons (Flying V and Les Paul) and Fenders (Stratocaster and Telecaster).

Through extensive trial and error, the folk behind Kvelertak have learned how to combine three disparate guitar passages in a way that compliment the compositions rather than muddying them. What makes *Splid* more diverse than Kvelertak’s earlier albums, however, has more to do with a major shakeup that could have torn the band apart.

Shortly after finishing a European tour with Metallica, original vocalist Erlend Hjervik abruptly left the band, telling his

bandmates he was bored and burned out from too much touring. At first, Kvelertak were unsure if they wanted to continue without Hjervik, but they unanimously decided that if they could find a suitable vocalist they would keep going. Immediately, they reached out to their friend Ivar Nikolaisen, who had performed in the relatively popular Norwegian band Silver and guested on the song “Blodtørst” from Kvelertak’s self-titled 2010 debut.

“Ivar was the first and only person we asked,” Landa says. “If he had said no then maybe we would still have stayed together, but it would have been a big setback and maybe we would have lost faith in what we were doing.”

“It was too good to be true,” Rolland adds. “It was inconceivable to think that anyone could fill Erlend’s shoes because he was such a character, so we had to find someone who could expand our creative possibilities, and Ivar is perfect for that.”

Presented with a new vocalist who could growl like a death metal vocalist, shout like a punk and sing in a melodic voice, Rolland broadened his songwriting palate to complement Nikolaisen’s multifaceted delivery. That’s why *Splid* blends more punk, hard rock and stoner metal elements into the band’s songs.

“It really feels like it was meant to be,” concludes Landa. “Having Ivar join us put a new spark into the band. His excitement was very contagious, and that makes us a better band.” **GW**

GW LESSON

STYLES OF THE SLIDE GIANTS

GEORGIAN PEACHES AND CREAM

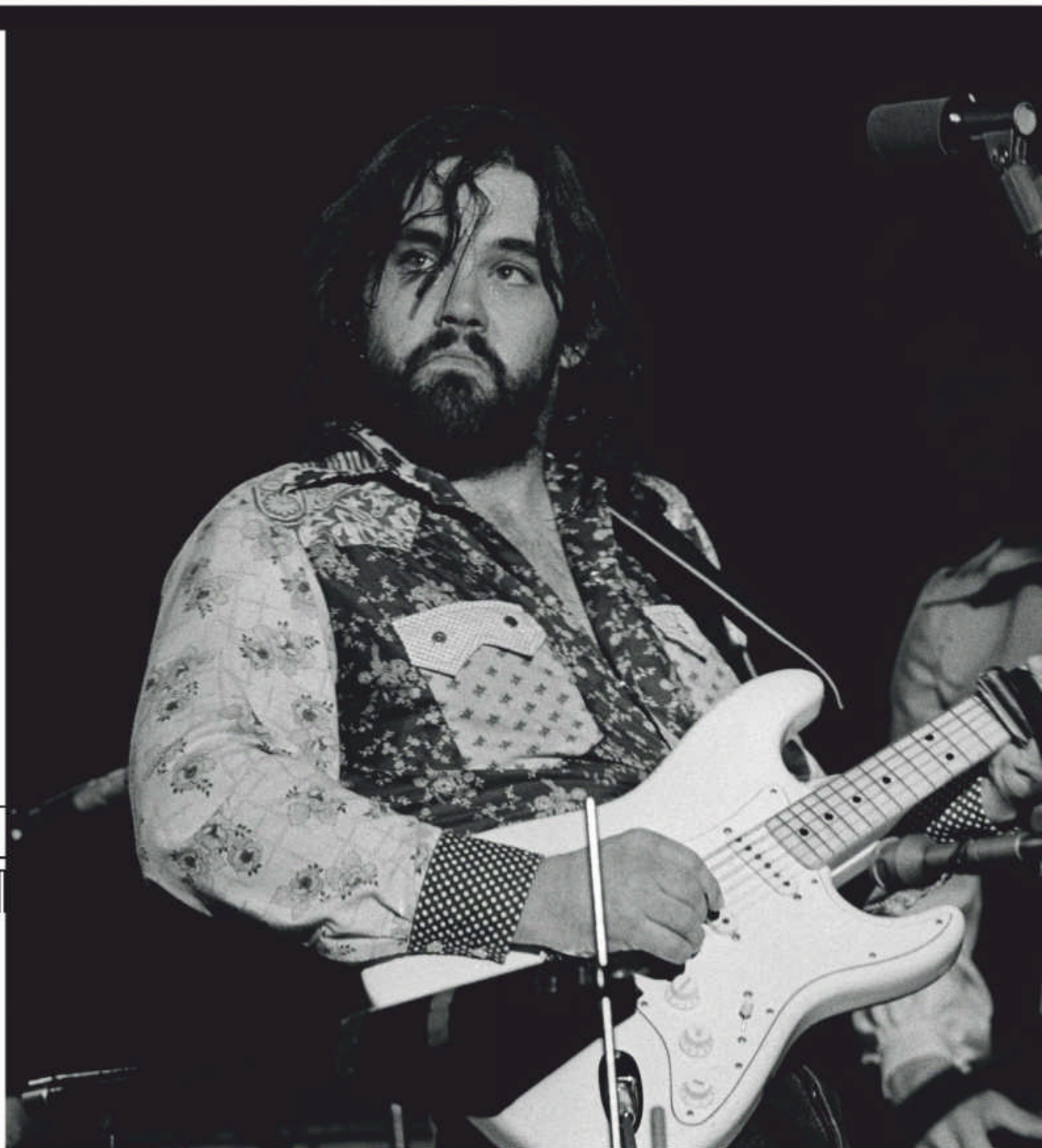
A tribute to Little Feat guitarist **LOWELL GEORGE**'s tastefully sublime slide guitar playing

by **HARRISON MARSH** photo by **GETTY IMAGES**

DESPITE EARNING HUGE respect from fellow musicians and those in the know, Lowell George remains largely ignored by posterity. In addition to providing lead vocals and slide guitar to seven albums as a founding member of Little Feat, he also worked as a producer for artists including the Grateful Dead, as a successful session player, as part of Zappa's Mothers of Invention and as a solo artist. All this in a career that tragically ended with his death in 1979 aged just 34, after a life of alcohol and drug abuse.

After Lowell left the Mothers, Little Feat formed and released their debut album in 1971. Tensions often ran high within the group, and the members eventually disbanded in 1979, shortly before George's untimely death (they would eventually reform much later with a new lineup). Yet despite rocky relationships and Lowell's frustration with the music industry, Little Feat created an appealingly unique sound, mixing diverse musical genres and influences.

The seven studio albums recorded with George show an evolution in style and direction and explore influences from rock and roll, R&B, country, funk and jazz and are testament to Lowell's talents. It's no wonder Jimmy Page proclaimed Little Feat to be his "favorite American band." Despite never achieving huge commercial



All examples are played with a slide and in open A tuning (low to high: E, A, E, A, C#, E).

FIG. 1 COUNTRY BLUES SLIDE

$\text{♩} = 80$

1 A

TAB $\frac{4}{4}$ ♩ 12 12 12 12 10 12 12 ♩ 12 ♩ 10 12 12 10 12

2

(12) 12 12 12 12 10 12 12 ♩ 10/12 10 ♩ 10 8 5

3

♩ 12 12 12 12 10 12 12 ♩ 12 ♩ 10 12 12 10 12

Lowell George performs with Little Feat at the Winterland Ballroom in San Francisco in 1975

FOR AUDIO FOR THIS LESSON, VISIT
GUITARWORLD.COM/
DECEMBER2020

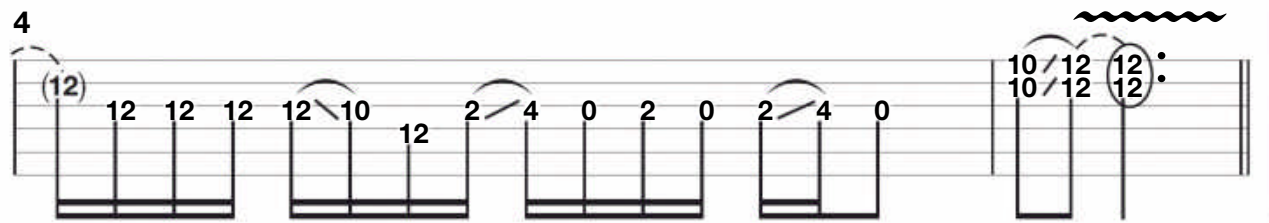
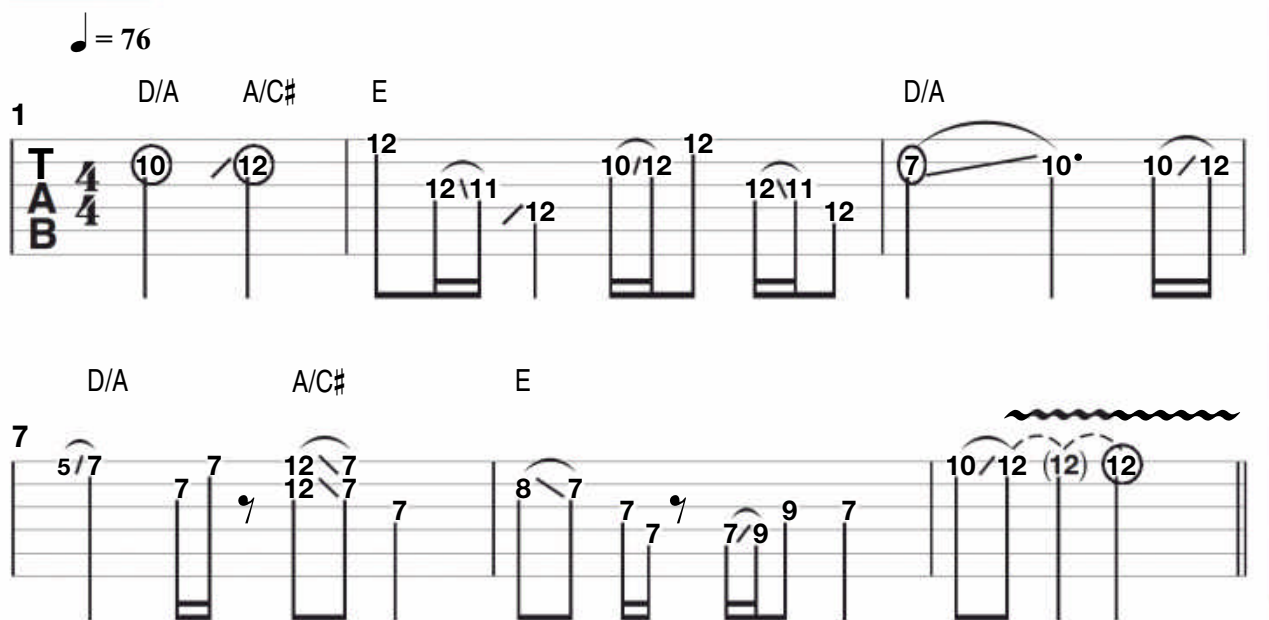


FIG. 2 BALLAD PLAYING



success, *Waiting for Columbus* is widely regarded as a brilliant live album and one that highlights George's talents as a slide player, as well as Little Feat's wide-ranging sound.

George's slide tone was instantly recognizable and a key ingredient in early Little Feat songs, such as "Dixie Chicken" and "Rock and Roll Doctor." Running his guitar through twin studio compressors produced a smooth tone with almost infinite

sustain. He also almost exclusively tuned to open A (low to high: E, A, E, A, C#, A), which is the tuning used for all of the examples presented in this lesson. The range of George's slide playing reflects Little Feat's eclecticism, being equally at home with slow melodic lines, subtle rhythm ideas and impressive, high-energy flurries of phrasing, all the while maintaining an instantly recognizable voice. There's a lot to be learned from Lowell George for any slide

player who wants to expand their musical vocabulary with elements from a variety of styles, while always remaining tasteful and musically relevant.

FIGURE 1: COUNTRY-BLUES SLIDE

Inspired by Lowell's soulful slide work in "Dixie Chicken," this phrase exemplifies just how good the guitarist was at crafting



LOWELL GEORGE: GET THE TONE!

Lowell George used a chrome-plated socket wrench as a slide and favored a Fender Strat through two studio compressors into a Dumble amp. Any metal slide and guitar with high enough action will do here, while compression and light reverb will definitely help you emulate Lowell's sustain and tone. The audio demos of this lesson's examples were recorded on a Strat with a steel slide, played through a clean Fender amp with two compressor pedals in line.

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memorable, bluesy phrases that blended beautifully with the country-rock influences of Little Feat's rhythm section. As always, take care to achieve good intonation with the slide when moving quickly up and down the strings. This is accomplished by positioning the slide directly over each fret indicated, not behind it (to the left of it), where you would place your finger when fretting a string without a slide.

FIGURE 2: BALLAD PLAYING

A more ballad-like approach with some deft string skipping really showcases the differences in tone among the guitar's strings. There's a great opportunity here to work on cultivating some subtly swooning slide vibrato, particularly in the first bar. To achieve a sweet-sounding, vocal-like vibrato with a slide, gently and evenly wiggle it a generous distance back and forth across the fretwire, about the distance of a fret in either direction above and below the fret, which represents the central "target pitch."

FIG. 3 LOW TO HIGH FRET PLAYING

♩ = 144

1 A

3

FIG. 4 FULL PIECE

♩ = 78

1

A

TAB 4/4

10/12 12 0 2/4 0 12 10/12 12 10 12 10/12 (12) 10 12 10 7/9 5

3

C

2/4 0 4/5 0 7 7/9 9/10 10/12 (12) 10/12 12 10 12 (8)

6

A

10 12 (8) 12 12 (12) 12 12 (12) 12 12 12 10

10

5 3 (12) (12) 12 12 10

12

0 2/3 0 2/3 0 2/4 (4) 3 0 0 2/4 0 10/12 12 12 1/12 12 (12) 12 12 12/15

14

15 15 15 15 15 (15) 15 15 15/17 (17)



LITTLE FEAT: TRACK RECORD

Little Feat (1971), *Sailin' Shoes* (1972) and *Dixie Chicken* (1973) make for perfect starting points for listening to this great band. "Rock and Roll Doctor," "Dixie Chicken" and "Hamburger Midnight" show off George's slide playing at its finest. And don't forget the much-lauded *Waiting for Columbus* (1978) to get a sense of just how good George and Little Feat were live.

FIGURE 3: LOW TO HIGH FRET PLAYING

Jumping with a slide between lower and higher positions cleanly and with good intonation can be a challenge, and it's something that George was very adept at doing. In this example, we too are skipping strings, for an added challenge. When moving quickly between different strings like this, it's very important to make sure to mute those that you're not playing on, to avoid unwanted vibrations and noise. This is something that can be done with the fingers of either or both hands.

FIGURE 4: FULL PIECE

Our final example demonstrates how George would make great use of his entire fretboard in a slide solo and employ varying rhythms to create interestingly captivating phrases. Be sure to mute the strings during the rests to create the desired "holes of silence." The notes in bar 10 are all played with one continuous slide on the 3rd string. And bar 12 offers good practice at lifting the slide off the strings for open notes then setting it down again. **GW**

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SOUND CHECK

*the gear
in review*



77

GIBSON

Lukas Nelson '56
Les Paul Junior

78

NEW EQ

79

EVENTIDE

PowerMAX mk2,
PowerMINI and
PowerMINI EXP

80

B.C. RICH

Shredzilla Prophecy
Archtop with
EverTune bridge



Fire Starter

POSITIVE GRID SPARK AMP

By Chris Gill



OVER THE LAST decade, Positive Grid has played a prominent role in virtual amp and effect technology, making it more accessible to the average player via their affordable apps while also elevating its sound quality, realism and versatility. Some viewed Positive Grid's more recent expansion into hardware products, such as the BIAS Head, BIAS Mini and BIAS Distortion, Delay and Modulation Pedals as regressive heresy, but actually these products make perfect sense in the company's growth and progression by both satisfying customer demands and further expanding the technology's evolution.

With the recent introduction of Spark, Positive Grid has now applied their unique approach to the burgeoning desktop amp phenomenon by offering an affordable hardware product that also takes advantage of the company's software expertise. And with over 100,000 units

sold since its introduction late last year, Spark is making big waves in the desktop amp space.

In addition to offering stellar amp tones and versatile effects courtesy of Positive Grid's BIAS virtual amp and effect modeling, Spark also functions as a powerful practice/learning tool by pairing with the Spark mobile app to provide virtual bass and drum accompaniment, automatic chord displays for millions of songs, voice command and more. The seamless integration of hardware and software makes it easier than ever for guitarists to practice, learn new songs and styles and even write and record their own music. And while Spark is primarily targeted towards electric guitarists, there are dedicated features for acoustic players and bassists, too.

FEATURES Thanks to its black vinyl covering with gold piping and salt-and-pepper woven fabric speaker grill,



CHEAT SHEET



STREET PRICE: \$299

MANUFACTURER: Positive Grid, positivegrid.com

This desktop format amp features a 40-watt Class D amplifier and a pair of four-inch speakers in a bass reflex cabinet to provide full-range stereo sound.

Currently 30 amp and 40 effect models are provided for programming custom sounds via the free included Spark app for iOS and Android mobile devices, with over 10,000 more tones available on ToneCloud.

The app provides instrumental accompaniment in a wide variety of styles, while Smart Jam creates custom accompaniment based on your playing.

Wireless Bluetooth connectivity allows users to playback millions of songs via Apple Music, Spotify or YouTube with real-time Auto Chord display.

THE BOTTOM LINE:

Positive Grid Spark is an impressive desktop amp solely on the virtue of its excellent amp and effect models, but its powerful practice and education capabilities via Smart Jam, Auto Chords and backing track features make it a truly revolutionary tool that will quickly improve anyone's playing.

the Spark desktop amp looks classic and familiar. And with a 40-watt Class D amplifier along with two custom-designed four-inch speakers housed in a bass reflex speaker cabinet, Spark packs a punch with stereo, full-range 20-20,000 Hz sound. Like a traditional amp, it provides gain, bass, mid, treble and master control knobs on its top-facing panel along with control knobs for modulation, delay and reverb effects and a rotary switch for selecting Clean, Glass, Crunch, Hi-Gain or Metal amp settings plus Bass and Acoustic amps. There's also a mini knob for adjusting the level of music playback as well as a full-size output volume knob for adjusting the loudness of the overall mix. Four programmable preset buttons provide instant access to user-programmed amp and effect settings, and a tap/tuner button lets users set delay times manually or access the tuner function. Jacks consist of a standard 1/4-inch guitar input, 1/8-inch stereo headphone output, 1/8-inch auxiliary input and USB interface for direct digital recording.

Spark connects to the free Spark app for iOS and Android mobile devices via wireless Bluetooth. The Spark app provides access to 30 amp and 40 effect models as well as over 10,000 preset tones accessible via ToneCloud, a growing database of custom sounds uploaded by Positive Grid's community of artists, session players, producers and more. With Smart Jam, the Spark amp and app work together to learn your style and feel, and then generate authentic bass and drums to accompany you. The app also provides instrumental backing in various styles, and can import songs from Apple Music, Spo-

tify and YouTube with real-time Auto Chord display as well as the ability to slow down the song's tempo without changing pitch and loop sections of the song. Spark also includes a link to free Studio One Prime music production software by PreSonus for making multi-track digital recordings.

PERFORMANCE As a standalone desktop amp, Spark is worth its price just for the quality of its amp and effect tones alone. The Clean and Glass tones have brilliant, percussive attack, full body and impressive touch sensitivity, while the Crunch, Hi-Gain and Metal settings deliver a useful variety of familiar and desirable distortion textures. The Acoustic setting works very well with acoustic-electric guitars, and the Bass setting provides satisfying powerful and punchy bass tones. The cabinet's low-end response and volume output are particularly impressive.

But the true power of Spark is revealed when the amp is paired with the app. In addition to providing instant access to an even wider variety of tones for programming custom sounds, the Auto Chords and backing track features are some of the best and easiest to use tools I've ever encountered for learning songs, expanding improvisational capabilities and developing new creative ideas. I particularly liked how the different styles suggested appropriate scales that are displayed in a fretboard layout. The Auto Chords displayed during song playback are more building blocks than note-perfect transcriptions, but I liked how it points players in the right direction rather than dictating exact imitation.



Cool Hand Lukas

GIBSON USA LUKAS NELSON '56 LES PAUL JUNIOR

By Paul Riario

SC
SOUND CHECK

▶ **“WHO THE HELL** is Lukas Nelson?” If you’re like me, that’s probably what you’re thinking. Suffice to say, Lukas Nelson is the son of country music legend Willie Nelson, and this young country-rocker fronts his own successful band, Lukas Nelson & Promise of the Real, with him and his band often pulling double duty as the touring band for Neil Young. If that’s not enough, Nelson played a prominent role for the 2018 film *A Star is Born* by collaborating with Lady Gaga and Bradley Cooper and co-writing and co-producing the soundtrack, all of which earned him a Grammy and a BAFTA. The guy’s no slouch, and considering how busy he is making records, Nelson likes to keep things simple, which is evidenced by his new artist model, the Gibson Lukas Nelson ’56 Les Paul Junior. Sure, the Junior is hailed for its minimalism, but before you dismiss this one as just another revamp in Gibson’s USA line of electrics, be aware that Nelson’s signature guitar ticks all the boxes of a custom shop upgrade in a Junior that sounds vintage and plays like a beast, while being surprisingly affordable.

FEATURES Nelson worked closely with Gibson to replicate the sound and feel of his faithful ’56 Les Paul Junior, most notably in three areas: finish, hardware and electronics. Instead of an overly high-gloss finish, Nelson opted for a thinly applied deluxe satin nitrocellulose lacquer in vintage sunburst that closely resembles what an original Junior’s patina would’ve had brand new. The vintage-style compensated wraparound bridge is slightly angled for more precise intonation, and the aged nickel vintage deluxe strip-style tuners with white buttons feature a higher gear-ratio for steadfast tuning accuracy. A cool touch is the aged screws on the pickguard, input jack and back plate. For pure sound, the guitar is equipped with a single custom-voiced “Dog Ear” P-90 pickup with Alnico III magnets, gold speed knobs for volume and tone (just like the ones found on ’56 Juniors) that are hand wired with Orange Drop capacitors and feature 500k vintage audio taper pots. Outside of these improvements, the Lukas Nelson ’56 Les Paul Junior is very much your standard-issue Junior, with a single-cutaway slab mahogany

body and mahogany neck with a palm-filling Fifties profile, rosewood fingerboard with medium jumbo frets and acrylic dot inlays.

PERFORMANCE It’s pointless to debate why the Gibson Les Paul Junior has been the workhorse model for so many artists from Leslie West to Billie Joe Armstrong, and now, Lukas Nelson. But the recurring theme has always been the Junior’s simplicity in design and inherent tone that can be equally aggressive and beautifully powerful, but also where its charm can instantly sway you. It’s very much like how Nelson felt about finding his original ’56 Junior this model is based on — the guitar kind of speaks to you immediately. And the Lukas Nelson ’56 Les Paul Junior does all of that once it’s in your hands. It feels new, of course, but it’s also constructed like a coveted Junior, the kind of guitar collectors wax poetically about. It has a comfortably rounded and full neck carve that’s not chunky or overwhelming, and a moderately light weight body that makes the guitar feel dense without being heavy. I love the satin nitro-finish for its overall vintage looks, but also for contributing to its rather loud unplugged voice. The guitar comes with a springy, low-action setup that’s near-perfect, and the string height over the P-90 is properly balanced to ensure clarity and fullness of sound. The wraparound bridge is compensated, so the guitar plays in tune, and its low-profile design allows your playing hand to rest unencumbered. After auditioning the Lukas Nelson ’56 through multiple vintage amps, the guitar offers incredibly detailed note definition for all its raw snarl and gritty bite. The custom-voiced P-90 has a smooth top end, as opposed to being too bright, and allows for total expressiveness when playing cleanly. I find the Lukas Nelson ’56 Les Paul Junior an old soul of a guitar you’ll want to play all the time, where your blood and sweat will dictate its character, but you’ll have to do that all by yourself.

CHEAT SHEET



STREET PRICE: \$1,599

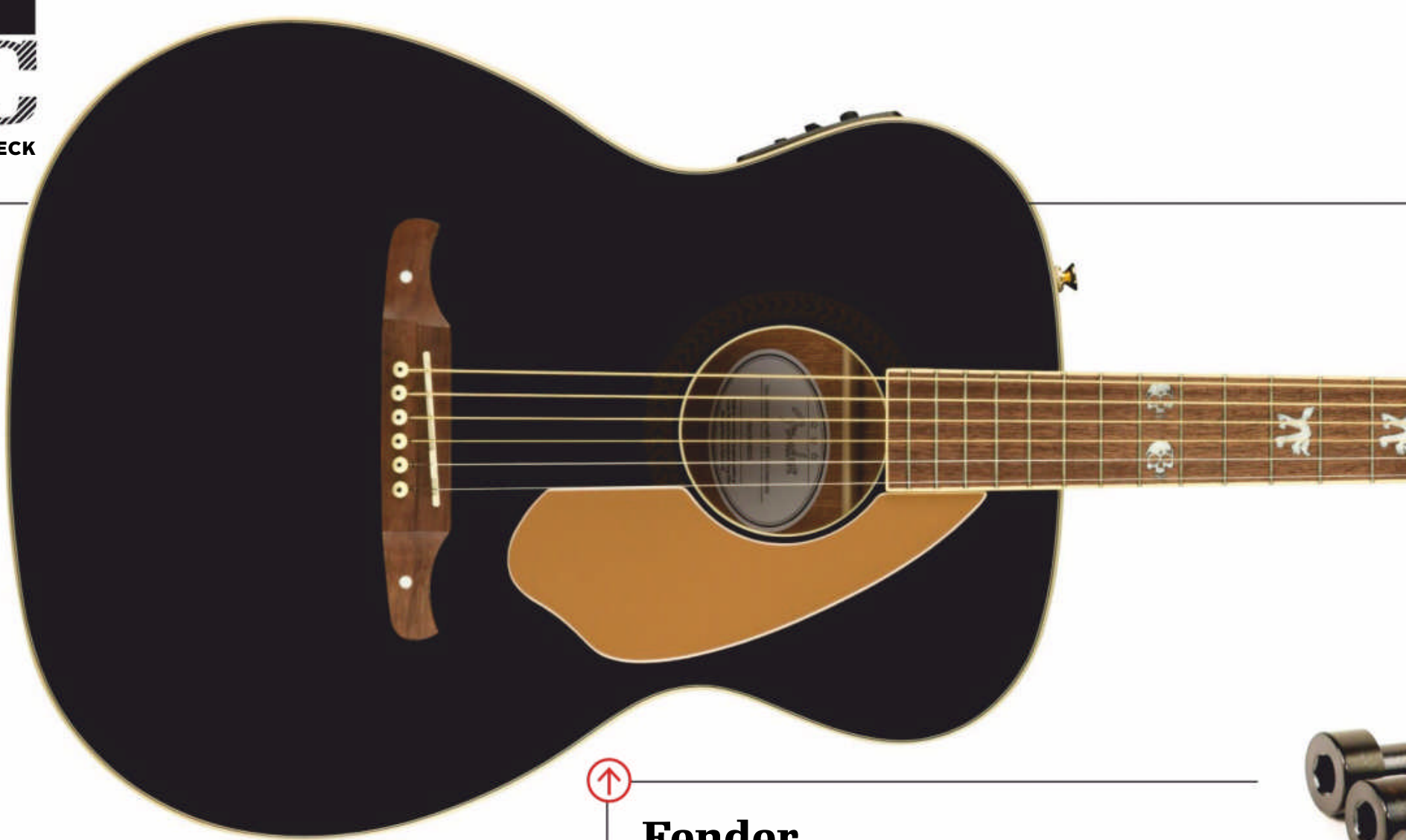
MANUFACTURER: Gibson, gibson.com

- The Alnico III “Dog Ear” P-90 pickup is custom-voiced, while the volume and tone gold speed knobs are hand wired with Orange Drop capacitors and 500k pots.
- The aged nickel vintage-style compensated wraparound bridge is angled for improved intonation and provides a rounder and percussive tone.

THE BOTTOM LINE:

With modern improvements, slightly aged looks and voiced for vintage mojo, the Lukas Nelson ’56 Les Paul Junior is a poised and mature Junior model you’ll want to put your own wear and tear into for years to come.





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STREET PRICE: \$449.99
fender.com



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SPIRIT NANO: VINTAGE, ROCK AND METAL MICRO AMP HEADS

The Hughes & Kettner Spirit Nano series features three new models: Vintage, Rock and Metal, to deliver the rich sound and response of traditional tube amps. Each head has up to 50 watts output power, a built-in Red Box cabinet simulator and the groundbreaking Sagging control. The Spirit of Vintage model serves up the full spectrum of shimmering clean sounds and rocking crunch tones typical of the Fifties and Sixties. The Spirit of Rock head takes the era of iconic power riffs to pump out signature brown sound and lead tone that lets slick lines fly from fingertips. The Spirit of Metal delivers everything from beefy Eighties metal sounds to bombastic modern metal tone. The Spirit Nano series uses Hughes & Kettner's proprietary Spirit Tone Generator, which faithfully recreates the interactive nature of traditional tube amp circuits in a strictly analog way to deliver the rich, responsive tone discerning players demand. The Sagging control dials in the sweet spots of power amp saturation, independently of the volume level. Spirit Nano heads are small and light, and they easily fit into any gig bag or briefcase.

STREET PRICE: TBA
hughes-and-kettner.com



FU-Tone.com

BLACK TITANIUM HARDWARE AND SADDLE INSERTS

FU-Tone.com launches their new Black Titanium tremolo hardware and saddle inserts in a continued effort to develop products that improve tone and performance options for guitarists. Because normal tremolo hardware is prone to failure, corrosion and breakage, the new replacement tremolo hardware is made of indestructible black-colored titanium. Key components such as string-locking screws, saddle-mounting screws, nut-clamping screws and saddle-insert blocks are now available in black titanium, which will function at a higher level, never fail and generally, well — sound better.

STREET PRICES: Black Titanium String Lock Screw Set, \$49; Black Titanium Saddle Mounting Screw Set, \$39; Black Titanium Nut Clamping Screw Set, \$29; Black Titanium Saddle Insert Set, \$49.95
fu-tone.com

Buzz Bin



Eventide PowerMAX mk2, PowerMINI and PowerMINI EXP

LAST YEAR I reviewed Eventide's comprehensive PowerMAX power supply and pretty much gushed over its overreaching flexibility and efficiency. So, good news, bad news? Okay. Bad news first: They're discontinuing PowerMAX. But hold on — the good news is Eventide has replaced the former with the brand-new PowerMAX mk2, which facilitates a direct connection with maximum output power for Eventide's current smaller-footprint power supplies, the PowerMINI and PowerMINI EXP, with only one cable for even more expandability, if you need more high-current outlets.

So how is PowerMAX mk2 different from the original? Well, for one, if you need more high-power outlets, the PowerMAX mk2 comes with a dedicated 24V Aux output that can fully power the PowerMINI with one cable (included with the PowerMINI EXP). The PowerMAX mk2 features the same high-fidelity performance as its predecessor, with ultra-low noise operation to properly power up to seven high-current pedals like the Eventide H9, or any power-hungry stompboxes from its seven fully isolated outlets. PowerMAX is only one-inch thick and weighs only 1.1 lbs. PowerMAX mk2 also includes 13 Flex cables, with five for Eventide pedals, and features advanced LED monitoring of each outlet. Don't worry, the mk2 still includes a courtesy USB outlet for charging your mobile devices.

Not to cause any confusion, but be aware that the compact PowerMINI and PowerMINI EXP are the exact same product; the only difference is they come with different accessories, which reflects the price difference. Both units have two fixed (9V/660 mA) isolated outputs, two switchable (9, 12, 15 or 18V up to 660mA) isolated outputs, LED output monitoring, and include seven flex cables. PowerMINI includes an inline AC adaptor, while PowerMINI EXP forgoes the AC adapter for a 24V expander cable to connect it to the PowerMAX mk2. Essentially, PowerMINI and PowerMINI EXP are interchangeable (depending on the accessory) and offer the same state-of-the-art performance as the PowerMAX mk2, but in a pocket-sized 1-inch-tall housing that's ideal for small pedalboards and weighs only a half pound. And yes, PowerMAX and PowerMINI power supplies are so reliable and quiet, you won't use anything else. — Paul Riario

STREET PRICES: PowerMAX mk2, \$209; PowerMINI, \$129; PowerMINI EXP, \$109

MANUFACTURER: Eventide, eventideaudio.com



Thrash Bridges

**B.C. RICH SHREDZILLA PROPHECY ARCHTOP
WITH EVERTUNE BRIDGE**

By Chris Gill

FOR THOSE GUITARISTS out there who want to try the revolutionary EverTune bridge pre-installed in an instrument, the choices at most retailers are somewhat limited — although the selection is improving. Fortunately, the following companies offer EverTune-equipped models factory direct: B.C. Rich, ESP, Schecter, Framus, Jackson, Ibanez and Solar, with models coming by the end of the year from Dean and Epiphone. EverTune’s website currently offers 70 different models, including six-, seven- and eight-string guitars and various artist signature models, and most cost only slightly more than their non-EverTune equivalents with prices ranging from \$799 to \$2,299. We took a look at an EverTune-equipped B.C. Rich Shredzilla Prophecy Archtop, which features a factory-installed EverTune bridge and sells for a price about in the middle of EverTune’s offerings.

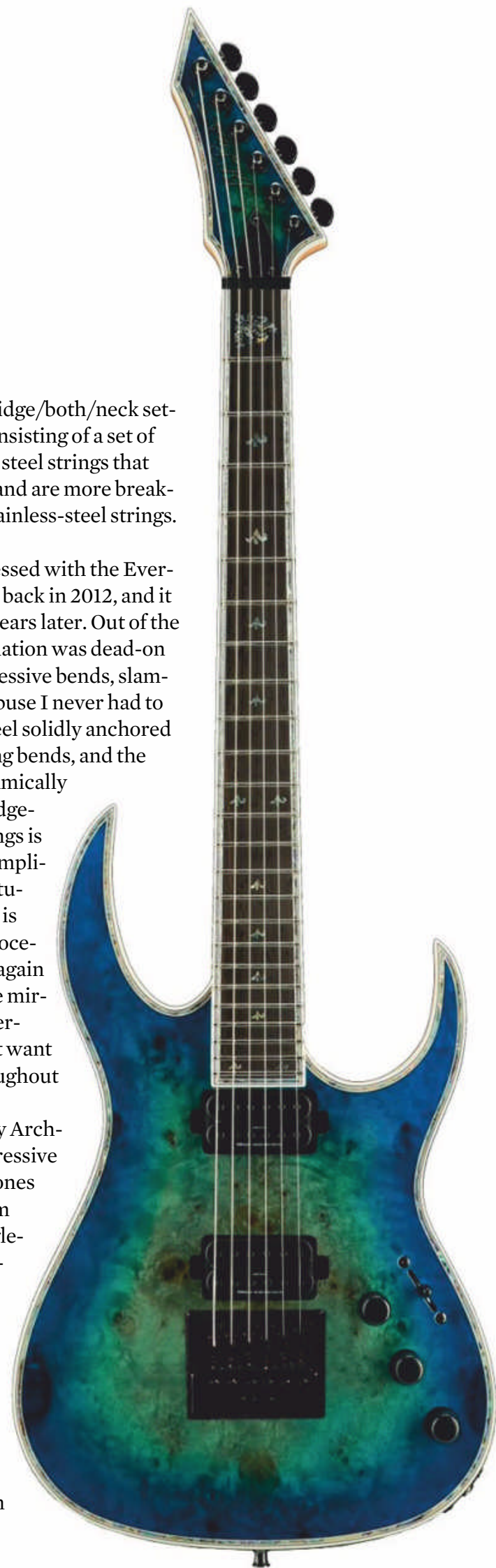
FEATURES Living up to its name, the B.C. Rich Shredzilla Prophecy Archtop is built for speed, featuring extra-deep asymmetrical cutaways, shallow C-shape profile neck with 25.5-inch scale, flat 14-inch radius, 1.625-inch nut width and heel-free neck-thru-body construction that provides unrestricted access to all 24 extra jumbo frets. The body is made from nyatoh paladium, a southeast Asian tonewood that’s a good alternative to mahogany with a light reddish color similar to cherry. The neck is constructed from three pieces of maple with two center strips of wenge to enhance stability and stiffness, and it is capped with a dark Indian ebony fretboard surrounded by abalone purfling and single-ply cream binding. Our example had a Cyan Blue burst gloss finish with a satin finish on the back of the neck.

The Shredzilla’s hardware is all top-notch, including the EverTune F Model bridge, Grover Locking Rotomatic 18:1 tuners, Dunlop Straplok System Original strap buttons and strap locking pins and black metal knurled dome-top knobs. The high-powered pickups are a DiMarzio D Activator X bridge and Super Distortion neck, both direct mounted to the body and wired to individual volume controls with push-pull coil tap functions and low-friction 500k linear taper pots. Other electronics include a master tone control and three-position

blade pickup selector switch with bridge/both/neck settings. Even the strings are deluxe, consisting of a set of D’Addario NYXL 09-42 high carbon steel strings that further stabilize tuning consistency and are more break-resistant than standard nickel and stainless-steel strings.

PERFORMANCE I was very impressed with the EverTune bridge when I first evaluated it back in 2012, and it still knocks me out more than eight years later. Out of the box the Shredzilla’s tuning and intonation was dead-on perfect, and even after weeks of aggressive bends, slamming power chords and general ax abuse I never had to adjust the tuning once. The strings feel solidly anchored even when performing extreme string bends, and the tone is as lively, full-bodied and dynamically responsive as any other standard bridge-equipped instrument. Changing strings is surprisingly easy, and setup is not complicated even though it’s not entirely intuitive at first. Fortunately, the manual is very detailed and helpful with the procedure. I’ve said it before and I’ll say it again — the EverTune bridge is an absolute miracle for studio guitarists who need perfect tuning as well as live players that want to consistently sound their best throughout marathon gigs.

The B.C. Rich Shredzilla Prophecy Archtop is a worthy platform for this impressive bridge, delivering stellar high-gain tones for solos and earth-shattering rhythm parts as well as crisp, percussive single-coil tones. The guitar is very well balanced and the neck is impressively fast and comfortable. With its premium-quality electronics, hardware and strings, gorgeous-sounding tonewoods and impeccable craftsmanship, the addition of the EverTune bridge elevates it to a first-choice solidbody guitar for serious players who demand perfection from tone to tuning.



DIRECT PRICE:
Starting at \$1,649.99
MANUFACTURERS:
B.C. Rich Guitars,
bcrich.com
EverTune,
evertune.com

● B.C. Rich ships the guitar with the EverTune bridge set up perfectly to standard tuning with D’Addario NYXL 09-42 high carbon steel strings.

● The Shredzilla features high-output DiMarzio D Activator X (bridge) and Super Distortion (neck) humbuckers with push-pull coil tapping.

● **THE BOTTOM LINE**
With its outstanding construction, pro-quality parts and stellar tones, the B.C. Rich Shredzilla Prophecy Archtop provides the ideal platform for the impressive, revolutionary EverTune bridge.

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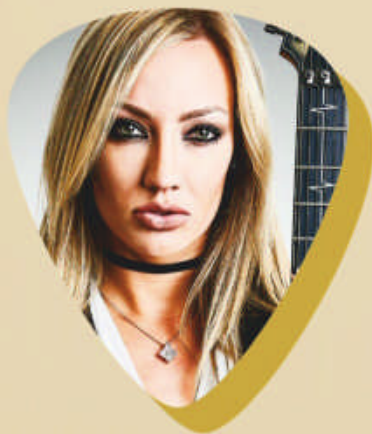
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I GOT RHYTHM, PART 10

Shifting 16th-note accents

PREVIOUSLY, WE LEARNED how to count 16th notes and 16th rests in $\frac{4}{4}$ meter. We also saw how the four 16th notes that reside within each beat can be notationally linked with two horizontal beams connecting their vertical stems, forming what some refer to as a “quad,” which I find is a helpful term, visually and conceptually. And, as you recall, a single 16th note, when surrounded by rests, may be indicated by a double flag attached to its stem. In this and the next couple of lessons, I’ll demonstrate a variety of cool ways to create 16th-note syncopations, using approaches similar to what we did with eighth notes. We’ll start by looking at shifting accent patterns that can be applied to a continuous stream of 16th notes, using what I call the “rhythm-within-a-rhythm” approach.

As you recall from our study of eighth-note syncopations, in *I Got Rhythm*, Parts 5-7, I offered examples of riffs that are built around a dotted-quarter accent “chain” in $\frac{4}{4}$ meter, which can be used to create a cyclical pattern that takes three bars to come full circle and resolve back to beat 1. That exercise is a great learning tool, as it covers every permutation of where an eighth-note accent can fall. I’d now like to show you how to similarly apply shifting accents to 16th notes. The only difference is now we’re in a smaller rhythmic “gear” and are working with subdivisions that are twice as fast as eighth notes and half their duration.

As a primer exercise, we’ll begin by playing an unbroken stream of 16th notes entirely on the D string, with a different accent scheme in each bar, created by hitting the 12th-fret octave D note once per beat, with the other three 16ths being the open D note picked repeatedly (see **FIGURE 1**). Notice that, in each bar, we’re shifting and *metrically displacing* the high, fretted D note ahead, or forward, one 16th note and that, due to the way it “pops” above the lower ones, it’s inherently accented, even if we pick everything at the same dynamic level. (This is a good example of how *melodic contour* can shape a line rhythmically.)

In the next exercise, we’re going to shift our accented high D note forward by a 16th

FIG. 1

count: 1 ee & uh 2 ... 1 ee & uh ... 1 ee & uh ... 1 ee & uh ...

■ V ■ V * ■ V ■ V ■ V ■ V ■ V ■ V

FIG. 2

count: 1 ee & uh 2 ee & uh 3 ee & uh 4 ee & uh 1 ee & uh 2 ee & uh 3 ee & uh 4 ee & uh

FIG. 3

count: 1 ee & uh 2 ee & uh 3 ee & uh 4 ee & uh 1 ee & uh 2 ee & uh 3 ee & uh 4 ee & uh

note on every beat (see **FIGURE 2**). As you can hear, this creates a rather dizzying, tricky-sounding chain of five-note groups that, interestingly, takes five bars to resolve, with our starting note, the high D, finally landing on beat 1 again. (In $\frac{5}{4}$, it only takes one bar to do this.) This “fives on fours” effect is an example of a slick, sophisticated rhythmic device called *hemiola*, which drummers love. Hemiola, which is the basis for polyrhythms, may be defined as a recurring accent pattern that groups notes in such a way that “goes against the grain” of their rhythmic subdivision and suggests a different one played at a different tempo. In this case, we’re implying what sounds like *quintuplets* played at a slightly slower

tempo. (We’ll explore quintuplets in a future lesson.)

If we instead stagger the fretted high D notes an additional 16th note apart, forming six-note groups, we would then be implying “phony sextuplets” (see **FIGURE 3**). We would also be forming, within our stream of 16th notes, a three-bar chain of dotted-quarter syncopations, which is something we’re now well acquainted with, from the previously mentioned lessons on eighth notes.

Another cool thing to do is apply this pattern to melodic runs based on pentatonic scales or modes, as great alternate pickers like Eric Johnson, Zakk Wylde, Steve Morse, John Petrucci and Joe Bonamassa do. (See video for a demonstration.)

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

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FOUR OFF THE FLOOR

Playing 7th-chord arpeggios in four-note sequences

LAST TIME, I demonstrated a variety of ways to play patterns based on four-note 7th-chord arpeggios as ascending and descending eighth-note triplets. Those patterns were all based on the A major scale, also known as the A Ionian mode (A, B, C $\sharp$, D, E, F $\sharp$, G $\sharp$). This month, let's switch up two of the variables: instead of basing the figures on the A major scale, we'll switch to the parallel A Dorian mode (A, B, C, D, E, F $\sharp$, G), and instead of playing eighth-note triplets, we'll use even, or "straight," eighth notes.

These four-note forms are invaluable for learning proper scales and chord shapes across the fretboard in every position, but an equally important aspect of memorizing these forms is that they can be very useful when improvising, especially in regard to discovering the great many ways to connect four-note arpeggiated shapes on different string groups and areas of the fretboard.

FIGURE 1 illustrates the A Dorian mode, which is spelled intervallically: 1(root), 2, $\flat 3$, 4, 5, 6, $\flat 7$, 8(octave). As shown here, this scale pattern covers two full octaves, with the 9th, B (which is the 2nd, an octave higher), included as the highest note. Play the pattern repeatedly in order to get it firmly entrenched in your muscle memory.

You may notice that this note set is the same as that of the G major scale (G, A, B, C, D, E, F $\sharp$), illustrated in **FIGURE 2**. The A Dorian mode is formed by starting on the second scale degree of G major, A, and, with A as the new root note, continuing up to A one octave higher, or beyond.

The A Dorian mode may sound familiar, as it has been used in a great many classic rock songs, a prime example being "Oye Como Va" by Santana. **FIGURE 3** offers a melodic line inspired by that tune's intro.

To review, an arpeggio is a "broken chord," the notes of which are played individually and in succession. Last month, we focused on four-note 7th chords built from the A major scale utilizing the scale degrees 1, 3, 5, and 7, played in triplet patterns. **FIGURE 4** illustrates this template applied to A Dorian. These scale degrees give us the notes of an A minor 7 (Am7) arpeggio — A, C, E, G — played here across two octaves.

FIG. 1 A Dorian mode

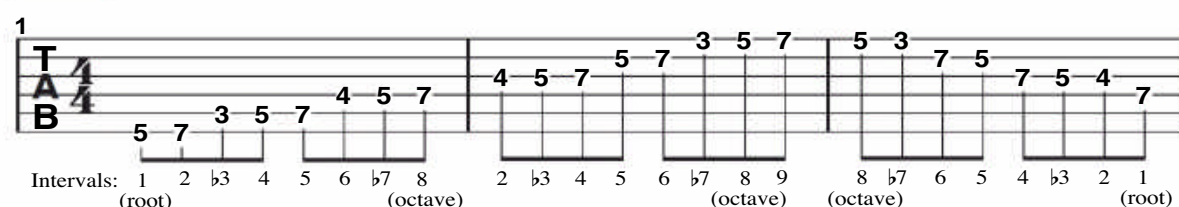


FIG. 2 G major scale

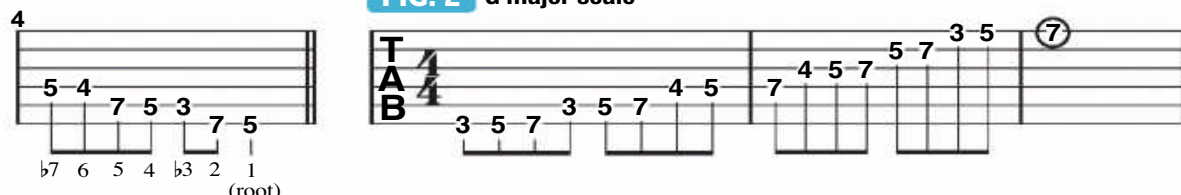


FIG. 3

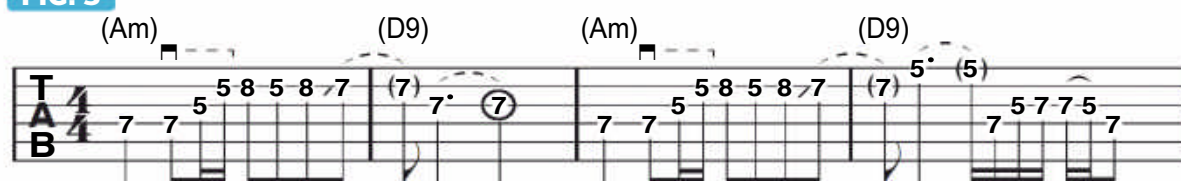


FIG. 4 Am7 arpeggio

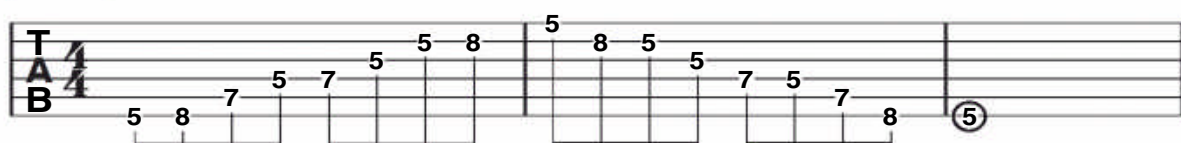


FIG. 5

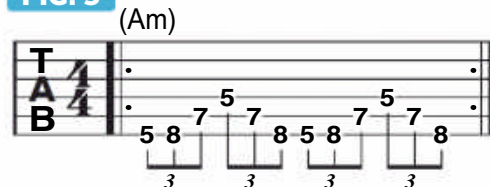


FIG. 6

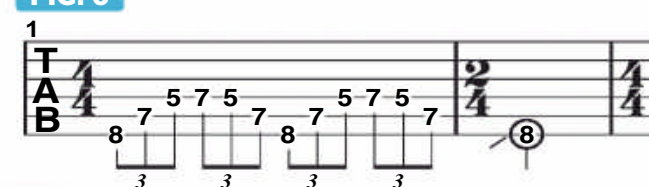


FIG. 7

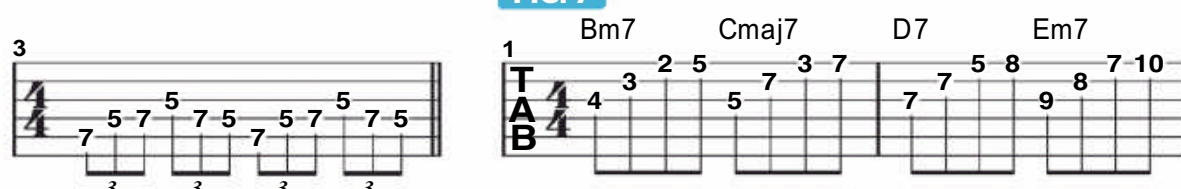
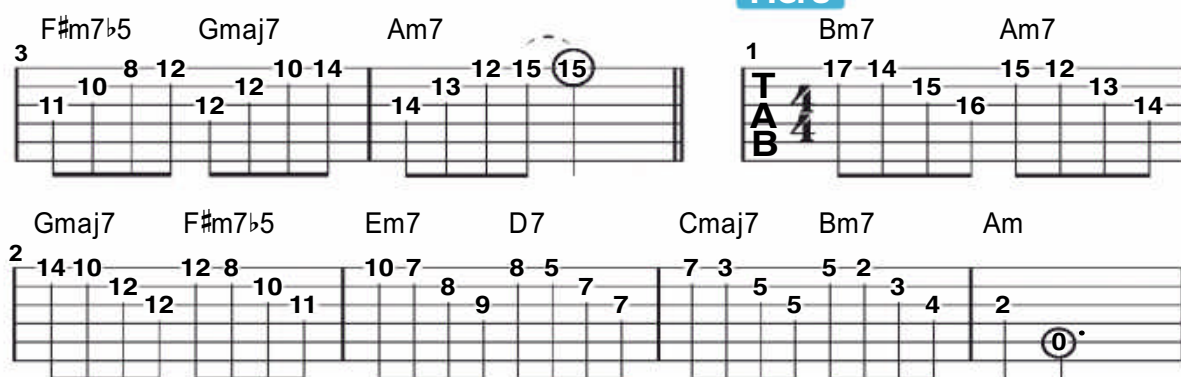


FIG. 8



FIGURES 5 and **6** illustrate how to play Am7 arpeggios as eighth-note triplets, starting from different notes of the arpeggio.

FIGURES 7 and **8** demonstrate how jazz

musicians, such as guitarist Wes Montgomery, incorporate 7th-chord arpeggios into solos, with four-note arpeggios built from every scale degree of A Dorian.

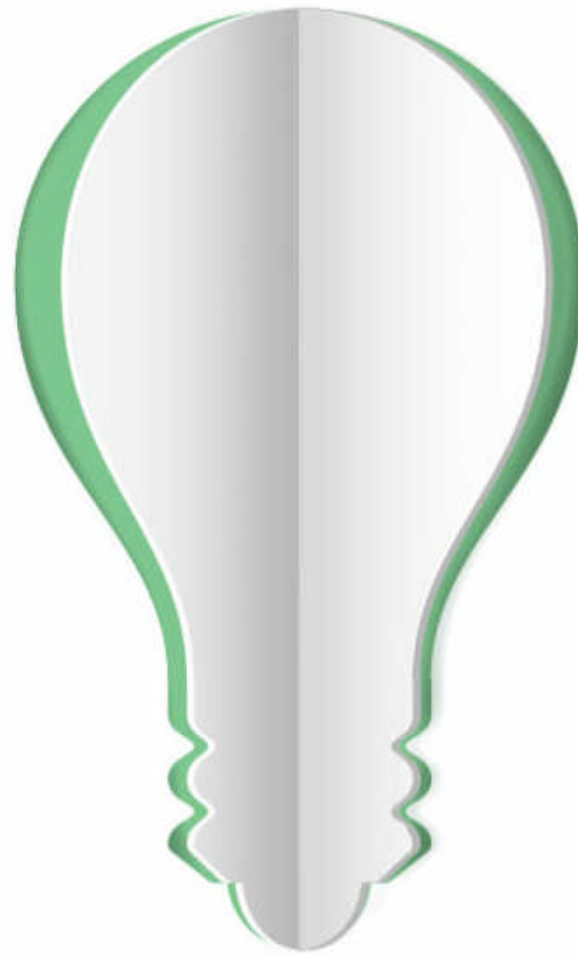
Guitar World Associate Editor Andy Aledort is recognized worldwide for his vast contributions to guitar instruction, via his many best-selling instructional DVDs, transcription books and online lessons.

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Photo by Diana Webb



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TAKE THE 5TH

Using 5th intervals with open strings

IN MY PREVIOUS column, I demonstrated a technique in which I hammer-on from an open string to play triplet-based patterns built around 6th intervals, or 6ths, for short. The patterns I presented were all *diatonic to* (within the scale structure of) the A Mixolydian mode (A, B, C#, D, E, F#, G). As this seven-note set contains two “sharp” notes — C# and F# — it is made up of the same notes as the D major scale (D, E, F#, G, A, B, C#) but starting from and oriented around that scale’s 5th degree, A. Another helpful way to think about Mixolydian is that it is the same as its *parallel* major scale, except the 7th degree is lowered, or “flatted,” by a half step, or one fret. For example, the A major scale is spelled A, B, C#, D, E, F#, G#. If we lower the 7th, note, or degree, G#, one half step, to G, we then have A Mixolydian.

For the examples in this month’s column, I’d like to shift our focus to the key of E and the E Mixolydian mode, which is spelled E, F#, G#, A, B, C#, D. As there are three sharp notes within this seven-note set, that means this series of notes is relative to the A major scale (A, B, C#, D, E, F#, G#), starting from its 5th degree, E.

Instead of simply transposing our patterns based on 6ths from the key A to the key of E, we’re now going to also switch to using 5th intervals. For example, if E is our root note, we can count five scales degrees up either the E major scale or the E Mixolydian mode — E, F#, G#, A, B — and find that B is the 5th of E. If you play the notes E and B together, a 5th interval is formed, which is the commonly used root-5th *power chord*. **FIGURE 1** illustrates a hammer-on from the open D string to E at the 2nd fret, followed by a B note on the G string’s 4th fret. Playing the notes E and B together sounds an E5 power chord.

As we had done with 6ths in the previous lesson, let’s move these 5th shapes up the fretboard. As shown in **FIGURE 2**, I’m hammering-on from the open D string to successively higher notes of the E Mixolydian mode, with each D-string note followed by the note a 5th higher on the G string, while remaining diatonic to, or within the confines of, the E Mixolydian mode. As you’ll see, all of the root-5th pairs here are

FIG. 1

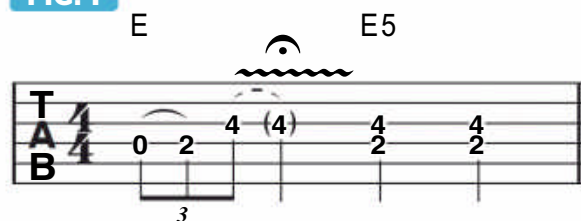


FIG. 2

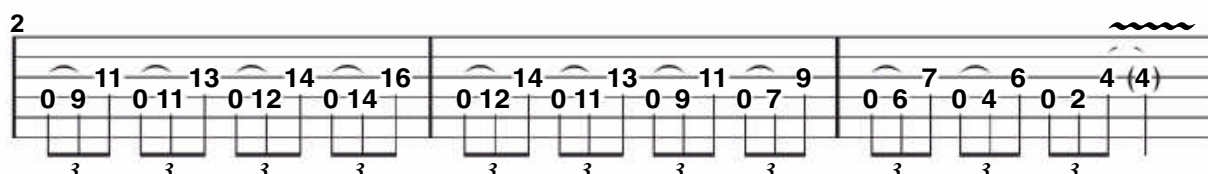
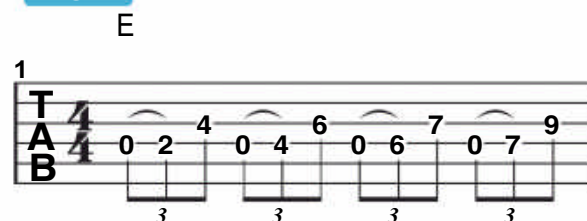


FIG. 3

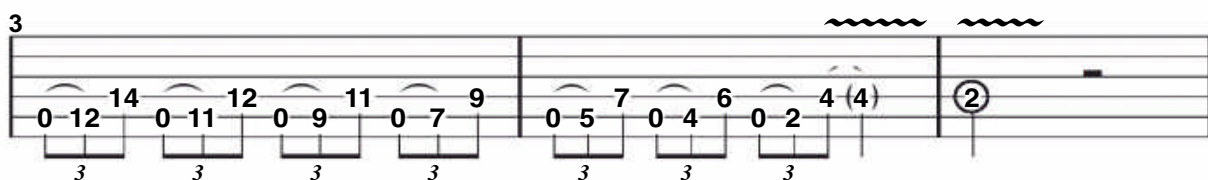
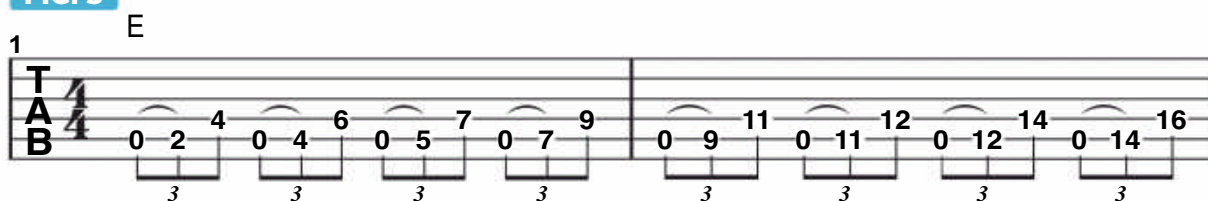


FIG. 4

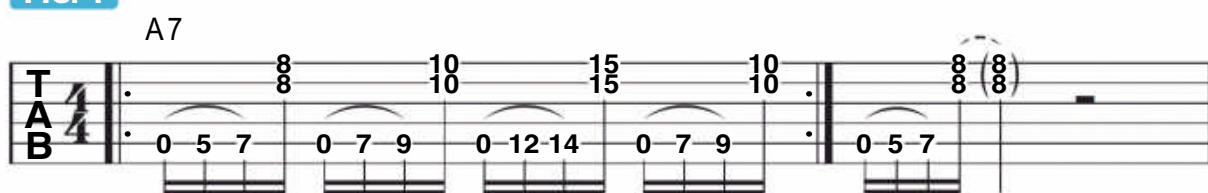
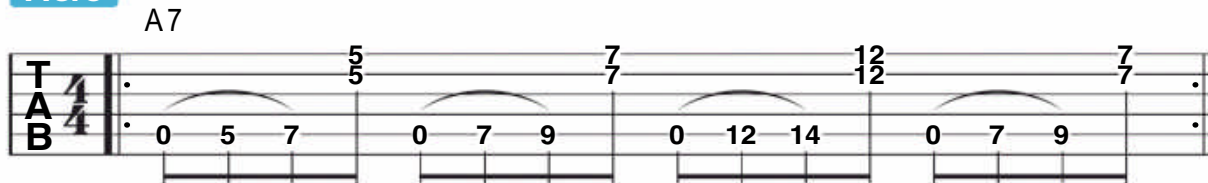


FIG. 5



two frets apart, with the exception of G# and D. These two notes form a *tritone*, which is two notes that are three whole steps apart, in either direction.

The tritone was at one time infamously referred to by the medieval Catholic Church as *diabolus in musica*, or “the devil in music,” for its inherently “evil” sound. The “evil” tritone is quite fittingly heard with considerable frequency in heavy metal music, a prime example being the opening figure to the song “Black Sabbath.”

Getting back to our diatonic 5ths pattern, it can easily be moved over to any pair of adjacent strings, such as the A and D strings, as illustrated in **FIGURE 3**.

If you’re seeking an interesting twist to throw into the mix here, why not try switching from a rhythm of eighth-note triplets to straight 16th notes, and utilizing a double hammer-on from the open A string followed by a barred double-stop on the top two strings, as I demonstrate with two different shapes in **FIGURES 4 and 5**?

Vinnie Moore is an American guitarist and has been a member of the British hard rock band UFO since 2003. He is one of the most influential and celebrated players to emerge from the 1980s virtuoso shred guitar era. Vinnie’s latest album is 2019’s *Soul Shifter*.

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BACKWARD ROLLS

How to perform "backward" crosspicking

AS I HAVE mentioned in the previous columns, crosspicking techniques remind me of the three-fingered picking patterns usually heard on and associated with the banjo. In fact, I first learned this fingerpicking approach on the banjo (using fingerpicks) and then applied it to the guitar with flatpicking (plectrum) technique. The picking patterns are often based on three-note sequences, which are generally played in meters of $\frac{4}{4}$ or $\frac{2}{2}$ (also known as *cut time*). Playing three-note patterns in a rhythm of straight eighth notes in these meters creates inherent melodic syncopations, which is something that I love about bluegrass music.

I love to emulate banjo rolls on the guitar, and one of my favorites is what's called the *backward roll*. Instead of picking three adjacent strings from high to low, as its name suggests, a backward roll is performed by starting on the low string, then skipping to the high string, followed by the middle string. As shown in **FIGURE 1**, I outline a G major arpeggio by first picking the open D string, followed by the open B then the open G, which completes the three-note form.

One can use a variety of pick-stroke patterns to play these three notes, such as alternate (down-up) picking, or the type of pattern wherein the same picking direction is used for consecutive notes on adjacent strings, such as two downstrokes or two upstrokes, what's called *economy picking*. I like to pick down-up-up for these three-note patterns, as that feels most comfortable to me and also because I feel I can build up momentum in the picking pattern using this sequence.

In **FIGURE 2**, I apply this pattern to cut time. The above-described three-note pattern is played twice, followed by two more notes — D and B — resulting in eight eighth notes played across the single bar. If we chain two bars together, as shown in **FIGURE 3**, we simply start from the beginning of the pattern again on the downbeat of "1" in bar 2.

A great way to get a handle on the backward-roll picking pattern is to form a standard open G "cowboy" chord and then apply the three-note picking pattern to each available group of three adjacent strings. As

FIG. 1

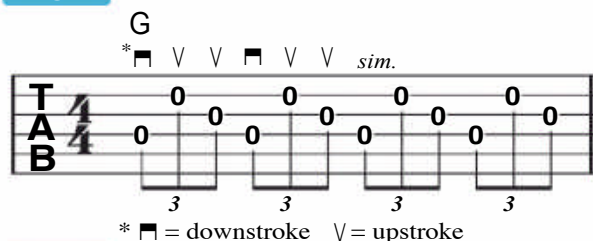


FIG. 3

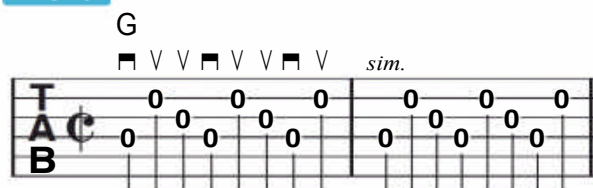


FIG. 2

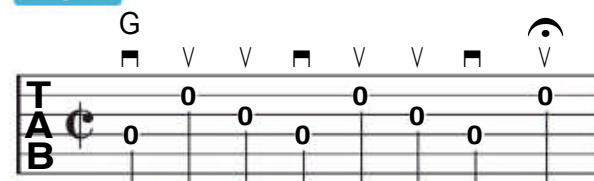


FIG. 4

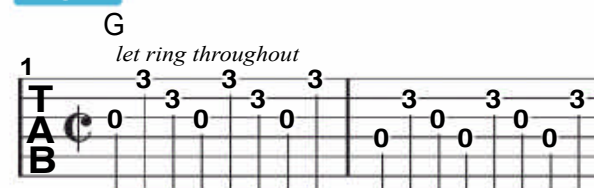
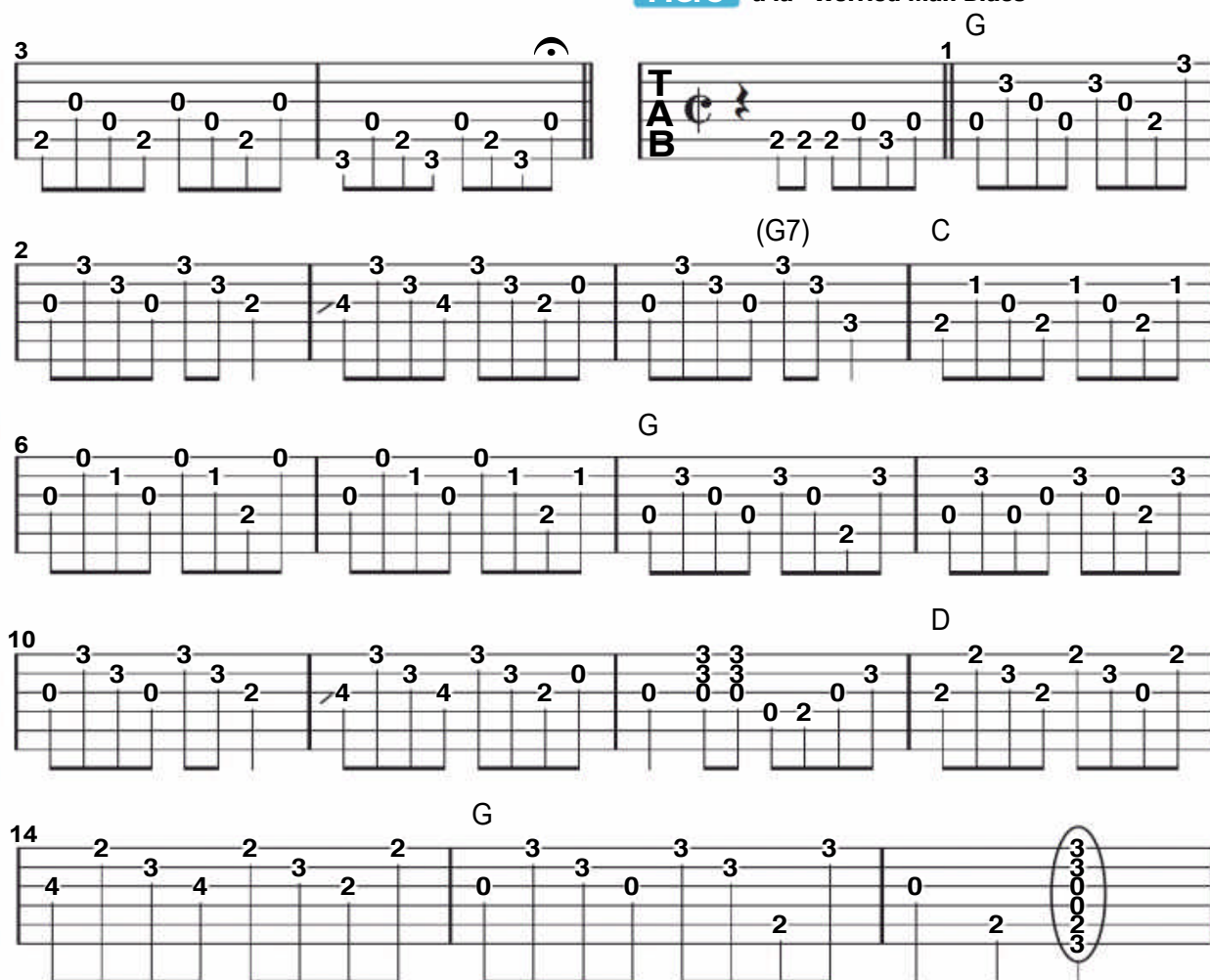


FIG. 5 a la "Worried Man Blues"



shown in **FIGURE 4**, while holding the G chord, I begin by picking the strings 3-1-2. In bar 2, I move down to the next three adjacent strings, 4-2-3. This is followed in the next two bars by 5-3-4 then 6-4-5.

A great old bluegrass nugget is the tune "Worried Man Blues," famously recorded by the Carter Family back in 1930 and subsequently by artists such as Woody Guthrie, the Stanley Brothers, Johnny Cash and

many others. One can simply strum through the tune, highlighting the vocal melody here and there, but I prefer to use backward crosspicking to sound the melody while filling out the chords via arpeggiated picking.

FIGURE 5 illustrates how to use crosspicking to play through this chord progression. Start out slowly, focusing on clear picking articulation, then gradually increase the tempo.

Molly Tuttle is a supremely talented and diverse multi-instrumentalist and singer-songwriter who is well-versed in the languages of bluegrass, acoustic folk, pop and Americana. Her new album, ...but i'd rather be with you, was released August 28 via Compass Records.

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NOTATION GUIDE

“tablature clef”
time signature
whole note (held for four beats)
N.C.(E)
*string
1
2
3
4
5
6

half notes (held for two beats each)
D
A

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

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

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

eighth notes
C
G/B

count: “1 and 2 and 3 and 4 and”

dotted half note (held for three beats)
A

quarter rest

eighth eighth 16th 16th
rest note notes rest

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

dotted quarter note
(repeat previous chord)

half rest

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

dotted quarter note
G

*tied rhythms

hammer-on

legato slide

pull-off

tie

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

*Don't rearticulate notes in parentheses

NOTATION GUIDE

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

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

Detailed description: This block shows four musical examples on a five-line staff. 1. 'bend and release in time (whole-step bend)': Notes at frets 7, (7), (7), and 5. A curved arrow labeled 'full' indicates a whole-step bend from 7 to 8. 2. 'vibrato': A single note at fret 7 with a wavy line above it. 3. 'grace-note bend': A grace note at fret 15 followed by a note at fret 15. A curved arrow labeled 'full' indicates a whole-step bend. 4. 'grace-note slide': A grace note at fret 14 followed by a note at fret 15. A curved arrow labeled 'full' indicates a whole-step bend.

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

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

Detailed description: This block shows a musical example for a pre-bend and release. It starts with a note at fret 15, followed by a note at fret 8. A curved arrow labeled 'full' indicates a whole-step bend from 8 to 9. The count is "1 2 3 4". A note at fret 8 is circled and labeled (8). The instruction '*Bend string before picking.' is written below the staff.

*natural harmonics *pinch harmonic (note fretted)

N.H. P.H.

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

Detailed description: This block shows two musical examples. 1. '*natural harmonics': Notes at frets 12, 12, 12, and 12. A note at fret 7 is circled and labeled (7). The instruction '*Lightly touch string directly over fret, then pick' is written below. 2. '*pinch harmonic (note fretted)': A note at fret 5 is circled and labeled (5). A wavy line above the staff indicates a harmonic. The instruction '*Harmonic sounded with picking hand' is written below.

palm muting (picking hand) fret-hand muting

E5 G5

P.M. *

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

Detailed description: This block shows two musical examples. 1. 'palm muting (picking hand)': Notes at frets 0, 0, 0, 0, 0, and 0. A note at fret 2 is circled and labeled (2). The instruction 'P.M.' is written above. 2. 'fret-hand muting': Notes at frets 5, 5, 5, 5, 5, and 5. A note at fret 3 is circled and labeled (3). The instruction 'G5' is written above. A wavy line above the staff indicates muting. The instruction '*Loosen grip on strings so that they no longer touch the fretboard.' is written below.

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

Detailed description: This block shows two musical examples. 1. 'staccato (short) notes': Notes at frets 7, 7, 7, and 7. 2. 'trill (quick succession of hammer-ons and pull-offs)': A note at fret 7 is circled and labeled (7). A wavy line above the staff indicates a trill.

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

* = downstroke V = upstroke

Detailed description: This block shows two musical examples. 1. 'tremolo picking': Notes at frets 0, 2, 3, 5, and 7. A note at fret 7 is circled and labeled (7). 2. 'sweep picking (also known as "raking")': Notes at frets 10, 9, 8, 7, 7, 8, 9, and 10. A note at fret 7 is circled and labeled (7). The instruction '* = downstroke' and 'V = upstroke' is written below.



“DO YOUR WORST”

Rival Sons

BUILT MOSTLY AROUND simple but powerful “stomp” riffs that exude an appealing Led Zeppelin-like swagger, this modern blues-rock hit is fun to play and serves as a great example of how effective *rests* can be in crafting guitar parts that include big, or long, “holes of silence” that breathe nicely and sound dramatic when pitted against a heavy, splashing drum beat.

For the song’s main riff that begins in bar 3, guitarist Scott Holiday employs fuzz distortion and a guttural sub-octave effect with his guitar’s bridge humbucker pickup to sonically enrich his driving low-register single-note line, which is based on the E minor pentatonic scale (E, G, A, B, D). Interestingly, notice the use of chromaticism in bars 4 and 6, as Holiday shifts an arpeggiated G5 chord shape up a half step and one fret, to G#5, which makes for a slightly dissonant yet smooth-sounding transition back to an implied E5 chord.

Beginning at section B (bar 15), the song’s pre-chorus riff is

even more stripped down than the verse figure, featuring six-note bursts of mostly repeating single 16th notes that are separated by two and a half beats of silence, with the entire rhythm section pausing, which effectively showcases singer Jay Buchanan’s soulful vocal phrases in a compelling *call-and-response* fashion.

For his guitar solo (see section F), Holiday employs an innovative invention called the Jet Slide that allows him to wear a solid slide bar attached to a small, one-knuckle ring on the side of his fret-hand ring finger and conveniently swing the bar around to face the strings and push it down on them and play slide licks. The advantage of this slide design is that it enables you to easily and quickly move the slide out of the way again and regain full use of your ring finger for regular fretting and barring. Holiday makes great use of the Jet Slide in his solo, as he alternates between playing slide phrases and conventionally fretted single-note licks.

— JIMMY BROWN



“ONE”

Metallica

CONSIDERED BY MANY to be one of Metallica’s greatest masterpieces, this grim tale of a soldier’s living nightmare features a long, dramatic musical build-up and some of James Hetfield’s best riff writing and Kirk Hammett’s most inspired, tastefully melodic and technically brilliant soloing.

The song’s intro features both guitarists using clean electric tones, with Hetfield starting off by playing a hauntingly quiet theme built around sparse, two-note chord shapes, which he precisely arpeggiates, pick-style (see *Rhy. Fig. 1*, bars 1-8). As Hetfield repeats this figure, Hammett enters at bar 9 with a lyrical single-note melody, using expressive bends, pull-offs and legato finger slides, plus a couple of Bm arpeggio sweeps to add a little flair to his otherwise understated lines.

Two acoustic guitars join the ensemble at bar 34, providing an elegant counterpoint to the clean electrics while also adding color and depth, as the arrangement starts to blossom heading into the

song’s first two verses.

Hi-gain guitars make their first entrance in bars 55 and 56, with a brief, two-bar shifting-power-chords riff that foreshadows the heaviness and intensity to come, giving way to more clean electrics and a pretty instrumental theme that begins at bar 58, with masterfully layered single-note lines forming sweet harmonies and chord structures.

The musical shit hits the fan in bar 93, and there’s no turning back to La La Land now, with the introduction of a brutally pummeling single-note riff built around alternate-picked, palm-muted 16th-note triplets played on the open low E string with a highly distorted but tightly controlled tone. From this point on, it’s unrelenting metal fury, as Hetfield lays down a withering machine-gun fire of triplets punctuated by accented power chords or single notes adorned with furious finger vibratos.

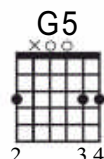
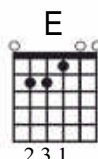
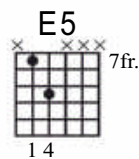
Notice how the guitarist lets off the palm muting between the triplet bursts. — JIMMY BROWN

“DO YOUR WORST”

Rival Sons

As heard on **FERAL ROOTS**

Music by JAY BUCHANAN, SCOTT HOLIDAY and DAVE COBB • Transcribed by JEFF PERRIN



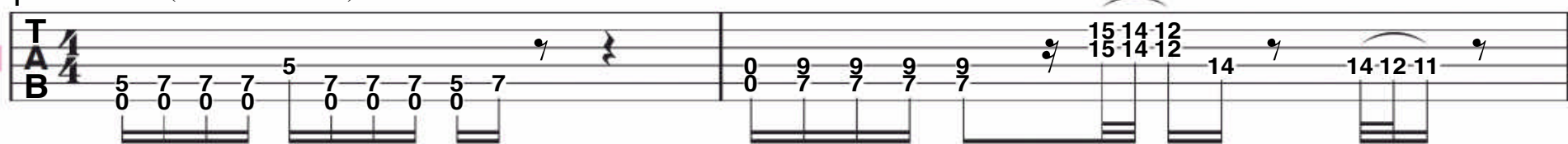
A Intro (0:00)

Moderately ♩ = 85

N.C. (E5)

E5

1 Gtr. 1 (elec. w/fuzz tone)



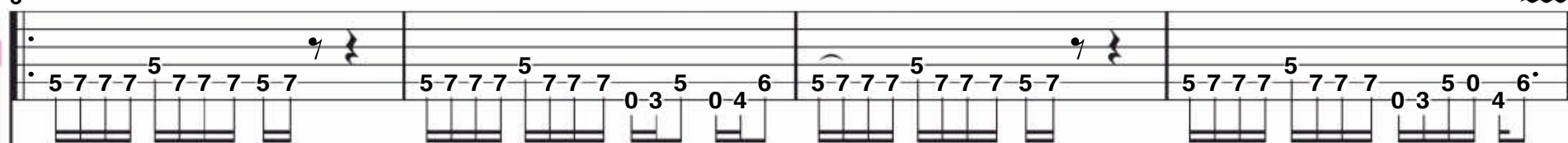
B (0:06, 1:15)

N.C. (E5)

(G5) (G#5) (E5)

(G5) (G#5)

3 *Gtr. 1 (w/fuzz tone and sub-octave effect)



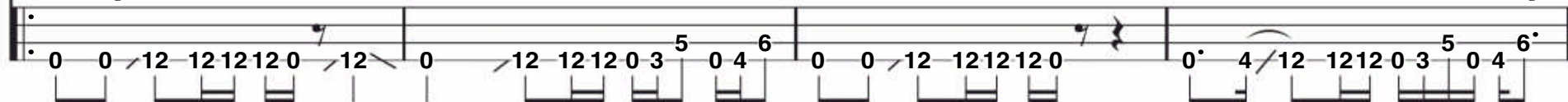
*Doubled throughout.

Bass

Bass substitutes Bass Fill 1 second time (see below bar 23)

Bass Fig. 1

end Bass Fig. 1



C Verses (0:17, 1:26)

1. You see that stranger
2. And I see that stranger

Coming up the hill
Coming up the track

Still you don't recognize him
I can hear your mama

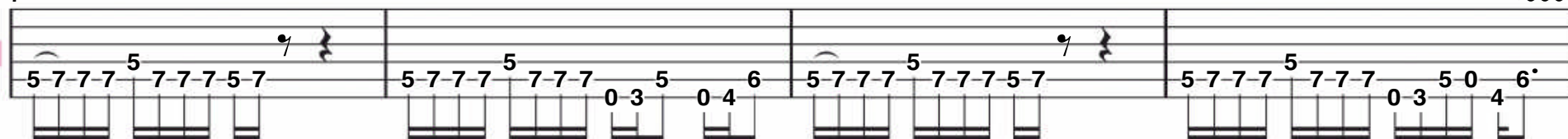
I know your preacher will
She's calling you back

N.C. (E5)

(G5) (G#5) (E5)

(G5) (G#5)

7 Gtr. 1



Bass plays Bass Fig. 1 twice (see bar 3)

“DO YOUR WORST”

WORDS AND MUSIC BY JAY BUCHANAN, SCOTT HOLIDAY AND DAVE COBB

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Got a voice like sugar
Hit you like a fever

Sugar
Fever

in your tea
dream

And he can sing you any song
And he'll touch you like a thief

Sing it sweeter than me
And leave your pockets clean

N.C. (E5)

(G5) (G#5) (E5)

(G5) (G#5)

11

5-7-7-7 5-7-7-7-5-7 5-7-7-7 5-7-7-7 0-3 0-4 6 5-7-7-7 5-7-7-7-5-7 5-7-7-7 5-7-7-7 0-3 5-0 4 6

D Pre-chorus (0:40, 1:49)

15

Blind your eyes (A5) (G5) (D5) (E5)

Steal your tongue (A5) (G5) (D5) (E5)

He'll take you when your old but (A5) (G5) (D5) (E5)

But he likes 'em young (fuzz pedal and sub-octave effect off)

Gtr. 1

Bass

The image shows musical notation for guitar and bass. The guitar part (Gtr. 1) is written on a single staff with a treble clef. The bass part is written on a single staff with a bass clef. Both parts are in 4/4 time. The guitar part features a series of eighth notes in the first two measures of each phrase, followed by a quarter note in the third measure. The bass part features a series of eighth notes in the first two measures of each phrase, followed by a quarter note in the third measure. The notes are: G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C

E Chorus (0:51, 2:00, 2:51)

Oh my oh my baby The devil's gonna get you if I don't first Take my Take my body Take my body and do your worst

E G5 A5 G5 E G5 A5 G5

Gr. 2 plays Riff A, 3rd chorus (see below bar 24)

19

(Play repeats simile)

3rd time, skip ahead to [G] Outro (bar 37)

Oh my oh my baby The devil's gonna get you if I don't first Take my Take my body Take my body and do your worst

E G5 A5 G5 E G5 A5 G5

Gtr. 2 plays Riff A, 2nd chorus (see below bar 24) (Take repeat on 1st chorus only)

The musical notation shows five measures of music for guitar part 2. Measure 23 starts with a pink square marker and contains a circled sequence of notes: 0, 0, 1, 2, 2, 0. Measures 24-27 continue with various note sequences, some grouped by brackets or slurs, and include dynamic markings like accents (^). The notes are written on a single staff.

Bass Fill 1 (1:15)
N.C.(E5)



12 12 12 12 0

Riff A (2:12, 2:51)

(E) (G5) (A5) (G5) (E) (G5) (A5) (G5)

Grtr. 2 (elec. w/slight overdrive)

1/4

TAB 4/4

⑤ 3' 5 3 ② X X X 5 2 ⑤ 3' 5 3 ② X X 2

F Guitar Solo (2:26)

N.C.(A5) (C5) (B5) (E5) (D#5) (D5) (C5) (A5) (C5) (B5) (E5)

(drum fill) w/slide

27

31

w/o slide

(A5) (C5) (B5) (E5) (D#5) (D5) (C5)

34

(A5) (C5) (B5) (E5)

w/o slide

(fuzz pedal and sub-octave effect off)

(note sustained w/delay effect)

Go back to **E** Chorus (bar 19)

G Outro (3:15)

(E5) (G5) (G#5) (E5) (G5) (G#5)

37

Gtr. 1 (w/fuzz tone and sub-octave effect)

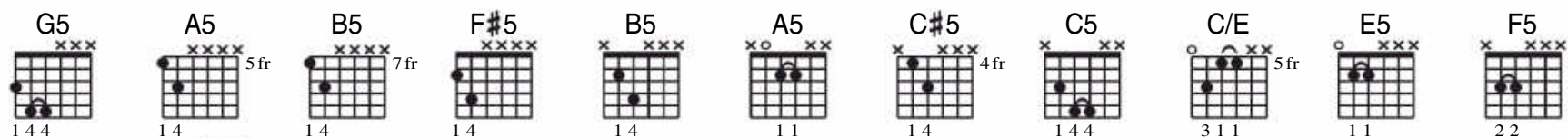
Bass plays Bass Fig. 1 (see bar 3)

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A Intro (0:20)

Moderately ♩ = 108

Bm

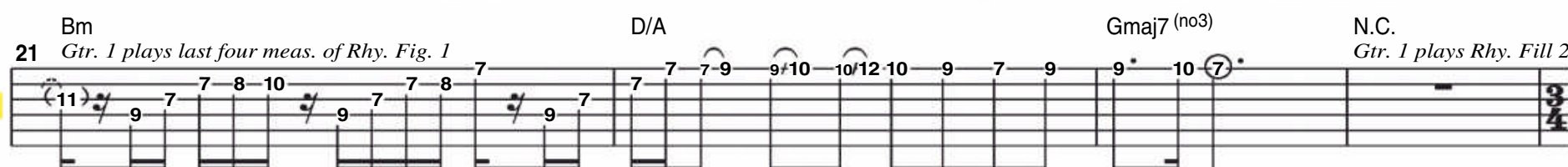
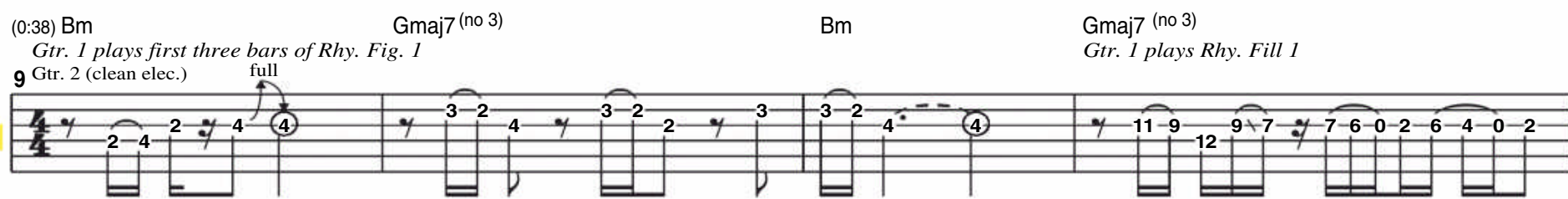
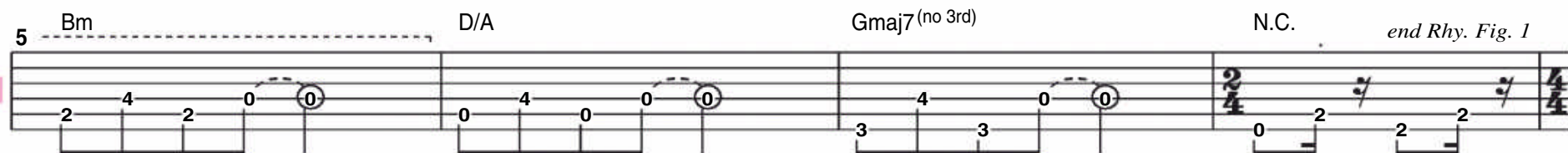
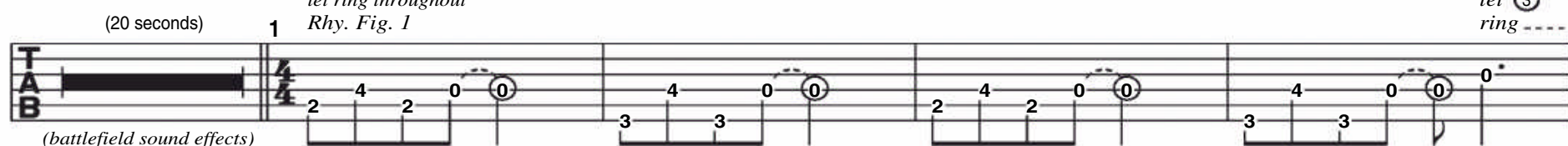
Gtr. 1 (clean elec.)
let ring throughout
Rhy. Fig. 1

Gmaj7 (no 3)

Bm

Gmaj7 (no 3)

let ③
ring ----

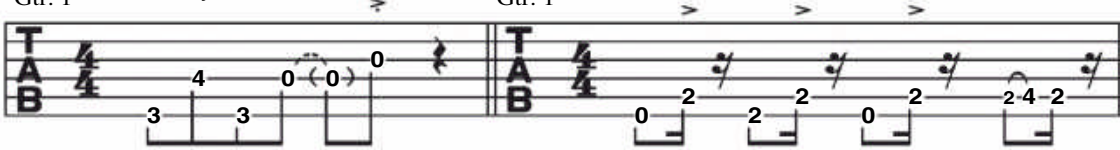


Rhy. Fill 1 (0:45, 1:03)

Gtr. 1 Gmaj7 (no 3)

Rhy. Fill 2 (1:13)

Gtr. 1 N.C.



"ONE"
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(1:15)

Gtr.1 Bm

Gmaj7

Bm

Gmaj7

25 *let ring throughout*

3/4

Gtr.3 (acous.)

let ring throughout

3/4

Bass

3/4

Bm

D/A

Gmaj7

Em

F#5

G5

A5

29

let ring -----

3/4

3/4

3/4

(1:31) D

G

Fsus2

1. Em

2. Em

N.C.

Gtrs.1 and 3

let ring

34 *Riff A*

end Riff A

3/4

*Gtrs. 4 and 5 (acous.)

Riff A1

end Riff A1

3/4

*Two gtrs. arr. for one.

Bass *Substitute Bass Fill 1 second time*

3/4

Bass Fill 1 (1:38)

Bass (D)

(G)

(F)

3/4

Fill 1 (2:20)

Gtrs. 6 and 7 (w/dist.)

N.C.(D)

3/4

B 1st and 2nd Verses (1:45, 2:34)

1. I can't remember anything
2. Back in the womb it's much too real

Can't tell if this is true or dream
In pumps life that I must feel

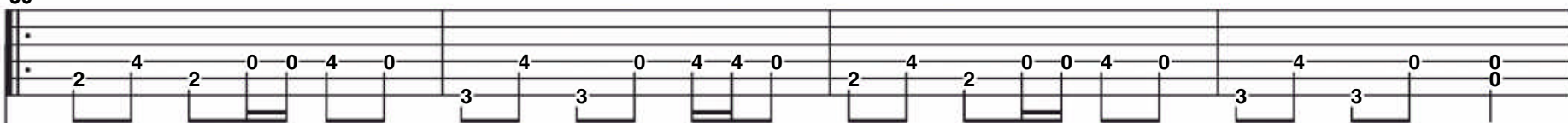
Bm
Gtr.1 (elec.)

Gmaj7^(no 3rd)

Bm

Gmaj7^(no3)

39 Rhy. Fig. 2



Gtr.3 (acous.)

Rhy. Fig. 2A



Bass



Deep down inside I feel to to scream
But can't look forward to reveal

This terrible silence stops me
Look to the time when I'll live

Bm

D/A

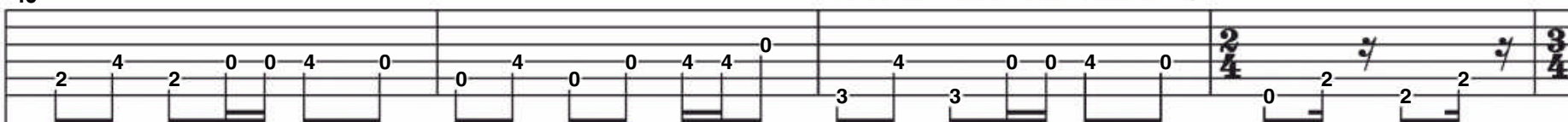
Gmaj7^(no 3rd)

N.C.

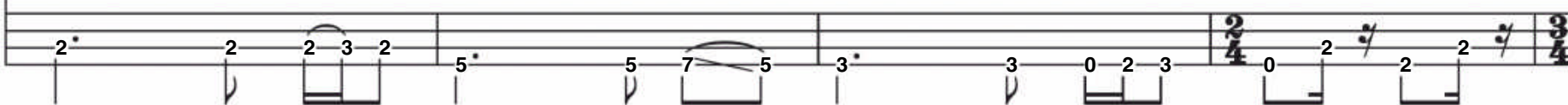
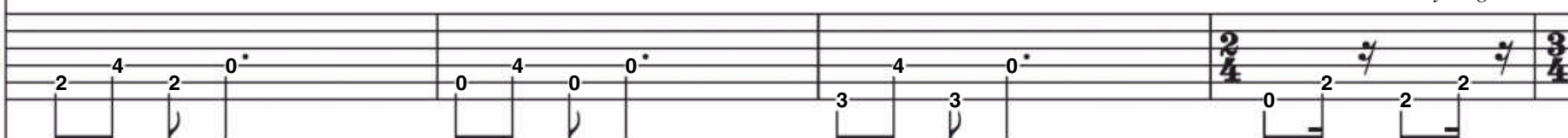
43

let ring

end Rhy. Fig. 2



end Rhy. Fig. 2A



Now that the war is through with me
Fed through the tube that sticks in me

I'm waking up I cannot see
Just like a wartime novelty

Bm

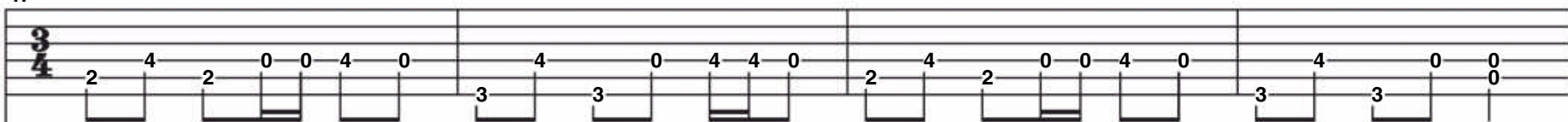
Gmaj7^(no3)

Bm

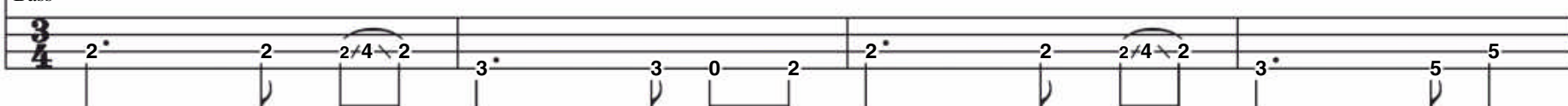
Gmaj7^(no3)

Gtr.1 (clean elec.)

47 Gtr.3 repeats Rhy. Fig. 2A



Bass



that there's not much left to me
Tied to machines that make me be

Nothing is real but pain now
Cut this life off from me

Bm

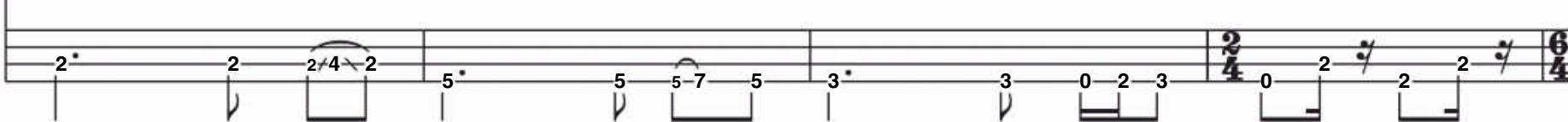
D/A

Gmaj7^(no3)

N.C.

51

let ring



(2:13, 3:01)

Hold my breath as I wish for death

G5 A5 B5 A5 G5 F#5 B5

A5 B5 C#5 B5 A5

Oh please God wake me

N.C. (C) (D)

(2:20, 3:08)

(D) (G)

Gtrs. 6 and 7 play Fill 1

1st time: Gtrs.4 and 5 play Riff A1 (see bar 34)

2nd time: Gtrs.4 and 5 play first four bars of Riff A1 four times

Gtrs. 6 and 7 (w/dist.)

55

(Fsus2) 59

1. (Em)

(D)

(G)

(Fsus2)

Gtrs.1 and 3 64 (Em)

2. N.C. (Em)

(D)

(G)

(Fsus2)

Bass

(Em)

(D)

(G)

(Fsus2)

69 Gtrs.1 and 3

Gtrs.1 and 3 play Riff A twice (see bar 34)

Em

(D)

(G)

(F)

73 Gtr.2

Bass

*Tap using edge of pick

(3:37)

Now the world is gone I'm just one Oh God help me

(Em) G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5

*T 20 12 13 12 *T 20 12 13 12 (12)

Gtrs. 6 and 7

* Silent taps

Bass Fig. 1

end Bass Fig. 1

80 Hold my breath as I wish for death Oh please God help me

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5 G5 A5 B5 A5 G5 F#5 B5

5 3 7 5 9 7 7 5 5 3 4 2 4 2 2 0 4 2 6 4 4 2 2 0 4 2 6 4 5 3 7 5 9 7 7 5 5 3 4 2 4 2

Bass plays Bass Fig. 1 one and one half times

C Interlude (3:54)

83 *Gtrs. 9-12 (w/dist.)

(Am) (G) (B) (C) (play 4 times)

3rd and 4th times only 2nd and 4th times only

*Four single-note lead gtr. parts

Gtr.8 (w/dist.) 1st and 3rd times only (play 4 times)

Gtr.6 P.M. (play 4 times)

Gtr.7 P.M. (play 4 times)

Substitute Bass Fill 2 second and third times

Bass (play 4 times)

[illegible]

Bass Fill 2 (4:00, 4:07)
Bass Am

TAB $\frac{3}{4}$ 5 3 5 5 5 5 2

(4:37)

E5

93

P.M.

P.M.

E5

F5

(play 5 times)

95

P.M.

P.M.

P.M.

P.M.

(4:55) **Darkness
Landmine**

imprisoning
has taken

my

me
sight

All
Taken

that
I

see
speech

absolute
Taken

my

horror
hearing

E5

F5

97

P.M.

P.M.

P.M.

P.M.

Bass Fig. 2

end Bass Fig. 2

I cannot
Taken my

live
arms

I cannot
Taken my

die
legs

Trapped
Taken in

myself
soul

body
Left me

my
with

holding
life in

99 Gtrs. 9 and 10 (repeat previous two bars)

2

Bass plays Bass Fig. 2

1.

cell
N.C.

101

P.M.

P.M.

P.M.

P.M.

N.C.

103

P.M.

P.M.

P.M.

P.M.

Rhy. Fig. 6 (6:06)
N.C.
Gtrs. 7 and 8 P.M.

G5 N.C. G5 N.C. G5 Ab5 N.C. F5
P.M. P.M. P.M. P.M.

TAB 4/4

Bass Fig. 6 (6:06)
Bass

138 F5 G5

141 slight P.H. G5

Gtrs. 7 and 8 play Rhy. Fig. 7 (see bottom of page)

Bass plays Bass Fig. 7 (see bottom of page)

145 F5 G5

Bass plays first two bars of Bass Fig. 7 (see bottom of page)

149 F5 N.C.

Gtrs. 7 and 8 P.M. (play 4 times)

153 E5 F5 N.C.

Gtrs. 7 and 8 P.M. (play 4 times)

Rhy. Fig. 7 (6:15)

Gtrs. 7 and 8 N.C. G5 N.C. G5 N.C. F5

Gtrs. 7 and 8 P.M. P.M. P.M. P.M. P.M. P.M.

Bass Fig. 7 (6:15)

Bass

(6:36)
E5
Gtrs. 7 and 8 play Rhy. Fig. 3 nine times (see bar 105)

156 P.M. Gtr. 10 1/4 1/4

Bass Fig. 8 end Bass Fig. 8

Gtr. 10 1.,3. 2. 4.

159 E5 F5 F5 F5

Gtr. 9

Bass repeatsw Bass Fig. 8 nine times
E5

(6:56)
F5 E5
Gtrs. 7-10
P.M. P.M.

163

F5 E5 F5
P.M. (play 3 times) P.M. P.M. P.M.

166

Bass plays Bass Fig. 8

G5
Gtrs. 7-10
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

169

Bass

1.,2.,3 4.
F5 G5 E5
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

172

F5 E5
P.M. P.M.

176

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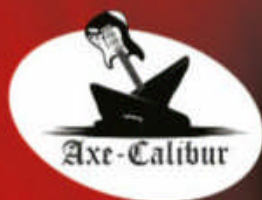
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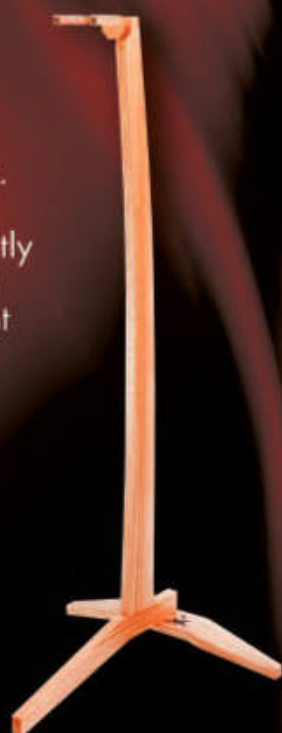
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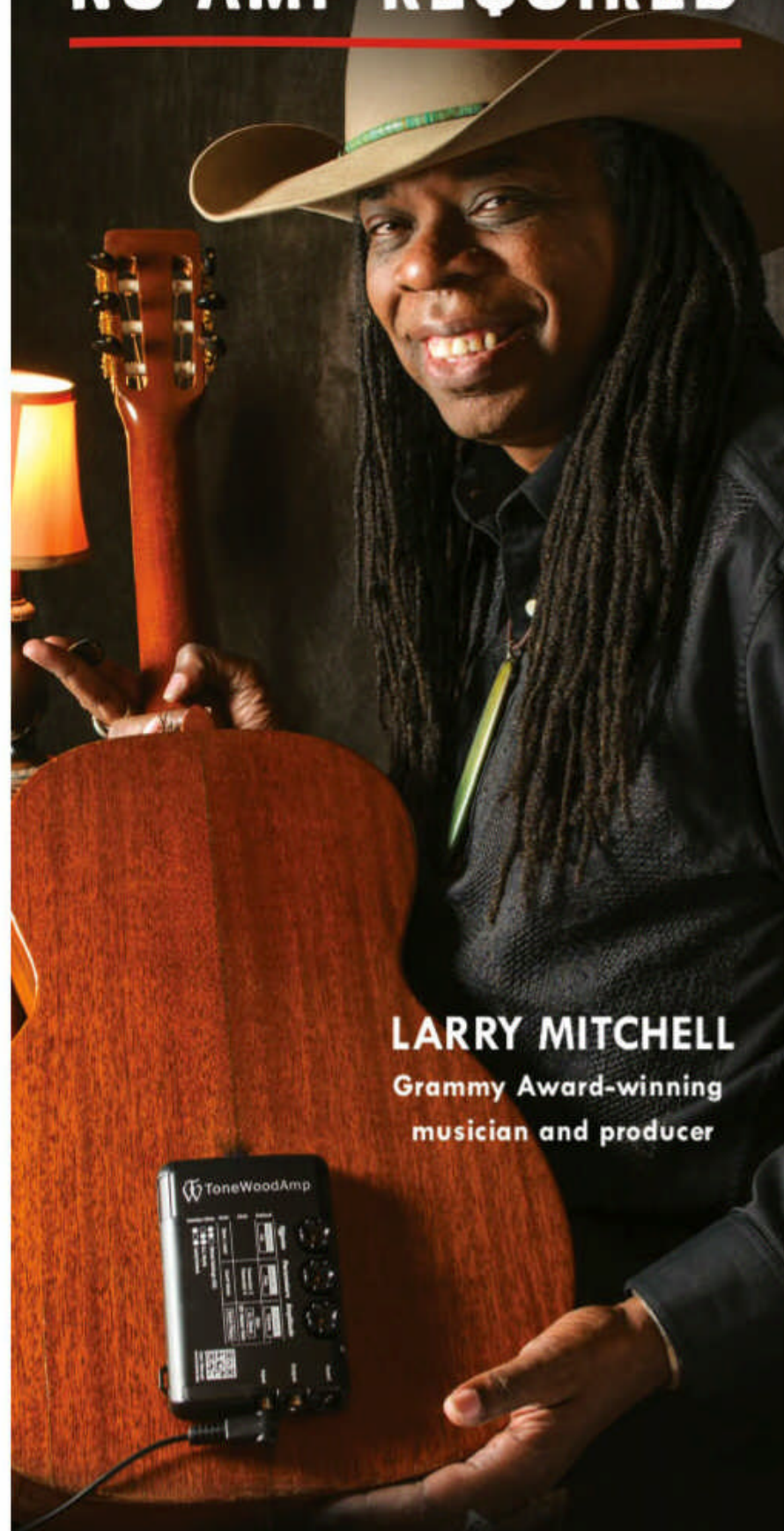
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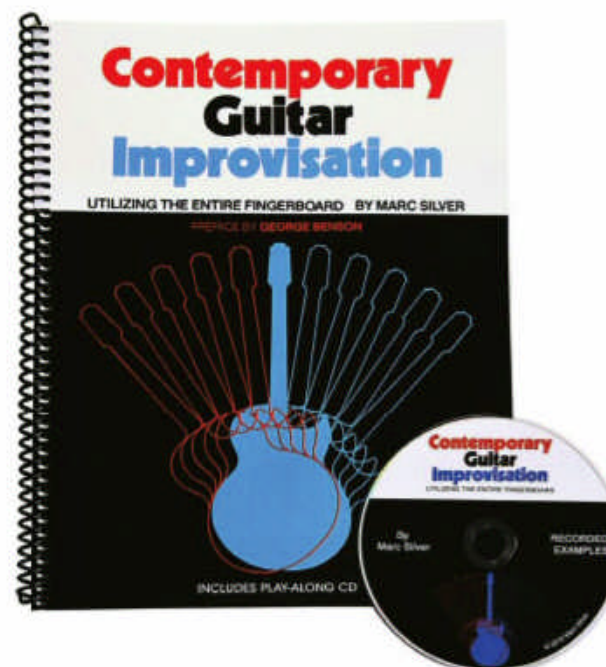
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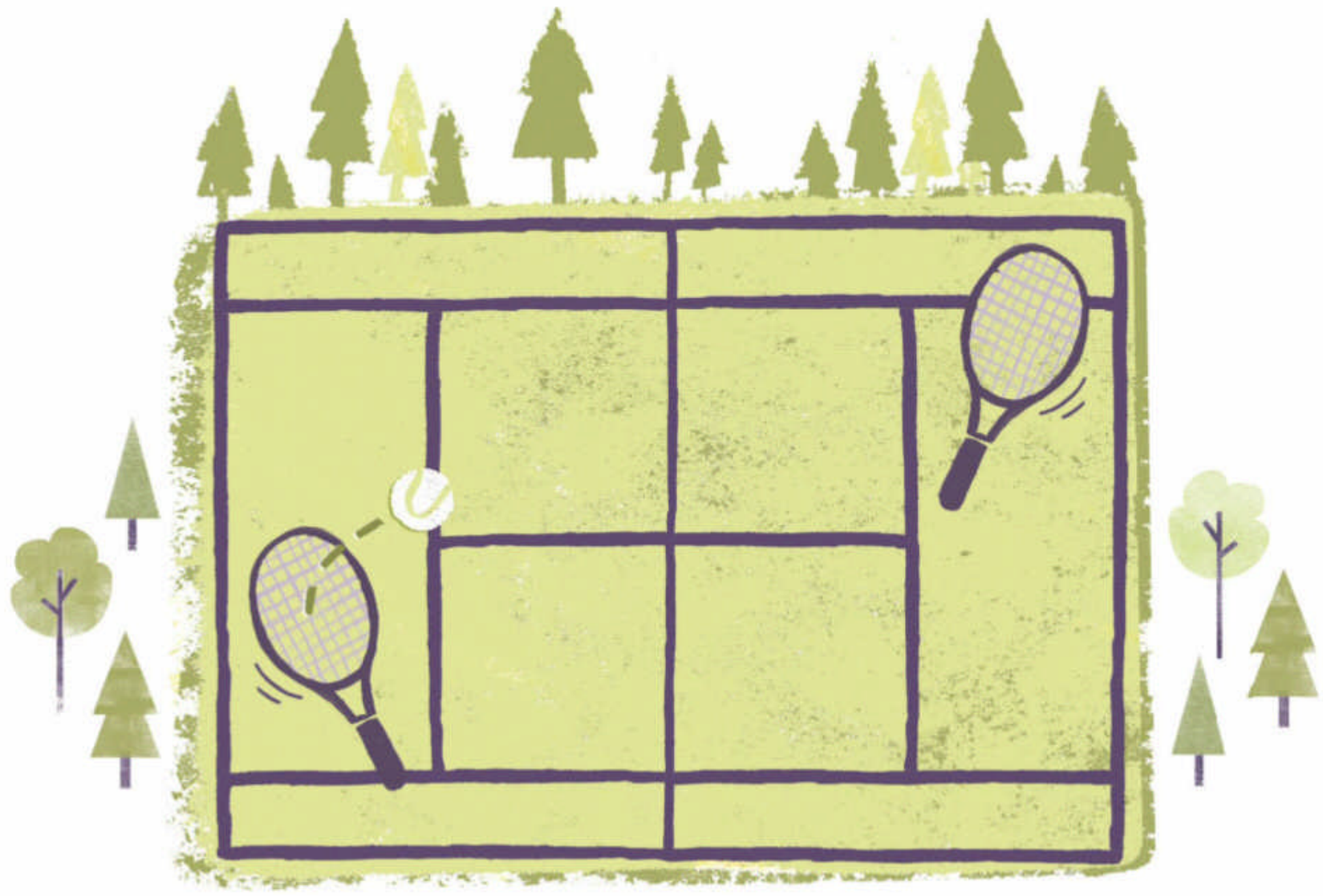
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"TOUCH AND GO"

THE CARS | PANORAMA, 1980 | GUITARIST: ELLIOT EASTON | STORY BY CHRIS GILL

THE GUITAR SOLO Elliot Easton recorded for the Cars' "Touch and Go" is considered one of his all-time greatest performances, but producer Roy Thomas Baker and Easton's bandmates weren't completely convinced when the guitarist first recorded it in the studio. "I wrote a solo that was a really crafted, jazz/bop, Steely Dan-style thing where I played through the chord changes," Easton recalls, noting that he perfected it over a three-week period. "I was really excited to record that solo, and the first time I recorded it, I played it perfect. I was elated, but when I looked around at everyone else, it was crickets. They asked me to try a different approach and suggested that I play a slow solo on a six-string bass with tremolo. I'm a lefty and didn't have a six-string bass, so I took one of Ben Orr's Precision Basses, flipped it upside down and plugged it into a Fender Twin Reverb with tremolo and reverb.

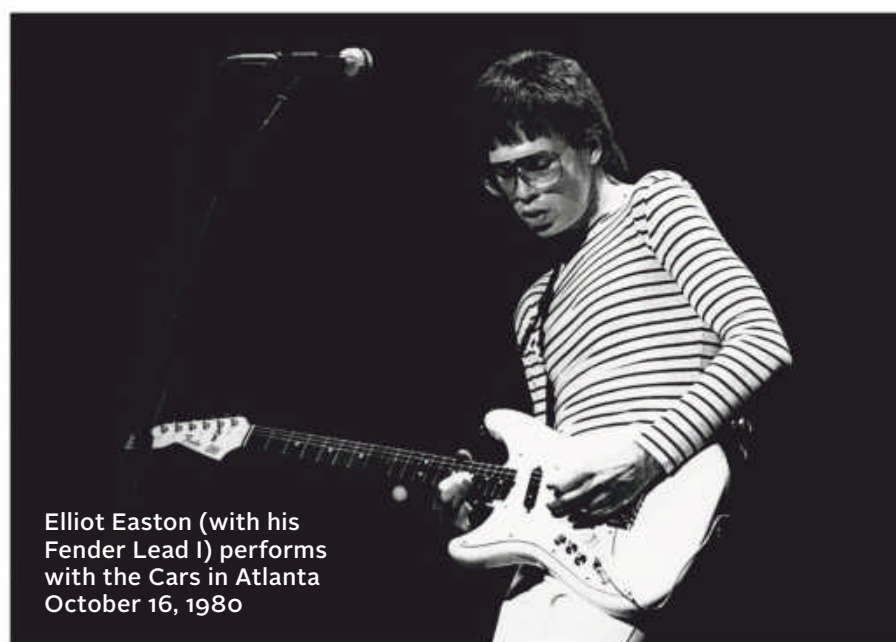
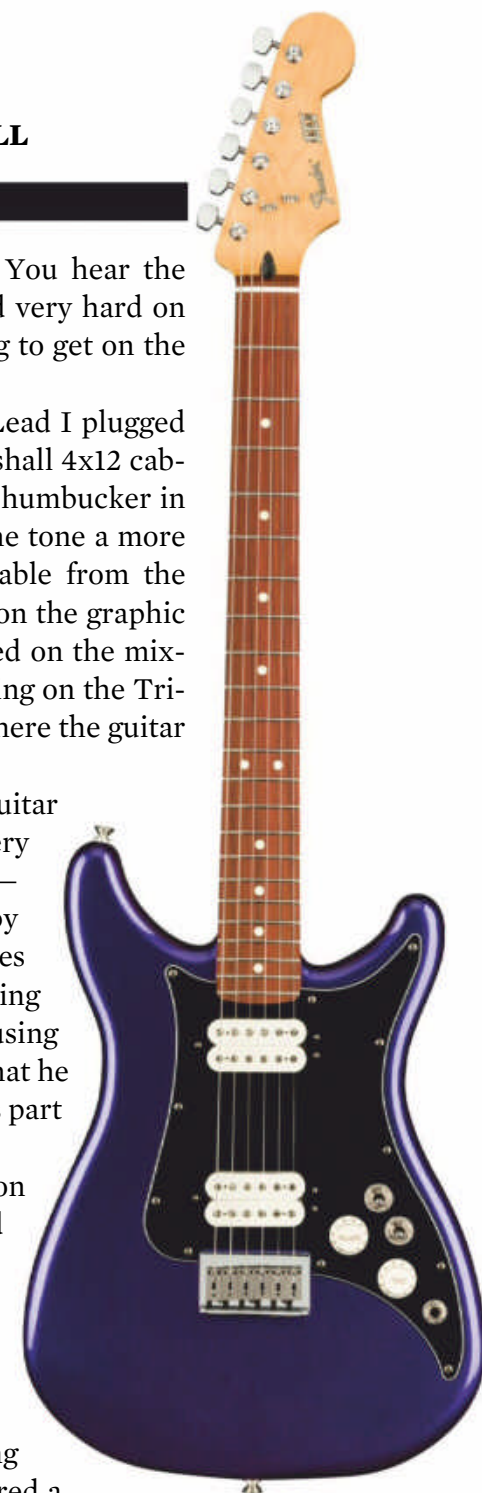
"After a few passes I blew up, said it was ridiculous and asked to do one more pass at my original solo. They finally agreed, so I grabbed my guitar off the stand and started playing furiously with tears in my eyes because I was still angry. When I stopped playing, they said, 'There it is! Before it sounded like you were thinking about

it too much.' I could have strangled them. You hear the really pissed off 25-year-old kid who worked very hard on something and was afraid that it wasn't going to get on the record."

Easton recorded the solo using a Fender Lead I plugged into a Mesa Boogie Mark II head with a Marshall 4x12 cabinet. "The guitar was full up with the Lead I humbucker in series and the Boogie set on stun." To give the tone a more prominent horn-like quality not quite available from the Boogie's midrange control and 750Hz slider on the graphic EQ, the lower midrange was probably boosted on the mixing console, most likely using the 500Hz setting on the Trident A-Range console at Cherokee Studios where the guitar solos were recorded.

"Touch and Go" features numerous cool guitar parts, although 45 seconds pass before the very first guitar track is heard during the chorus — a signature "clicky" single-note line played by Ric Ocasek on a Fender Jaguar. Easton makes his entry around the one-minute mark, playing a sliding figure on the low E and A strings using the same Lead I and Boogie rig and settings that he used for the solo (settings for the solo and this part are below).

The Precision Bass/Twin Reverb rig Easton used to appease his naysayers went to good use for a brief melodic line during the choruses. Easton's next guitar part comes during the second verse where he uses a Rickenbacker 360/12 to play a few ambient chords with 370-375ms/two-repeat stereo delays and compression added at the board. During the second and subsequent choruses, he layered a tasteful arpeggio figure played on a 1965 Lake Placid Blue Fender Telecaster set to both pickups. The chorus effect was created by double tracking the part, with the tape machine's varispeed set slightly faster or slower on the second take. Both the Rickenbacker and Telecaster were plugged into the Twin Reverb.



Elliot Easton (with his Fender Lead I) performs with the Cars in Atlanta October 16, 1980

↓ ORIGINAL GEAR

GUITAR: 1979 Fender Lead I with ash body and rosewood fingerboard, Volume: 10, Tone: 10, Switch 1: series, Switch 2: center (humbucking)

AMP: 1979 Mesa Boogie Mark II (Volume 1: 8, Treble: 5/Pull Shift, Bass: 3, Middle: 10, Master 1: Pull Gain Boost, Lead Drive: 9/Pull Lead, Lead Master: 7/Pull Bright, Presence: 5, Graphic EQ 80Hz: -4dB, 240Hz: +4dB, 750Hz: +11dB, 2200Hz: +9dB, 6600Hz: +8dB, EQ In) into Marshall 1960A 4x12 with Celestion G12M speakers

STRINGS/TUNING: D'Addario XL120 .009-.042/Standard

PICK: Fender 358 Shape small teardrop celluloid Medium



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TONE TIP: Easton's solo tone here is all about midrange and gain. The Nazgul pickup has similar construction and output (ceramic magnet, 13k ohm resistance) to the Fender Lead I's Seth Lover humbucker. The Boogie isn't exactly cheap, but it has the requisite midrange and gain character — and essential graphic EQ.



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