

THE METAL ISSUE

GUITAR

GUITAR & BASS
TRANSCRIPTIONS

RUSH
2112/OVERTURE

BROTHERS OSBORNE
DEAD MAN'S CURVE

NICK DRAKE
PINK MOON



SLIPKNOT

THE RIB-KICKING RIFFS. THE HOT NEW GEAR. THE DIZZYING NEW ALBUM!

LAMB OF GOD

MARK MORTON &
WILLIE ADLER TEAR
IT UP OLD-SCHOOL!

MACHINE HEAD

ARE THEY THE
GRATEFUL DEAD
OF METAL?

MESHUGGAH

THEIR MAD
GUITAR GENIUS
RETURNS!

FUTURE

Genuine PRS Parts & Accessories



Rechargeable Clip-On Tuner



SE Locking Tuners



PRS Pickups



PRS Straps

PRS offers a full line of accessories to fit all of your guitar playing needs, with the quality you have come to expect from PRS. See all that you've been missing by visiting our website or asking for PRS accessories at your local PRS dealer today!

PRS
PAUL REED SMITH
GUITARS

HT SERIES
HEAT TREATED PICKUP TECHNOLOGY



**HIGH OUTPUT
MEETS HIGH FIDELITY**



LEARN MORE AT MUSIC-MAN.COM

Genuine PRS Parts & Accessories



Rechargeable Clip-On Tuner



SE Locking Tuners



PRS Pickups



PRS Straps

PRS offers a full line of accessories to fit all of your guitar playing needs, with the quality you have come to expect from PRS. See all that you've been missing by visiting our website or asking for PRS accessories at your local PRS dealer today!

PRS PAUL
REED
SMITH
GUITARS



VENGEANCE

SELECT SERIES



GET YOUR
WINGS

www.DeanGuitars.com

Equipped with

FISHMAN



Floyd Rose

REASONS TO REDO YOUR PEDALBOARD. AGAIN.



Ripped Speaker

From the low-fi fuzz sounds of yesteryear to modern, searing, fully-saturated fuzz tone, the multi-talented Ripped Speaker does it all. Includes a bias control, true bypass and an active tone control. Modern fuzz with old school roots, and the best of both!



Eddy

No one does bucket-brigade effects with an all-analog signal path like Electro-Harmonix. With the Eddy you get our unmistakably lush, signature vibrato and chorus in a compact pedal packed with unique control options. Classic sounds. Modern control.

Mainframe

Features bit reduction from 48kHz to 110Hz, bit crushing from 24-bit to 1-bit, a selectable High/Low/Band-pass filter, a Sample Rate Tuning Mode and expression pedal control. Warp and mangle your guitar to the lo-fi sounds of the early computer age.



Nano Metal Muff

A combination of weaponized distortion, an extremely powerful EQ section and a built-in noise gate provide the flexibility, control and tone-shaping needed to dial in an array of ultra-heavy sounds. Hard hitting, aggressive, intense.

electro-harmonix

Demos and more www.ehx.com

FAT TONE REIMAGINED



G290 FAT II

Cort | Find out more at
cortguitars.com

Peavey® VYPYR® X



It would take many years and lots of dough to collect the dozens of amps, stompboxes and instrument models included in the new Peavey VYPYR® X amp. Effortlessly switch from one amp model to another, select the exact effect you want and dial in that perfect tone. Use the new VYPYR X app to control the amp, customize your settings, or share sounds with your friends. With the VYPYR X, you can dial in the tones you need to play any style on any stage!

- Select from 36 on-board amps • Switch between 12 premium stompboxes • Get best-in-class analog distortion • Plug in an electric guitar, acoustic or bass • Remote control with app and Bluetooth® (X2 & X3 models)

Visit peavey.com/vypyr to learn more!



A photograph of three Mesa/Boogie California Tweed 6V6 2:20 tube amplifiers. On the left, a compact head and a 1x12 combo are stacked. In the center and right are two 1x10 combo units. They are all cream-colored with tan grilles and blue side panels. They sit on a green pool table under a red and white rectangular light fixture. The background is a dark room with a neon sign and a fan.

BEAUTIFULLY COMPACT UNDENIABLY TWEED

The **NEW California Tweed™ 6V6 2:20** provides the ultimate collection of vintage, low-powered tube amps, all from one of the smallest, lightest, most portable, and price-friendly Boogies ever. Now available in the classic formats of a compact head and 1x10 and 1x12 combos, both loaded with premium Jensen® Blackbird 40 Alnico speakers.

Handbuilt in Petaluma, California, USA | mesaboogie.com

MESA/BOOGIE.



THE T-SHIRT CLUB
FOR GUITARISTS

GUITAR SHOP TEES.COM

Get a new limited
edition t-shirt every
month featuring
an iconic guitar shop.



Makes a
Great Gift
for Your
Favorite
Guitarist!



012-28
MODERN DELUXE

000-18
MODERN DELUXE

D-45
MODERN DELUXE

00-28
MODERN DELUXE

MEET THE NEW MODERN DELUXE.

Introducing All-New Modern Deluxe Models.

Martin has added seven new models to their popular Modern Deluxe Series, giving you more body sizes and styles to choose from. If you're looking for a guitar with state-of-the-art features, modern playability, and that coveted vintage Martin tone, the Modern Deluxe Series is for you. Find yours today at bit.ly/martinmoderndeluxe.



scan me

Martin & Co.
EST. 1833

CONTENTS

VOL. 43 | NO. 11 | NOVEMBER 2022

36 FOR THOSE ABOUT TO RECORD...

Eight home-recording products that'll make your tunes sound like they were tracked at a swanky L.A. studio

40 MESHUGGAH

Meshuggah's Mårten Hagström takes you inside the making of the Swedish death metal masters' unrelenting new album, *Immutable*, his weakness for Simon & Garfunkel — and the return of co-founding guitarist Fredrik Thordendal

48 MACHINE HEAD

Robb Flynn walks us through everything that led up to the Bay Area metal veterans' 10th album, plus his effects, the *Burn My Eyes* 25th-anniversary tour — and exactly why he thinks Machine Head are the Grateful Dead of metal

56 LAMB OF GOD

Willie Adler and Mark Morton, LOG's yin-and-yang guitar duo, take you behind the scenes of the band's "combative," "confrontational" (and mostly live-in-the-studio) new album

64 SLIPKNOT

Jim Root and Mick Thomson do a deep dive into the making of the band's dizzying and cathartic new album, *The End, So Far*: the setbacks, the depression, the wild gear experiments, the whammy-bar hijinx and more!



64

TRANSCRIBED

"2112/Overture"

by Rush

PAGE
86

"Dead Man's Curve"

by Brothers Osborne

PAGE
96

"Pink Moon"

by Nick Drake

PAGE
104

DEPARTMENTS

16 SOUNDING BOARD/DEFENDERS

19 TUNE-UPS

Guitar World catches up with Korn's James "Munky" Shaffer, Robin Trower, the Black Keys' Dan Auerbach, Bloodbath, A Perfect Circle's Billy Howerdel, S.G. Goodman, Lari Basilio, Kirk Fletcher, Leprous, Conan's Jon Davis and the action-packed Introducing column!

73 SOUNDCHECK

73. **Line 6** Catalyst 100

75. **ESP Guitars** LTD Deluxe SN-1000HT Fire Blast

76. **Reverend** Billy Corgan Z-One

77. **Fender** Hammertone Overdrive and Distortion

78 COLUMNS

78. **In Deep**

by Andy Aledort

79. **Tales from Nerdville**

by Joe Bonamassa

80. **Melodic Muse**

by Andy Timmons

81. **Live from Flat V**

by Josh Smith

85 PERFORMANCE NOTES

Tips on how to play this issue's songs.

110 POWER TOOLS

The **MXR Dyna Comp** wasn't the first compressor pedal — the Maestro SS-1 Sustainer and EHX Black Finger preceded it by a few years — but it was certainly the first to be embraced by a wide variety of pro players.

COVER PHOTOS: ANTHONY SCANGA (SLIPKNOT); TRAVIS SHINN (LAMB OF GOD)

ANTHONY SCANGA

**NOW
PICTURE
— YOURSELF —**



**SAVING
MONEY**

GEICO | **MOTORCYCLE**

GEICO.COM/CYCLE • 1-800-442-9253 • LOCAL OFFICE

GREAT LOW RATES | MULTI-VEHICLE DISCOUNT | SPECIALIZED AGENTS

Some discounts, coverages, payment plans, and features are not available in all states, in all GEICO companies, or in all situations. Boat and PWC coverages are underwritten by GEICO Marine Insurance Company. In the state of CA, program provided through Boat Association Insurance Services, license #0H87086. Motorcycle and ATV coverages are underwritten by GEICO Indemnity Company. Customer satisfaction based on an independent study conducted by Alan Newman Research, 2020. GEICO is a registered service mark of Government Employees Insurance Company, Washington, DC 20076; a Berkshire Hathaway Inc. subsidiary. © 2022 GEICO 21_731772673

WOODSHED

VOL. 43 | NO. 11 | NOVEMBER 2022

MICK WRONGSON

IT'S SAFE TO say our Eighties Issue [August 2022] was popular — at the newsstand and when some of its features hit GuitarWorld.com once the issue was off newsstands. Apparently (and as we've long suspected), an impressive number of "guitar people" love reading about Warren DeMartini, Vito Bratta and Rudolph Schenker's takes on the Eighties. So let me ask you: Who — from that era — would you like to see covered next in *GW*? Simple question. Let us know! And don't worry — we already have some ideas in the works...



TWO DIFFERENT COVERS THIS MONTH: Like the subhead says, there are two different covers this month — Slipknot and Lamb of God. Collect all two!

SPEAKING OF LAMB OF GOD: Late in the production cycle for this issue, Phil Demmel announced he'll be filling in for Lamb of God's Willie Adler on the band's string of European shows that kicked off in early August (I'm literally writing these words in early August, BTW). Demmel also replaced Adler for LOG's performances on the ShipRocked cruise back in January. Demmel — who just put out a crushing five-song EP with Vio-lence [*with coverage in our August issue*] — is something of an in-demand "bullpen guy" for veteran metal bands. Last fall, he was enlisted by Overkill for their first live gig in two years when Dave Linsk had a scheduling conflict. A few years back, Demmel had another high-profile fill-in job when he was tapped to replace Gary Holt for a handful of Slayer shows in late 2018. Anyway, you can read about LOG's dizzying new album on page 56 — and the new album by Machine Head (one of Demmel's former bands!) on page 48.

CORRECTION: Somehow, we called the late Mick Ronson "Mark" Ronson — at least twice (including in the all-important deck head) — in the *Ziggy Stardust* piece from the October 2022 issue. All we can say is we're sorry for the ridiculousness. Ironically, it happened right around the time I was learning the Amy Winehouse/Mark Ronson version of "Valerie" for a one-off outdoor gig — and we didn't even play it! We take errors very seriously here, but this one makes me want to take a two-month sabbatical...

DAMIAN FANELLI
Editor-in-Chief

We are committed to only using magazine paper that is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards.

All contents ©2022 Future Publishing Limited or published under license. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a license to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.

GUITAR WORLD (ISSN 1045-6295) is published 13 times a year, monthly plus Holiday issue following December issue, by Future US, INC., 135 West 41st Street, 7th Floor, New York, NY 10036. Phone: 212.378.0400. Fax: 917.281.4704. Web Site: www.futureplc.com. Periodicals postage paid at New York, NY, and additional mailing offices. Newsstand distribution is handled by CMG. Subscriptions: One-year basic rate (12 issues) US: \$17.95. Canada: US\$42.95. Foreign: US\$42.95. Canadian and foreign orders must be prepaid. Canadian price includes postage and GST #R128220688. PMA #40612608. Subscriptions do not include newsstand specials. POSTMASTER: Send change of address to Guitar World, P.O. Box 2024, Langhorne, PA 19047-9957. Ride-along enclosure in the following edition(s): None. Standard enclosure: None. Returns: Pitney Bowes, P.O. Box 25542, London, ON N6C 6B2, Canada. Entire contents copyright 2022, Future PLC. All rights reserved. Reproduction in whole or in part is prohibited. Future PLC is not affiliated with the companies or products covered in Guitar World. Reproduction on the Internet of the articles and pictures in this magazine is illegal without the prior written consent of Guitar World. Products named in the pages of Guitar World are trademarks of their respective companies. PRODUCED IN THE UNITED STATES OF AMERICA. **SUBSCRIBER CUSTOMER SERVICE:** Guitar World Magazine Customer Care, P.O. Box 2024, Langhorne, PA 19047-9957. Email help@magazinesdirect.com. **BACK ISSUES:** www.magazinesdirect.com **REPRINTS:** Future PLC, 135 West 41st Street, 7th Floor, New York, NY 10036.



EDITORIAL

EDITOR-IN-CHIEF Damian Fanelli
(damian.fanelli@futurenet.com)

SENIOR MUSIC EDITOR Jimmy Brown

TECH EDITOR Paul Riario

ASSOCIATE EDITORS Chris Gill, Andy Aledort

PRODUCTION EDITORS Jem Roberts, Chris Burke

MUSIC TRANSCRIPTIONIST AND ENGRAVER Jeff Perrin

CONTRIBUTING WRITERS Gregory Adams, Brad Angle, Jim Beaugez, Joe Bonamassa, Joe Bosso, Charlie Griffiths, Mark McStea, Joshua M. Miller, Josh Smith, Andy Timmons, Jon Wiederhorn

ART

SENIOR DESIGN DIRECTOR Mixie von Bormann

ADDITIONAL PAGE DESIGN Damian Fanelli

IMAGE MANIPULATION MANAGER Gary Stuckey

CUSTOM TYPEFACE Steve Mitchell

PHOTOGRAPHY

CONTRIBUTORS Future, Getty Images and other individually credited photographers, public relations firms and agencies. All copyrights and trademarks are recognized and respected.

ONLINE

DIGITAL EDITOR-IN-CHIEF Michael Astley-Brown

DIGITAL ASSOCIATE EDITOR Jackson Maxwell

VIDEO

VIDEO EDITOR Alan Chaput

CIRCULATION

HEAD OF NEWSTRADE Tim Mathers

PRODUCTION

HEAD OF PRODUCTION Mark Constance

SENIOR AD PRODUCTION MANAGER Jo Crosby

DIGITAL EDITIONS CONTROLLER Jason Hudson

PRODUCTION MANAGER Vivienne Turner

ADVERTISING

DIRECTOR OF U.S. MUSIC SALES Jonathan Brudner

845-678-3064, jonathan.brudner@futurenet.com

ACCOUNT EXECUTIVE Robert Dye

732-241-7437, robert.dye@futurenet.com

ACCOUNT EXECUTIVE Jeff Donnenwerth

678-427-1535, jeff.donnenwerth@futurenet.com

CONSUMER MARKETING

ASSOCIATE DIRECTOR OF AUDIENCE DEVELOPMENT Sheri Taubes

MANAGEMENT

MANAGING DIRECTOR, MUSIC Stuart Williams

GROUP EDITOR-IN-CHIEF Scott Rowley

HEAD OF DESIGN (MUSIC) Brad Merrett

SUBSCRIBER CUSTOMER SERVICE

Guitar World Magazine Customer Care, P.O. Box 2029, Langhorne, PA 19047-9957, 1-800-456-6441

EMAIL: help@magazinesdirect.com, help@mymagazine.co.uk (renewals)

SUBSCRIPTION DELAYS: We rely on various delivery companies to get your magazine to you, many of whom continue to be impacted by Covid. We kindly ask that you allow up to seven days before contacting us —

at help@magazinesdirect.com — about a late delivery.

SINGLE-ISSUE SALES: www.magazinesdirect.com/guitarworld

PRINTER Fry Communications

LICENSING Guitar World is available for licensing and syndication.

To find out more, contact us at licensing@futurenet.com or view our available content at www.futurecontenthub.com.

HEAD OF PRINT LICENSING Rachel Shaw

GUITAR WORLD EDITORIAL/ADVERTISING OFFICES

347 W. 36th St., 17th Floor/Penthouse, New York, NY 10018

FUTURE US, INC.

135 W. 41st St., 7th Floor, New York, NY 10036, www.futureplc.com

©2022 Future PLC. All rights reserved. No part of this magazine may be used or reproduced without the written permission of Future PLC.



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

Chief executive Zillah Byng-Thorne
Non-executive chairman Richard Huntingford
Chief financial officer Penny Ladkin-Brand
Tel +44 (0)1225 442 244

Sweetwater

Music Instruments & Pro Audio

Guitar Gallery — What You See Is What You Get!

Ibanez
J Custom RG8560
Electric Guitar
— Brownish Sphalerite

★
Only at
Sweetwater
★★★

- Thousands of detailed images of our massive stock of instruments to help you choose the perfect guitar.
- Compare colors and wood grain.
- Choose by serial number. The one you pick is exactly the one you receive.
- We even include the weight of each guitar to help you choose wisely.

It's the perfect way to choose your next guitar.

Shop now at [Sweetwater.com/GuitarGallery](https://www.sweetwater.com/GuitarGallery)
or call your Sweetwater Sales Engineer at (800) 222-4700.

Guitar Gallery
by Sweetwater



55-POINT INSPECTION

Guitar perfection right out of the box.

Our detailed 55-point hand inspection ensures instruments valued at \$299 and above are shipped in factory-fresh condition and ready to play when they arrive on your doorstep. We have carefully looked over every aspect of your guitar or bass — from the input jack to the headstock — and have included a signed certificate of inspection, giving it our personal seal of approval that your instrument meets or exceeds factory standards.

DEDICATED SALES ENGINEER
The advice you need to buy with confidence

FAST, FREE SHIPPING
No minimum order

SOUNDING BOARD

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



Thanks for the Eighties Issue!

I just finished reading some of “the Eighties Issue” [August 2022] and I have to say it’s completely awesome. Thanks for doing this issue! It’s great to hear from some of these iconic players, especially Vito Bratta. You guys need to keep [in] contact with him and help him push out some material. Start up a crowd funder — I’m good to chip

in! I love the Q&A format with the horde of guitar stars. It’s really interesting to even see what their favorite Eighties movies were, let alone gear and solos. Reading this makes me want to go and hunt down a Marshall JCM800. I’ve got the 900 and the DSL heads, but to be true to the period I must have an 800. Anyway great job, love it.

— Steve D

He appreciates our restraint

I love reading about new players, but I have to admit I really, really, really appreciated the “Let’s go all-out on this stuff!” Eighties Issue. I know a lot of the guitarists you cover have been around since the Eighties, and I also know a lot of us readers started playing (and subscribing to GW) in the Eighties, so I appreciate the restraint you show by not doing at least five Eighties Issues a year! But seriously, I just got the September

issue with Christone “Kingfish” Ingram on the cover (and Sophie Burrell inside), and — again — it reinforces just how much I love reading about the new batch of players too. Anyway, I guess my point is, keep up the great mix!

— T.K.

Well-deserved coverage for Ibanez

Great to see your article on Ibanez guitars [July 2022]. Finally, some well-deserved recognition of these great instruments throughout the years. I’ve owned an ’82 Musician 150PW since 1984, and this baby’s not leaving my quiver... ever. Of course, through the years the polar white ages to a yellow pearl (which I love) and the bridge tarnishes, but man does this guitar feel and sound freaking awesome. Twenty-four frets, neck-thru body... I’m getting the shakes... Sorry, gotta run and play!

— Thomas Ryan

Please remember us beginners

I’m a resident of North Central Correctional Complex in Marion, Ohio, and I’ve been subscribing to *Guitar World* for a little over a year. My favorite parts of GW are the interviews and the transcriptions. However, I must admit I have one problem. It seems that all the lessons in the columns section are geared toward more experienced players. I’ve been learning how to play for almost a year and a half, and I know of a lot of other guys here who read GW and are just learning how to play. I’d like to suggest an idea: Please start a “Beginner’s section.” Give us beginners lessons, tips and tricks from people who’ve been playing for years. Also, when someone is interviewing a band for GW, please ask if they have any tips and tricks that they’d like to share with beginners.

— Jeremy Roberts

DEFENDERS ⚡ of the Faith



Eric Pinzon

AGE: 50

HOMETOWN: Panama, Republic of Panama

GUITARS: Dean Razorback, Dean MAB3, Fender Stratocaster, Jackson RR, Washburn N2

SONGS I’VE BEEN PLAYING: Originals by my band Cabeza de Martillo and covers by Megadeth and Pantera

GEAR I WANT MOST: Caparison Horus M3B, Marshall JCM900



Bradley Florence

AGE: 17

HOMETOWN: Elizabethtown, KY

GUITARS: Dean Dime Razorback V, Squier John 5 Telecaster

SONGS I’VE BEEN PLAYING: Megadeth “In My Darkest Hour,” Metallica “Ride the Lightning,” Marty Friedman “Senbonzakura”

GEAR I WANT MOST: Marshall JCM800, Jackson KE1



Jeff Hoeft

AGE: 53

HOMETOWN: Chapel Hill, TN

GUITARS: Fender Stratocaster HSS with Floyd Rose, Electra Workingman

SONGS I’VE BEEN PLAYING: AC/DC “Back in Black,” Kiss “Lick It Up,” Van Halen “Panama”

GEAR I WANT MOST: Fender Player Strat HSS Floyd Rose and Fender Hot Rod Deluxe IV

SEND LETTERS TO: Sounding Board, *Guitar World*, 11 W. 42nd St., 15th Floor, New York, NY 10036, or email us at GWSoundingBoard@futurenet.com.

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

STAY CONNECTED WITH GUITAR WORLD ON



AND GET THE LATEST GUITAR NEWS, INSIDER UPDATES, STAFF REPORTS AND MORE!



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!



THE STRUTS' ADAM SLACK
BY CAMPBELL KING



ROBERT CRAY BY BRAD BURNS



Mark Claytor

AGE: 52

HOMETOWN: Longton, KS

GUITARS: Many, but the ones I'm playing most are my PRS S2 Custom 22, PRS CE 24 and PRS SC245

SONGS I'VE BEEN PLAYING: Original music, Train "Free," the Rolling Stones "Gimme Shelter," 38 Special "Hold on Loosely," Robin Trower "Too Rolling Stoned"

GEAR I WANT MOST: Budda Superdrive head and Richie Kotzen signature Strat



Colby Kennedy-Lord

AGE: 14

HOMETOWN: Reading, PA

GUITARS: Epiphone Les Paul Standard '60s and Lewis Instruments Velocity model

SONGS I'VE BEEN PLAYING:

Ozzy Osbourne "Demon Alcohol," Paul Gilbert "Fuzz Universe" and my original material under the name Colby KL

GEAR I WANT MOST: Boss SY-200 guitar synthesizer pedal



Theo Klaase

AGE: 48

HOMETOWN: Jacksonville, FL

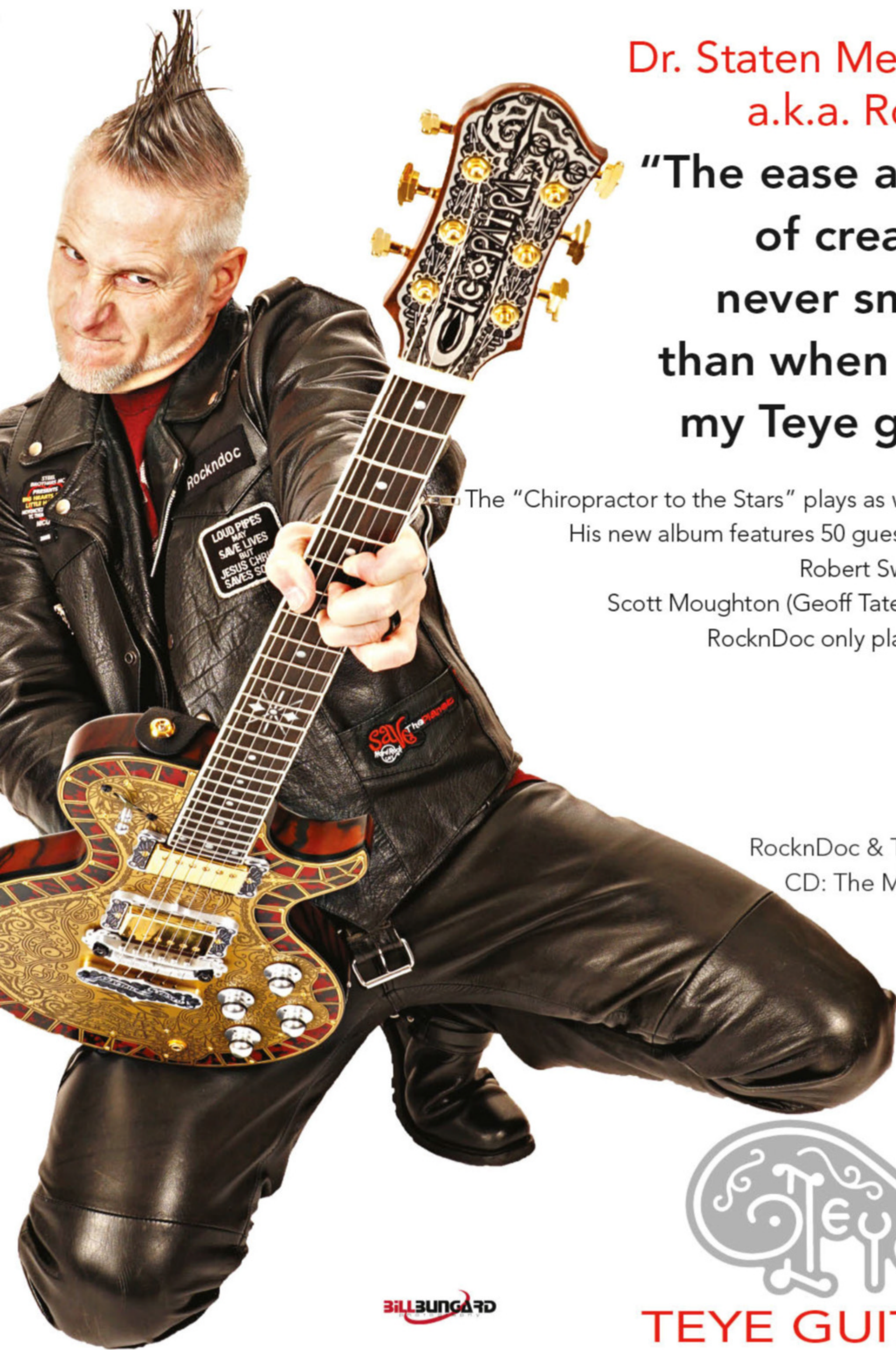
GUITARS: Gibson ES-135, PRS acoustic, Ibanez acoustic, Gretsch White Falcon, Jackson Flying V

SONGS I'VE BEEN PLAYING: John Lee Hooker "Boom Boom," Pantera "War Nerve," the Doors "Spanish Caravan," Bill Frisell "I Heard It Through the Grapevine"

GEAR I WANT MOST: Vox amps, D'Angelico hollowbody, Gibson ES-446, Ted Nugent Byrdland



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



Dr. Staten Medsker Jr.
a.k.a. RocknDoc

**"The ease and flow
of creativity is
never smoother
than when playing
my Teye guitars!"**

The "Chiropractor to the Stars" plays as wild as he looks.
His new album features 50 guests ranging from
Robert Sweet (Stryper) to
Scott Moughton (Geoff Tate/Queensryche).
RocknDoc only plays Teye guitars.



RocknDoc & The Back Bones
CD: The Moment of Truth



BILLBUNGARD

TEYE GUITARS

info@teyeguitars.com - 1-615-866-0846

TUNE-UPS

BILLY
HOWERDEL
21

22
BLACK KEYS

S.G. GOODMAN
24

26
ROBIN TROWER

LARI BASILIO
29

30
KIRK FLETCHER

LEPROUS
31

60 MINUTES:
KORN, PART 2
32

Gore- Obsessed, Old-School Death Metal

INTRIGUED? LET BLOODBATH
GUITARIST TOMAS ÅKVIK FILL YOU IN

By Gregory Adams

▶ “I LIKE DEATH metal to be brutal and fast, so I usually write those kinds of tracks.”

Bloodbath guitarist Tomas Åkvik is matter-of-factly getting into why his three compositions on the long-running death metal supergroup’s new *Survival of the Sickest* full-length (“Zombie Inferno,” “Malignant Maggot Therapy” and “Environcide”) arguably push the speed-barrier more so than his bandmates’ nevertheless grotesque contributions. “I’m a raging person,” he chuckles when *Guitar World* presses him on the point. What’s most surprising about this ferociously paced feat, though, is that Åkvik even brought the songs to Bloodbath in the first place.

While the Swedish guitarist has been riffing with Bloodbath as their live guitarist for more than five years, when the group formally asked him to join full-time — following the 2017 exit of Per “Sodomizer” Eriksson — he initially declined. The decision was dumbfounding, even to him.

“I don’t know what got into me, but I was already playing in too many bands, so when they asked me to join, I was like, ‘It’s not the right time,’” Åkvik — who also leads Swedish metal force Lik — says. “It sounds a bit cocky [*to have declined*], but [*I was*] very honored that they asked me. I just didn’t want to disappoint them by not being able to commit.”

That Åkvik appears throughout the ruthless *Survival of the Sickest* means →

Bloodbath’s Tomas Åkvik
with a Gibson Flying V



he obviously carved out time for Bloodbath; the pandemic helped with that. Also, while 2018's *The Arrow of Satan is Drawn* lurked in the blasphemous mire of black metal, founding guitarist Anders Nyström told Åkvik that *Survival of the Sickest* would bring Bloodbath back to their roots: gore-obsessed, old-school death metal. The premise intrigued Åkvik, even reminding him of his teenage years taping international broadcasts of MTV's *Headbangers Ball* to discover the metal extremists of the Eighties and early Nineties.

Though Bloodbath's metal pedigree includes past and present members of Katatonia (Nyström and bassist Jonas Renske) and Opeth (drummer Martin Axenrot), it's clear that *Survival of the Sickest* is a blunt-force homage to Florida-based legends like Death, Morbid Angel and Obituary, who had tracked genre-codifying classics at Tampa's iconic Morrisound studios. Or, in the case of Åkvik's relentlessly thrashed, dive-intensive "Zombie Inferno" — in part inspired by Sepultura's *Beneath the Remains* — records that were at the very least engineered by the studio's formidable Scott Burns.

That said, Bloodbath took a modernized approach to their tone-sculpting ("Clear and gritty — it's brutal, but you can also hear what all the notes are," Åkvik says). Producer Lawrence Mackrory would re-amp DI signals with a Peavey JSX and various plug-ins, while occasionally stomping on an old Boss Metal Zone pedal. *Survival of the Sickest* features

remote-recorded performances, but the leads were mainly ripped out as Nyström, Renske and Åkvik passed a guitar around in the latter's rehearsal room/recording space in Stockholm. "We all sat in the recording studio, thinking out ideas on how to create the solos. Like, 'bring out the whammy bar guitar — there should be a dive bomb here!'"

To that end, the record's blitz of whammy-driven leads came as a surprise to Åkvik. It'd been years since he'd owned a trem-arm-assisted six-string, an Ibanez RG he only had for a couple weeks before giving up on tremulous aesthetics. "I had never played whammy bar [on a record] until now," Åkvik says, adding, "The reason is I'm lazy, and I don't like to change strings on a Floyd Rose."

It was Fabian Brodén, vocalist-bassist for Swedish unit Katakomba, who loaned out an Alexei Laiho Jackson for the cause. Paying him back in kind, Åkvik added guest grunts to "Embalmed in Concrete," off Katakomba's new full-length.

Slow-mosh Bloodbath monstrosities like "Carved" hit the bar hard, but *Survival of the Sickest* goes through various distressing mood swings: a blur of arpeggios bristle through the double-time crustiness of "Putrefying Corpse"; Nyström brings delay-decayed, Katatonia-styled ambience to the blast finale of "Malignant Maggot Therapy"; "To Die" offers a mournful, pinch-spiked lead from Renske ("It's really sad and dark, that solo," Åkvik praises the latter's six-string spotlight).

Survival of the Sickest is proof positive that there's still plenty of putrid mass to be pulled off death metal's ever-gangrenous corpse

Thematically, the album also re-awakened Bloodbath's love of the macabre — outside of the eco-conscious "Environcide," it's an entrails-ripping smorgasbord of zombified storytelling. "I don't read that much, but when I do I like horror and fantasy," Åkvik says. "I wanted that to be the feeling in the lyrics of [*Zombie Inferno*]. There's just a swarm of zombies coming in, you know?"

From flesh-rending riffs, to viscera-dripping lyrics, *Survival* is proof positive that there's still plenty of putrid mass to be pulled off death metal's ever-gangrenous corpse. Despite this, Bloodbath recently phased out one of the most vicious parts of their legend: dousing themselves in stage blood before every performance.

"I guess there was a lot of sugar in it, because it's very sticky," Åkvik recalls. "It was fun, but I won't miss it. Also, this album is going back to [*Bloodbath's*] *Breeding Death* EP [from 2000], and [the band] didn't have any blood on them back then. It's skipping all the blood and going [back to] blue jeans, which is great!"



INTRODUCING



Suede Razors

No Mess, No Fuss, Just Rock 'n' Roll
(Longshot/Rebellion)

SOUND San Francisco-based bover-rockers Suede Razors combine the power and the glory of prime Slade and AC/DC with old-school punk-rock sensibilities. The album title is a mission statement and a manifesto for a record packed with punchy, pounding, instant anthems that celebrate the unbridled joys of 100 percent pure rock 'n' roll.

KEY TRACK "Vive Le Rock"

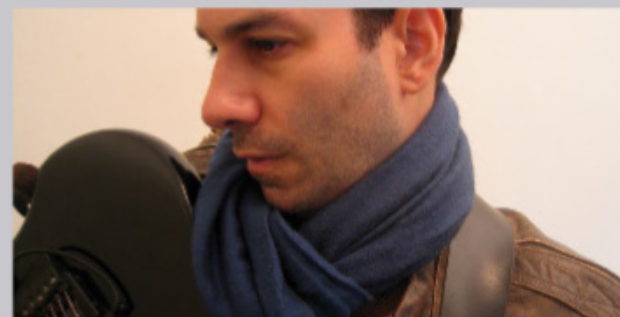


Moths

Space Force (Moths)

SOUND A Puerto Rican band utilizing grinding, pulsing, bass-heavy guitars mixed with stoner grooves and heavy psyche vibes cross-pollinated with a dose of death metal to deliver a set of songs that defy pigeonholing. Phew! Complex time signatures and rhythms give way to pounding, soaring guitars and vocals; the net result is a hybrid unlike anything you've heard before.

KEY TRACK "Broken Slumber"



Christopher Libertino

Cartography (Paradox Lost Music)

SOUND Libertino, a multi-instrumentalist with a background in film composition, has created a genre-defying album, spanning styles and continents to create something unique, yet with enough familiar touchstones to make fans of anyone from Steve Morse to Steve Vai feel right at home. He's a new force in intro rock guitar, expanding the boundaries to encompass wide cinematic soundscapes.

KEY TRACK "Pathfinder"

—Mark McStea



Billy Howerdel performs with A Perfect Circle at Brixton Academy in London, June 13, 2018

Billy Howerdel

THE A PERFECT CIRCLE GUITARIST UNVEILS HIS SOLO DEBUT, *WHAT NORMAL WAS*, WHICH TAKES HIS SYNTH ROCK AND SHOEGAZE INFLUENCES TO NEW LIMITS

By Amit Sharma

▶ WHEN *GUITAR WORLD* puts it to Billy Howerdel that his lead lines tend to be single-note ideas — sometimes with the added depth of a lower or higher octave — he agrees wholeheartedly. Caked in reverb and delay, it's more of a textural approach than anything too chordal, at times tricking the listener into thinking they're hearing something else entirely.

"What I'm going for is a swarm of *many* bees," says the A Perfect Circle mastermind with a laugh. "And yeah, I guess I'm trying to fool people and make them question whether it's a guitar or synth. As much as I love rock, especially Led Zeppelin and the first two Ozzy Osbourne albums, when I started listening to Cocteau Twins and Siouxsie and the Banshees, I became more interested in *soundscapes*."

The British dream pop bands of the Eighties, he notes, seemed to "take more chances" and "go down different lanes," and while APC have stuck with a hybrid of both styles, this newest release falls more into the latter camp. "I was a late bloomer and picked up the guitar when I was 16; I actually really wanted a keyboard but they were more expensive," he says. "This is the album I didn't know how to make and didn't have the money to make as a kid."

The *What Normal Was* solo debut he speaks of certainly has more of an electronic feel than Howerdel's releases of the past. But what hasn't changed is his rig, the guitarist simply finding no reason to

deviate from the tools that have served him well thus far. There's the Gibson Custom Classic given to him by Trent Reznor in the mid Nineties, his Dave Friedman-modded 1978 Marshall Super Lead, the Gibson Goldtone he describes as a "pirate sound" — and that prized Experience octave fuzz by Prescription Electronics.

"The Marshall mod was mainly to do with the power tubes and biasing," Howerdel says. "It's a fast amp that reacts instantly, which there are pros and cons to... It has a different sound to your typical softly overdriven Plexi head. I found this 60-watt Naylor combo and loved it, so I showed Dave Friedman and he modded the Marshall to sound like that. I don't even know if they still make those Experience pedals, but they're hand-painted in different colors and sound great. I enjoy using the Fractal octaver too, rolling the volume down with the tone completely off to get this ghostly thing that, again, doesn't sound like guitar, but maybe that's why I like it!"



AXOLOGY

- **GUITARS** 1991 Cinnamon Burst Gibson Custom Classic with Tom Anderson pickups
- **AMP** 1978 Marshall Super Lead, Gibson Goldtone GA-15RV
- **EFFECTS** Prescription Electronics Experience, EHX Synth9 and Mel9; Strymon Big Sky and Timeline; Fractal Axe-Fx III



WHAT'S ON MY PLAYLIST



JON DAVIS OF CONAN

1

"I Hate Myself and Want to Die"
Nirvana

I don't know if it's the title, the guitar tone or the fact that I first heard it via *Beavis and Butt-Head*, but I believe this is one of Nirvana's best songs. It's so miserable, but also awesome. Just like "Curmudgeon" and "Endless Nameless" — their "throwaway" tracks are some of my favorites.

2

"March of the 1000v Ghost"
Slomantics

The first time I heard a Meathead fuzz pedal into a Matamp was seeing these Belfast legends play this song at The Kiff in Liverpool in, I think, 2005. Epic riff, bleak production, lovely lads. I listen to this track most days, 17 years later.

3

"SRT"

Fudge Tunnel

A band that hit me at the same time as Nirvana. They aren't grunge, not metal, not punk, just awesome. Their coexistence with my favorite era of Sepultura and, of course, their lovechild Nailbomb makes Fudge Tunnel essential listening. This track, with all the bent notes and squeals, gets me nodding every time.

4

"Sexy Grinder"
Archagathus

I don't know these guys, but they do it for me. This track has everything I love from grindcore, and the vocals just slay. I put this on after a hard day — and it's party time in the Mersey Tunnel.

5

"Wasting Away"
Nailbomb

"Nailbomb, Holland!" One of the best opening lines of any show, literally ever. This track slays so hard. The riff is simple — it just caves your head in. The perfect blend of punk and metal, with metal's best-ever vocalist. I performed this track with Soulfly not so long ago (YouTube it) and it was hard to head-bang to. I'm still hurting now!

CONAN'S NEW ALBUM, *EVIDENCE OF IMMORTALITY*, IS OUT NOW VIA NAPALM.

The Black Keys' Dan Auerbach at the Pilgrimage Music & Cultural Festival in Franklin, Tennessee, September 25, 2021



MAKIN' TRACKS **DAN AUERBACH**

THE EVER-BUSY FRONTMAN WALKS US THROUGH FIVE CLASSIC BLACK KEYS SONGS — AND FIVE FROM THE BAND'S LATEST ALBUM, *DROPOUT BOOGIE*

“Wild Child”

From *Dropout Boogie* (2022)

 It started with a drum loop that we made in the studio — [Black Keys drummer] Patrick Carney and I — and then we added guitar. We laid down this very simple thing — it felt so good — and I was just like, “Okay, what do we do now, to not mess this up?” That was the goal. It’s such a simple song, but it’s like that thing they always talk about: deceptively simple things. It’s such an

iconic chord change; it’s in six million songs — just the most basic, fundamental change. There are so many songs that use that riff: songs by the Kinks, Jimi Hendrix, the Doors and AC/DC. It’s one of those things where it’s like, “How do we create this thing where we don’t try to get too smart and mess it up? And don’t try to get too complicated, just keep it very simple?” That’s the battle a lot of times. Especially in this day and age, when you have the computer and you can make a

million changes, it’s trying to keep it simple.

“Good Love”

From *Dropout Boogie*

 That’s a first-take improvisation. That’s Billy Gibbons and me on guitar and Pat on the drums. Billy came over and I handed him this old [Gibson] Trini Lopez that used to belong to [Hill Country guitarist] Mississippi Fred McDowell and plugged it

straight into an amp. And it sounded exactly like Billy Gibbons. I was playing my ’59 Les Paul. And that was the first take. It really has that real raw, loose feeling. We were set right next to each other; our amps were right next to each other. We were grooving. I mean, we were right there, with each other. Pat was just across the room. We were just locked in.

“Happiness”

From *Dropout Boogie*

“We laid down this very simple thing, it felt so good, and I was just like, ‘Okay, what do we do now to not mess this up?’ That was the goal”



 I played that on an old guitar that used to belong to Hound Dog Taylor. It's tuned down, in open B. Gives it that heavy sound. I was playing his guitar, and that's the tuning he would use. So obviously, I was influenced by him. He was one of my favorites starting out. The fact they didn't have any bass guitar in the band too — I thought that was cool. Nothing against bass players, I just thought that was cool. They had a good, full sound, but he always played those Teiscos, those Japanese guitars. And he'd make them sound incredible — plug straight into his Super Reverb and turn it all the way up.

“Didn't I Love You”
 From *Dropout Boogie*

 That was [from] the first day; that was us messing around, playing my Les Paul. That's probably my SunFace pedal that I've had forever, close to 20 years. I plug it into a little Fender amp and get a real trashy sound. It was definitely in the style of this [blues] guy named T-Model Ford [1923-2013]. He lived in Greenville, Mississippi. When I was 18, I

went down to his house and hung out and played music with him at some of the juke joints. There's a couple of his licks in that song. It's got a lot of the feel that he would do, especially the way the changes come in weird places; that was shit he always used to do. He used to have fun trying to throw the other people off. When he was playing with me, he'd just change the chord whenever, change the chord on a three or something. And I always loved that about him, and so there's some of that in there.

“It Ain't Over”
 From *Dropout Boogie*

 That one started with an octagon loop; added some atmosphere, put a drum loop on top of it, put some bass on it. It was real dance-y, and we had the chorus right away — it just jumped right out. Our friend Greg Cartwright from Oblivians and Reigning Sound came in and helped us iron out the verses, so that was a collaborative effort. Which is something we've never done — in 20 years of making records — is work with co-writers before. And it was really fun.

“I Got Mine”
 From *Attack & Release* (2008)

 This was always a fun one to play live. That's just the sound of the basement — Pat and me in the basement where we used to play. The intro was probably influenced by some sort of James Brown thing. But that riff, I don't know where it came from, to be honest with you. It was a pretty simple little

thing. I'm not sure if there was any one particular influence, more so than others.



“Ten Cent Pistol”
 From *Brothers* (2010)

 That was at Muscle Shoals Sound [in Alabama]. It feels like that song could have been on the new record; it's got a lot of improvisation in it. We were listening to lots of funk, including Mulatu Astatke, the Ethiopian funk guy. We did a lot of solos with the octaves like that, and we were definitely influenced by that on that record.

“Little Black Submarines”
 From *El Camino* (2011)

 We wrote it with Danger Mouse [Brian Joseph Burton]. We started it on acoustic guitar, and it wasn't until we got into the studio to record it that we decided to have that ending section, where all the drums and everything kick in. That was fun — getting to be able to do that, and have a song that had a journey to it.

“Tighten Up”
 From *Brothers*

 We cut that in New York City and co-wrote it with Danger Mouse. He even started the verses, the stuff on the piano, just coming up with chord changes. They had a grand piano there in the studio. We put that one together fairly quickly, and we also used a drum loop of Pat playing. We

had him go in and he played until he got a loop that he really liked, and then we started to layer it together. There's one solo at the ending [starting at 03:05] with a weird phaser-type sound. That was just a Boss pedal that they had at the studio sitting on a shelf. They didn't have a lot of pedals — but that was one of them. I just was like, “Yeah, let's give it a shot.” It was the first time I ever used that pedal, and it was the main sound on this song that became our first radio success. Pretty funny. [Editor's note: We're pretty sure Auerbach is referring to the Boss PH-3 Phase Shifter, which he has often used in tandem with a Boss OC-3 Super Octave as part of his live rig. Here are some Tonal Recall-style “Tighten Up” outro-solo settings for both pedals, courtesy of GW Associate Editor Chris Gill:

Boss OC-3 Super Octave
 Guitar Input, Direct Level: 4, Oct 1 Level: 5, Drive Level: 5, Mode: Drive, Mono Output > PH-3 Input

Boss PH-3 Phase Shifter
 Rate: 4.5, Depth: 10, Res: 9, 8-stage setting]

“Lonely Boy”
 From *El Camino*

 We cut it in Nashville, at [my studio], Easy Eye Sound. I'm playing my '54 Strat that I bought when I was on tour one time. I've always loved playing it; it's got all the original electronics. And I used it all over that record. That started with another pedal that I'd never used before — and haven't used since! [It's] that little [pitch-shifting] pedal that bends the note down. I just plugged it in to see what it was and immediately came up with the riff for the beginning of “Lonely Boy.” We just started improvising the parts. It's a very raw, simple song, but we just started jamming on it. And it just started from that cool little pedal sound we were getting.

Interview by Joshua M. Miller

S.G. Goodman — with her ubiquitous Guild Starfire IV — performs in Luck, Texas, back in March



S.G. Goodman

THIS KENTUCKIAN'S GUITAR-LADEN NEW ALBUM HAS PLENTY OF BITE — COURTESY OF HER UNIQUE PERSPECTIVE AND VINTAGE GUILDS

By Joshua M. Miller

▶ “THERE’S POWER IN owning things about yourself,” says Kentucky guitarist and songwriter S.G. Goodman. While creating her sophomore album, *Teeth Marks*, Goodman decided to take full control of the narrative and further embrace her identity as a queer artist. After coming out while promoting her 2020 Jim James-produced debut, *Old Time Feeling*, she found further empowerment in writing the follow-up.

“Music is healing for the listener and the writer, and it’s a way for other people to get to know me better and where I come from,” Goodman says. “It’s a way for me to understand more about myself. You don’t always know exactly what a song is trying to teach you while you’re writing it. I’m also reflecting on what particular songs mean for me after the fact while other people are getting to know them too.”

Goodman’s lyrics focus on “love and the marks it leaves behind, whether that’s in a romantic sense, in a positive way or a negative way — or also the presence of empathy or the lack of it, no matter what, as we’re navigating the world. The presence or

absence of love in one way or the other, we wear those marks on us.”

She also grew by taking more control of the recording process. After leaning more on others for tracking the songs on her debut, enabling her to focus on production duties, she knew she wanted to do more. “I leaned into more of my fingerpicking style and things that come a bit more natural to me,” she says.

The album’s eclectic sound draws from her garage rock, Appalachian folk and post-punk influences. She often enjoys off-center melodies when it comes to lead parts and often doesn’t mind if she “hits a note that’s not supposed to be there.”

“I cut my teeth amongst a lot of post-punk rockers,” Goodman says. “Even

Goodman enjoys off-center melodies when it comes to lead parts — and often doesn’t mind if she “hits a note that’s not supposed to be there”

though my style of music was never that, I have a deep appreciation for texture that’s built with feedback and using different parts of the instrument for rhythms.”

She’s mostly played rhythm guitar since she was 15, learning chords by ear and by playing with others. She enjoys vintage Guild Starfires because of their humbuckers, which create a “really rich tone that you can’t really find in anything else.” It combines nicely with guitarist Matt Rowan’s style, she adds. “Having that low-end, rich tone underneath Matt’s P-90s on his Jazzmaster, it lends a nice balance of highs and lows within the mix,” she says.

She tunes her guitars a “whole step down,” playing in D “across the board.” “On this record, I did capo up the neck a bit on certain songs, but I always play with the strings tuned a step down. I feel like it gives more room for my voice to sit in a song, and I’m allowed to play a little bit more with the range.”



AXOLOGY

- **GUITARS** '69 and '78 Guild Starfire IV, Fender Jazzmaster, Harmony acoustic
- **AMPS** '73 Fender Princeton Reverb, Seventies Fender Deluxe Reverb, MegaTone amps



LEAVE YOUR AMP AT HOME

For the first time ever, the authentic sound and feel of a real tube amp driving a perfectly-matched speaker cabinet in a great-sounding room is available in a pedal-sized enclosure. With no menus to dive through, IR-based speaker cabinets and mono or true stereo operation, your path to getting killer tones when going direct just took a major shortcut.

strymon.

Robin Trower in action
in Royal Oak, Michigan,
April 7, 2018



Still a Ball of Fire

U.K. STRAT LEGEND ROBIN TROWER TALKS NEW MUSIC, THE SECRETS TO STELLAR TONE AND WHY HE'LL ALWAYS HAVE A SOFT SPOT FOR AMERICAN FANS

By Mark McStea

▶ ROBIN TROWER IS due to celebrate his 60th year as a recording artist in 2023, but at 77 years old, he's showing absolutely no signs of slowing down. He recently released *No More Worlds to Conquer*, a fairly mellow affair — and the perfect accompaniment for a late-night drive — with Trower's distinctive tones dripping emotion over every track. This is his third album in just over four years — and he's about to start recording his next album, with enough songs on hand for another record after that.

You've called the new album *No More Worlds to Conquer*. Is that how you

feel, musically?

No. [Laughs] It was just that it was my favorite track on the album, and I like the story that the lyrics tell. It seemed to be the natural track to name the album after.

Speaking of conquering worlds, what's still on your wishlist?

I'm going into the studio in a month to record another album, so I guess my wish list is just to be able to keep going and keep being able to make records.

Your last "Robin Trower" album, as opposed to a collaboration, was 2019's *Coming Closer to the Day*, which was a bit

sombre lyrically, wrestling with issues of mortality. This is a much lighter album. What changed?

I think *Closer* was a more introverted album, whereas this time I made a conscious attempt to write a much more outgoing album. As I started to write different material, I thought the songs I was coming up with were beyond me vocally, which was why I got Richard Watts to handle the singing. Luckily enough he agreed, and he did a wonderful job. I think that's something else that gave the record a very different atmosphere, as I sang the songs on *Closer*.

Did you demo the songs with your

“The secret to the warmth of tone that I get, while retaining the clarity, is due to a combination of heavy strings, high action and the pickups on my signature Strats”



own vocals?

There were about four songs on the album where I had recorded the vocals myself, but after Richard had recorded some tracks, it seemed an obvious idea to get him to redo the vocals for the four that I'd sung on. Once Richard was onboard, I started to write some songs that were way out of my range, because I knew he'd be able to handle them and do a terrific job.

Was this recorded before lockdown?

A lot of the album was, except for four songs I recorded in September last year. I had so much time on my hands, being unable to do anything else during lockdown, that I was able to write enough songs for my next two albums.

“Ball of Fire” has a great groove and a really warm sound.

That was done on the neck pickup; I'd say about 90 percent of the guitar parts on the album were done on that pickup. I think the secret to the warmth of tone that I get, whilst still retaining the clarity, is due to a combination of heavy strings, a high action and the pickups themselves on my signature Strats. Another thing I do is to change my strings quite often; I don't do many hours on a set of strings. Live, I change them every night.

The guitar sound that opens “No More

Worlds to Conquer” has a really detailed, almost chewy tone. Do you hear the sound in your head and search for it, or do you find a sound by trial and error?

It is a combination. When I'm writing it, I can hear the sound I want, but when it comes to adding bass and drums in there, sometimes you have to tweak what you thought you wanted to ensure a better fit. Often that can mean driving things a bit harder.

“Deadly Kiss” is a great example of how you leave a lot of space around your phrases when you solo.

I don't do that consciously. Phrases and notes are essentially melodies to me. I'm trying to create a melody, even though the solo is free-form — I'm looking for something that makes it sing, so that it is almost like a vocal line in itself.

Do you work out your solos or just go for it?

A bit of each, actually. For songs where there might be quite a complex chord sequence, I do like to have a good idea of what the solo should be — and then go for it. There are other times where I just like to open up the amp and really see where the feeling takes me.

“The Razor's Edge” has a great, stomping groove, and the guitar sounds right on the cusp of feedback.

Yeah, it was. I always play pretty loud in the studio unless I'm after the cleaner, sweeter tones, but on this track the amps were *really* cranked.

Gear-wise, was there anything new that you brought to the table?

For guitars, it was my signature Strats, and I always use Marshalls, so no change there. In terms of effects, I've been using a Fulltone Plimsoul and a Fulltone Secret Freq, which are new for me.

Your last album, *United State of Mind*, with Maxi Priest, was a successful mix of styles and a really strong, groove-oriented R&B record. Do you and Maxi plan on working together again?

There are no plans at the moment, but I'd definitely like to do another album with him. I think it was a great record and an interesting departure from what people normally expect from me.

“Bridge of Sighs” is a rock radio staple and probably your best-known song. Why do you think it has such enduring appeal?

It's a great song. [Laughs] I think it's pretty deep and atmospheric, and I think it's that

combination that captivates listeners.

Heart's Ann Wilson has covered it on her new solo album, *Fierce Bliss* [2022]. She described it as the greatest existential blues song ever written.

That's a great quote. I'll take that!

Next year will be the 60th anniversary of your recording debut with the Paramounts. That must have been an exciting time to be in a band, as part of the explosion in the U.K., alongside the likes of the Stones, the Who and the Beatles.

It was a lot of fun. We were young and having a really great time. It's quite some achievement to think I'm still talking about music 60 years later. I would have never imagined that could be possible back in 1963. We were a great band though, particularly live. We did a lot of covers of American soul, R&B and rock 'n' roll records.

The U.S. has always been your strongest market. Why do you think that is?

I think I got a lot of exposure, playing some great supports at stadiums with bands like Jethro Tull and Ten Years After; that exposed my music to a lot of people, and the American audiences really connected with what I was doing. The other thing is, while other markets in the world almost abandoned rock and blues guitar music, if you think back to the late Seventies and early Eighties, American fans never lost their love for my kind of music and have always been really loyal, for which I'm extremely grateful.

You've seen a lot of changes in the industry. Does it seem better or worse today when you compare things to how they were in the 1970s when you were playing stadiums?

I think the main thing is that the business has reversed, and nowadays you have to tour behind an album to make money, unless you're Pink Floyd or someone. That's just the way it is now, but I think it is rare for a band to be able to survive on sales alone. I guess none of us ever saw that coming.

You've been a Fender Strat player for so long. Do you have a collection of vintage Strats?

No, not at all. I have about eight of my signature Strats and they're the only Strats I've got anymore. I do have an acoustic that I never play. [Laughs] I like to plug my guitar into an amp. I love the electric guitar; I just get such a buzz from playing — I always have and I always will.

GUITARIST PRODUCER TONE HUNTER

POLYMATH

ADAM 'NOLLY' GETGOOD SIGNATURE HUMBUCKER SET

"The Polymaths can truly do it all -
rich clean and crunch tones, outrageously
chunky high gain rhythms and beautifully
vocal leads."



Bare Knuckle

bareknucklepickups.co.uk

“I haven’t been much of a seven-string player, but I might incorporate more of it in the future. It’s pretty inspiring”

Lari Basilio with her signature Ibanez LB1 — and [right] her signature Ibanez LB1 without Lari Basilio

Lari Basilio

THE BRAZILIAN GUITAR ACE HELPS LISTENERS CUT THROUGH PANDEMIC-FUELED DEPRESSION WITH HOPEFUL TUNES AND HER CUSTOMARY KICKASS GUITAR PLAYING

By Joe Bosso

▶ **THAT SMILE.** IT’S one of the first things you notice while watching Lari Basilio play guitar — a high-beam smile that’s big, wide and seemingly irrepressible. “People always comment about that,” she says. “They’re like, ‘Lari, you look like you’re having such a good time.’ And it’s true — music brings such joy to me, so when I play, I can’t help but show it.”

Basilio’s incandescent spirit runs throughout her stellar new album, *Your Love*. Whether she’s shredding sparks on the breakneck rocker “Running to the Other Side,” bopping to the sleek funk of “Alive and Living” or conducting a legato line masterclass on the shimmering title cut, she imbues each track with a kind of radiant positivity that’s impossible to resist.

“For me, it’s important to share a message of hope with people,” Basilio says. “I wrote a lot of the songs during the pandemic, and that was a time when a lot of people were feeling depressed. In my own way, I wanted to try to counteract that with my new songs. We should always cling to

hope and faith.”

On previous releases, Basilio recorded with drumming legend Vinnie Colaiuta, who makes a return appearance here. Rounding out the rhythm section are two bass A-listers, Sean Hurley and Leland Sklar. “I’m blessed to be able to play with such incredible musicians,” the guitarist says. “It’s always incredible to watch them take my songs and start to flip things around, which helps to keep me on my toes. That’s especially true with Vinnie, because he never listens to demos. He just comes in and goes for it.”



AXOLOGY

- **GUITARS** Ibanez LB1, Ibanez AZ7
- **AMPS** Laney Cub-Supertop, Laney Lionheart
- **EFFECTS** Seymour Duncan Vapor Trail Deluxe analog delay, JHS Morning Glory overdrive, Laney BCC Spiral Array chorus



Basilio’s signature Ibanez LB1 was her main guitar on *Your Love*. “It’s so versatile in terms of tone and comfort that there’s very little need for me to use anything else,” she says. However, she has begun experimenting with an Ibanez seven-string AZ7 model, which she used to punctuate the rhythm tracks on “Alive and Living.” She notes, “That’s a great guitar for heavier riffs. I haven’t been much of a seven-string player, but I might incorporate more of it in the future. It’s pretty inspiring.”

Kirk Fletcher

THE NASHVILLE-BASED BLUES MASTER ISN'T AFRAID TO ADD SOME II'S, III'S AND VI'S TO THE TRIED-AND-TRUE I-IV-V

By Adam Kovac

EVERYONE KNOWS HOW to write the blues. String together a I-IV-V chord progression, doodle on the minor pentatonic, cobble together some lyrics about how your baby left you and maybe throw in a line about a train or whiskey if you're feeling frisky. It's tried, true and — some would argue — very much stuck in the past.

That's why Kirk Fletcher wanted to stretch out. The writing process for his new album, *Heartache by the Pound*, saw the L.A.-born musician trying new things in an effort to invigorate his take on a genre that too often gets stuck on the same old tropes.

"When you listen to old blues records by Muddy Waters or Albert King, there's really cool songwriting," he says. "These days, the attention to detail on songwriting has been neglected in a lot of ways — and I wanted to address that."

With a knack for deft turns of phrase, Fletcher finds a fresh spin on timeless topics like love. Not that he means that in just the romantic sense; Fletcher, the son of a preacher, grew up in a Pentecostal church and has a more eternal version of

that emotion on his mind through much of the album. And his willingness to push himself musically saw him experimenting with chord voicing and progressions more familiar to rock and jazz.

"I think everything I do has gotta be blues or really blues-based, but I feel free to incorporate other things. If the chords need to be rearranged to fit the local melody or song, I feel free to do that. In the same regard, Albert King and guys like that did songs that didn't have the I-IV-V structure, and Albert King is super-blues!"

If pushing himself as a songwriter was important to Fletcher, so was capturing a vibe. A chunk of the album was recorded in just three days in Muscle Shoals' legendary FAME studios.

"I look at myself as sort of a pretty traditional blues band that functions as jazz. Jazz musicians love to improvise and never do it the same way twice. Just have fun and

"Albert King and guys like that did songs that didn't have the I-IV-V structure, and Albert King is super-blues!"

be in the moment, because that's the way I was raised in church."

While *Heartache by the Pound* is yet another strong addition to Fletcher's growing solo output, he's also made a name for himself as a sideman, sharing stages with everyone from Joe Bonamassa to Cyndi Lauper. Now that he calls Nashville home, he hopes to see his list of collaborators continue to grow.

"Oh man, I'd love to work with Jason Isbell, [producer] Dave Cobb, Dave Delgado. Oh, man!"



"I think everything I do has gotta be blues or really blues-based," Kirk Fletcher says



AXOLOGY

- **GUITARS** Gibson Murphy Lab ES-335, Gibson Les Paul Special
- **AMP** Fender Vibrolux, Fender 310 Tweed Bandmaster



"Our fans [*have the*] Yngwie Malmsteen mentality of 'more is more,'" says Leprous guitarist Todd Oddmund Suhrke

Leprous

GW CATCHES UP WITH TOR ODDMUND SUHRKE, A PROVEN PROG MASTER (WHO'S ALSO A PROFESSIONAL PHYSIOTHERAPIST)

By Gregory Adams

▶ LEPROUS GUITARIST TOR Oddmund Suhrke makes magic with his hands. This much is clear through over 20 dynamic years with the Norwegian prog outfit — from the metallic riff-play of their earliest efforts, to Suhrke's gracefully low-gain approach on 2021's *Aphelion*. Up until this summer, he'd also been doubling as a professional physiotherapist ably kneading out the aches of a steady clientele — some of which are within Leprous' ranks.

"I feel like every tour I'm on, suddenly I'm massaging someone's ass," Suhrke says with a laugh, of relieving his bandmates' lower back pain. Surprisingly, Suhrke's role as a physiotherapist hadn't guided him toward a discipline of wrist-maintaining pre-show exercises. "You might think the opposite, like, 'Oh yeah, I'm very careful about my routines,' but I've realized — at least to me — it doesn't really make that big of a difference."

That's not to say Suhrke's playing on *Aphelion* is cavalier. He and co-guitarist Robin Ognedal show sublime restraint,

"I feel like every tour I'm on, suddenly I'm massaging someone's ass"

— TOR ODDMUND SUHRKE

carefully considering how they'll poke through a lush bed of synths and orchestral strings with supple, supportive chord work ("Running Low"). Elsewhere they're more purposely profound, whether it's Ognedal surging through soul-stirring slide work ("All the Moments") or Suhrke riffing out percussive, eight-string melancholia ("The Shadow Side").

Since 2017's *Malina*, Suhrke says, Leprous have become confidently spontaneous in the studio, this perhaps best exemplified by epic *Aphelion* finale "Nighttime Disguise." That song was ultimately shaped by fans during an interactive live stream,

wherein the group asked people to vote on a series of songwriting parameters. It became a widescope look at the world of Leprous involving multiple key changes, time shifts, five-string bass tapping sections, and a brief return to fiercely screamed vocals. Through it all, the fans demanded Leprous turn everything up to 11.

"I would say our fans [*have the*] Yngwie Malmsteen mentality of 'more is more.' Whenever we asked things like, 'Which time signature should we do: 4/4, 7/8, 15/8 or all of the above,' it was almost always 'all of the above.'"

Leprous are also pleasing the masses outside of the studio. Last June, they performed their biggest show to date — at France's iconic Hellfest. Suhrke recalls explaining the feat to co-workers during one of his final physio shifts, before committing to Leprous full time: "It's been such a slow build from the bottom, learning how to play with my friends and never giving up. When you're actually playing the main stage at one of the biggest festivals in Europe, it's a really intense moment."





60 MINUTES

with JAMES “MUNKY” SHAFFER

Interview by Brad Angle

Korner
stones,
part 2KORN'S GUITARIST REVEALS
THE SONGS THAT HAVE MOST
IMPACTED HIS LIFE

▶ “I LOOKED THROUGH my library of songs, and I thought, Man, how can I *not* live with *all* of this!” says Korn guitarist James “Munky” Shaffer with a laugh. “Music’s so important to me and has gotten me through so many hard times, and good times as well. I make playlists ... I made playlists for my wedding and the reception, and for when my children were born. The doctor let me play songs in the delivery room ... But I narrowed this list down to ‘why I play music’ and some of the more important guitar-driven songs. And it’s still hard! [*Laughs*] ... And these are in no particular order. It would take me a week to put these in order!”

“CAFFEINE”
Faith No More
Angel Dust (1992)

▶ “Lemme start with [*guitarist*] Jim Martin and his contribution to Faith No More on ‘Caffeine.’ It’s got, I think, a 6/8 or 3/4 time signature. So when I first heard it in 1992 I was kinda put off by the feel of it. I was probably 21, and it was something new for me. Of course, Mike Patton delivers these screaming verses that are just epic. And then it has two breakdowns in it, which is unusual for a song. It comes out of that heavy section in the

middle and into the ending with a really melodic thing. Those guys have been such a big influence in my personal musical growth in *every* aspect.”

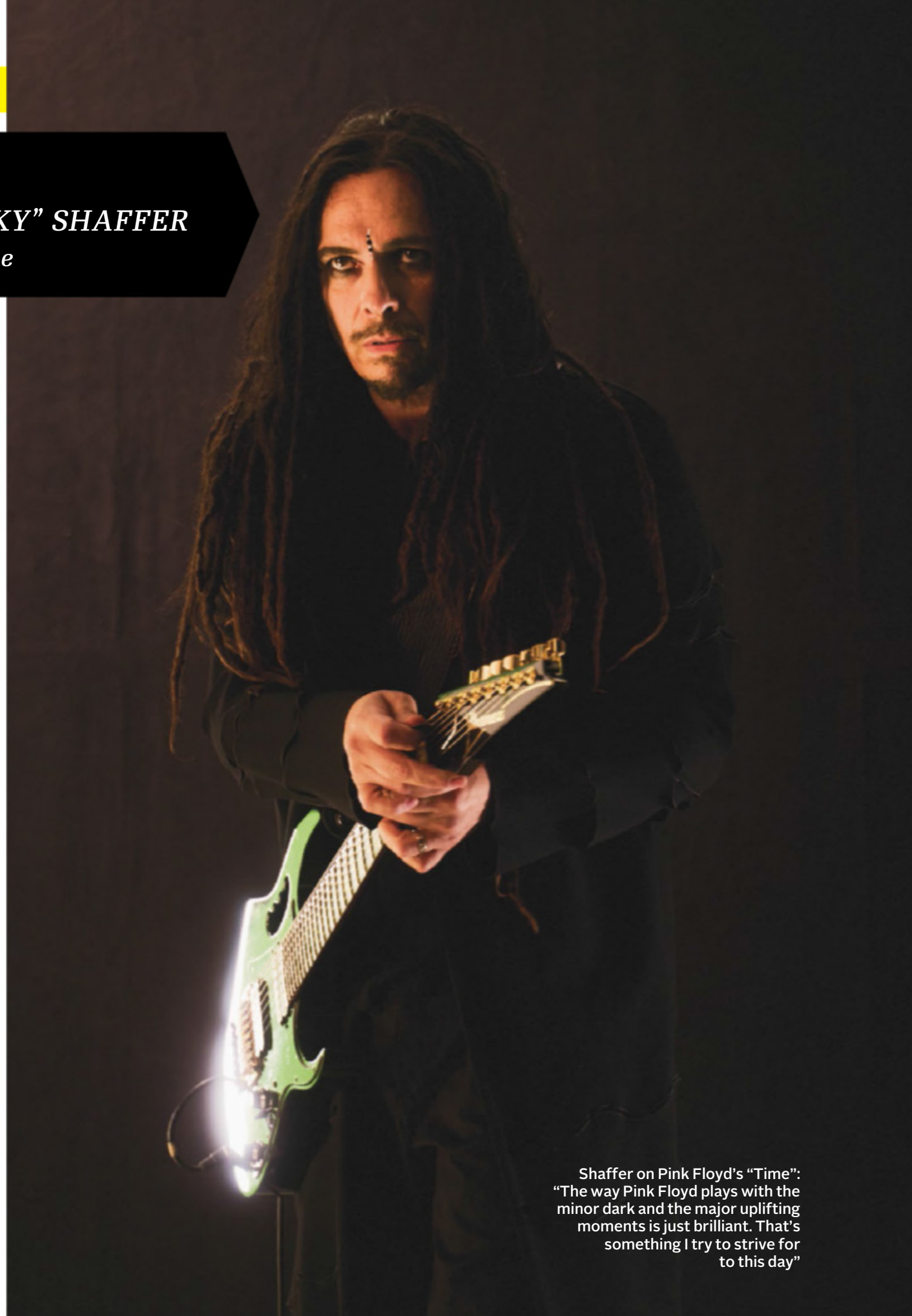
“TIME”
Pink Floyd
The Dark Side of the Moon (1973)

▶ “David Gilmour, Pink Floyd, *The Dark Side of the Moon* ... It’s hard to narrow down one song! But I listened to the album last night, which was fun, and the song ‘Time’ feels like an epic moment for me. The intro — and the way it draws you in — is so intense. The song’s called ‘Time,’

but it’s really a timeless song. Lyrically speaking, musically speaking, it has something I feel resonates through generations. The way Pink Floyd plays with the minor dark and the major uplifting moments is just brilliant. That’s something I try to strive for to this day.”

“QUOTE UNQUOTE”
Mr. Bungle
Mr. Bungle (1991)

▶ “Another one of my favorite guitar players is Trey Spruance from Mr. Bungle. When I first heard the song, it was originally called ‘Travolta.’ But for



Shaffer on Pink Floyd’s “Time”:
“The way Pink Floyd plays with the minor dark and the major uplifting moments is just brilliant. That’s something I try to strive for to this day”

"When you try to tune your guitar to Jimmy Page tunings ... it opens so many doors, musically, for a guitar player that's just starting," Shaffer says

"Mr. Bungle... are so non-traditional ... It made me feel like music can be everything. It influenced me on so many creative levels"

whatever reason they changed the name ... There's a bottle smash, and then it comes in so heavy. It was like nothing I'd ever heard. That band and the way he plays is so non-traditional ... It made me feel like music can be *everything*. It influenced me on so many creative levels [*including*] the aesthetic and the ominous look of the band. I was like, This is what our band has to be like!" [*Laughs*]

"THE WRETCHED"
Nine Inch Nails
The Fragile (1999)

 "The Fragile is such an epic double-album. Lyrically it pulls on you ... When you're in a dark place and you want to feel like you're not alone you can put on that album and that song. It has the pulsating electronic elements ... The way Trent [*Reznor*] creates songs, the electronic portion of what he does is very organic. I've watched all the phases they've gone through. I like all the old stuff and new stuff. But this album captures it for me, as well as that particular [*touring*] band: [*guitarist*] Robin Finck, [*keyboardist*] Charlie Clouser and [*bassist*] Danny Lohner, those guys killed it."

"10,000 DAYS"
Tool
10,000 Days (2006)

 "My favorite song from Tool is '10,000 Days' ... I love the metaphysical aspect of Tool and the art and the videos. Even [*without*] the visuals, if you just listen to them it takes you on a journey, I think, spiritually. There's

something I can relate to on '10,000 Days.' I lost my mother to cancer ... And she was very religious, and this song really touches me because I know there was a similar situation that [*Tool singer*] Maynard [*James Keenan*] had gone through with losing his mom and what this song's about. That song I hold very close to me, and that band is very special to me."

"THE PACKAGE"
A Perfect Circle
Thirteenth Step (2003)

 "This song starts so chill, and the snare is turned off ... I think Josh Freese is playing. Him, [*guitarist*] Billy Howerdel [*recently spotted on page 21*] and Maynard ... I can't say enough about them. Their chemistry together is epic. These are three of the most talented people on the planet. The way the song builds, and draws you in is very ... I can't articulate what it is. [*Laughs*] I don't have words for it! It's heavy, melodic and all the things I love about music."

"DIARY OF A MADMAN"
Ozzy Osbourne
Diary of a Madman (1981)

 "This was the first cassette I bought with my own money. I was maybe 12 years old, right around 1982 ... "Diary of a Madman" is the last song, and it starts with this classical guitar intro and there's an odd time signature. And then the guitar solo ... It's Randy Rhoads, I feel, at his best at the time. It's everything I love about Randy. That's one of the albums that really got me into heavy music."

"FAME"
David Bowie
Young Americans (1975)

 "A song my mom used to play. It's a collab between David Bowie and John Lennon ... She had it on vinyl, and she'd put it on and dance around ... My mom was a very eclectic person and full of life, crazy in a good way. When she used to play this song, she'd get into this weird, strange mood and it made me feel good. So when I hear this song it reminds me of her. And now I can relate to some of the lyrics, as well. But that's a cool, funky song with a lot of cool guitar textures throughout."

"ERUPTION"
Van Halen
Van Halen (1978)

 "Van Halen came out in 1978, so that was kind of the first hard rock I ever heard. It [*started with*] 'Runnin' With the Devil' and then goes into 'Eruption,' and when I heard that at first I didn't know what it was. I didn't know it was the sound of the guitar. It was before I played guitar, so I didn't understand what it was. I just thought, 'This is the most incredible thing in the world!' It awakened my senses in some way that nothing else did."

"THE RAIN SONG"
Led Zeppelin
Houses of the Holy (1973)

 "Jimmy Page has an unusual way of tuning his guitar ... the voicings are different. When you try to tune your guitar to Jimmy Page tunings ... it opens so many doors, musically, for a guitar player that's just starting. And also, it's one of the first rock songs that I heard with strings in it ... and thought it was the greatest thing. It takes you on a journey. It's melancholy and then it lifts you up and the drums come in, and then it ends on this really dissonant diminished kind of chord and then right at the end it releases into a major. It's a brilliant piece of music."

FOR KORNER STONES, PART 1, CHECK OUT THE OCTOBER 2022 GUITAR WORLD. KORN'S LATEST, REQUIEM, IS OUT NOW.

Scarlett

TURN IDEAS INTO RECORDS

Scarlett, the world's best-selling range of USB audio interfaces, has already helped make more records than any other range of interfaces in history. And now, Focusrite is giving new Scarlett owners the ability to record studio quality vocals, powerful guitars, luscious keys and huge drums, then mix and master with iconic Focusrite studio hardware – all in the box.

From October 1, 2021, every new Focusrite Scarlett interface comes with an unbeatable range of tried-and-tested studio tools from some of the biggest names in the business.

Hitmaker Expansion – available to every newly registered Focusrite interface user – is built to get you creating records immediately.

Included free with every new Scarlett are all the tools you need to write, produce, mix and master your music in studio quality:

- Auto-Tune Access
- Relab LX480 Essentials
- Softube Marshall Silver Jubilee 2555
- XLN Addictive Keys
- XLN Addictive Drums 2
- Brainworx bx_oberhausen
- Three Month Splice Sounds Subscription
- Brainworx bx_console Focusrite SC
- Focusrite Red Plug-in Suite
- Brainworx bx_masterdesk
- Ableton Live Lite
- Three Month Avid® Pro Tools® Subscription
- Access to Focusrite's Plug-in Collective



Discover the
Hitmaker Expansion

Focusrite®

POWER TRIO

WELCOME TO THE NEXT GENERATION
OF KEELEY ENGINEERING



LEARN MORE AT
RKFX.COM

 **KEELEY**

FOLLOW US:    

RECORD HIGHS

Eight home-recording products
— from pedals to plug-ins —
that'll make your tunes sound like they
were tracked at a swanky L.A. studio

P.36

GW

WORDS BY AMIT SHARMA

BEFORE THE DIGITAL recording boom of the last decade or two, if an album sounded expensive, that's because it almost certainly was. Musicians would have had to factor in studio time, personnel, rental equipment, travel, accommodation and all sorts of other logistics — more often than not with few assurances that they'd ever recoup the eternally mounting costs. It was, in many ways, a speculate-to-accumulate scenario that involved throwing a lot of money into a creative process that offered no concrete guarantees on how everything would turn out, let alone be received.

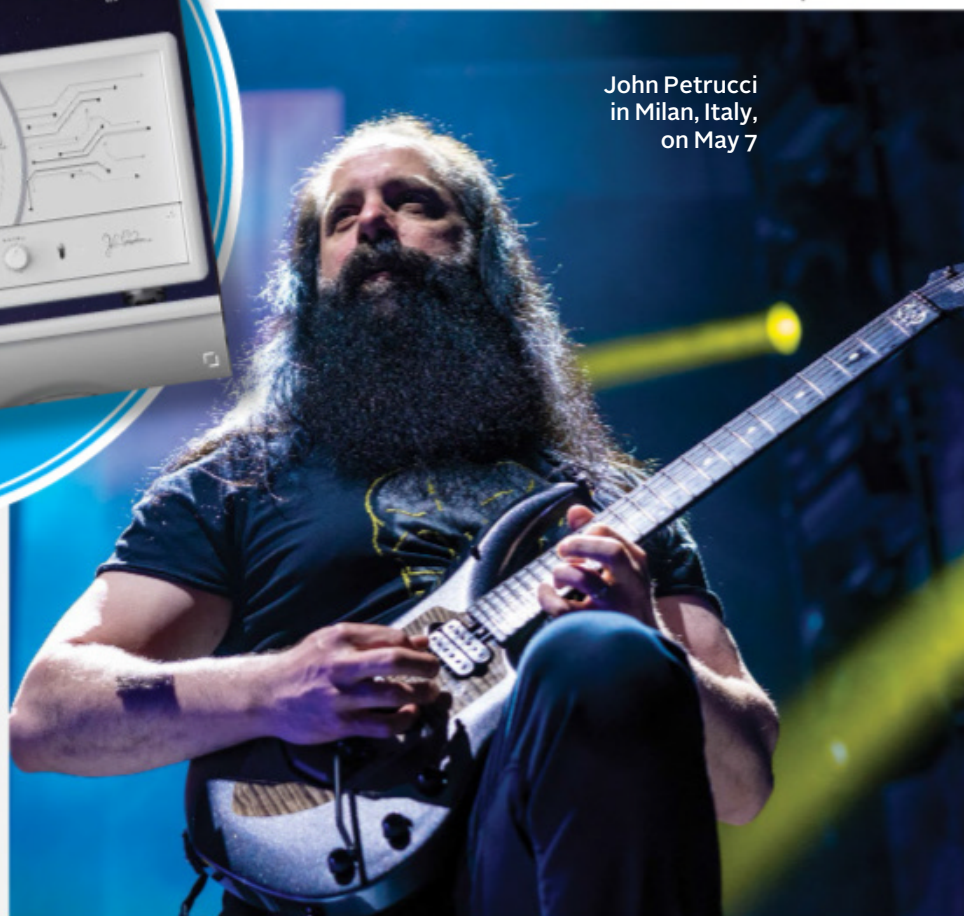
But today's recording world is nothing like that. Every musician is armed with the tools to oversee their own tracking process from beginning to end, and — perhaps most importantly — on any kind of budget. High-fidelity results are attainable from the comfort of your own home, whatever hour the creative juices decide to flow, thanks to minimum-fuss silent recording options. And the gap between cost-effective digital solutions and the premium analog technologies of the past are now closer than ever, with fewer and fewer of us able to confidently tell the difference. In fact, we'd go as far as to say that we guitar players have never had it better, with budget-level pedals, plug-ins and pre-amps now rivaling some of the most expensive boutique options out there, at least when found in the right hands.

So whether you're looking to start building your own home recording studio or update the one you already have, here are eight of our favorite products available right now, all of which cost less than \$500 (each, of course).

NEURAL DSP ARCHETYPE: PETRUCCI

\$170, neuraldsp.com

▶ It'd be fair to say the announcement of John Petrucci teaming up with Neural DSP last year for his own Archetype plug-in came as a bit of a surprise. The Dream Theater guitarist has remained fiercely loyal to Mesa/Boogie amps since the band's early days and is known for more of an old-school approach when it comes to his rig, although he clearly must've been impressed by the company's collaborations with artists like Gojira, Tosin Abasi and Plini in recent years. "If I'm going to have my name on it, it can't be a toy, it has to be the real deal," said Petrucci at the time, explaining how the signature plug-in needed to cover "all my requirements as far as tone and features" with "every aspect of what I want at my disposal at any given time." Which explains why this is one of the most versatile Archetypes to date — with four different amps, a whole host of pre and post effects, a transposer, a doubler, a metronome and a comprehensive cabsim module. If you're searching for a plug-in heavy enough to pull you under and fall into infinity, look no further.



John Petrucci
in Milan, Italy,
on May 7

BLACKSTAR DEPT. 10 DUAL DRIVE

\$299, blackstaramps.com

▶ This might appear to be another dual stage overdrive, but upon closer inspection there's a lot more going on under the hood. So much so, in fact, that Blackstar claims this to be the most advanced valve pedal in the world. And it'd be hard to disagree with them on that one, given that the all-new Dual Drive features a ECC83 Triode preamp tube, their patented ISF control, two modes per channel and a built-in effects loop, as well as their Cab Rig simulator technology. Using the low-latency USB connection means you can connect to Blackstar's Architect software to choose from various cabs, mics and mic positions, making for an incredibly intuitive and straightforward recording process, all powered through one drive pedal. And for those in need of more or less gain, the Dept. 10 range — launched late last year — also includes a dual distortion and boost.

YOU CAN CONNECT
TO BLACKSTAR'S ARCHITECT
SOFTWARE TO CHOOSE
FROM VARIOUS CABS, MICS
AND MIC POSITIONS



POSITIVE GRID RIFF

\$99, positivegrid.com

“IF I’M GOING TO HAVE
MY NAME ON IT, IT
CAN’T BE A TOY, IT HAS
TO BE THE REAL DEAL.”

—JOHN PETRUCCI

▶ Announced at the beginning of 2022, this USB audio interface from software pioneers Positive Grid — who, let us not forget, created an absolute game-changer with the Spark practice amp in 2019 — is every bit as impressive as you’d expect it to be. It works with any plug-in or DAW, though it does come with BIAS FX 2, which lets users tap into more than 50,000 tones from a “dream collection of amps, pedals and effects.” It’s simple, sleek and easily one of the most guitar-centric and user-friendly interfaces we’ve seen, matched by great portability, thanks to its size. Notable features include a Direct Mode, which allows for zero latency tracking; Auto Chords for learning songs on the go; and Guitar Match, which allows players to change the sound of the guitar in their hands into something else. That’s a lot of riffs for less than a hundred bucks.

NU-X**MG-300**\$149, [nuxefx.com](https://www.nuxefx.com)

▶ With their new MG-300, which was announced only a few months ago, Nu-X claims to have invented “dollar-for-dollar, the best multi-effects on the market.” That’s one heck of a bold claim, but when you start looking into just how much they’ve included in terms of features and functionality, it’s hard not to take them seriously. And though it’s a floorboard that would naturally lend itself well to live use, with all the on-the-fly effects and amp modeling you’d typically expect to find, it also doubles up as a high-performance USB interface. There are 25 built-in impulse responses, each with four microphones and three positions, as well as the QuickTone edit software for loading third-party impulse responses, which means there’s no shortage of options when it comes to professional home recording. And, based on a quick comparison with the MG-100, they’ve seriously updated the looks too.



STRYMON IRIDIUM

\$399, [strymon.net](https://www.strymon.net)

◀ Given that every pro-level guitarist has been seen with a Strymon pedal under their nose at some point, with a large percentage of those players leaving them there for good, the California company’s first attempt at amp and cab modeling was always destined to be a winner. First released in 2020, the Iridium carries three amps — Round (based on a Fender Deluxe Reverb), Chime (Vox AC30TB) and Punch (Marshall Plexi) — and a full stereo 24bit 96kHz resolution for the entire 500 milliseconds of its nine impulse responses, which has never been available outside of studio software. As well as offering a JFET analog front end and enough memory to store your favorite settings, there’s also room reverb (which can be set to small, medium or large, with its own dial to add depth levels to taste), a headphone out and even MIDI connectivity.

BUS-POWERED AND BUILT TO TRAVEL, THE AUDIOBOX USB96 IS DESIGNED TO MAKE RECORDING 24-BIT, 96 KHZ AUDIO AS EASY AS POSSIBLE

P.38





BOSS

IR-200

\$421, boss.info

One of the more recent additions to the thriving 200 pedal series, the IR-200 is basically Boss throwing everything they've got into a "self-contained direct sound solution for live playing, studio recording and practice." Which is a perfectly reasonable summation of the product, given that it houses eight guitar amps, three bass amps, 128 memory slots and more than 150 hi-res cab impulse responses from Boss and Celestion Digital into one reasonably compact pedal unit. Once your tones are dialed in, they can be sent to an amp, PA, computer recording system and headphones — if required, even simultaneously. Of course, we've seen some stellar amp modeling from the legendary Japanese manufacturers in the past but nothing quite as singularly dedicated and all-encompassing as this. Bravo!

TECH 21 SANSAMP CLASSIC

\$329, tech21nyc.com

The definition of a classic is "something that's judged over a period of time to be of the highest quality and outstanding of its kind," so when Tech 21 decided to re-launch their original all-analog SansAmp last year, it wasn't hard for them to find the right word to summarize the fruits of their labors. Designed by the Hungarian musician B. Andrew Barta, the SansAmp revolutionized direct recording upon its launch in 1989. And all these years later, it's still an incredibly resourceful recording tool for guitarists — featuring three preamp options for Lead (hot-rodded Marshall), Normal (Mesa/Boogie) and Bass (Fender) and then eight front panel DIP switches to fine-tune your tone from there. There are even controls for Speaker Edge and Close Miking — which, given that this was originally designed and released over three decades ago, is quite mind-blowing indeed. There might not be any USB connections or additional software packages, but it's worth remembering it never needed those in the first place.



PRESONUS

AUDIOBOX USB96

\$99, presonus.com

Bus-powered and built to travel, the AudioBox USB96 is designed to make recording 24-bit, 96 kHz audio as easy as possible. While it's a less guitar-centric interface than the Positive Grid Riff, that's not necessarily a bad thing — especially for those who also record vocals, present podcasts or have any use for the XLR connectivity that comes with combo mic/instrument inputs. There's a mix control to blend between the input signal and playback, plus a pair of balanced line-level outputs, a headphone out and MIDI connections. The AudioBox USB96 also comes with a free license for the PreSonus Studio One Artist DAW, which means users can get going straight away with no need for anything beyond an instrument and a computer. Budget interfaces don't come much more well-rounded than this.





THE metal ISSUE

GUITAR
WORLD

THIS MONTH, JOIN US AS **MARK MORTON** REVELS IN THE JOYS OF RECORDING A NEW LAMB OF GOD ALBUM LIVE IN THE STUDIO (MOSTLY, ANYWAY)... **WILLIE ADLER** CUSSES FRANTICALLY AS HE MOTORS DOWN TO VIRGINIA BEACH... **MÅRTEN HAGSTRÖM** HAS ONE OR TWO BRILLIANT EPIPHANIES AND TELLS US ABOUT THE RETURN OF MESHUGGAH'S "MAD GUITAR GENIUS," **FREDRIK THORDENDAL**... MACHINE HEAD'S **ROBB FLYNN** INVITES YOU TO HIS ONGOING ELECTRIC HAPPY HOUR... **JIM ROOT** AND **MICK THOMSON** DIVE DEEP INTO AN EXPERIMENTAL WORMHOLE WITH SLIPKNOT'S VENERABLE CO-PRODUCER... AND SO MUCH MORE! STEP RIGHT THIS WAY...



< MESHUGGAH

PG. 42

MACHINE HEAD

PG. 48

LAMB OF GOD

PG. 56

SLIPKNOT

PG. 64



**"FREDRIK IS THE MAD
GUITAR GENIUS. SO FOR
HIM TO COME BACK WAS
NATURAL AND MADE ME
WANT TO GO ON WITH
IT, TOO"**

-MÅRTEN HAGSTRÖM

[from left] Jens Kidman,
Fredrik Thordendal,
Tomas Haake,
Dick Lövgren and
Mårten Hagström

A CHUNK OF Change



WHEN THE CORONA-VIRUS pandemic shut down the music industry in 2020, Swedish technical, experimental death metal band Meshuggah only had two tours left for their 2016 album *The Violent Sleep of Reason*. They were pretty much already scheduled to return to writing mode for what would turn out to be *Immutable*. But there were

**MESHUGGAH'S
MÅRTEN HAGSTRÖM**
TAKES YOU INSIDE
THE MAKING OF THE
SWEDISH DEATH METAL
MASTERS' UNRELENTING
NEW ALBUM, *IMMUTABLE*,
HIS WEAKNESS FOR
SIMON & GARFUNKEL —
AND THE RETURN OF
CO-FOUNDING GUITARIST
FREDRIK THORDENDAL

BY JON WIEDERHORN

other obstacles, aside from Covid, that left the future of the band in jeopardy.

The cracks in the Meshuggah fortress appeared gradually and were largely due to co-founding guitarist Fredrik Thordendal's waning interest in the band. Back in 1996, he started working on the side project Fredrik Thordendal's Special Defects, and a year later he released the album *Sol Niger Within*. But he remained with Meshuggah the whole time and was

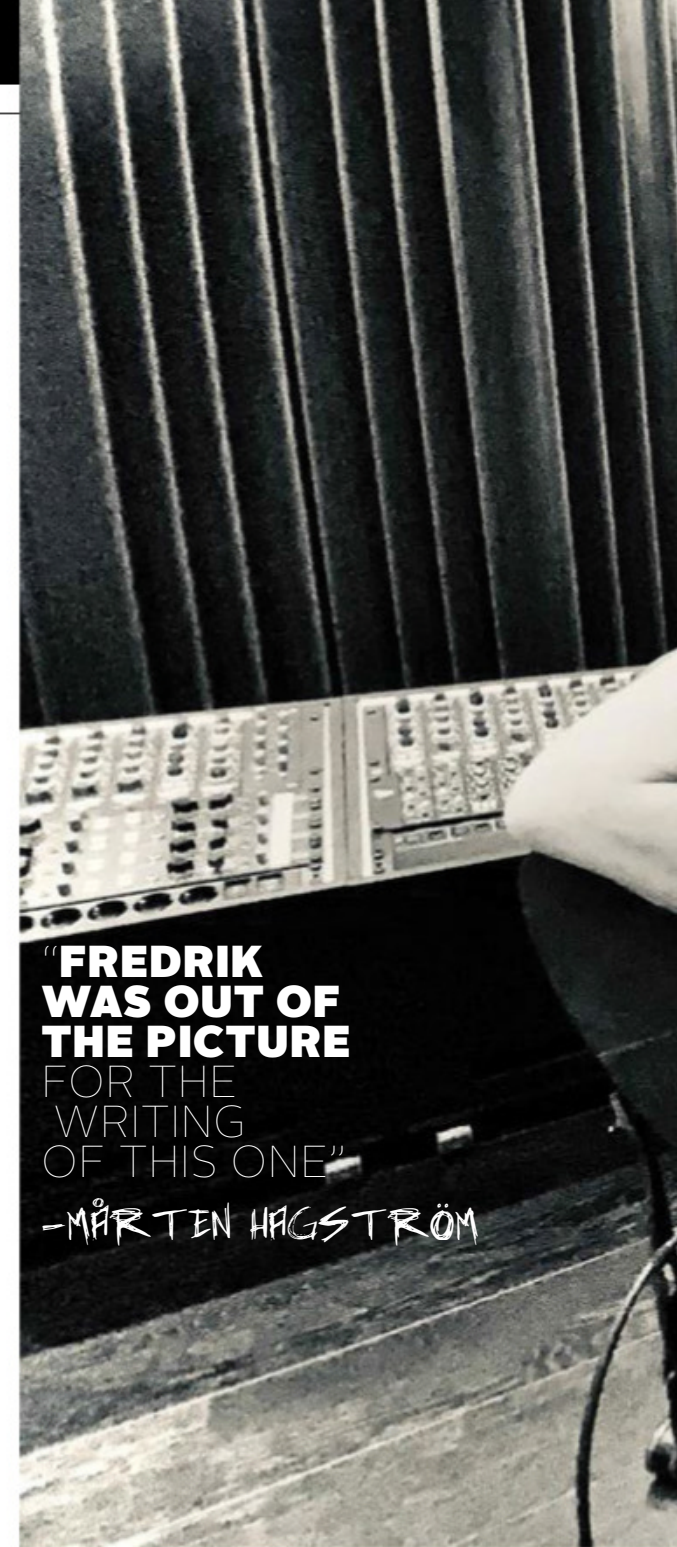
back in full writing mode in time for 1998's *Chaosphere*. For the next 15 years, he remained dedicated to his main band in the studio and on the road, but his desire to experiment more with shorter songs and psychedelic atmospheres nagged at his psyche.

In 2011, he started spending more time on the still-unreleased second Special Defects album. He wrote little for Meshuggah's 2012 record *Koloss* and didn't conjure a single riff for *The Violent Sleep of Reason*, though he tracked all his leads and agreed to tour. Eight months after the release of the record, however, he left the band right before a planned U.S. tour with Megadeth.

"I can't say it completely took us by surprise," shrugs guitarist and main songwriter Mårten Hagström from his home in picturesque Umeå, Sweden, about 400 miles from his bandmates in Stockholm. "He just stayed with us until one day he said, 'I'm sorry. I need to step off to build a



EDVARD HANSSON & BRENDAN BALDWIN



**"FREDRIK
WAS OUT OF
THE PICTURE
FOR THE
WRITING
OF THIS ONE"**

-MÅRTEN HAGSTRÖM

studio for this project. I can't tour.' We weren't excited about it, to say the least. But then again, we know Fredrik and we understand how he works. He's like a stubborn dog. When he gets a bone in his mouth, he's not letting go of it."

With little time to prepare for the Megadeth tour, Meshuggah recruited Per Nilsson (Scar Symmetry, Nocturnal Rites) to fill in. He quickly learned Thordendal's parts and, being with a new band member who was stoked to be on the road, everyone had a good time. To paraphrase Nilsson, he said his stint in the band was "the best time I've ever had at summer camp".

But when camp was over, Meshuggah faced an existential crisis. They were right back in the position they were in when Thordendal bailed. The main problem was that his departure was open-ended. When he stepped away for Meshuggah, he told his bandmates to give him three and a half years to work on Special Defects, and then he'd decide whether or not he wanted to rejoin.

"I think he didn't actually know he was going to come back," Hagström says. "And we didn't know if he was going to come back. And then I realized, 'Fuck, man, we've been doing this for 30 years.' That really messed with my head. I started questioning whether I wanted to continue or if I really wanted to quit doing the band."

With the world on hold due to Covid, Hagström and his bandmates decided they had nothing better to do than start writing a new album as a four-piece before figuring out what the future held for them and Thordendal. Ironically, the situation created the right amount of tension for Hagström and Meshuggah to write their most creative, eclectic and emotionally expressive release since 2005's *Catch Thirtythree*.

"We actually wanted this to be kind of like a *Catch Thirtythree* for 2022 — a long ride that's kind of like a soundtrack that has parts that are a little bit surprising, and every song moves you into the next part," Hagström says. "And what's kind of funny is that this album and *Catch Thirtythree* are the only two of our albums that basically wrote themselves. What I mean by that is not

that it was an easy process or that we didn't redo stuff. I think we worked maybe more than ever on arrangements, really not letting anything go. Never. 'Is this good enough? Is it really good enough?' We were asking that question constantly through this process. But at the same time, there wasn't a point where we said, 'What are we doing? Where are we going?' It was all about emotion. As we were doing it, we knew it was flowing the way we wanted it to and we knew the parts worked together and were still instantly recognizable as Meshuggah."

From the staccato opening gut-punch of "Broken Cog" to the off-kilter chuggery and desperate single-note squalls of "Ligature Marks," *Immutable* is unrelenting, undeniable and of the moment — a fragmented thunderstorm that rolls like an apocalyptic soundtrack, matching the images of war, contagion and treachery that splash across cable news 24-7. Thordendal's reeling, swerving leads spiral through "Faultless" — disorienting and as digestible as broken glass. At the same time, the nine-and-a-half-minute-long instrumental "They Move Below" crosses dark, Tool-style atmospherics with crushing psychedelic hooks redolent of Neurosis. And the undistorted album closer "Past Tense" is a balmy wind across a barren wasteland inhabited only by David Gilmour; what it lacks in volume, it makes up for in intensity.

During a poignant, revealing conversation, Hagström explains how working in isolation during a quarantine was artistically invigorating, the few paths Meshuggah sought to follow for *Immutable*, his weakness for Simon & Garfunkel and the return of Thordendal.

You've never been the kind of band to decide in advance what kind of an album you wanted to make. Was that the case this time or did the conditions in which you worked guide your decision to create a bleak, cinematic journey?

No. We didn't have a mission statement or a planned direction. But we did say we do not want anything to be filtered out early. Sometimes we've done that. We've pitched ideas and someone says, "Oh, maybe this is not 100 percent where we want to go," so we throw it away. This time everything was on the table. Granted, some stuff got left out because it wasn't



[facing page] Mårten Hagström with his signature Ibanez eight-string in Sacramento, California, in late 2016

[this page] Fredrik Thordendal — with a custom Ibanez signature seven-string — in the recording studio during the *Omens* sessions

suitable. But for the most part, we decided there would be no strict rules. We said, “Don’t think about whether something is too long or too short or doesn’t fit what we’re doing. Just think about every song as something that puts you in a different room, a different atmosphere.” And we figured if we did that, it would make for an interesting journey.

Immutable is an interesting journey, for sure, but it doesn’t pull punches for the sake of melody or cohesion. Even some of the soft stuff is brutal.

We have always wanted to keep the music instantly recognizable as Meshuggah, but to do different things within that framework. When you finish the entire album you should know what band you’ve been listening to, but we always want every album to have a different flavor. And with this it felt like, “Okay, we’re not 22-year-old guys with mustard in our ass, just going rabid all the time. We

are an older band now and we want to reflect that.”

As a guitar player, what keeps you excited?

The writing process is still the most exciting part for me. When we did *Nothing* [in 2002], we started using eight-string guitars, which was a real big deal. It’s those kinds of changes that inspire me. For this, I guess I was really interested in putting in a lot of melodic stuff from things I used to listen to back in the day. I brought a lot more of that in and opened myself up to deliver a wider variety of what I am as a writer.

Can you be more specific?

“Broken Cog” and “Ligature Marks” have some riffs in them that are not standard-type power chords or single tone playing. These have more of a palm mute and then you mute with both hands. It’s almost like playing the slap bass but on four strings on the

guitar. And for the clean parts, I didn’t want to limit myself at all. I just went for stuff that comes naturally to me when I sit down and get the guitar and noodle. So it was very intuitive that way.

Did you record the clean parts on a six-string or did you do everything on an eight-string?

I played the acoustic parts on an eight-string because I’m so used to that, but it hasn’t got a lot of the bass tones. Most of it could be played on a six-string. But in “Past Tense” there’s a lot of eight-string all the way through, especially the beginning part. I write a lot of clean stuff and I have computers loaded with them. I’ve got at least one entire album’s worth of atmospheric stuff. And some of it felt right to use on this album. It’s a long album. You want places to breathe in order to create that dynamic you’re looking for.

Were there certain points of reference for the clean parts?

When I was growing up I played a lot of acoustic guitar. I really enjoy Simon & Garfunkel for the guitar work, where there’s so much harmony in it, but it’s not overstated. And there’s such a light touch to the tone but it carries so much weight in your stomach. We’ve done that kind of thing before, but mostly in

the interludes. That's where I tossed that in, but it's always been like, "Okay, here we have a pummeling album and then we toss this in at the end for two minutes or if we need a breather in the middle." I wanted to expand that approach.

Did you write your parts separately and then get together in the studio to work them out together or did you get together and collaborate?

Fredrik was out of the picture for the writing of this one. He recorded leads on four tracks, but he didn't hear those songs until he got them from the studio rough mix, just so he would be able to play on this album. So it was basically me on my own, and [drummer] Tomas Haake and [bassist] Dick Lövgren worked together in Stockholm. We sent demo files back and forth. And then we had meetings. I drove down to the studio in Stockholm to work with them. Because of Covid, I didn't go by train. I drove six hours away from other people. This pandemic catered to my working style, luckily enough. 'Cause going into a bubble and just being in a lockdown mode is when I write my best stuff. I have a little shed out in the yard where I have my home studio. So I go up in the morning, bring a pot of coffee out there and then I just start hammering away, dive deep into the rabbit hole and just get lost in my mind.

What was the first song you wrote for *Immutable*?

I originally wrote the intro riff for "Broken Cog" [in 2007] for *Obzen*. But I didn't manage to pull it off. I thought, "This is not good enough. I don't want to have it here." I tried it again for *Koloss*, and it didn't work. But this time around, I had an epiphany and I figured out what it needed. I was always intrigued by how it moved and how it sounded almost like a broken tank just rolling along awkwardly over the 4/4 beat. But I always tried to ratchet it up so that it would go from that riff into something more intense and pummeling.

How did you make the song work?

One night when I was actually not working on "Broken Cog" — I was messing around with some clean stuff for "Light the Shortening Fuse" — I went, "Wait a minute. Instead of using something heavier for 'Broken Cog,'



Mårten Hagström in the recording studio during the *Omens* sessions

"...YOU MUTE WITH BOTH HANDS. IT'S **ALMOST LIKE PLAYING THE SLAP BASS** BUT ON FOUR STRINGS ON THE GUITAR"

—MÅRTEN HAGSTRÖM

I'll use this cool atmospheric verse." It has the same 6/4 timing, and I went, "Yes! This is where it needs to go!"

Did you collaborate less on this album since you were more isolated?

Well, yes and no. We really tried to stay out of each other's songs as much as possible. We normally do that to some extent, but this time the guy who wrote the song was really in charge. Suggestions were welcome, but the final say went to the main songwriter. And the reason for it was because we knew we would end up with a more dynamic album if less than four guys' filters were applied to all this stuff. That's why it's an interesting journey from beginning to end.

When did you all agree that Fredrik would tour with you again?

Here's how it went down. We decided to start making the album, and then three-and-a-half years point-blank from the day he said he wanted that much time off rolled around. So, we went over to his studio, had coffee, and played some pinball. We were just shooting the shit — no big deal. And he said, "How do you guys feel about me playing again in the band?" And we said, "Well, how do you feel about it?" And he said, "I've kind of been missing it. And this is my band and I feel I'm up for coming back. Is that okay?"

How did you react?

We were like, "Fuck, yeah! We're family." We've been together for so long. We've done so much shit together. We've been through so much. And he's such a big part of the lead guitar style of this band. He's the mad guitar genius. So for him to come back was natural and made me want to go on with it, too. **GW**

 ENYA MUSIC USA



X4

CARBON FIBER ACOUSTICPLUS®

Learn more at www.enya-music.com



**"YOU'RE NOT COMPETING
AGAINST OTHER BANDS...**

YOU'RE COMPETING
AGAINST YOUR GUITAR-
PLAYING SKILLS FROM
A YEAR AGO, OR
10 YEARS AGO"

-ROBB FLYNN

[from left]
Wacław "Vogg" Kiełtyka,
Jared MacEachern,
Robb Flynn and Matt Alston

WELCOME TO THE machine



IT'S A GOOD THING

Machine Head founder Robb Flynn has the gift of the gab. When *Guitar World* catches the Bay Area metal veteran over Zoom, he's sitting in his home studio, seven hours deep into a hefty day of promo surrounding his band's 10th full-length, *Of Kingdom and Crown*. As it stands, he's supremely amped to get into the details of the album — which further expands Machine Head's propensity for ground-fracking grooves, harmonic-accented madness and darkly melodic hooks — but he also admits up front that he's more than ready to shift the

MACHINE HEAD FOUNDER **ROBB FLYNN** WALKS US THROUGH EVERYTHING THAT LED UP TO THE BAY AREA METAL VETERANS' 10TH ALBUM, *OF KINGDOM AND CROWN*, PLUS HIS EFFECTS, THE *BURN MY EYES* 25TH-ANNIVERSARY TOUR — AND WHY HE THINKS MACHINE HEAD ARE THE GRATEFUL DEAD OF METAL

BY GREGORY ADAMS

focus off of himself, at least for a bit. You see, on top of playing with Machine Head, Flynn hosts a podcast called *No F'n Regrets*, with which he gets into long-form, career-arc-ing, occasionally gut-busting conversations with friends like Meshuggah's Mårten Hagström and Biohazard's Billy Graziadei. In this particular case, he's readying himself to speak with Oceano vocalist Adam Warren once our time is up.

Since founding Machine Head in 1991, Flynn has commanded crowds with a rich and oaky bari-

tone speaking voice, which nevertheless rises toward an aggressively vein-popping, in-song bellow. It was Hatebreed vocalist and podcaster Jamey Jasta who egged him on to start *No F'n Regrets*, suggesting Flynn's low-end register would be ASMR-style ear candy for listeners. More than 130 episodes later, though, Flynn's realized that self-restraint leads to increasingly stellar episodes.

"If you let people talk, they'll tell you more than you ever wanted to know," he suggests. "One of the things I learned early on is that there's a natural tendency to want to talk about [yourself], like, 'This is what I'm doing!' But if you can push that down and continually go, 'No, what are you doing? Tell me about that,' you can get some great shit."

In a sense, *Of Kingdom and Crown* is another way for Flynn to let someone else do the talking. The album is sung and screamed from the perspectives of two characters living within a dystopian wasteland "where the sky is always crimson red." The first, Ares, loses the love of his life and goes on a vengeful killing spree; the second, Eros, becomes radicalized following the overdose death of his mother, and likewise goes on a murderous ram-



PAUL HARRIES

page. Though its themes of fascism, racism and violence have cropped up in politically potent Machine Head releases in the past, there's also a morally ambiguous bent to *Of Kingdom and Crown*, where its traumatized protagonists feel they're the good guys, but also commit "acts of pure atrocity and evil."

"I'm a guy who's written nine albums through how I view society. Just like most artists, they write about things that have happened to them. Now I'm writing through these characters. It's set in this fantasy place where I can get as violent or brutal as I want — or as sad as I want. The story can be about a million things. Once I started getting into it creatively, it tripped me out. It totally opened up the way that the record went, too, as a result."

Just like the motives of *Of Kingdom and Crown*'s focal figures, Machine Head's latest release isn't a cut-and-dry affair. There are high-velocity thrash attacks ("Choke on the Ashes of Your Hate"); anthemic, *Black Album*-leaning stomp-a-thons ("Unhallowed"); and discordantly djent-infused ballads ("Arrows in Words from the Sky"). You could even argue that, at least contextually, the chilling sound design of "Overdose" — made up of the sound of a failing heart monitor and consoling words from a doctor — makes for the heaviest track on the entire album.

As for Machine Head, their lineup has also taken some wild swings these past few years. Since unleashing their *Catharsis* in 2018, longtime lead guitarist Phil Demmel split to concentrate on his reformed Vio-Lence (in which Flynn had also played guitar, pre-Machine Head). By 2019, former drummer Chris Kontos and lead guitarist Logan Mader rejoined the fold for a round of *Burn My Eyes* 25th anniversary dates, though that was a temporary reunion. Flynn and bassist Jared MacEachern are now joined by a new co-guitarist, Decapitated's Wacław "Vogg" Kiełtyka, and drummer Matt Alston.

Recording through the pandemic led to remote work, but Flynn and MacEachern also grew closer via the band's run of *Happy Hour* livestreams from Flynn's personal studio. What began as a pressure-reliever during the pandemic has turned into an integral part of the Machine Head experience — a place to re-envision Machine Head tunes, or put fun-as-hell spins on songs by Bob Marley, Fleetwood Mac and System of a Down. The vibe is something Flynn is excited to bring on tour, meshing some of Machine Head's heaviest tunes yet with a loose, living-for-the-moment, jam-band attitude. Another of *Of Kingdom and Crown*'s many juxtapositions.

Coming off of *Catharsis* — a record you'd said incorporated more pop elements than prior Machine Head releases — do you feel that experiment brought you deeper toward melody on *Of Kingdom and Crown*, or does this stand as an extra-pissed-off reaction to that record?

I mean, it's a ferocious record, hands down, [but] we just write, you know? I'm not trying to be heavy, or trying to be poppy. I feel like [one thing] that played the biggest influence on this record [was] getting together with Chris and Logan for the *Burn My Eyes* 25th anniversary tour. Getting to reconnect and jam again was awesome on so many levels, and [the tour] was wildly successful — sold out, everywhere. Granted, all those songs had been in rotation at some point, but to play it all in one [set] took me back to where I was at the time — not that I really feel like I could write from that same headspace, of a 24-year-old dude running around the streets, out of his mind and fighting, drinking and fucking every weekend. I think that would be really phony to write from that, because that was 28 years ago — I'm a father with two teenage boys, now — but it made me remember my mindset when I was writing that record, and the things I wanted to accomplish. I knew that our music was going to be really busy, fast, thrashy and technical, so I wanted to have these very simple vocal lines. Simple cadences, not even a lot of notes; I just wanted to be brutal. That's one of the big things I brought back to this [album].

I think the other thing is that when the pandemic hit, we had been touring for five fucking months and then our U.S. tour ended when I got

Covid. Two weeks later, the world shut down. I was like, "I gotta play," so I started coming down to my studio here and doing acoustic *Happy Hours*. I was the only one allowed [in here], because everything was locked down, so I [went], "I'm coming down on Friday. I'm going to drink beer, play acoustic songs, and if you want to come hang, I'm going to be here for two hours." I started doing it on Facebook Live through my phone, with a little microphone. It was totally spontaneous. I would just jam any song I wanted to — re-envisioned Machine Head songs; I took requests for cover songs. Sometimes it was amazing; sometimes it was a total trainwreck, but it was fun. And people started tuning in.

Had you considered bringing Logan and Chris back into the band full time and writing new Machine Head material with most of the *Burn My Eyes* lineup in place?

We definitely tried. Logan and I actually did write [together] for the first time in 27 years for this album [Flynn also guested on "Deadlock" from Mader's latest album with melodic death metal unit *Once Human*]. But, you know, everybody was hustling [with different projects and schedules]. It ended up not happening, so Jared and I really buckled down here and focused on *Of Kingdom and Crown*.

What can you say about starting a new chapter with Vogg, then, and creating a new guitar tandem? Was there anything in particular about his style that you felt would work perfectly within Machine Head?

He's a phenomenal guitar player, just insane. I had met him a decade back when Decapitated came through San Francisco on the Summer Slaughter tour, and we hit it off. Then he would

THESE TIMES ARE volatile

We chart the highs and lows of MACHINE HEAD's storied career



come out to our shows when we would roll through Poland. I wouldn't say we were friends, but we had an email relationship.

I think we come from the same place in metal. Definitely a thrash influence. When we construct leads, it's always borrowing from Gary Holt or Kirk Hammett, something from that realm. The very first guitar solo I ever learned all the way through was Gary Holt's on [*Exodus*] "Bonded by Blood." That was a big deal!

[Kieltyka] suggested it: "Hey, would you ever consider having a guy like me in Machine Head?" I was like, "Dude, let's try it!" We were doing auditions, and he sent in a video of himself playing "Imperium" [off 2003's *Through the Ashes of the Empire*], and he could play it better than I could at that point — holy fuck, the dude just shredded it. We'd talk on the phone or over Face-time, and I felt a kindred spirit. And I knew he was a road-dog; he wasn't green.

We got together about two weeks before a European tour started. We were just at a hotel. We both had those little Roland Cubes, which I think are the best thing ever; those little battery-powered amps sound killer. We ran through a couple of songs... and I just remember thinking, "I feel like I've jammed with this dude for 10 years." We were so fucking locked in; it was so tight. No click tracks; no drums; we're just jamming freestyle. It was a wild connection, man. Awesome to have him, and great contributions to the record. He wrote the main verse riff in "Unhallowed."

Can you touch on how natural harmonics remain a huge factor in the Machine Head sound? Taking it back to *Burn My Eyes*' opening "Davidian," through to those heavy accents

Machine Head's Robb Flynn (with a custom-graphic baritone Flying V) on his home turf in Oakland, California, February 21, 2020



1999

Machine Head's third album, *The Burning Red*, receives a mixed response, thanks to Ross Robinson's production and a sprinkling of nu metal trimmings. The album sells well regardless.

2001

Album four, *Supercharger*, is released September 11, 2001. Yep, 9/11. Promoted by the "Crashing Around You" video, featuring collapsing skyscrapers, it didn't stand a chance. "Bulldozer" was a slammer, though.

2002

Ahrue Luster quits. He is eventually replaced by Robb's former Vio-lence comrade Phil Demmel, who had previously stood in for Ahrue for a festival run.

2003

Temporarily unsigned in the U.S., the new-look Machine Head record fifth album *Through the Ashes of Empires*. Released in Europe in November, it was widely hailed as a massive return to form.

2004

After securing a new deal with Roadrunner USA, *Through the Ashes...* is released in the U.S. and Machine Head are firmly back on track.

2005

Machine Head headline Wacken Open Air for the first time, playing in front of 40,000 people. Despite the festival's old-school reputation, the Oakland boys absolutely smash it.

2007

Machine Head release the epic *The Blackening*. The album is a colossal success as Machine Head hit the road...

2008

In the midst of their own successful touring for *The Blackening*, Machine Head support Slipknot in Australia and Europe. Robb and Adam Duce are in therapy to work out their volatile relationship.

on this new record's "Rotten" or "Become the Firestorm," and even onto the more delicate, cleaner way you approach them on "Arrows in Words from the Sky," popping off harmonics seems to have always been a part of your style.

Absolutely. It's our trademark. Whenever you hear a band doing harmonics, they took that from Machine Head. [Laughs] It's kind of funny how the whole harmonic thing came together for me.

When I first started playing guitar, I was crazy about Celtic Frost's *Morbid Tales* and D.R.I.'s *Dealing with It*, the punk-rock crossover classic. My parents didn't have a lot of money. I was bugging my dad about getting a guitar, and he was like, "I don't think you're going to stick with it. We're going to rent a guitar, you're going to try it, and if after three months I don't see any improvement, we're not going to do that again." We went and rented a guitar for \$50, the cheapest guitar the store in Fremont would loan us. I'm sitting there just trying to learn every D.R.I., Slayer, Metallica or Celtic Frost song. Especially with Celtic Frost and D.R.I., they had all this feedback, but I didn't know what feedback was. I was like, "What's that sound?" I've got no distortion box, I'm playing out of an amp as big as my phone, so I just mistakenly hit a harmonic and was like, "Oh... that must be what that is." I got good at doing really quick little harmonic hits, because I think I'm playing feedback. Later on, of course, some friend of mine was like, "No, you idiot, that comes from the amp." But it became part of my style. It sounds cool to me.

Can we get into some of the intensity on this album? I'm thinking pieces like "Become the Firestorm," which starts off with this particularly ruthless trill section, overtop those blast beats...

I woke up with that melody in my head one day and was like, that would be sick on guitar. I just came down here with Zack [Ohren], my engineer, and I was like, "Dude, hit the fastest click track you got and I'm going to track this riff." Once it was together — the little hesitations and stops here and there — I got such a killer vibe off it. It was just this burst of creativity. I was lucky enough to have Zack here to track it with me, and then it was done.

Can we get into gear? Are you still primarily playing baritones?

All I have are baritones.

What's the backbone of your rig on this record?

Well, my main guitar is a custom that this luthier Dragan made — he did all the custom shop work for Gibson Europe. It's still my main stage guitar. I've had it forever; the thing's beat to shit. It's got this giant groove dug into the wood from down-picking. It's flawless because it's so fucked up, you know what I mean? I love this guitar; it sounds and plays great. That was far and away my main guitar, and then I had another guitar for my barre stuff, another Flying V he made that has a Floyd Rose.

Rig-wise, we tracked DI. We reamped all the leads through a Bradshaw unit [*Custom Audio Electronics*], and for the guitar tones we reamped with a Kemper and a Quad Cortex — that thing is savage. Our main clean tone was through a plug-in by the guy who made the Satan amp [*Ola Englund*].

How about effects?

I've got the Electro-Harmonix Small Stone; the [*Warm Audio*] Jet Phaser; the Electro-Harmonix Electric Mistress — the big fucker that if you leave it on, and you turn your volume off, you can hear the "conk" sound every three seconds because there's something's spinning in there. I love that flanger. And I've still got my Jimi Hendrix fuzz pedal. I'm big on those old Seventies analog effects. [Sometimes] I would track through my rig, and we would just fly that in for those really heavily effected parts, because it sounded like it needed the breakup of the amp to sound fucked up. That's what's killer to me: when it's oversaturated and overly distorted. There's a lot of that.

Did the Cube make it onto the record?

No, it didn't unfortunately. It'll be on the road, though. We fuckin' love that thing. That's what we jam through before every show.

Years ago, you did this roundtable interview for *Guitar World* with Kerry King and Billy from Biohazard. It's kind of a funny piece, hinging around the idea of "metal is dead, what do you think about that?"

I remember.

Somewhat on that idea, where do you feel metal culture is all these years later, and how does Machine Head fit into it? For instance — and this is taking it out of context within the storyline — but there's this line of dialog on the album between "Rotten" and "Arrows in Words from the Sky": "You've created the world in which you live." How does that line speak to a life lived with Machine Head?

That's a deep, philosophical question, but I feel like we've had a hell of a career arc, you know? We just celebrated 30 years, and we've had some of our biggest albums and songs in the last five to 10 years of our career, which makes no sense! I like what you're saying there about 'you make your own world,' or whatever. For me, I've been lucky enough to have great players, no matter what. We haven't had a lot of lineup changes, but the chain that we've had has been all great players.

I remember hearing a quote from Michael Jordan years ago: "You don't have to love the NBA; you just have to love the game of basketball." That's how you'll flourish! I got it at the time, but I really get it now. Like, you don't

2009
More team goals are achieved as Machine Head bag the main support slot for Metallica's *World Magnetic* tour. James Hetfield jams with the band on more than one occasion.

2011
Machine Head's seventh album, *Unto the Locust*, is released, once again to frothing reviews and an effusive fan response. "Darkness Within" becomes an instant live favorite.

2013
Adam Duce is fired as a result of "ongoing differences" with the rest of the band. His replacement is former Sanctity frontman Jared MacEachern.

2014
Album eight, *Bloodstone & Diamonds*, is released. Meanwhile, Flynn announces an end to festival shows. Instead, An Evening with Machine Head sees the band perform for up to three hours with no support band.

2016
Standalone single "Is There Anybody Out There?" is released online and steadily becomes Machine Head's most streamed and down-loaded track — ever.

2018
Ninth album *Catharsis* is released, dividing critical opinion with its eclectic blend of ideas and Flynn's spiky, socially conscious lyrics. Machine Head hit the road for more An Evening with... shows.

2018 (again!)
In September, Flynn announces that Phil and Dave are leaving Machine Head. The band completes the last leg of the *Catharsis* tour before going their separate ways.

2019
A *Burn My Eyes* 25th-anniversary tour brings Logan and drummer Chris Kontos back into the fold for the first time since the late Nineties. Robb starts his podcast, *No F'n Regrets*.

2020
Robb begins live streaming acoustic *Happy Hour* performances of covers and Machine Head classics from his home studio. Jared soon joins Robb, and they flick on the amps for the ongoing *Electric Happy Hour* series.



Former Machine Head
(and current Once
Human) guitarist
Logan Mader performs
with Machine Head in
Oakland in 2020 during
a temporary reunion

2021

In July, the latest Machine Head lineup delivers the three-song *Arrows in Words from the Sky* EP to tease an in-the-works album number 10.

2022

Machine Head's 10th full-length, *Of Kingdom and Crown*, arrives.

have to love the music business; you just have to love the music. You're not competing against other bands, you're competing against yourself; you're competing against your guitar-playing skills from a year ago, or 10 years ago. You're constantly trying to better yourself as a player, a lyricist or a vocalist. It's very easy to get caught up in the bullshit of the music industry — the drugs, the free booze... other famous people trying to ride your jock — [but] you've got to tune that shit out.

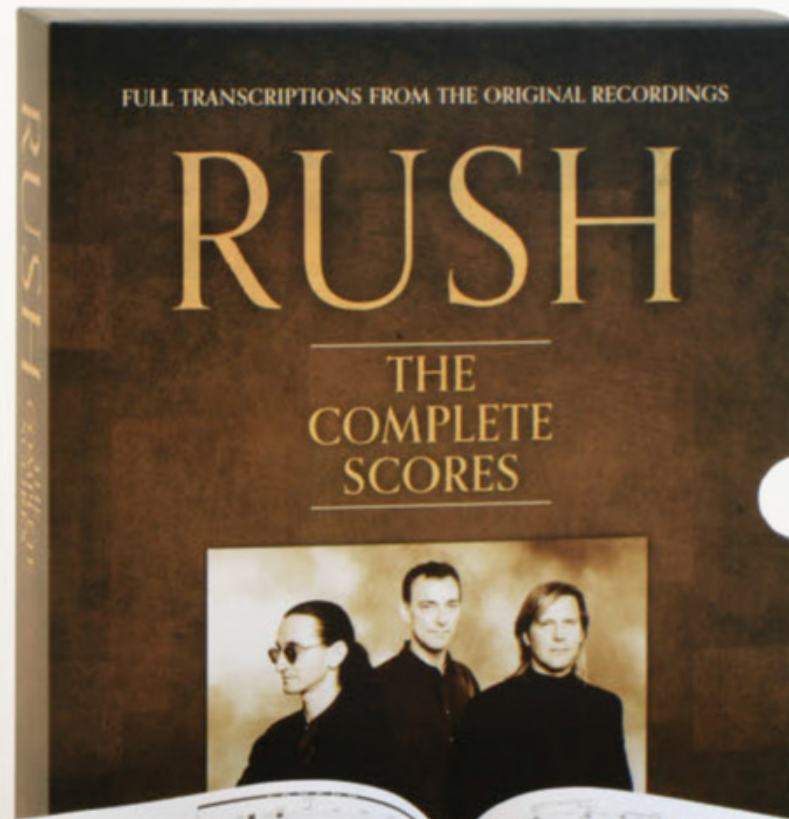
It sounds very hippy-dippy, but I remember when we were first starting out, I used to say, "I want us to be the Grateful Dead of metal." I wanted us to have a fan base and a culture that revolves around this band that is so outside of the regular bullshit. Grateful Dead

didn't need radio; they didn't need MTV. They could fuckin' pack out everywhere and have this crazy, loyal fanbase. And we've done that! We built this fanbase around what we did.

A lot of people don't seem to be aware of this, but we've done over 120 *Electric Happy Hour* shows, which is the weekly Friday livestream. It's for the hardcore fans. We've done full album playthroughs; we try to learn two to three new [cover] songs every week.

We don't make a setlist; it's totally spontaneous. We'll play deep cuts. I mean, Jared and I know every Machine Head song ever written at this point. I really feel like once we get back out there and start touring again, it's going to be a lot like a *Happy Hour*. It's going to be these very spontaneous, loose sets. It'll have the hits from the Machine Head canon — for lack of a better word — [but] it's [also] going to be cover songs and deep cuts; mixing it up a lot. I love that. **GW**

THE MOST ANTICIPATED COLLECTION OF THE YEAR



RUSH - THE COMPLETE SCORES

This hardcover collection features full transcriptions of every instrument, every note, every lyric, and every nuance of 40 Rush classics. It is beautifully packaged in a protective and sturdy slip case to make it a fitting tribute to one of the most beloved bands of all time.

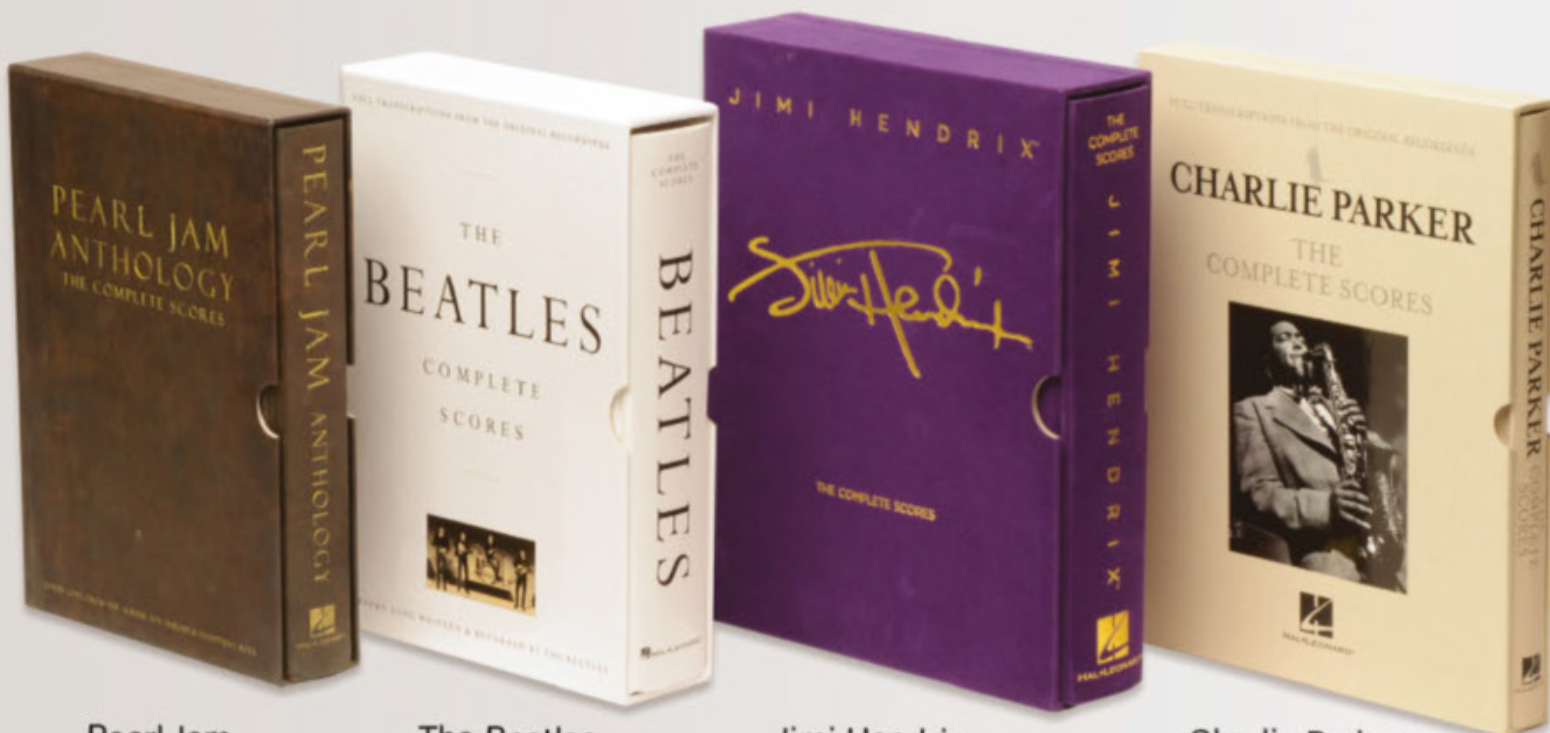
Now available.

HL00357231

\$89.99



ALSO AVAILABLE



Pearl Jam

The Beatles

Jimi Hendrix

Charlie Parker

To order, visit
halleonard.com today!

 **HAL•LEONARD®**



@rotosound_uk



OUR GENERATION

Suzi Quatro plays **Swing Bass 66** strings:
the choice of era-defining musicians since 1966



**"IT WAS REAL
OLD-SCHOOL
ROCK 'N' ROLL, MAN.
JUST THE WHOLE BAND
IN THERE, GETTING
MIC'D UP"**

-WILLIE ADLER

Lamb of God's
Willie Adler [left]
and Mark Morton

THE problem CHILD

FROM THEIR NASCENT days in the early aughts to the present day, Lamb of God have been a consistently breathtaking live band. In addition to featuring one of the most volatile, energetic frontmen, Randy Blythe, the quintet is exceptionally tight, and their post-thrash songs are technical, yet accessible, propelled by the complementary, but stylistically different, tones and playing styles of guitarists Mark Morton and Willie Adler. Having toured steadily since 1994, they finessed their chemistry on

WILLIE ADLER AND MARK MORTON, LAMB OF GOD'S YIN-AND-YANG GUITAR DUO, TAKE YOU BEHIND THE SCENES OF THE BAND'S "COMBATIVE," "CONFRONTATIONAL" (AND LIVE-IN-THE-STUDIO) NEW ALBUM

BY JON WIEDERHORN
PHOTO BY TRAVIS SHINN

the road, retaining their following and gaining new acolytes on package tours and at countless headline shows.

Realizing their strong stage presence was a major selling point, Lamb of God released three live DVDs, *Terror and Hubris* in 2004, *Killadelphia* in 2005 and the double-disc set *Walk with Me in Hell* in 2008. In 2020, the band performed two live streams, one for their 2004 album *Ashes of the Wake* and the other for the 2020 self-titled record they had been touring for when the world went into lockdown. The live songs from the latter were included on an expanded CD/DVD edition of *Lamb of God*, which came out in March 2021.

"We love playing shows, and we know how good and tight we can be and how connected we can feel

performing together," Morton says from his home in Richmond, Virginia. "Over the years we've developed the confidence to win over crowds, even when they're not all there just to see you. And that's a powerful thing — having people sharing that experience with you."

In an effort to capitalize on their strength as a live band and put a new spin on their sound, Lamb of God recorded much of their ninth original studio album, *Omens*, live in the studio with producer Josh Wilbur. More than a go-to engineer, Wilbur has been like a sixth band member, collaborating with Lamb of God since their sophomore release, 2003's *As the Palaces Burn*, and producing their last four albums. The band began their first of two pre-production sessions at a rented house in Virginia Beach in February 2021, less than a year after the release of their self-titled album. While Morton and other band members were excited to have something productive to do during lockdown, Adler wasn't so thrilled about returning to writing mode.

"I was reluctant to get together to work because we had released the self-



titled [*album*] in June, which I thought was great,” Adler says. “It was almost like we had suddenly broken up with that record. I was like, ‘What the fuck, dude? Can’t we let this record breathe for a fucking second before we move on?’”

Bitter and disgruntled, Adler reluctantly hopped into his car and headed to Virginia Beach to start working on new songs. It wasn’t that he lacked material. Adler and Morton are perpetual noodlers and both had stockpiled riffs since they were forced to stop touring. Adler was afraid Lamb of God would inadvertently wind up creating *Lamb of God II*.

“I was fucking cussing during the whole drive,” Adler says. “I was like, ‘Fuck these motherfuckers. Why are we doing this? It’s so dumb.’ But then we got there and Mark won me over with his enthusiasm. He said, ‘Hey dude, this is gonna be fun. Let’s do this. We’ll do it totally different from last time.’ And I was like, ‘Okay, I guess I’m just being infantile.’”

Omens, the culmination of Lamb of God’s hard work, is both a blast from the past and a glimpse of the future. The riffs are urgent and sometimes jarring, the rhythms alternately tumultuous and percussive. Dissonance is countered with striking melodic songcraft, and blackened rage is juxtaposed with glimmers of hope, expressed most strikingly through the acoustic arpeggios of “September Song” and the textural delay and reverb-laden atmospherics of “Gomorraah.”

“‘Gomorraah’ was actually one of the first songs we did that really started to breathe and opened up the writing session,” Adler says. “Mark had the melody line that starts the song, and we came up with the chug pattern that goes underneath. Randy was there at the time we did it, and he fell in love with it and came up with this whole part he did overtop of it. So suddenly, everyone is really stoked on this song that came from Frankensteining all these parts together. It definitely was a throwback to ‘The Subtle Arts of Murder and Persuasion’ [*from 2000’s New American Gospel*]. So we were like, ‘Oh, this is cool! It’s super-old-school Lamb of God. Now, where can we go from here?’”

The answer was deceptively simple — they could go wherever the collaborative process led them. Deciding on a destination, a direction and vibe for the album was far more complex. There was no set deadline to finish *Omens*, and with more time to work on an album than ever before, Lamb of God went down the rabbit hole, experimenting with form and function, tapping into a wealth of options before deciding which approach worked best for each song.

“Josh and I joked that this album was ‘The Wrangler,’” Morton says. “We were wrestling with these tunes from beginning to end, trying all kinds of different things and tinkering on every idea. From the first pre-production sessions to the vocals to the mix, everything from start to finish was very laborious. At times it was incredibly frustrating, and then there were little victories all along the way. Now that it’s done, I look back and I feel comforted ’cause it means we put a lot of ourselves into it, which we typically do. But with this one, we really gave it everything we had.”

Having had a bit of hindsight and time to recover from the PTSD and recall the creative evolution of one of Lamb of God’s darkest and most inventive releases, Morton

and Adler discuss what gives Lamb of God their bite, their approach to writing and playing, the advantages and drawbacks of recording almost live in the studio and the unanticipated surprises of “The Wrangler.”

Willie, can you elaborate on your reservations to leave home and start working on *Omens*?

WILLIE ADLER: We started writing so close on the heels of us putting out the self-titled. So I was butt-hurt by the idea of moving on. I thought that record was great and encompassed everything we did well. That we had to put it out in 2020 was a fucking kick in the balls and I was so bummed out. Also, I was freaking out ’cause I was thinking that anything we wrote would be regarded as too close and too similar to what we did on the self-titled. But it’s really not. The stuff is vastly different.

Do you think you were being cynical or curmudgeonly at the get-go?

ADLER: It just felt to me like it was too soon. I was writing this new stuff just a few months after we were writing the self-titled record. So it’s not that far of a stretch to think that anything else I wrote would be in that same vein. When we started, there were a handful of riffs that were reminiscent of “New Colossal Hate” or other things from the last record. But we just scrapped those and moved on with the intention of making songs different from anything we had done, while still having our stamp. Once we started doing that I felt better.

Mark, you didn’t share Willie’s concerns about starting a new record without having properly toured for the self-titled release.

MARK MORTON: I don’t want to contradict Willie, but I didn’t feel like we even toured for that album. So, to me, the album was released and then we were off the road for a year and a half. If you start playing shows a year and a half after a record is released, I don’t feel you’re touring that album anyway. Also, I don’t tie touring to recorded work. Those are two completely different spheres of activity for me. I understand some people see it a different way, and I think Willie and Randy

do as well. But when I’m writing and recording in the studio, I’m part of making a piece of music that people are gonna listen to, and that’s gonna stand alone and be its own thing for as long as they care to listen to it. And it doesn’t have anything to do with how many shows we play after it comes out. So I didn’t feel ripped off at all.

Were you at all worried that anything you wrote might sound too similar to what you did on the self-titled album?

MORTON: Not at all. I have music running around in my head all the time, and I’m thrilled at the chance to get to write more songs with these guys and record in a new way and in a new place, and try new ideas. It’s my favorite part of what we do.

Willie, at what point did you decide you were onboard and that doing a new Lamb of God album didn’t necessitate repeating yourself?

ADLER: As soon as we started working, I saw Mark was right and I came to realize there was no reason not to work on the next record. It’s not like the fucking pandemic was going away anytime soon at that point. It wasn’t like we were gonna be able to support the self-titled record anymore. So when we got together in February 2021, Mark and I decided to gravitate more toward downtuning. The majority of this record is in C and “Gray-scale” is in B. Then there are a couple of songs in D and one in E. We’ve done songs in C before, so it didn’t feel awkward, but it was different than doing most of your songs in drop D.

What were the first songs you wrote together for *Omens*?

MORTON: Things came together in chunks and then Willie and I worked to change parts around and turn these different sections into songs. There were large chunks of “Nevermore” and “Ditch” in the first batch of stuff I brought in, and we were able to work on those right away.

“Nevermore” was the first track you premiered prior to releasing the album.

MORTON: We wanted something that was a little different for us. There’s half a verse, then a return to the riff, and another half verse. Those musical twists are very deliberate. We wanted

Morton [left] with his signature Jackson Dominion and Adler with his signature ESP Warbird



"WE INTEND FOR THINGS TO SOUND HEAVY AND DARK. SO THAT COMES WITH THE TERRITORY"
-MARK MORTON

THE *Omens* AXOLOGY

MARK MORTON AND
WILLIE ADLER UPDATE US ON
THEIR LATEST **GEAR** CHOICES

WHEN ASKED IF THEY HAVE

new signature models on the way, Lamb of God guitarists Mark Morton and Willie Adler both seem a bit surprised. “That’s a good question, man,” Adler says after a brief pause. “I do not have a new signature — and it’s about time, right? I need to call my dude and be like, ‘Come on, man. Make me something cool again.’”

Morton’s reaction is similar, though he hints he may have something in the works. Regardless, both guitarists are comfortable with their rigs and have been with the same companies for years (Adler is endorsed by ESP, Morton by Jackson).

Onstage and for *Omens*, Adler favored **ESP USA models with Fishman Fluence humbuckers** (“Most recently I got this purple beast that is unbelievably cool.”) Morton brandished **Jackson Dominion signatures with DiMarzio pickups and a Fender Telecaster Deluxe with DiMarzios**. (“For leads, I used a cool white-and-black **Jackson Adrian Smith** model a lot [pictured, right], especially for the tremolo stuff since it’s got a Floyd Rose. I also used a Tele Deluxe with DiMarzios.”) All the acoustic-sounding parts were played on a clean channel through the neck pickup.

For amps, Adler uses two **Mesa/Boogie Triple Crown TC-100 heads** onstage and a **Mark IV** through the front of house. When he wants extra boost, he uses the **Fortin Grind**. Morton blends the **Mesa/Boogie Badlander 100** and the **Mark IV**. While he’s not much for effects, he’s got a Maxon overdrive for leads. Everything else is handled through a digital outboard. Producer Josh Wilbur tackled all the sound modulation on *Omens* in post-production.

—Jon Wiederhorn

to give the song a different kind of swagger than our typical 12/8. [For more on “Nevermore,” check out the sidebar on page 62.]

Willie, what did you bring to the table for the first round of songwriting?

ADLER: It’s funny. I brought in demos of “Vanishing” and “September Song” and they couldn’t have been more different. We did “Vanishing” in its entirety musically, exactly how it is on the demo. We didn’t touch it at all. It just lived. I think that might be one of the first songs we’ve done that hasn’t been picked apart by everyone. I need a trophy for that one!

What about “September Song,” an epic album-closer with delicate arpeggios, ebow and strings?

ADLER: The demo for that one was vastly different from what the final song is like. We really didn’t know what to do with it when I brought it in. The whole acoustic intro was some last-minute shit. And we did that all during one of the last pre-production sessions.

MORTON: The biggest thing about “September Song” was that it got slowed down dramatically. It didn’t start out as this epic, expansive thing. It was very uptempo — probably 215 bpm — and then we cut the tempo in half and did this clean, ambient-sounding intro, and it turned into this totally different thing.

Why didn’t you keep it fast and furious like so many of your best songs?

MORTON: Sometimes songs are cool with that energy and that speed. But it just felt... fine. It felt okay. And we wanted to try every angle we could think of to make it more than fine or okay and to see if there’s something we’re missing and if we’re not doing it justice. In this case, we weren’t allowing it to be where it felt best. Josh suggested slowing it down and it turned into this plodding, driving thing. We saw how massive and moving and almost anthemic that chord progres-

sion felt and we started filling the song out from there. I always feel like the last song on the album is a very coveted position so I thought we should make that different and special. But it was Willie’s song. He was the creative director for it even though I added a lot of parts. So I started lobbying him pretty hard. “Yo, this has got to be an album closer, and that’s dope!” And he was cool with making all the changes and turning it into this epic track.

One of the heaviest songs on the album is “Grayscale,” which features minor-key harmony guitar lines reminiscent of Slayer.

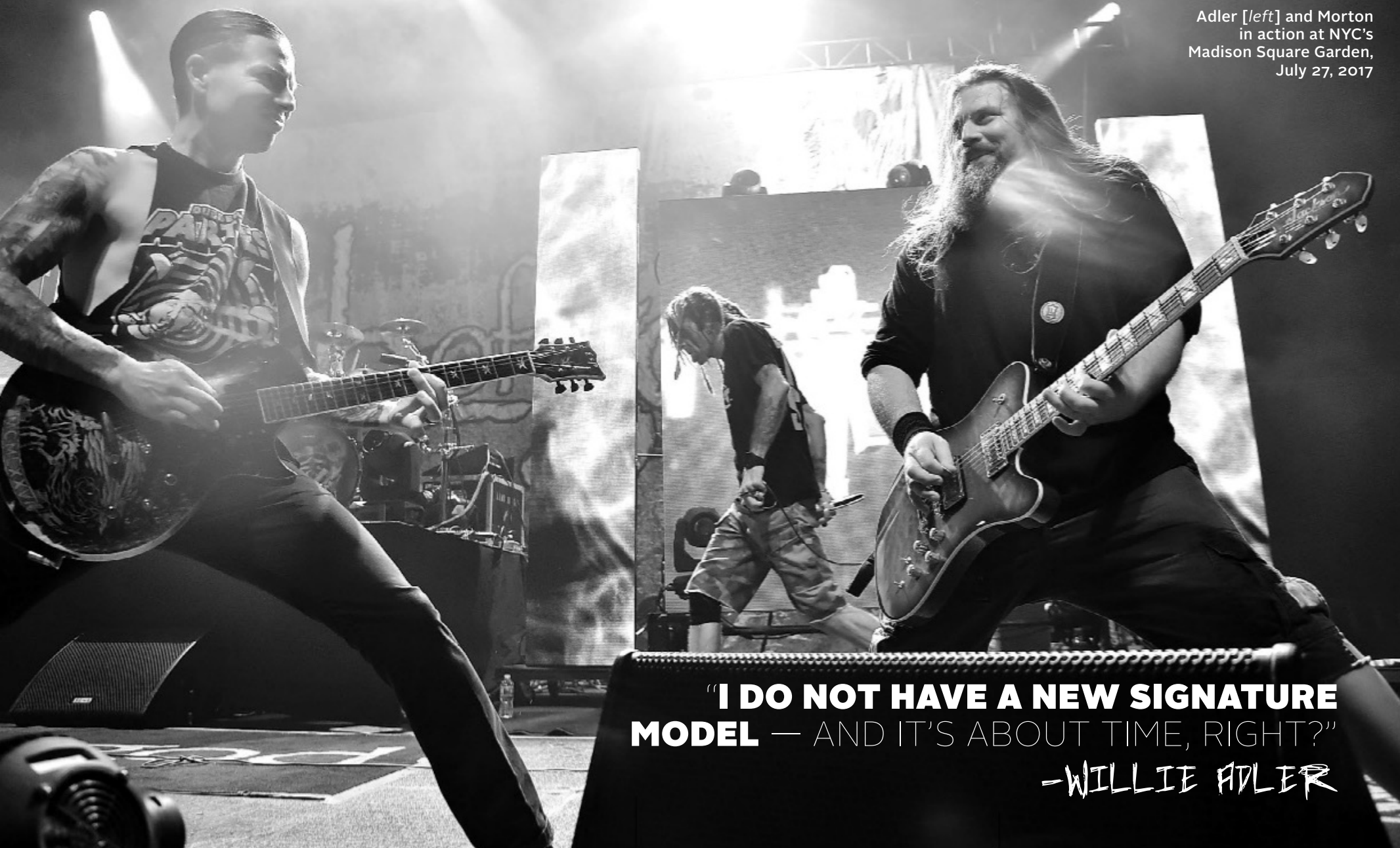
ADLER: In the back of my mind, those little fucking notes in the verse were absolutely Slayer. I wrote “Grayscale” not even necessarily for this record. I wrote it out of pure emotion back when we were in quarantine and everything seemed fucked. I went, “Let me write the heaviest fucking thing I can make right now.” I sent it to Josh for shits and giggles and he went, “Holy shit, dude! Why haven’t you brought this to the table for the album?” I kinda laughed. I went, “Why? Is it cool?” And he said, “It’s really fucking cool!” And I went, “Alright. Well, yeah, sure. Let’s do it.” And we totally turned it into Lamb of God.

Once the songs were written and finessed, was it easy to record the main tracks live in the studio?

ADLER: Nothing was easy, but a lot of it was fun. We tracked it as a band, and that’s the first time we’ve done that since *As the Palaces Burn* or *New American Gospel*. It was real old-school rock ‘n’ roll, man. Just the whole band in there, getting mic’d up. We each had headphones and just played together kinda like we do onstage. It had its downsides because there was a lot of sitting around afterwards and getting stuff fine-tuned. And obviously, there was tracking going on outside of those live takes. But we were able to capture a lot of moments and a lot of energy that we felt were missing from a lot of the more recent Lamb of God records.

MORTON: The real pinnacle of that for me was when we all set up at Henson Studios [in Los Angeles] in the big live tracking room and we all played at once. It was electrifying. Every drum track was recorded with the entire band playing and Randy singing. Sub-

Adler [left] and Morton
in action at NYC's
Madison Square Garden,
July 27, 2017



"I DO NOT HAVE A NEW SIGNATURE MODEL — AND IT'S ABOUT TIME, RIGHT?"

—WILLIE ADLER

stantially more than half of the main vocals you hear on the album were from those room takes. And large chunks of the guitars were used as well. So there is a very hands-on, genuine, authentic live element to this album. And I think it's pretty uncommon for bands these days to work that way.

Did playing at the same time allow you to capture the differences between your live guitar sounds more accurately than on past records?

ADLER: Mark and I definitely have our own tones live, and those are what we used. I definitely prefer scooping mids and Mark is super nasally on his mids. It works and that's part of the magic of our live sound. We've always tried to capture that in the studio, and I think this time we really did it along with capturing the energy of all of us playing together.

Can you describe what's so special about the way the two of you write and play together?

MORTON: I think what it comes down to is this juxtaposition. You take my more conventional rock 'n' roll-influenced playing, but with a heavy hand and a heavy groove. When you combine that with Willie's very out-of-the-box, unconventional note choices and timing, and his unreal technicality, that's what makes the music really powerful. Swirling those two things up is what makes Lamb of God sound like Lamb of God.

Randy has called *Omens* a dark, angry record. Do you think it's a reflection of the last two years of chaos, death and destruction across the world, from the U.S. to Ukraine?

MORTON: First and foremost, we're an aggressive metal band. If you're a filmmaker who makes horror movies, you intend for them to be scary. We intend for things to sound heavy and dark, so that comes with the territory. But it's been a crazy few years and it's impossible to be alive and not feel that shift in energy and not be confused and scared by it and not be angered by a lot of it. So, as artists who make dark, heavy creations, that's a wellspring of energy to draw from. But it doesn't mean we were angry and dark all the time. It's interesting that the inner-workings, the personal relationships and the vibe in the band are more positive these days than ever.

If you had any concrete goals going into *Omens*, do you think

you met them?

MORTON: Ultimately, my biggest goal with this one was to make sure it has its own personality and exists uniquely as its own entity. And I think we accomplished that.

How would you describe the personality of the record in terms of character traits?

MORTON: This album is pretty combative. I find it to be pretty confrontational, but it's got depth. It's got a stylistic diversity within the confines of being a metal record, and I think it's really genuine and inspired. I hear a lot of ourselves in it. We were all very, very invested in this record on a very personal level so it sounds very alive and angry. But more than just being angry, I feel like it's a problem child. That's what I told Josh. It's a very independent, disrespectful problem child. We had to fight it all the way to the end, but we had a deep love and respect for the personality it exhibited. **GW**



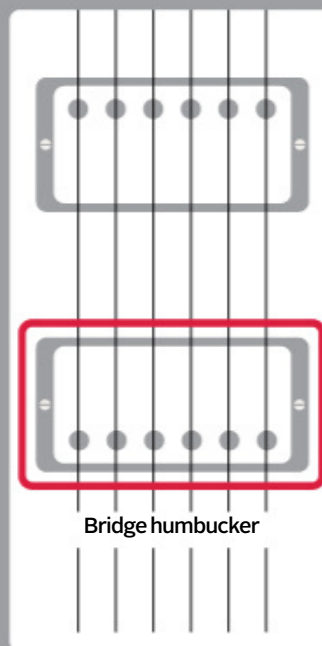
"WE WANTED TO GIVE 'NEVERMORE' A DIFFERENT KIND OF SWAGGER THAN OUR TYPICAL 12/8"
—MARK MORTON

Morton on stage in Sterling Heights, Michigan, May 27, 2018

For video of this lesson, go to guitarworld.com/november2022

GET THE SOUND

CHANNEL DISTORTION



Morton plays his signature Jackson Dominion and Adler an ESP, both through a variety of Mesa/Boogie amps. Although the tone is high gain, the low end is tight and the mids are very present, giving the notes a precise and quick attack that punches through the mix. You'll need to tune to drop-C (low to high: C, G, C, F, A, D). If you usually keep your guitar in standard tuning, you'll need to use a set of strings that are a gauge or two heavier than your usual set, or, alternatively, practice the riff in drop-D tuning (low to high: D, A, D, G, B, E).

STARK RAVEN MAD

GW EXPLORES THE FINER POINTS OF LAMB OF GOD'S MIGHTY "NEVERMORE" RIFF

IN "NEVERMORE," THE LEAD

single from Lamb of God's new album, *Omens*, Mark Morton and Willie Adler return with their signature tight, articulate riffing style. The song combines a heavy blues sound with the darker mood of the Phrygian mode. The riff has a triplet feel, which adds to the heaviness of the groove. The bulk of the riff takes place on the open 6th string and at the 3rd, 5th and 6th frets, which give you the first four notes of the blues scale. Throughout the

riff these intervals are played as single notes and as barred two-note power chords. In addition, a G-D $\flat$ -G tritone stab is played on the top three strings.

The riff has a repeating four-bar structure with two different endings. The first uses the 3rd and 5th frets on the 5th string, staying within the blues/minor pentatonic scale structure; the second incorporates a concert-pitch D $\flat$ note at the 6th fret, hinting at the darker-sounding Phrygian mode, with its characteristic $\flat 2$

interval. Be sure to follow our slowed-down performance in the video for a clear demonstration of how the riff is played.

CHEAT SHEET

Appears at: 0:59 to 1:29

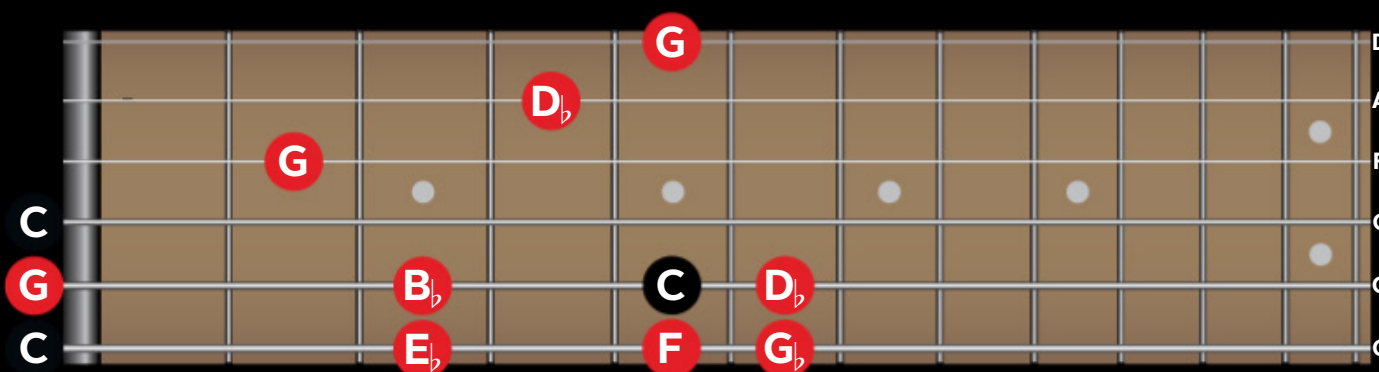
Tempo: 120 bpm

Key/scale: C blues / C Phrygian

Main techniques: Alternate picking, palm muting, one-finger power chords.

As the riff is played in drop-C tuning, the notes fall differently on the guitar compared to standard tuning. The tonal center here is C (at concert pitch), and the majority of the riff leans on the root, $\flat 3$,

4 and $\flat 5$ intervals, giving it a blues-scale sound. The tritone chord played on the higher strings introduces the $\flat 2$ interval, D $\flat$, which adds the darkness of the Phrygian mode. —Charlie Griffiths





HAL•LEONARD®

THE MOST TRUSTED NAME IN TAB



ALICE IN CHAINS – ACOUSTIC
00690178 • \$22.99

JOE BONAMASSA – ROYAL TEA
00358863 • \$24.99

BEST OF DAVID BOWIE
00690491 • \$22.99

ERIC CLAPTON – COMPLETE CLAPTON
00690936 • \$34.99

BEST OF CREEDENCE CLEARWATER REVIVAL
00690819 • \$27.99

BEST OF DEF LEPPARD
00690784 • \$24.99

THE VERY BEST OF EAGLES – UPDATED EDITION
00278632 • \$39.99

FOO FIGHTERS – GREATEST HITS
00691024 • \$24.99

GRETA VAN FLEET – THE BATTLE AT GARDEN'S GATE
00369065 • \$24.99

IRON MAIDEN – GUITAR TAB
00200446 • \$34.99

ROBERT JOHNSON – THE NEW TRANSCRIPTIONS
00690271 • \$27.99

MARCUS KING – EL DORADO
00327968 • \$22.99

THE VERY BEST OF KISS
00291163 • \$24.99

MEGADETH – GREATEST HITS: BACK TO THE START
00276065 • \$27.99

NIRVANA – NEVERMIND
00694883 • \$19.99

NIRVANA – UNPLUGGED IN NEW YORK
00690026 • \$19.99

TOM PETTY – THE DEFINITIVE GUITAR COLLECTION
00690499 • \$24.99

PINK FLOYD – GUITAR ANTHOLOGY
00244637 • \$24.99

PINK FLOYD – THE WALL
00239799 • \$27.99

QUEEN – GREATEST HITS
00694975 • \$25.99

RED HOT CHILI PEPPERS – GREATEST HITS
00690673 • \$24.99

RED HOT CHILI PEPPERS - UNLIMITED LOVE
00706518 • \$27.99

THE ROLLING STONES GUITAR ANTHOLOGY
00690631 • \$34.99

THE SPIRIT OF RADIO: GREATEST HITS 1974-1987
00323854 \$22.99

STONE TEMPLE PILOTS – THANK YOU
00322564 • \$22.99

STEVE VAI – GUITAR ANTHOLOGY
00156024 • \$39.99

STYX - GUITAR COLLECTION
00690520 • \$22.99

VAN HALEN – 30 CLASSICS
00295076 • \$29.99

STEVIE RAY VAUGHAN – LIGHTNIN' BLUES 1983-1987
00660058 • \$29.99

WHITE STRIPES – GREATEST HITS
00237811 \$24.99

ZZ TOP – GUITAR ANTHOLOGY
00690589 • \$24.99

VIEW ALL OUR GREAT GUITAR TITLES AT HALLEONARD.COM/GUITAR



Slipknot's
Mick Thomson
[left] and Jim Root

**"GUITARS WERE
DEPRESSING ME.
EVERYTHING WAS
DEPRESSING ME"**
-JIM ROOT

NOVEMBER 2022

THE METAL ISSUE

ROLLING WITH the chaos



FOR MANY BANDS THAT wrote albums during the pandemic lockdown, having extra time to compose and experiment was a bittersweet bonus. It allowed them to try new techniques, then revisit and fine-tune songs months after they were first tracked. Artists had the flexibility to upgrade their home studios and record in multiple locations. Fiddling while Rome burned provided a temporary escape from a decaying world and an outlet to funnel their anger and frustration. All good things in a tragic and frightening time.



JIM ROOT AND MICK THOMSON DO A DEEP DIVE INTO THE MAKING OF *THE END, SO FAR* — THE SETBACKS, THE DEPRESSION, THE WILD GEAR EXPERIMENTS, THE WHAMMY-BAR HIJINKS AND MORE

BY JON WIEDERHORN
PHOTOGRAPHY BY ANTHONY SCANGA

Listening to Slipknot's seventh studio album, *The End, So Far*, suggests the nine-piece wrecking machine benefited from such a chance to explore a wide range of musical options, from moody and melodic elegies to vicious and chaotic tirades. Throughout the record, ambient, effect-laden sounds collide with chuggy, downtuned riffs and tempos reel from sluggish to torrential, often in the same song. Like their last album, 2019's *We Are Not Your Kind*, atmospheric interstitials are bookended by a schizophrenic hybrid of pop hooks, raging riffs and enough rhythmic variation to bewilder and enthrall.

"We're not just five guys up there playing metal songs like, say, Anthrax, Exodus or Testament. There's so much more going on," says guitarist Jim Root of Slipknot's sawed-off-shotgun-to-the-

head approach. "There's orchestration going on with [keyboardist] Sid [Wilson] and [DJ and sampler] Craig [Jones]. There's melodic vocals and screaming and piano and samples and all these layers and music styles."

The End, So Far may not be Slipknot's most accessible album, but it's arguably their most eclectic and enduring, an inescapable, enigmatic nightmare of sound that alternately soothes, stomps and slashes. Many of the songs will instantly appeal to fans of the band's tribal death, thrash and new-American-metal classics like "Psychosocial," "People = Shit," and "Duality." However, hordes of "maggots" (the historic die-hards) will likely be dismayed by some of the other tracks. Slipknot seem to take a perverse glee in this inevitability, which may explain why they open the album with "Adderall," a melancholy, cinematic cut redolent of Radiohead and Trent Reznor. Sampled choir snippets merge with layered atmospheric guitars, fraying the nerves without a single distorted power chord. Elsewhere, "Medicine for the Dead" blends warbling industrial noises into a melange of evocative arpeggios, clanking xylophones

and palm-muted guitar chugs, and “De Sade” intertwines militant beats, a honey-sweet chorus and glistening guitar shards with shreddy leads. *The End, So Far* includes bluesy bits, some soulful crooning and tons of swooshing, pulsing effects you definitely won’t find on an Anthrax album.

“I don’t think we intentionally did anything to piss anyone off,” says second guitarist Mick Thomson. “But I know some people are gonna hate it, and I don’t give a shit about what they have to say on the Internet about how much I suck. I don’t even read anything on there that has to do with music [imitates blog post]: ‘Fuck those guys! Fucking sellouts!’ [implies blasé response]: ‘That’s fine. That’s wonderful. Have a great day. Oh, and your mom says you gotta fucking take the garbage out after your fucking homework’s done.’”

Considering the intricate yet coherent results, what’s most striking about *The End, So Far* is that Slipknot had neither an abundance of time to work on the album nor a surfeit of material to choose from. When they entered the studio with co-producer Joe Baressi, demos were half-formed, Root — usually one of the band’s main songwriters — was almost too bummed out to pick up his guitar, and no one had rehearsed the chunks of music that were being considered.

“We were flying by the seat of our pants,” Root says. “Someone would go, ‘Okay, this is all we got. This is what we’re gonna build from.’ And we’d be off. I’d listen to something and go, ‘This is what I want to play on.’ I’d turn to Mick and go, ‘Okay, we want two guitar parts here that are different. Do you want to take the low one or the high one?’ And maybe he’d say, ‘I like the low one.’ And we’d play together until we came up with something.”

The situation was a producer’s second-worst nightmare. The only more stressful scenario is when everyone in a band is either constantly drunk, strung out on drugs or feeling left out of the creative process, as was the situation for Slipknot’s 2008 album, *All Hope Is Gone*. Having mixed the last two Slipknot albums, however, Barresi was prepared for the unusual. He just wasn’t completely ready for the avant-jazz-style sessions that went down at his home studio and at Henson Studios in Los Angeles. Equally unsure of the outcome, everyone entrenched themselves and started spitting ideas. And alchemy occurred.

In a series of revealing and fascinating conversations, Root and Thomson address the extemporaneous recording style that yielded one of Slipknot’s most dizzying and cathartic albums, the setbacks that threatened to cripple their efforts, how they conjured mind-bending noises out of the ether and how they’ve made it through more than 25 years by adapting to, learning from and maximizing every bizarre scenario in which they find themselves.

I: THE ART OF RANDOM CHAOS

Your 2019 album, *We Are Not Your Kind*, was filled with experimental interludes and structured almost like an epic, conceptual piece. *The End, So Far* is just as creative and artistic, but it seems more like the product of an attention deficit-afflicted nation being bombarded with a vast array of stimuli. Was the goal to take contrasting clusters of noise and melody and stitch them together in a way that somehow holds up as resolutely as an AC/DC album?

MICK THOMSON: There’s never a plan. I’m totally against the idea of following expected paths because even if you try to do that, it doesn’t work out the way you thought it would. Even if you think you know what’s going on, unexpected things always happen. Life always changes.

JIM ROOT: Our sound comes in part from constantly changing up the formula. We’re still trying to evolve as a band, and I am trying to evolve as a songwriter. And now we’ve got our new bassist Allesandro [Alex Venturella] (ex-Krokodil, Cry for Silence), and he’s an amazing schooled musician. He was tech’ing for Brent Hinds of Mastodon, and he’s a friend of mine. I said, “Hey, man, would you rather be onstage playing bass or helping Brent out?” He jumped at the opportunity. And then he brought some song ideas to the band, so that duty came off me a little bit.

Up until 2008’s *All Hope Is Gone*, the late bassist Paul Gray and the late drummer Joey Jordison co-wrote much of the material. Has the band changed significantly with different writers at the helm?

THOMSON: We’ve always been the way we are. Every song has a different story and goes through all sorts of different processes to become what it is. No one writes something and goes, “Here, dude, check this out” and then there’s a song. It’s never worked that way with Paul and it doesn’t work that way now. Paul could write a song, but when we were done with it you may not even recognize it anymore.

Do you feel different about the creation of *The End, So Far* than about your previous releases?

THOMSON: So much was going on the whole time that nothing seemed fucking real. Now that I’m thinking about things and what we just recorded, it’s almost like a dream. That’s the way everything has been for me ever since we couldn’t tour anymore because of the pandemic. **ROOT:** We were all crazed. We had zero time for pre-production and it was like we were learning and building and adding to this meal we were making as we were eating it. But we tend to work well under pressure

and we got a great record out of it. The only thing I’m really bummed out about is that we were so unprepared, and it was the first time we got to work with Joe Baressi as a co-producer. I wanted to come to Joe with our “A” game. I could sense a little frustration in him sometimes because we weren’t well-rehearsed and ready to go. We were still writing and working on the songs.

Do you think *The End, So Far* is darker and more chaotic than much of your prior output because of the two-year horror show you experienced as you created it?

ROOT: Yeah, because no one had rehearsed together. If we were gonna rewrite parts of the demos it was gonna have to happen right there on the spot as we were recording it. We were lucky that we were in the position to come up with these parts because we were layering the record rather than playing it. It wasn’t my favorite way to make a record, and [it’s] not Joe’s favorite way to make a record. But because of the circumstances with Covid and the fact that we all live so far away from each other, and we had a budget and a schedule we had to stick to, we had no choice.

It seems like you’re trying to create a puzzle with 1,000 pieces, but the puzzle doesn’t have a guide image to follow and the pieces don’t all have compatible parts.

THOMSON: It’s unglamorous, but yeah. There’s all this talk about the vision for this record. In reality, a lot of it is taking a part and duct taping it onto some other part, and then doing it again. But it’s not fucking throw-and-go. Something might start with a part someone demoed with Easy Drummer. Another thing could come from fucking riffs that were three years old that we jammed on. Everything filters through the band and gets rebuilt and constructed. But wherever it started, and whatever it goes through, it always turns into a Slipknot song.

If you took the material everyone contributed to the songs on *The End, So Far* and started working on them today, having never heard them before, would the album be pretty much the same?

THOMSON: No. It would be completely different. That’s what a lot of fans don’t understand. There’s a

nucleus point somewhere, and then the rest of the band comes in and all sorts of other parts change and morph and mature and grow and get cut and rearranged. Everything could be different at any time. Right now, in this situation, this is who we are. If you gave us six months to go record it again, it would sound radically different because it would be a year and a half later. We're different people. We've had different experiences than what was happening when we did this record. We could have the same vision. We could try to put out the same thing, but it wouldn't even sound close.

There are some complex, multifaceted songs on the album, such as "Medicine for the Dead" or "Hivemind." Were those particularly hard to get your head around?

THOMSON: We're always dealing with multiple parts that come from totally different directions. That's just Slipknot. If we're stuck on a part that just isn't working, and you don't come up with something within a couple hours, you'll spend the next three days and then never have it. Sometimes it doesn't work and you gotta drop it entirely and sometimes you just need to walk away and look at it again later or kick it to [vocalist] Corey [Taylor] and let him write some words for what you've got. If there weren't words to it already and he comes up with something, that might trigger something else, and you completely rewrite it because of his lyrics. Sometimes we'll get stuff back that he did a demo vocal on, and then we'll be like, "Okay, that riff's gone now and this other thing moves to the front. Every song has got its own different kinda weirdness that it goes through and it's never really the same.

ROOT: I try not to get married to anything that I write. Let's say I write a full five-minute-long arrangement. I've layered it up with five guitars and synthesizer parts and put bass on it and programmed all the drums for it. I might have put 30, 40, 50 hours into one arrangement. When you sit up all night putting something together by yourself, you tend to feel close to it. But if I hand that to Corey and he says, "Hey, can you make this part lon-

ger?" Or, "Nah, I don't like this part," I don't get butt-hurt about it. And I don't take it personally because I know we both want the song to be great and if changing my parts around makes him come up with a better vocal line for this part, then I'll spend another five hours on it to get it to where he needs it.

Do you ever pick up your guitars and just jam to come up with a new part or find a segue to a part you've already written?

ROOT: That's the way Mick works.

If we're in a room playing and he comes up with an idea, he'll play it over and over until somebody's like, "That's a fuckin' riff! We're gonna turn that into a song!" Or I'll show him something and say, "We need a part here." He comes up with a lot of stuff like that. Or he will be fucking around with an effect and that will spark a song idea.

THOMSON: But that's why it was really fun to experiment in the studio this time. We'd have something and then I'd throw a bunch of other different amps up and go, "Okay, let's try this." I would double a riff but then change it a little. Next thing I knew, that doubled riff was the main part with a totally different amp sound and my normal tone had disappeared. It was just a bizarro process. It was almost a backwards fucking record from the way we've worked before.

"Most people think a Dinky is smaller than a Soloist, but it's not," Thomson says. "I'm always grabbing them when I'm just sitting around"



"IT'S ALWAYS THERAPUTIC FOR ME TO BE DOING SOMETHING WITH GUITARS. I'VE GOT PEDALS ALL OVER MY DINING ROOM TABLE"
-MICK THOMSON

JIM ROOT

AMPS AND CABINETS:

- Bogner Helios Eclipse with "fat mod"
- Friedman BE-100 Deluxe
- Orange Rockerverb 100 MKIII
- Orange PPC412 cabinet with Celestion Vintage 30s

EFFECTS:

- Dunlop DCR2SR Cry Baby rack module
- Dunlop JH1D Jimi Hendrix Wah
- MXR Carbon Copy analog delay
- Electro-Harmonix Micro POG
- Dunlop Jimi Hendrix Octavio
- Boss NS-2 Noise Suppressor
- MXR Auto Q auto wah
- Maxon AF-9 Auto Filter
- Origin Effects Cali76 Compact Deluxe compressor
- Electro-Harmonix Small Stone Nano phaser
- Electro-Harmonix Holy Grail Nano reverb
- Eventide H9

MICK THOMSON

AMPS AND CABINETS:

- Omega Ampworks Obsidian (with KT66 power tubes)
- Omega Ampworks 4x12 FL Standard cabinet (with Eminence DV-77 Mick Thomson signature speakers)

EFFECTS:

- Boss GX-700 guitar effects processor
- Electro-Harmonix Bassballs envelope filter (vintage)
- (Dead)FX "I Can't Feel My Face" Super Fuzz
- MXR Dyna Comp
- Dunlop Billy Gibbons Siete Santos Octavio Fuzz
- Dunlop DCR2SR Cry Baby rack module
- Wampler Tumnus Deluxe overdrive
- Warm Audio Foxy Tone Box octave fuzz
- Stone Deaf FX Noise Reaper
- Line 6 HX Stomp (for reverb and delay)
- CIOKS DC7 power supplies

SWITCHING:

- Radial Engineering JX44
- KHE Audio ACS 4x2
- RJM Effect Gizmo
- RJM Mastermind GT/22 Controller
- MIDI Solutions T8 MIDI Thru box

OTHER:

- Furman P-1800 AR power conditioner
- Shure Axient wireless

THE *aeology* SO FAR

A GUIDE TO **JIM ROOT** AND **MICK THOMSON**'S CURRENT **GEAR**, INCLUDING BACKLINE AMPS, CABS, EFFECTS AND MORE

ONE OF THE reasons *The End, So Far* bristles with galvanic energy and impulsivity is that guitarists Jim Root and Mick Thomson dove deep into the experimental wormhole with co-producer Joe Baressi. To create powerful songs, they experimented with so many combinations of amps, cabinets, guitars, pedals and other forms of sound modulation that they could barely recognize their attack tones and atmospheric flourishes, let alone recreate them.

On the road, however, whether they're playing new material or songs from their catalog, Slipknot meticulously keep track of what guitars they need to cut through the percussive clamor of the band and achieve maximal punch.

For a long time, Root has relied largely on Fender, a relationship he began in 2009 with the Jim Root Signature Telecaster. He immediately started using the instrument onstage to emphasize how the traditionally non-metal guitar could be ramped up to sound aggressively metal.

"I thought it was great," he says. "Everyone was using these seven-string guitars and stuff, and I'm playing this old-guy rock 'n' roll guitar. It shouldn't make sense in a metal band and it shouldn't be something that you do, yet there it is. I'm playing it and it works."

Root has three signature models for Fender: His Telecaster, a Strat and a Jazzmaster, and he used most of them on the band's last U.S. tour. For Slipknot's European jaunt, Root added some Telecasters to his rig, and when the band returns to the States for their next round of gigs, he'll proudly brandish his famed vintage Number 1 Telecaster.

"I was going to retire because it started getting pretty beat up, so I didn't take in on the last U.S. tour. But I think I want to get it more beat up, so I'm probably gonna bring it back out. I just think it's got battle scars and character, so I'm gonna let it do its thing."

Since Fender owns Charvel, the metal guitar giant recently launched Root's Artist Series guitar, the Jim Root Signature Pro-Mod San Dimas Style 1 HH FR, which



"SEEING THEM BRINGS ME BACK TO THE TIME IN THE NINETIES WHEN I WAS BROKE AND IN LOVE WITH THOSE GUITARS"
—MICK THOMSON



has seen plenty of live action.

"When I was growing up, I was playing a lot of Chavels," Root says. "I had a bunch of Model 5s and a Model 1. I used to play them a lot along with Jacksons. Then I got offered a signature Charvel without having to leave Fender, so I got real lucky. I don't know how lightning struck me in such a great way."

Root feels so comfortable with Charvels that he made sure to play a few of his favorites — along with a variety of other guitars Baressi handed him — when he was tracking solos for *The End, So Far*. "I have a great DK 24 with Full Shred pickups that I used," he says. "It's a wood-grain color with a roasted maple fretboard. I used a black one as well for a few of the guitar solos and a little bit of the third-guitar tracking."

Thomson joined Jackson's artist roster in 2016 with a Custom Double Rhoads and his first Soloist model. Onstage, Thomson plays his Pro Series USA Signature Mick Thomson Jackson Soloist SL2s and a Jackson prototype Dinky he hot-rodged with direct-mounted signature pickups.

"Seeing them brings me back to the time in the Nineties when I was broke and in love with those guitars," Thomson says. "They have bolt-on necks so they were more affordable than the Jackson Soloist. It has a totally different kind of sound when you hit the strings than you get with a neck-through. It's fun to play because I like to try something different, especially after playing the Soloist for a long time. It's like, 'I know the Soloist works great. What else works?'"

While Thomson rocks the Dinkys on the road, they have become his go-to guitar when he's noodling at home. "Most people think a Dinky is smaller than a Soloist, but it's not," he says. "I'm always grabbing them when I'm just sitting around. Right now, they're my favorite fucking things; they have the greatest necks. I've got a red one and a blood-red one, which I matched to my old B.C. Rich."

—JON WIEDERHORN

Slipknot has always thrived on creative chaos. Does the band's aesthetic rest on the idea that control is an illusion?

THOMSON: I don't know if any band could ever have an entire vision for something and then achieve it. So we don't even try because everything is dependent on so many things. Every one of our records is different because they're reflective of all the people in the band and the input they have in the songs. And that input has a lot to do with who we are. We're all in different spots in our lives and every time we do stuff together, everything sounds a little different. Maybe one of us is burned out from playing something a certain way too many times, and maybe someone else wants a little more of another thing. So, now we're pushing in new directions we're not even aware of because we're processing it as you're doing it. It's like you let your gut direct you and then your brain doubles back later and tells you what your gut did.

Do you think your gut reaction to a musical passage is usually the right one?

THOMSON: I think you can overthink things until you don't know which way is up or if what you just did is any good. This album is looser and darker, but is it better? That's up to anyone's perception on any given day. There's days when I love a song and then another day I hate it. But that's what's cool about what we do. You've got all these conflicting factors and everything is the product of these different people involved, So we're always in a different spot.

Does rolling with the chaos make you rely on one another more instead of trying to be the main creative force?

ROOT: To me, everything feels a lot more collaborative now because, in some ways, we've grown up to be inquisitive children picking each other's brains. "Oh hey, what's that thing you're doing there? How did you do that? Will you show me?" Or I'll hear something Mick does and I'll go and grab a pedal to see if I can come up with something that will compliment his part. We've learned how to communicate and we're trying to understand where everyone

else is coming from. I just wish some of these songs on this new record had the chance to evolve a little bit more. Now that we've been away from the recording process for a few months, I'm like, "Shit, man, I have such a better idea now for that part. I wish I could re-record that thing." Or "I have this riff that I think would fit better in that section. And that's when you see us play live — I

tend to improvise a lot or add things into the songs.

If *We Are Not Your Kind* was like your twisted version of Pink Floyd's *The Wall*, with all the different interstitials leading into these epic songs, *The End*, *So Far* feels like a Pink Floyd record playing simultaneously with albums by Radiohead, Pantera, Slayer, Foreigner, Soundgarden, Ministry and Trent Reznor and Atticus Ross.

ROOT: It sounds like it's all over the place because our influences come from all over the place and we've

Root with his new signature Charvel San Dimas



"I GOT OFFERED A SIGNATURE CHARVEL WITHOUT HAVING TO LEAVE FENDER. I DON'T KNOW HOW LIGHTNING STRUCK ME IN SUCH A GREAT WAY"
-JIM ROOT

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
brand new books, trending movies,
fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



AVXLIVE ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>

WHO'S *playing* WHAT?

HOW TO TELL LEFT FROM RIGHT
WITH **JIM ROOT** AND **MICK THOMSON** BY JON WIEDERHORN

ON ALBUM AND onstage, Slipknot guitarists Jim Root and Mick Thomson work together as a team. Both play rhythm and lead tracks, and both feed off the energy and excitement of the other's musicianship. They also equally enjoy a dizzying variety of textural passages and rib-kicking riffs.

So, amid the firestorm of barrelling beats, pummelling percussion, screeching samples, DJ scratching and vocal acrobatics, how can you tell if a guitar part you're hearing is coming from Root or Thomson? The easiest way is to pay attention to which direction the sound is coming from (this is easily accomplished with headphones). Root's parts are always in the left part of the stereo mix and Thomson's are always on the right. The same goes for their live shows.

But what if the listener is cranking the band's tunes on a mono Bluetooth speaker? Well, there are other ways to tell the differences between the two players.

"We're really different kinds of players, but we complement each other really well," Thomson says. "What isn't in my wheelhouse is in Jim's. He's more of a rock guy and I'm more of a technical metal player. He's got a great touch and plays legato, and I play some of the more offbeat stuff."

Can you describe your working relationship?

THOMSON: When you play with somebody for long enough, you develop a seventh sense. Me and Jim know each other well enough that without thinking about it consciously, he automatically adapts to playing along with whatever I'm doing. I guarantee he can anticipate when a note's gonna come out of me, just as I can with him.

What should listeners keep an ear out for to tell the two of you apart?

ROOT: I'm a liquid sort of organic guy and he's more like, "Here I am. I'm gonna lay it down and it's in your fucking face and it's gonna be powerful." I like to mix alternate picking with legato and I'm a little bit more fluid than Mick. But Mick understands theory and tries to put it in place a lot more than I do. I'm more of an instinct player. Even if I play something out of key, I don't care because some-

times that shit works and creates something you wouldn't normally get.

There's a push-pull dynamic to Slipknot's guitar parts.

THOMSON: I tend to rush stuff a little bit. I can be really on top of shit and pushing it, and he'll lay back a little bit more. I have a more staccato, shorter, barky guitar attack and Jim's got a fatter, raw tone. His playing is a bit looser and mine's more tight. If we both played the same guitar, I think his chug would be a little bigger and fatter just from the way he holds his pick. And it's funny 'cause he plays with a lot more gain than I do.

Did you pre-write the leads for *The End, So Far*?

ROOT: I have different phases of guitar playing that I go through. There's the woodshedding phase where your muscle memory's really great around the fretboard. And then

you have your writing mode. For me, that's when I throw all the woodshedding and muscle memory out the window and focus on the songs and the riffs. And that's the phase I was in when we were recording. I'm kind of bummed because I was really out of practice when we tracked the record. I was insecure about playing the guitar and doing the solos. I was just like, "Shit, why now?" If we had time, I'd like to go back and reapproach some of the solos.

THOMSON: We didn't write any of the solos. What you hear

on the record is what came out when I had a guitar in my hand and Joe said, "Okay, go." It wasn't a big, epic thing. If there were any bigger, more involved leads, I probably would have sat down, felt it out, built it and taken it someplace instead of recording a bunch of random, sporadic shit that came out of my brain once that afternoon and now has to stand the test of time.

It sounds like there's more whammy bar playing in the solos. Which one of you brought that to the album?

THOMSON: That was me. I bought a couple of Jackson Dinky guitars with whammies on Reverb.com and brought them into the studio. I even got a fucking Jackson sustainer, so I went nuts with the wang bar on a bunch of spots 'cause I was having fun. I've only played hardtails ever since we started recording. I literally drove to Simi Valley to pick up these guitars and then used them to record my solos. **GW**



Confusingly, Thomson [left] is always heard in the right speaker; Root [right] is always heard in the left!

evolved to the point where we can get that across in the songs. This band is such a cornucopia of different personalities and musical styles and musicians in general. Me and Mick are basically self-taught metal dudes. Corey can sing anything. Alex is schooled in music, Clown came from a more indie rock world, and everyone else is very artistic in their own way and they bring their own approach to the songs as well.

Slipknot isn't easy listening, but, like some of the best albums by Mastodon, Tool, Lamb of God or even Yes and King Crimson, you have to earn the right to love it and understand it.

THOMSON: It shouldn't be too easy to digest or even categorize. When we did *Vol. 3: The Subliminal Verses*, I was listening to a burn of roughs in my car in Des Moines. The guys in the band Cephalic Carnage were playing in Des Moines that night, so I was playing the songs for one of the guys in the band and he didn't know what to say. He was like, "This is just so different. What is it? It's metal, but it's not metal. How do you define it?" And I said, "Stop trying to fucking nail it to a wall as something and just enjoy it as music." That's what I've learned as I've gotten older because I was one of those kids that went, "Well, I only like this kind of thing and fuck you." So I understand how fans do that. But music is a huge thing. You don't have to put yourself in a narrow type of pigeonhole. It's an expression of who you are and what you do, and if you're true to yourself it just comes out of you and it is what it is. That's what I love about metal more than a lot of other music. You can draw from a lot more places. Punk always sounds like punk, but metal can go in a million different directions.

II: SINKING INTO THE DEPTHS

Jim, Did you play a substantial role in the songwriting for *The End, So Far*?

ROOT: Mostly, I helped shape and structure songs in the studio. But I didn't write and bring in stuff the way I did before. I was majorly involved in the writing from *Vol. 3: The Subliminal Verses*. And then I got in a bit deeper on *All Hope Is Gone*. I wrote most of *.5 The Gray Chapter* and *We Are Not Your Kind*. But then the pandemic happened and nobody could be together. I was home alone and I got stressed out and depressed. So my contribution was minimal for this. It's a good thing we had Alex stepping forward and picking up some of the slack along with [percussionist and artistic coordinator M. Shawn Crahan] Clown, who's becoming a lot more involved in song arranging.

Did Alex's ideas fit into the nebulous metal realm of Slipknot?

ROOT: When I first heard a lot of the arrangements, I thought, "Oh fuck, this doesn't sound like Slipknot to me. We've got a lot of work to do." I was kind of freaked out. What I heard was the symptom of having somebody that isn't in our age group and wasn't influenced by the same music. Alex was a Slipknot fan so he sounds like somebody that was influenced by Slipknot trying to write for Slipknot. But he had some good ideas, so we Frankensteined a couple of differ-

ent parts between me, Alex and Clown, and things started to take shape. It was a huge group effort, but I was grateful Alex wrote the stuff he did because it taught me — not just about songwriting and arranging — but also about humanity, humility, ego and friendship.

Even if you weren't able to write songs, did picking up the guitar during the pandemic help take your mind off the state of the world?

ROOT: No, guitars were depressing me. Everything was depressing me. It's weird how the wires in your brain will cross up and whereas previously the guitar was an outlet for me to escape stuff, this time when I looked at it, it just reminded me of all the things that I wasn't able to do because of Covid. So, this positive force in my life turned into this negative thing, which would've been absolutely fucking horrifying if I hadn't been able to pull myself out of it. Now I pick up a guitar and I'm like, "What would I do without this?" But back then, I was so far from that place. I was losing any sense of positivity. I had zero purpose at all. And I thought, "What difference does it make if I'm here or if I'm not here? What good is my existence? I've pretty much accomplished everything in life that I've set out to accomplish. How do I set new goals and why should I bother?" That's what was going through my head and it was scary.

Once you came out of your funk, were you able to write again?

ROOT: I tried to do some stuff. If I had felt a little more confident and positive, I would've said, "Oh, this is great. I've got all this downtime to sit and write and be creative." I normally write in my house, but I had a bad leak and there was water damage so I had to try to find someplace different to set up my computer and write. It just didn't feel right and gave me anxiety to try to work that way, which made me give up trying. I wasn't in my comfort zone even being by myself. I was trapped in my head and I overthought everything. I was thinking about a bad relationship I was dealing with and trying to figure out the problem. "Am I the problem? Do I need to try harder?" I was questioning everything and coming up with no answers and getting more depressed. I got to the point where I was really struggling to even want to see the next day.

That's bad. What did you do to regain some stability?

ROOT: Finally, I got depressed enough and dark enough and sick enough of my own shit that I reached out for help and started seeing a therapist. And that really helped. They say men only seek out therapy as a necessity. They won't go unless it's their last resort.

Did a doctor prescribe you antidepressants or anti-anxiety meds?

ROOT: I think that might have been part of the problem. I have a lot of social anxiety and I'm a pretty introverted person. Whenever I've talked to a doctor in the past, they've prescribed me [antidepressants] like Wellbutrin or Zoloft. I've tried taking those things, and after about a week or two they seem to make my anxiety even worse and I have massive panic attacks. So I don't think those really jive with my chemistry at all. Instead, I was prescribed [the anxiety medication] Xanax. I felt like I needed to take something to level me out. I think I got too reliant on Xanax and that made me not care about anything at all.

What kind of therapy worked?

ROOT: I talked to this guy Connor Beaten, and he's like a life coach. He has a really good podcast called "Man" and he helps men try to be masculine in a society that's changing. There's a term "toxic masculinity," which is really damaging. We're not toxic men. We have this shit called testosterone and it makes us fucking crazy and we have to have outlets. We have to have a purpose, a thing in life that gives us meaning. It's not about women-hating at all. Connor has a really positive, good perspective and he does meetups with men. Everybody gets together and they go camping and chop wood and light fires and talk about their bullshit. They do yelling and screaming exercises. It's a bit athletic, and it was good for me because as a man you need to have that man shit you do. I learned a lot about myself through his coaching. And I learned to deal with stress through breathing exercises, changing my diet, drinking more water and cutting Xanax out of my life.

Mick, were you also in a bad place?

THOMSON: Basically. Yeah. It seems like every plausible metric is fucked currently. I was in a very bad place a lot of the time.

Were you angry and depressed?

THOMSON: Oh, I always am. When am I not? More than usual? Absolutely, sure. It's been like a fucking horror movie. It's the frog that doesn't know the water in the pot he's in is starting to boil. It's turning up and we're sitting in the fucking nearly-boiling water right now and we're going, "Oh, this kind of sucks." If you woke up *28 Days Later*-style, you'd say, "What the fuck happened to the world?!" It wouldn't seem real, but in incremental steps toward where we are, you somehow deal with it.

Was playing guitar therapeutic for you during the pandemic?

THOMSON: It's always therapeutic for me to be doing something with guitars. I've got pedals all over my dining room table. There's guitars all over the floor. I just work on shit and experiment and play. I'm always putting pickups in something or swapping out a bridge, just messing with stuff, adjusting the action and the intonation. And as soon as I'm done working on something, I'll plug in and play with it for hours. What's fun about it is that it'll feel like I'm fucking around with something different and testing it out. So there's an excitement about guitar because I'm being constructive. It's not, "Oh, look. Employment. Guitar." During quarantine, I spent hours and hours on that to get everything dialed in right. I played a bunch for sure, but my mental getaway comes from fixing shit and modifying stuff.

Jim, after you went through life coaching, was it easier to start writing again?

ROOT: A lot of my arrangements on *The End, So Far* were things I had been trying to do on my own, maybe for a solo album, around the time we did *The Gray Chapter* or *We Are Not Your Kind*. There were just a few songs I had written in the interim that I wasn't really in love with, and a bunch of sounds and effects and atmospheric parts I recorded. I also did some stuff that was real riffy, but not songs. I handed the hard drives to our engineer and Clown and I said, "Here's some stuff. See if you can do anything with these."

Did entering the studio get your creative juices flowing again?

ROOT: I went through weird phases. It was time to record the album, but I was still in songwriting mode. There was one idea I had [for "*Acidic*"] that was really bluesy and I experimented with key changes, which I don't normally do. And I found myself going back to playing a lot of speed metal and thrash metal riffs, and we recorded a lot of those.

III: SALVATION THROUGH SOUND

You worked with Joe Baressi, who has entered the studio with many heavy bands, but never one as aggressive as Slipknot. Did you click right away or was there a learning curve?

THOMSON: It always takes some time to learn each other's style and build up that trust. But I wasn't worried because Joe's history with tones is unreal. Just

the fact that he engineered the Kyuss records I always loved so much sold me on him. Joe has a certain openness to trying different things, which I loved. He got me to use a bunch of different passive pickups with great effect on a bunch of spots. So that's something I've reopened my mind to after 20 years. I play passives and stuff at home, but I wouldn't even consider taking a passive pickup guitar to go play metal in somebody's basement. But dialing that back a bit was fun because it forced me to really dig in. I've got a heavy right hand anyway, so it's not much work for me to dig in more to get more out of those strings. **ROOT:** Joe is extremely knowledgeable about sounds. Fuck, listen to Tool [whose albums Baressi has engineered]. He knows how to get the best out of everyone. Working with him has made me go to my live rig, and me and my tech are reworking the sounds on my amps now. I'm gonna see if EMG can make me a passive style of pickup, like an HZ, which would have a different vibe from the compressed pickups I'm using now. I'd like to dive deeper into that world and go a bit back to the roots of everything — using an overdrive pedal to get that extra juice out of the amp instead of jamming the pre-amp gain — that kind of thing.

The new music isn't always a fist-in-face attack. Just as often, you seem to express a different kind of heaviness with ambient passages and experimental techniques. It's like you took a box of random effect pedals, connected them to an amp, and made crazy sounds for hours.

THOMSON: I had so much fun experimenting with all the fucking gear. There's so much going on that it's more in your mind than in the pedals, but there are all these soundscapes that you can create in all these different ways. This is the first time ever on a record that I didn't have one guitar sound as my attack tone.

Did you have go-to set-ups depending on whether you wanted a crushing tone, a middle-of-the-road tone or an ambient tone?

THOMSON: I had a different amp on every song — multiple amps on every song. And then there were all these other layers; we played with radically different amp combos. Joe's got a bunch of stuff, which is like a toy

chest. And I've got lots of my own stuff, too. The funnest thing was putting together non-metal things — different combinations that wouldn't necessarily be your first choice for a metal tone — and then just playing the living shit out of them.

Did you come up with any combinations that surprised you?

THOMSON: There were times when I'd be playing heavy parts with a passive pickup guitar with a fairly low output into a Marshall 800 with an overdrive. I'd be picking real fucking hard and it sounds like I have tons of gain on there but it felt damn near clean in my hands picking it. You have to beat the living shit out of it, and a lot of that translated in a great way.

How are you still around and making some of the most creative and powerful music of any heavy band more than 25 years after your self-release demo CD, *Mate. Feed. Kill. Repeat.*?

ROOT: We're getting to that point in our career where we're all in this together. We all want to do the best we can for the role we play in this band, and when that becomes the priority, that's when you put ego aside, put all that bullshit aside, and work together to make something great. I don't think you choose to do this for a living because you're the most well-adjusted human on the planet. It's just too hard to stay stable and your life is just too chaotic to have any sort of anchoring.

THOMSON: We'd be stupid to keep doing this if we didn't love it. There's too much bullshit. I think the biggest problem that breaks up bands is when everyone comes in with fucking egos. When egos and bullshit start to make a person nutty, that's when problems happen and musicians start to hate each other. Fortunately, in the first few years after we blew up, nobody's ego got too far out of check. And that can happen real fuckin' easily. You take a bunch of fucking dork kids and apply money and fame. Someone's always got someone in their ear telling them shit about one thing or another. And most bands end up eating shit because they just can't personally navigate everything and manage to keep it together. I'm just glad we're all fucking able to deal with everything we've experienced. And that's because we all know we have our roles. There's no I, there's us. **GW**

SOUND CHECK

*the gear
in review*



75

ESP GUITARS

LTD Deluxe
SN-1000HT Fire Blast

76

REVEREND

Billy Corgan
Signature Z-One



77

FENDER

Hammertone
Overdrive and
Distortion



Sonic Reaction

LINE 6 CATALYST 100

By Chris Gill

▶ SINCE THE MID Nineties, Line 6 has been a leading force in making digital modeling technology accessible to the masses. Over the last few decades, the quality of Line 6's amp and effect models have improved to the point where most guitarists can't tell the difference between a model and the real deal (at least those who use their ears and not their eyes), and even the most skeptical critics admit the sounds are pretty damn good.

While the immense popularity of Line 6 products like the POD and Helix multi-effects and Spider amps is partially due to the expansive variety of amp and effect models they offer, Line

6's new Catalyst series amps take a different approach by standing predominantly on the merits of its own sonic personalities. Instead of providing dozens of different amp models, the Catalyst amps offer six original amp designs created using Line 6's HX sound design technology. Even half of the 18 delay, modulation and pitch/filter effects are Line 6 originals as well as all six of the reverbs. The series currently consists of three dual-channel combos that look and function like a traditional guitar amp. We took a look at the Catalyst 100, a 1x12 combo situated between the smaller Catalyst 60 and larger Catalyst 200.



FEATURES The Catalyst 100 is a 100-watt combo with a single 12-inch custom-designed Catalyst speaker. With 11 knobs and seven push-buttons on its top-mounted control panel (and no alpha-numeric LCD display), the Catalyst appeals to technophobes and players who prefer quick and easy access to crucial controls alike. Controls include a six-position Amp Selector rotary switch, Boost, Gain, Bass, Mid, Treble, Presence, Ch Vol, Effect, Reverb and Master knobs, and CH A, CH B, Manual, Boost, Effect, Tap and Reverb pushbutton switches. Rear panel controls and jacks include a 100 percent/50 percent/1/2 watt/Mute output power switch, USB-B port, five-pin DIN MIDI In, 1/4-inch footswitch jack (for channel A/B and effect on/off switching), 1/8-inch Aux In, 1/4-inch headphone jack, mono 1/4-inch Send and Return jack, FX Loop mode switch, ground lift switch and XLR direct output.

Although the Catalyst basically operates as a two-channel amp with two instantly accessible presets via the CH A and CH B buttons, users can actually access six banks for a total of 12 presets by holding down the Manual button and selecting banks via the Amp Select rotary switch. Delay/Modulation/Pitch-Filter effects and reverbs are selectable in a similar manner by holding down the Effect or Reverb button, respectively, and using the Amp Select switch, with the effect LED illuminating green for delay, blue for modulation and purple for pitch/filter. Users can also program and assign presets, access detailed parameters beyond the front panel controls like Bias, Hum and Sag, adjust Effect and Reverb settings, assign cab simulators, mics and placements to the Direct

Outputs, reassign footswitch functions (such as Boost instead of Effect on/off) and more using the free Catalyst Edit software.

PERFORMANCE The six amps are ID'd as Clean, Boutique, Chime, Crunch, Dynamic and Hi Gain, which encourages guitarists to accept each for their own merits rather than critically compare them to more specific names like "tweed" or "plexi." Each amp is refined and dialed in, with enough familiar personality and dynamic responsiveness to make tube purists comfortable. The EQ, gain or boost controls remain musical and useful throughout their entire range while still providing a versatile range of tones. The Clean amp goes from crystal clear to slight overdrive, while the Hi Gain delivers aggressive distortion that retains impressive clarity and definition with bass as tight as a duck's butt, full-bodied mids and crisp but not harsh treble. Each amp model retains and complements the tonal personality of different guitars plugged into the Catalyst instead of dominating the sonic fingerprint. Even the distortion and hi gain amps clean up like a tube amp when the guitar's volume control is backed down.

The Catalyst 100 pumps out more than ample volume for live gigs, and it weighs less than 32 pounds, which is a relief for players like myself who like to keep their stage rigs as lean, mean and manageable as possible. The 1/2-watt setting allows guitarists to enjoy the tone and responsiveness of a fully blazing amp at volume levels that won't disturb a sleeping baby, and the Mute function and XLR line out are useful tools for direct recording applications.

CHEAT SHEET



STREET PRICE:

\$599.99

MANUFACTURER:

Line 6, line6.com

- A two-channel 100-watt combo featuring a single custom-design 12-inch speaker and top-mounted controls.

- The six selectable amp voices consist of Clean, Boutique, Chime, Crunch, Dynamic and Hi Gain.

- Players can further sculpt tones with one effect (from a selection of 18 available models) and reverb (six different types).

- The Effects section provides six different effects each in Delay, Modulation and Pitch/Filter categories.

THE BOTTOM LINE:

Instead of trying to sound like dozens of well-known amps, the Line 6 Catalyst stands on its own merits with six original amps refined with HX technology that redefine standards of great guitar tone.

Dark and Stormy

ESP GUITARS LTD DELUXE SN-1000HT FIRE BLAST

By Paul Riario



▶ YOU'VE PROBABLY HEARD the saying, “The definition of ‘insanity’ is doing the same thing over and over again and expecting different results.” And while this notion is consistently true for many common-sense things, it appears this doesn’t apply to the insane amount of Superstrat designs being churned out year after year. Without sounding cynical, I’m always floored as to how guitar builders have been able to turn the idea of a Superstrat “over and over again” on its head with undeniably impressive results. This is very much how I felt upon seeing the LTD Deluxe SN-1000HT Fire Blast, part of ESP Guitars’ “New for 2022” collection of instruments. As a certifiable Superstrat addict, I requested this guitar because of its intense looks, so yes, I totally “judged a book by its cover” — to coin yet another phrase — before I was even able to play it. But after spending time with it, I can say the LTD Deluxe SN-1000HT Fire Blast is as wickedly tremendous as it appears in both sight and sound.

FEATURES ESP has an outstanding reputation in superb craftsmanship for instruments built for speed, and their LTD series of guitars is no exception. Here, the LTD Deluxe SN-1000HT Fire Blast, which is part of their SN Series, continues in the ESP tradition of exceptional build quality, setup and tone. The first thing you’ll notice (and feel) on the SN-1000HT is its stunning sandblasted three-toned Fire Blast finish blended over a swamp ash body. It flat out looks captivating, and what’s most appealing is that it has an almost raw-wood feel throughout its deeply grooved and textured body. The bolt-on roasted maple neck combines a sculpted heel for easy upper-fret access along with a compound radius that encourages speed and instant comfort. It also has a beautifully dark Macassar ebony fingerboard that includes 22 extra-jumbo stainless steel frets (an absolute premium addition), mother-of-pearl dot inlays and — for the inner shredder in you — scalloped frets from the

17th fret to the 22nd. Top-shelf components on the SN-1000HT Fire Blast include a black bone nut, a brushed black pickguard, dome control knobs, LTD locking tuners and a Hip-shot hardtail bridge for a string-through-body design. I’ve been a big fan of Fishman Fluence pickups for a while, and here, for the utmost sonic boom, I’m thrilled that the guitar comes loaded with Fishman Fluence Modern Humbuckers (an alnico in the neck position and a ceramic in the bridge), with a push-pull at the tone control to activate each pickup’s second voicing, plus a three-way blade switch.

PERFORMANCE I’ve never experienced an ESP or LTD model that wasn’t well-made or set up perfectly right out of the box, and the SN-1000HT Fire Blast follows in that same fashion. Still, somehow, everything about this aggressive-looking guitar feels extremely robust, as if it’s prepared to take a pounding. It’s so good that you’ll forget it’s a hardtail design, and you won’t miss not having a tremolo. The extra-jumbo frets are polished to perfection and gazing toward the end of the fretboard makes you want to sweep pick all over the scalloped frets, which feel glorious under your fingers. And I can’t omit the fact that the uniformly comfortable neck profile is geared toward wide interval stretching and fatigueless playing.

The Fishman Fluence Modern humbuckers have been lauded for being noise free and for their ability to clearly accentuate note articulation and pick attack while also capably executing a spectrum of tones that range from fat-sounding cleans to high-definition, high-gain crunch. Generally, you’d hear these in a set-neck guitar but here, in a bolt-on design, the Fishman Fluence Modern humbuckers sound bellicose and even more articulate. It screams so loudly that you can’t help but want to burn notes all day long on this guitar.



CHEAT SHEET



STREET PRICE:

\$1,299

MANUFACTURER:

ESP Guitars,
espguitars.com

● For maximum shred-ability, the compound radius Macassar ebony fingerboard sports 22 extra-jumbo stainless steel frets and scalloped frets from the 17th to the 22nd.

● The zero-hum Fishman Fluence Modern Alnico And Ceramic humbuckers offer cutting cleans and tightly percussive high-gain tones ideal for drop tunings or metal.

THE BOTTOM LINE

The ESP Guitars LTD Deluxe SN-1000HT Fire Blast is an absolute flamethrower of a Superstrat that defies any limitations in speed and sound.



Z-One 4 Rock

REVEREND BILLY CORGAN SIGNATURE Z-ONE

By Chris Gill



SMASHING PUMPKINS FRONTMAN

Billy Corgan started collaborating with Joe Naylor on his first Reverend signature model more than six years ago. The new Reverend Billy Corgan Signature Z-One is now his third signature model, preceded by the short-scale Billy Corgan Terz and original Billy Corgan Signature. At first glance, the Z-One looks similar to the original with its dual humbucking pickups, roasted maple neck with maple fingerboard and string-thru-body hardtail bridge, with the main differences appearing to be cosmetic. However, the Z-One is significantly different in ways that we'll explain below.

FEATURES In the flesh, the Z-One is even more stunning than it looks on the Reverend website. The contrast of the brushed aluminum single-piece pickguard, graphic etched chrome pickup covers and chrome hardware against the Midnight Black or Metallic Silver Freeze finish looks high-tech, classy and overall more classic than its

predecessors' segmented pickguard designs. Both cutaway horns have a concave sculpt (instead of the previous relatively straight lines) that provide less restricted access to the upper frets and that complement the angular offset body shape and contours. Most notably, the body is made of alder instead of korina, but it is still chambered to enhance resonance and decrease weight. Our example weighed a comfortable 7.3 pounds.

The neck is almost identical to the first Corgan model's, featuring a 25.5-inch scale, 22 jumbo frets, 12-inch radius, medium oval profile and dual-action truss rod accessed at the headstock. However, the nut width is slightly narrower, measuring 41mm instead of 43mm. Controls are the same as well, consisting of master volume with treble bleed circuit, tone and passive bass contour controls with low-profile "top hat"-style chrome knobs. A high-quality Pure Tone output jack is mounted to the side. The three-position blade switch accesses bridge/both/neck settings.

The biggest difference beyond the alder body, and the item of most intrigue, is the pair of specially voiced Railhammer humbucking pickups. These pickups feature Railhammer's distinctive combination bar (low E, A and D strings) and three slug (G, B and high E strings) design, as well as unique etched spiral and star graphics. The resistances of the humbuckers on our example measured 13.6k ohms (bridge) and 7.8k ohms (neck). One final crowning cosmetic touch is the circle-enclosed Z on the headstock that replaces the usual Reverend "R" logo.

PERFORMANCE Reverend says the Z-One is "inspired by the heavier songs in the Smashing Pumpkins catalog," citing its tones that work better for songs like "Geek U.S.A.," "Zero" and "Jellybelly." This is certainly the case with the high-output bridge pickup, which delivers a distinctive, outstandingly musical midrange voice along with mellower treble and slightly rolled back and tighter bass. Played through a raging Marshall, the



CHEAT SHEET



bridge pickup's roar reminded me of a cross between Rick Nielsen's rhythm tones on the first Cheap Trick album and Billy Duffy's lead tone on "Wildflower."

The neck pickup is also aggressive, but instead of the usual somewhat flabby humbucker tones, it has a throaty growl like a hot-rodged Strat neck pickup (but without the nasty hum). It's round and bouncy, with a nice percussive snap. The middle setting was the biggest surprise of all, providing a honking midrange bark like a Gretsch with tone ideal for supercharged rockabilly. Backing down the tone knob summons throaty woman tone mids, and the bass contour focuses and slightly thins the tone to help the guitar cut through a dense mix.

Playability and construction are top notch, particularly the neck featuring a profile that maintains Reverend's reputation for speed and comfort. Thanks to the versatility of the newly voiced Railhammer pickups, suffice to say that the third time's the charm.

STREET PRICE: \$1,799

MANUFACTURER:

Reverend Guitars,
reverendguitars.com

● The Z-One features a chambered alder body with new sculpted cutaway horns and an attractive single-piece brushed aluminum pickguard.

● Specially voiced Railhammer humbuckers provide a distinctive, attractive midrange voice with mellow treble and focused bass.

● THE BOTTOM LINE

Although the Reverend Billy Corgan Signature Z-One is designed to rock harder than Corgan's previous signature models, its versatile range of tones expands its appeal beyond its alluring aggressive midrange bridge pickup voice.



Buzz Bin Fender Hammertone Overdrive and Distortion

FENDER DESCRIBES THEIR new Hammertone pedals as "no-nonsense stompbox effect(s)." And bless their hearts. If there's anything I love hearing, it's when I receive gear that tells me it's uncomplicated and practical. Compared to their superb "bigger-boxed" pedal range, Fender got savvy by introducing a compact and easy-to-use pedal series that spans the classic staples of Overdrive, Distortion, Fuzz, Chorus, Delay, Reverb, Fuzz, Metal, Chorus and Space Delay — guitar effects that are not only indispensable, but now wallet-friendly. I got a chance to bang on two of them — the Hammertone Overdrive and Distortion.



Designed by Stan Cotey, who has been the architect for Fender's aforementioned and noteworthy effects line, Hammertone are entry-level pedals with simple control layouts, smaller anodized aluminum chassis and rugged designs. Both the Overdrive and Distortion pedals feature analog circuits, internal trim pots (for further tone tweaking), and are true-bypass, with top-mounted Input/Output jacks, 9-volt power with a back-panel battery compartment that's accessed by a single screw. Despite their gray powder-coat Seventies aesthetics, what's cool is the status LEDs light up in the same color as the graphic logo and control knobs.

The Hammertone Distortion's four straightforward controls for Level, Gain, Bass and Treble are really all you need to dial in fat and juicy distorted tones that lean heavily on a big-bottomed response. It's definitely reminiscent of the Big Muff-like distortion David Gilmour uses in "Comfortably Numb," and because the pedal has such a narrow sweet spot in EQ, you'll need to find that perfect balance between saturation and crunch without it getting too flabby. With controls for Level, Gain, Tone and Pre-Mid Boost, the Hammertone Overdrive is all about hammering in the midrange, meaning, you have far more flexibility in sculpting brighter or darker mids by using the Pre-Mid control before it affects the boost. The pedal has more gusto than a Screamer, with a hotter gain signal and more musical compression if you use it as a boost. Both Hammertones are solid contenders in the dirt category, and considering their affordability and reduced size, easily tells me that Fender has nailed it with these pedals. — Paul Riario

STREET PRICE: \$79.99 each

MANUFACTURER: Fender, fender.com

IN DEEP

by Andy Aledort



For video of this lesson, go to guitarworld.com/november2022

ELECTRIC MUD

More improvising on Muddy Waters' "Rollin' Stone"

LAST MONTH, I introduced the basic elements that make up Muddy Waters' approach to the types of rhythm parts, licks and melodic lines that he plays on his classic track, "Rollin' Stone." This month, I'll present more ways to branch out from those basic elements to generate new phrases and melodic ideas.

The things Jimi Hendrix and Johnny Winter added in their incredible recordings of the song influence some of the different variables that comprise my approach to playing it. Both Jimi and Johnny had studied Muddy's records meticulously; in other words, they could speak the language of "Muddy" fluently and with absolute musical freedom. The purely improvisational nature of their approach will inspire you to try to do the same.

For example, in **FIGURE 1**, I begin with very Muddy-like simplicity, but by bar 2 I add unison high E notes by sliding up to E on the B string's 5th fret, sounded together with the open high E string. I also bring a B $\flat$ note into play, as a passing note, making reference to the E blues scale (E, G, A, B $\flat$, B, D). The bar wraps up with a standard descent down to the 2nd fret on the D string, but in bars 3-5 I repeated the unison high E figures, in order to create a theme in the improvisation.

One slight variation, for example, is switching from the ascending slides in bars 2 and 3 to hammer-ons in bar 5. Throughout the phrase, the G-G $\sharp$ trills on the 3rd string not only sound cool; they also reinforce the connection to the inherent harmonic environment of E7. In **FIGURE 2**, I build on this idea by embellishing the rhythm of the line and incorporating dotted eighths and 16th notes into the unison high-E figures.

With that thematic idea established, as shown in **FIGURE 3**, I add to it in **FIGURE 4** with some half-step bends from G to G $\sharp$ on the high E string, followed by double pull-offs on the B string, from E at the 5th fret to D at the 3rd fret to the open string, and an additional descent down the E blues scale.

When I'm soloing, I always try to find and then develop little motives that can become themes of their own. Any guitar

FIG. 1

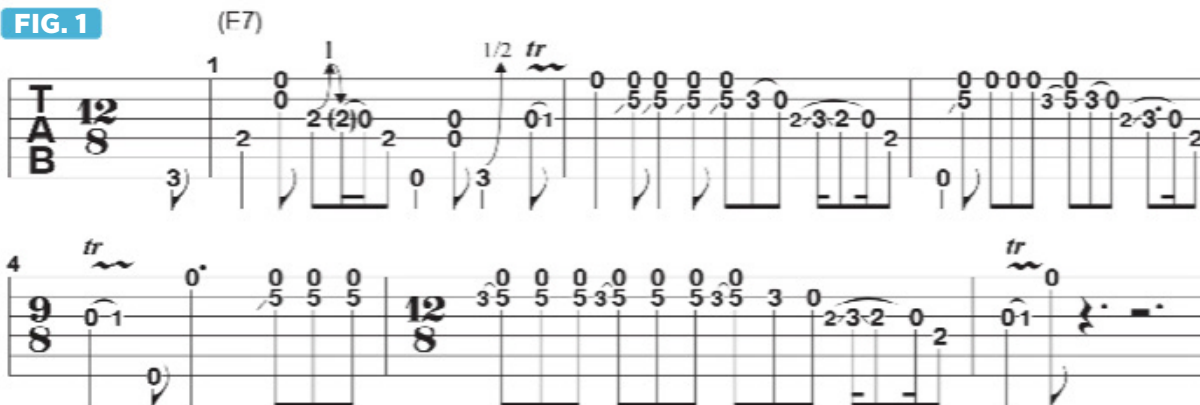


FIG. 2

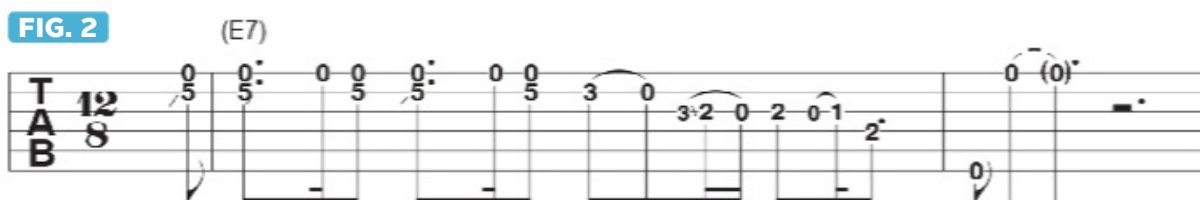


FIG. 3

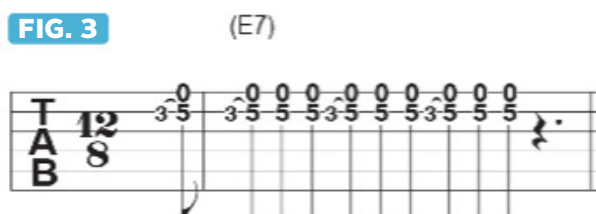


FIG. 4

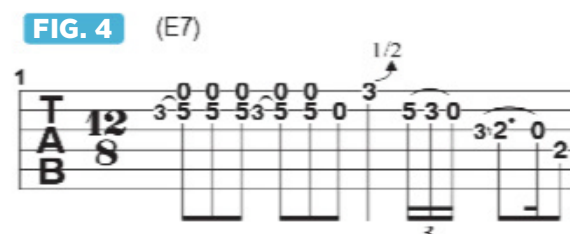


FIG. 5

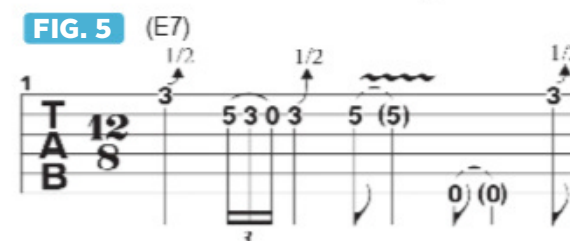


FIG. 6



solo will benefit from one solid melodic idea followed by another. In this way, the aforementioned half-step G-to-G $\sharp$ bend followed by the double pull-off can serve as a new theme. **FIGURE 5** utilizes this phrase in this way, by repeating the lick a few times before finishing the melodic idea at the end of the phrase.

Another theme-like melodic shape is the

use of B $\flat$ as a passing tone down to the A and the G notes below it. Let's move that shape up from the G string to the high E, as shown in **FIGURE 6**. Using ring-pinkie-index or middle-ring-index, hammer-on from A up to B $\flat$ and then perform a double pull-off down to A and G. As you can see, many distinct phrasing variables can be discovered with slight tweaks to a melodic shape.

GW 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. His new album, *Light of Love*, is available from andyaledort.com and all streaming services.



**For video of this lesson, go to
guitarworld.com/november2022**

DELUXE EDITION

Revisiting *Blues Deluxe* for *Blues Deluxe*, Vol. 2

NEXT YEAR MARKS the 20th anniversary of the release of an album that is still my biggest seller, *Blues Deluxe*, which was when I was a wee 26 years old. The album is a collection of cover songs and also includes four original compositions, including the track “Woke Up Dreaming,” which, to this day, I still perform at almost every show. I thought it would be cool to revisit the approach I used for that album to record what will soon be released as *Blues Deluxe, Vol. 2*.

I've recorded a whole new batch of cover material for this record. We did some Bobby "Blue" Bland stuff, a couple of Fleetwood Mac songs (from the original Peter Green incarnation), plus some Bobby Parker and a variety of other stuff. Part of my approach to these new recordings was that I wanted to see if I had matured musically over the years, and if I had gotten better as a player. I'm happy to say that I am a much better singer than I was 20 years ago, though I still don't really consider myself to be a legit "singer," although I can now carry a tune a little better than I could back then.

One primary objective was to curtail the propensity to “overplay” when it’s not warranted. As an overall approach, my thought process was to “divide by two,” or even three, in terms of the number of notes and fast phrases and I might jam into a handful of consecutive bars. For example, in a live improvisation situation, at one time I might have played something along the lines of **FIGURE 1**. Played in the key of B, with phrases based around B minor pentatonic (B, D, E, F#, A) and B major pentatonic (B, C#, D#, F#, G#), the lines are fast and include lots of notes crammed into each phrase.

In contrast, I wouldn't play phrases like that on the *Blues Deluxe, Vol. 2* record and would instead be more apt to play something along the lines of **FIGURE 2**. Still based around the same scales, the *phraseology* here is a bit slower and more deliberate, both rhythmically and melodically. Here, just about everything is played in straight 16th notes and with a focus on a strong connection between my solo lines and the groove of the rhythm section.

Tone-wise, I decided to lean more heavi-

FIG. 1 (B7)

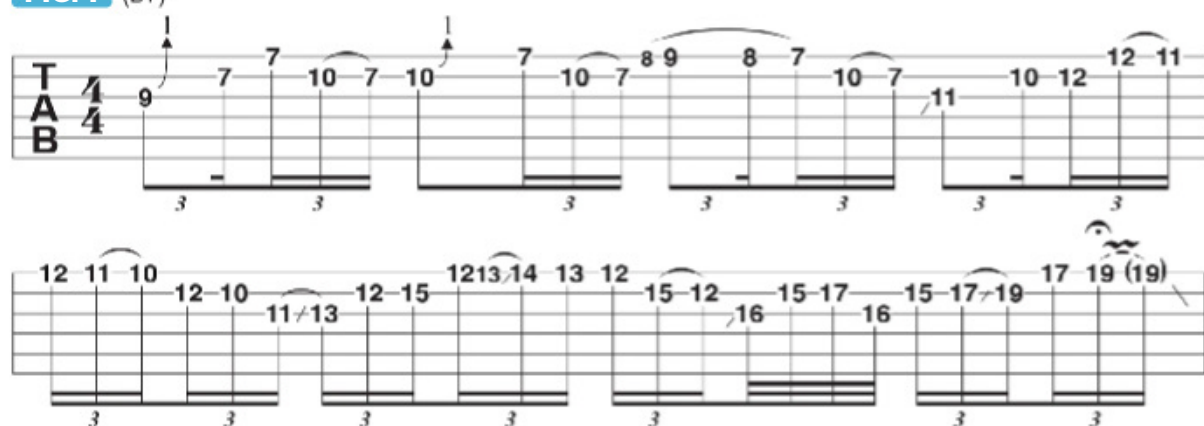


FIG. 2 (B7)

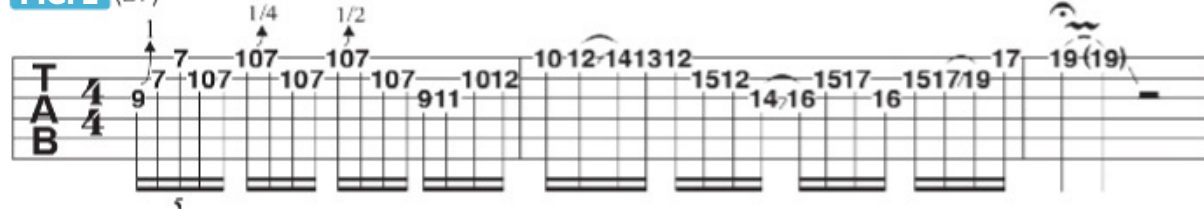
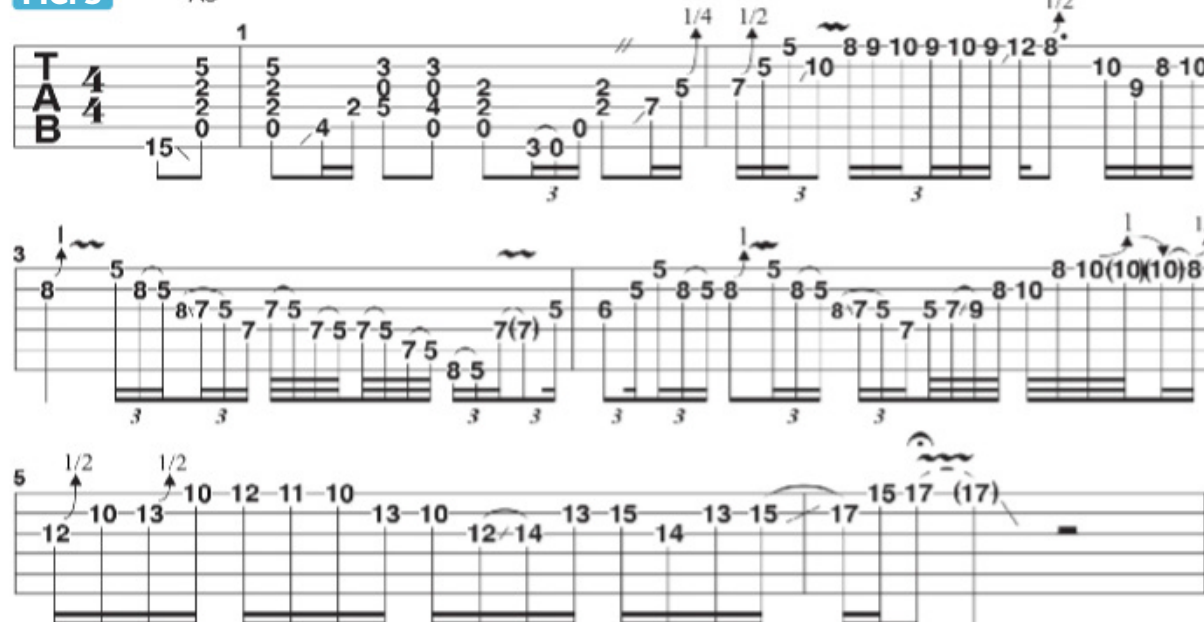
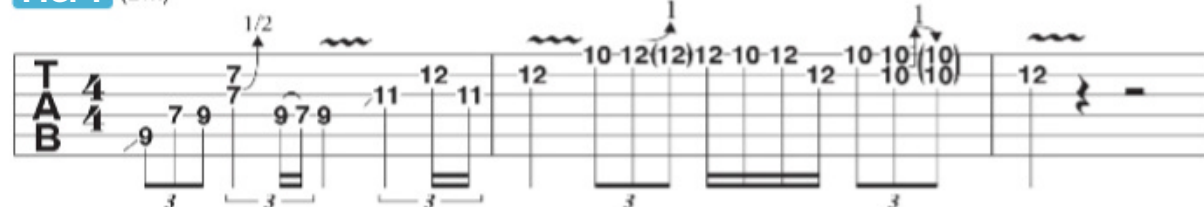
**FIG. 3**

FIG. 4 (Bm)



ly on my guitar's neck pickup while boosting the treble a bit on my amp. If I did use my bridge pickup, I'd roll its tone control down a bit, to take some of the aggression out of the tone and utilize a rounder sound. Bars 1-3 of **FIGURE 3** offer an example of what I might play when using this type of tone, followed in bars 4-6 with a switch back to the neck pickup.

What I was finding was that I could

keep both pickups on, and with the treble pickup set a little lower than the neck, the tone would weigh toward the sound of the neck pickup, as illustrated with the lines in **FIGURE 4.**

Those two elements — “dividing by two” in the phrasing, and blending the pickups in different ways — was the approach I took for the new tracks recorded for *Blues Deluxe, Vol. 2*. I hope you enjoy them!

Joe Bonamassa is one of the world's most popular and successful blues-rock guitarists — not to mention a top producer and *de facto* ambassador of the blues (and of the guitar in general).



For video of this lesson, go to
guitarworld.com/november2022

THE BENDS, PART 1

Exploring expressive string bending techniques

THIS MONTH, I'D like to discuss the beauty, and the importance, of string bending. String bending is truly a huge part of the guitar's potential to be one of the most expressive instruments. Well-controlled string bending, and string bending with vibrato, will really make your melodies sing.

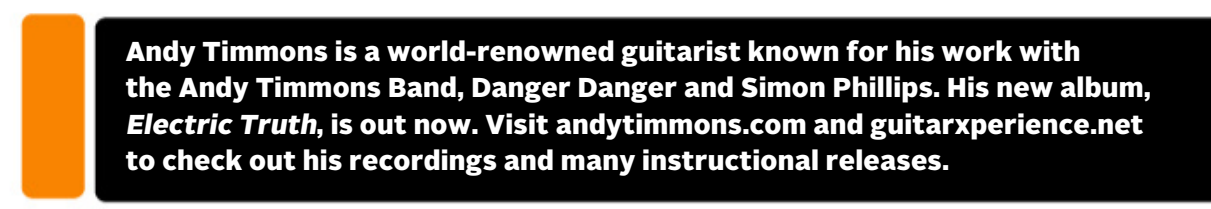
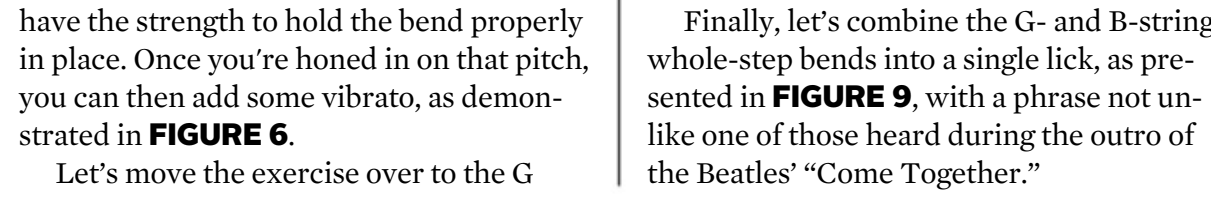
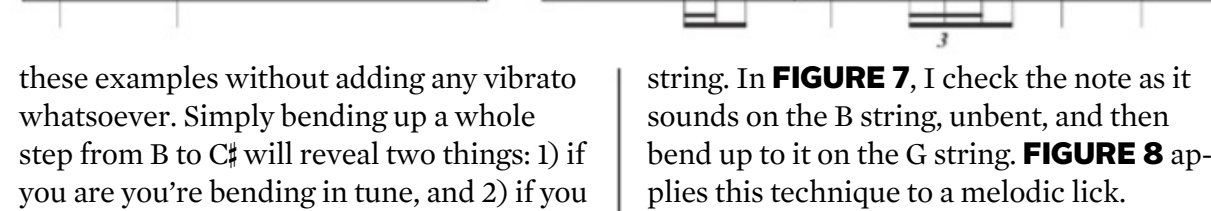
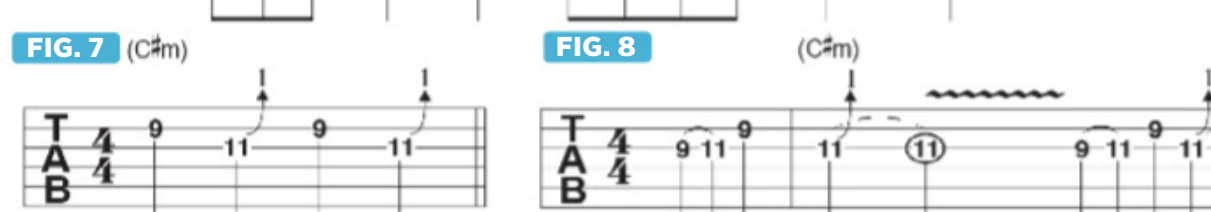
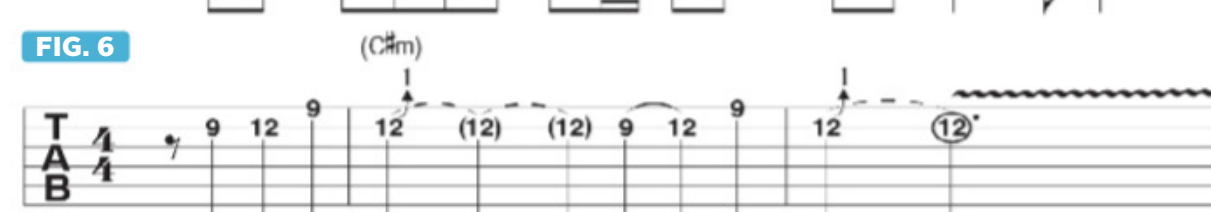
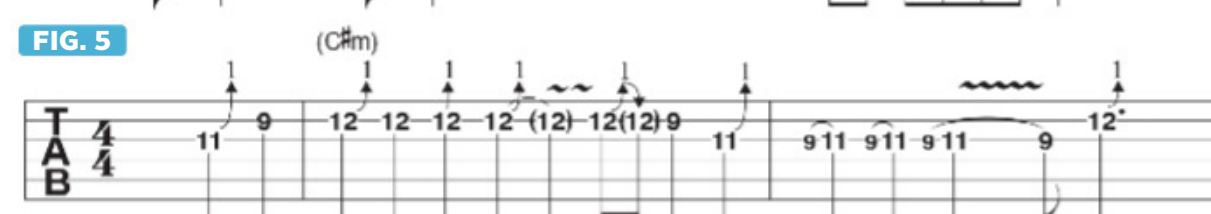
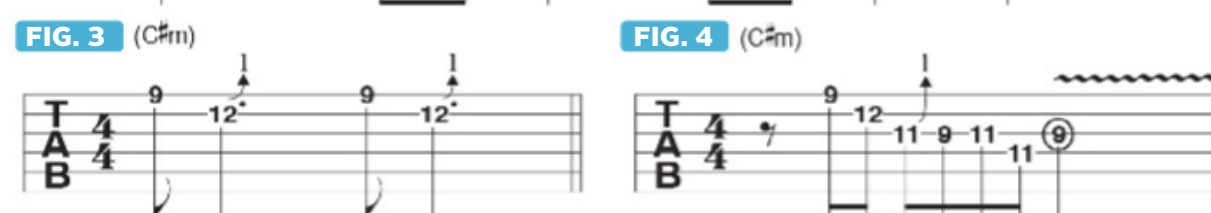
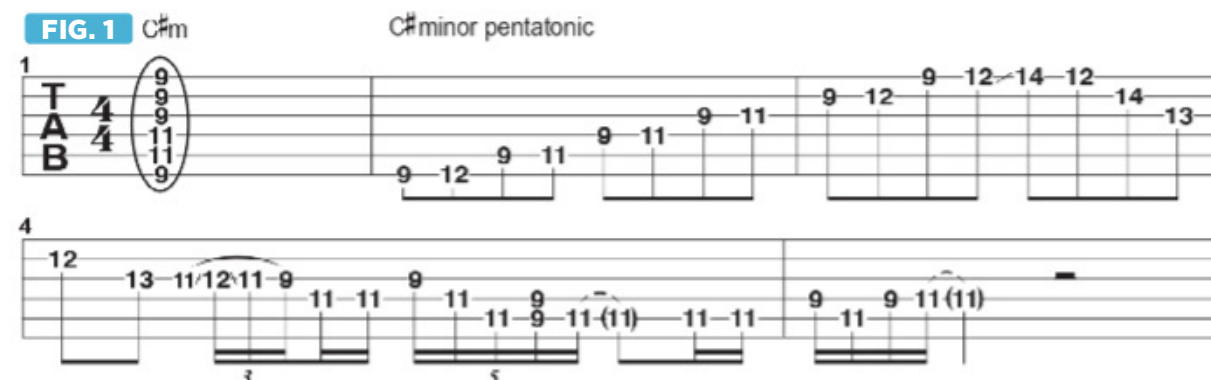
All examples here relate to the key of C# minor. **FIGURE 1** begins with a 9th-position C#m barre chord, followed by the C# minor pentatonic scale in the same position, in ascending and descending form and with a little bit of scalar improvisation added.

The first bend of focus is a B note, located at the 12th fret on the B string, bent up one whole step to C#. I use my ring finger to fret the note and line up my middle and index fingers behind the ring finger, to add strength to better reinforce and control the bend. As shown in **FIGURE 2**, I first execute the bend, and then I fret an unbent C# note on the high E string's 9th fret, in order to check the pitch and assure that I'm bending accurately and with proper intonation.

With this bend, I'm trying to find what I call the center of the pitch; as opposed to bending slightly below or slightly above C#, I try to bend up to C# with as pure and accurate intonation as possible. When playing **FIGURE 3**, first fret the C# on the high E string, and then bend up one whole step from B to C# with an ear for making that whole-step bend as in-tune with the unbent reference pitch as you can.

There are a few different things going on with the fret hand here: not only am I using my index and middle fingers to assist my ring finger with the bend, I can also feel some tension at the spot where the base of my index finger presses against the bottom of the neck, while additionally wrapping my fret-hand thumb around the top of the neck to provide a solid anchor for the hand overall. As many guitarists know, Jimi Hendrix had very large hands, and his fret-hand thumb was almost always wrapped around the top of the neck. **FIGURE 4** and **5** offer examples of string bending in Jimi's style.

Another part of these exercises is that I'd like you to perform these bends with no vibrato. Vibrato can mask how accurate your bending intonation is, so play through



these examples without adding any vibrato whatsoever. Simply bending up a whole step from B to C# will reveal two things: 1) if you are you're bending in tune, and 2) if you have the strength to hold the bend properly in place. Once you're honed in on that pitch, you can then add some vibrato, as demonstrated in **FIGURE 6**.

Let's move the exercise over to the G

string. In **FIGURE 7**, I check the note as it sounds on the B string, unbent, and then bend up to it on the G string. **FIGURE 8** applies this technique to a melodic lick.

Finally, let's combine the G- and B-string whole-step bends into a single lick, as presented in **FIGURE 9**, with a phrase not unlike one of those heard during the outro of the Beatles' "Come Together."

Andy Timmons is a world-renowned guitarist known for his work with the Andy Timmons Band, Danger Danger and Simon Phillips. His new album, *Electric Truth*, is out now. Visit andytimmons.com and guitarxperience.net to check out his recordings and many instructional releases.

LIVE FROM FLAT V

by Josh Smith



For video of this lesson, go to
guitarworld.com/november2022

FREEDOM

Trio madness, and how to play “Triple J Hoedown,” part 3

OVER THE LAST two columns, we’ve been looking at my tune “Triple J Hoedown,” specifically the live version, from my album *Live at the Spud*, recorded at the Baked Potato in Los Angeles. We’ve made it all the way up to the solo section (at least my solo)! This month, I’d like to walk you through my approach to the first part of my solo section.

The solo begins in a very “open” way, and, in fact, part of it features just drummer Gary Novak and myself. In that way, it’s “open,” in the sense that there’s no specific harmony to adhere to, as there’s no keyboard player or even a bass line to suggest chord changes. This “openness” allows me great freedom as a soloist; with just my lone guitar providing all the melodic and harmonic information, I’m truly untethered and can exploit that musical freedom however I choose.

The guitar-bass-drums trio format overall affords a guitarist great freedom, not only harmonically, but also rhythmically. I’m also free to bring in a wide palate of sounds, like Leslie rotating speaker-type effects that I sometimes may stray away from when I have other instrumentation. This song is a perfect example of that, because I’m free to go anywhere, and I do! As this is a live performance, it differs from how it may have been on any other night, as the song continues to evolve all of the time.

I begin the section with a big, sustained G chord, and the bass player and drummer are following me, waiting for me to play certain cues and other things that will set the course of the tune. I start with a lot of country-style open-string hybrid picking — using my plectrum and/or fingertips to pick the strings — and my very first lick is along the lines of **FIGURE 1**. Playing around what may be analyzed as G Mixolydian (G, A, B, C, D, E, F) or G major pentatonic (G, A, B, D, E), I use many chromatic passing tones — notes that fall outside the scale structure, which are used to connect one scale degree to the next — taking full advantage of the open strings and articulating the lines with an abundance of hammer-ons and pull-offs, to attain a *legato* (smooth and connected) performance.

FIG. 1 (G7)

w/hybrid picking



FIG. 2 (G7)

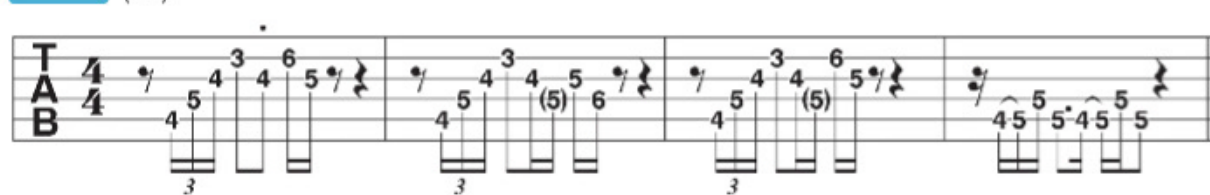


FIG. 3

(G7)

w/hybrid picking

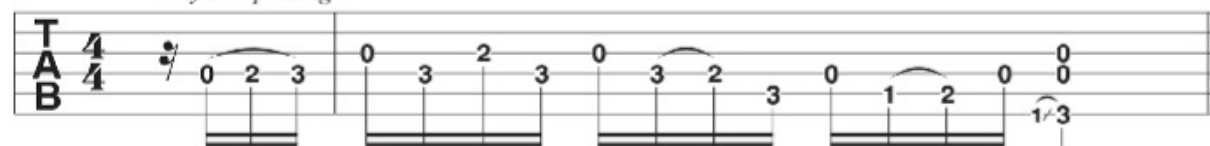
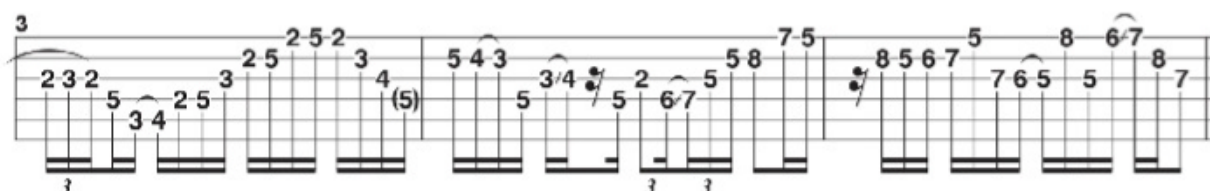
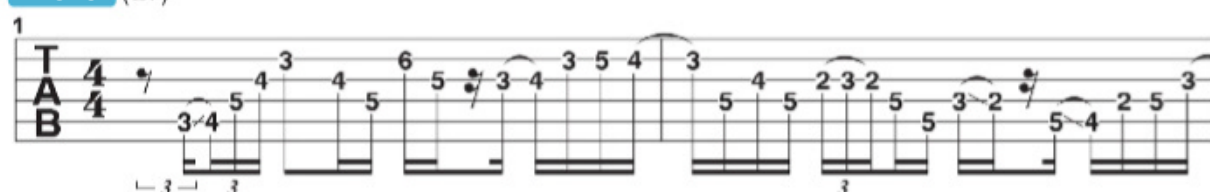


FIG. 4 (G7)

w/hybrid picking



FIG. 5 (G7)

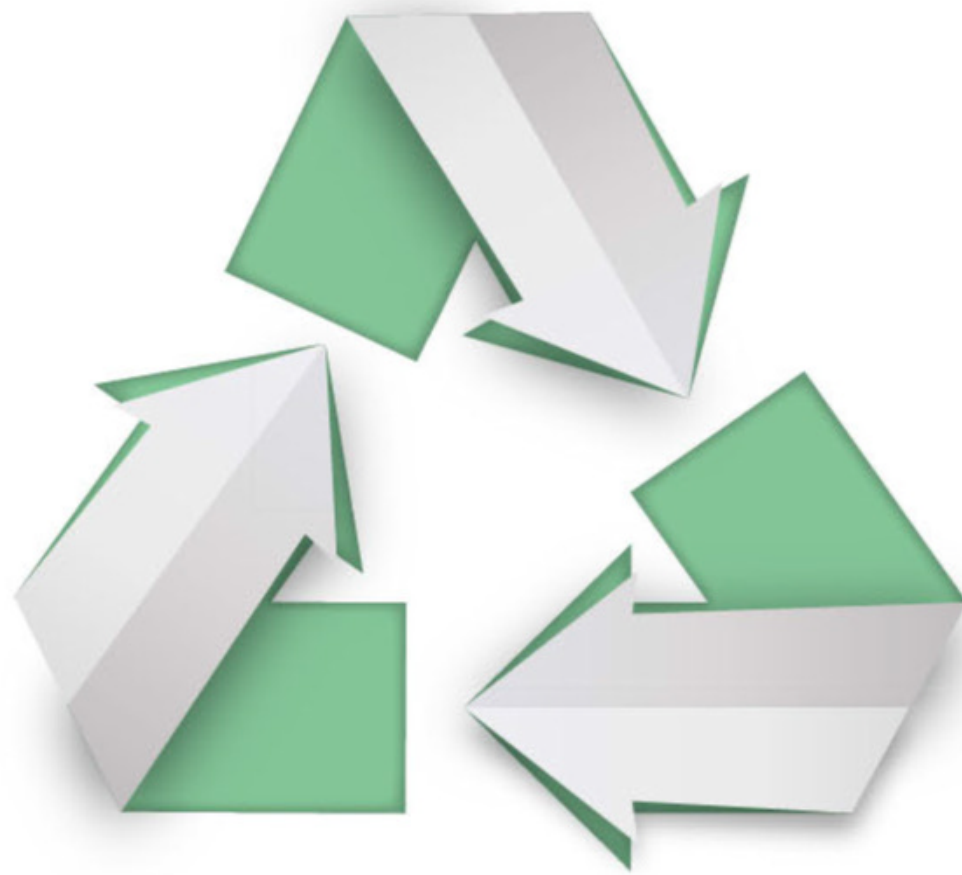


At one point in the solo, I give a nod to the Thelonious Monk jazz standard “Well You Needn’t,” by paraphrasing that song’s melody, as in **FIGURE 2**. Without a chord instrument such as a keyboard, the trio format allows me the freedom to investigate a variety of melodies.

There are so many things going on in this solo. I go from straight-up hybrid-

picked country licks, like those in **FIGURES 3 and 4**, to straight-ahead jazz lines, like those shown in **FIGURE 5**, where I lean into a swinging eighth-note feel and superimpose, in the key of G, a ii - V - I (Am - D7 - G7) chord progression over the static vamp in G. All of these approaches demonstrate the types of freedoms that the trio format allows me as a soloist.

Josh Smith is a highly respected blues-country-jazz master and all-around tone wizard (not to mention an effective instructor). His new album, 2022’s *Bird of Passage*, is out now. For more info, check out joshsmithguitar.com.



PAPER REVOLUTION

Over 66% of paper and paper-based packaging in the U.S. is recycled into new products, one of the highest recycling rates of any material in the country.

Discover the story of paper
www.lovepaperna.org

Sources: American Forest and Paper Association, 2019
U.S. Environmental Protection Agency, 2017



Love Paper is a registered trademark for Two Sides Ltd. Registered in the U.S., UK and other countries and used with permission.

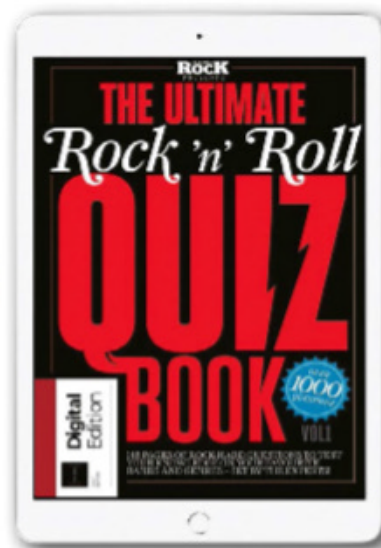
SUBSCRIBE TODAY

GIVE A GIFT FOR FREE!

AND

GET A GIFT FOR FREE!

We'll send you and a friend each 12 issues of Guitar World for
JUST \$24 PLUS you will also receive a **FREE GIFT** from us



SAVE
OVER
81%*

**2 EASY WAYS
TO ORDER**



FOR FASTEST SERVICE CALL
1-800-456-6441 & mention code B2KXIN



Complete all information below & return with payment to:
Guitar World PO Box 2029 Langhorne, PA 19047-9957

☐ Start my own subscription to Guitar World and I'll give a gift
subscription to a friend for FREE PLUS I'll also receive a digital
edition of Ultimate Rock Quiz Book straight to my inbox for \$24.

☐ Start just my own subscription
for \$18.95

SEND **MY** SUBSCRIPTION TO:

SEND **MY GIFT** SUBSCRIPTION TO:

Name

Name

Address

Address

City/State/Zip Code

City/State/Zip Code

Email Address

*Offer only valid on one-year print subscription. Pricing valid on US shipping addresses only. Savings based off US newsstand cover price of \$9.99 per issue for 12 issues, plus the retail price of Ultimate Rock Quiz digital edition of \$6.99. Ultimate Rock Quiz will be emailed 3-5 days after payment is processed. Check payment made payable to Guitar World Magazine. Visit us at magazinesdirect.com or call 1-800-456-6441 for other subscription options. Your first issue will arrive 4-6 weeks after your payment is processed. Offer valid until December 31, 2022.

The First Two Lessons Will Transform Your Playing Forever

Lesson 1

By learning 5 simple patterns and the chords that match up to them, you form the foundation for shattering the barriers that are holding you back. You'll start hearing notes and chords that you recognize from listening to your musical heroes. Your fingers and ears will work together like never before.

Lesson 2

By connecting the five patterns, the fingerboard suddenly becomes a familiar superhighway that takes you anywhere you want to go. You'll understand how and why these related patterns and chords work together so well across the entire fingerboard. Lessons 3 through 8 will take you even further.

Contemporary Guitar Improvisation will teach you:

- How to improvise across the entire fingerboard on any single chord
- How to improvise in one position over multiple chord changes and keys
- Chords with fingerings and voicings that you understand and can modify
- How to accurately (and creatively) interpret chord symbols
- How to substitute chords
- How to use pentatonic and blues scales over ANY types of chords
- How to apply the 5 patterns to sightreading
- How to analyze songs so you play the right patterns
- Chromatic connections and more

You don't need any music-reading ability to get the full benefit of the book, and the included CD has over 50 helpful play-along examples to keep you on track as you progress.

"Marc Silver's book is for today's guitar player searching for a way to approach contemporary improvisation."

George Benson

Legendary Guitarist and Multiple Grammy® Award Winner

"I'm impressed by how comprehensive this method is, and how easy it is to understand."

Carl Verheyen

Lead Guitarist for Supertramp and First-call LA Session Guitarist

"Contemporary Guitar Improvisation is THE most informative book that unlocks the mysteries of the fretboard that I have ever seen."

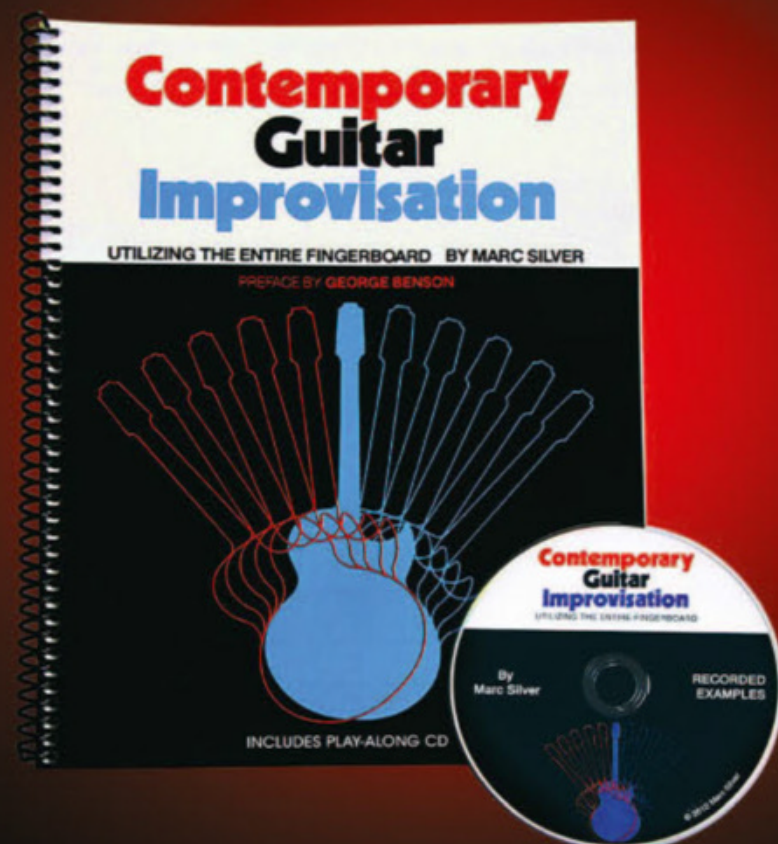
Vincent LaBauve

Former Lead Guitarist for Barry White, Ike Turner, The Chambers Brothers, and The Coasters

Contemporary Guitar Improvisation is the single most important book I ever studied."

Chris Pelonis

Lead Guitarist and Musical Director for Jeff Bridges and The Abiders



\$45 USD

Price includes shipping in the U.S and U.S. territories

Order Yours Today at MarcSilverGuitarImprov.com

Performance Notes

HOW TO PLAY THIS MONTH'S SONGS



"2112/OVERTURE" Rush



THE OPENING SECTION of this magnum opus that kicks off Rush's breakthrough 1976 concept album, *2112*, showcases the great Canadian prog-rock

power trio of guitarist Alex Lifeson, bassist-vocalist Geddy Lee and drummer-lyricist Neil Peart soaring to a new creative height, with a brilliantly conceived and arranged classical-like ensemble fanfare that ushers in an epic suite of thematically related songs, our transcription comprising the first two.

Perhaps the biggest challenge in performing this piece is nailing the tight ensemble chord hits during the intro, which are phrased in a series of precise eighth-note syncopations. Although it's possible to just look to the tabs for Lifeson's chord fingerings and memorize and perform the rhythms by ear, additionally relying on eye contact with your bandmates to synchronize your collective performance, a more solid, authoritative approach would be to count the eighth-note subdivisions in your head, as follows: "1-an', 2-an', 3-an', 4-an', 1-an', 2-an', 3-an', 4-an'," etc., adding an extra beat in bar 4 — "5-an'" — and truncating bars 19 and 23 to only two beats — "1-an', 2-an'." When playing the simpler quarter-note and whole-note rhythms in bars 18, 20-22, 24 and 25, however, you needn't subdivide the beats and can momentarily revert to just counting "1, 2, 3, 4" during these bars.

In terms of the hands-on aspect of playing the intro, you'll need to use both fret-hand muting and pick-hand palm muting, often at the same time, in order to effectively silence, or "choke," the strings immediately after certain chord strums, namely during the rests, or "holes of silence," as well as for the *staccato* (short, clipped) articulations in bars 18 and 22. Keep in mind that a fretted note can be conveniently silenced by simply loosening your fret hand's grip on the string, whereas an open string needs to be actively dampened by either hand, preferably both, to ensure a quick, complete cutoff of the note's duration.

Lifeson's guitar solo (section C, beginning at bar 69) features his signature wailing string bends and shimmering finger vibratos, two techniques that he'll often combine to great emotive effect, as in bars 69, 73, 75, 77 and 78. Be sure to use two fingers for each of these bends.

—JIMMY BROWN



"DEAD MAN'S CURVE" Brothers Osborne



THIS MODERN COUNTRY-ROCK "barnburner" features guitar-playing siblings T.J. and John Osborne serving up a hearty helping of bold, twangy riffs, set

to a breathtaking, uptempo groove that goes beyond the pace set by "The Devil Went Down to Georgia" and flirts with disaster while competently keeping all four musical tires on the pavement.

Navigating the 16th-note rhythms in the song's various riffs requires composure and efficient technique. Economy of movement is key here. You'll want to try and make your movements in both hands as small as possible — just enough to get the job done while conserving energy for what's to come. For example, to play the Gtr. 2 part during the first chorus (section C), use hybrid picking (pick-and-fingers technique), as indicated, downpicking the open low E notes with palm muting and plucking the high E notes on the G string's 9th fret with your bare ring finger. This effectively avoids the technical hardship of attempting to arduously perform all those relentless string skips with just the flatpick alone.

John's solo (beginning at section G, bar 57) offers a masterclass in hot country lead guitar shredding. Especially cool is the way he cleverly and craftily employs lots of pull-offs, hammer-ons and open-string notes in his lines, lending them a flowing character as the notes slickly roll by.

Particularly laudable is the long, ambitious, stream of unbroken and mostly ascending 16th notes John plays in bars 61-64. Notice how he uses each of the numerous open D and G notes in these bars as a convenient opportunity to gradually shift his fret hand up the neck, as he creates a dramatic melodic climb that climaxes with a screaming bend heading into the song's third chorus at section H.

Also noteworthy is the ascending flurry of sliding 6th intervals the guitarist plays in bars 69-72. While this slinky, "yodeling" run may be performed by alternately picking downstrokes on the G string (before each slide) and upstrokes on the high E string, using hybrid picking (pick and ring finger) offers a more efficient way to articulate the notes and make all those string skips a cinch to perform.

—JIMMY BROWN



"PINK MOON" Nick Drake



THANKS TO ITS use many years later in a Volkswagen commercial, this title track from English folk-rock singer-songwriter Nick Drake's 1972 album,

his last, recorded two years before his tragic, untimely death, may well be the exceptionally talented artist's best-known composition. Save for a bit of overdubbed piano, the song features only Drake singing and playing his small-bodied Guild M20 acoustic guitar.

Drake performed "Pink Moon" in an unusual open Cadd4 tuning (low to high: C, G, D, F, C, E), which is arrived at by lowering the bottom four strings and raising the 2nd string. A capo placed at the 2nd fret makes everything sound a whole step higher than written.

Drake strummed "Pink Moon" with his fingernails, although the song may be just as effectively performed with a pick. The embellished open C chord that appears in the intro may be fretted with either your 1st or 2nd finger depressing the G note on the 3rd string's 2nd fret. The finger then successively "hops" over to the lower strings in each bar, creating melodic movement within the chord voicing.

Pay careful attention to the rhythmic placement of these subtle embellishments. If necessary, tap your foot on each beat as you count the 16th-note subdivisions as follows: "1-ee-and-uh, 2-ee-and-uh, 3-ee-and-uh, 4-ee-and-uh." And whether you strum with your fingers or a plectrum, maintain a continuous down-up-down-up strumming motion throughout, hitting the strings only where indicated and otherwise letting the hand silently pass over them, such as during the 16th rests and after the eighth-note and dotted-eighth rhythms.

In the verse section, beginning at bar 5, the open-string texture yields to tighter barre chord sound, as the V and IV chords (G and F) come into play. As shown in the chord frames, Drake adds various color tones to these two basic barre chords and creates beautiful sounding 9sus4 and 9add4 voicings by redeploing his 3rd finger from the 3rd string to the 2nd and adding his 2nd finger on the 1st string. Simple shapes but sophisticated sounds.

When forming the Dm9 and F/C shapes, make sure your fretting fingers "stand tall" and don't inadvertently mute any of the adjacent open strings.

—ADAM PERLMUTTER

"2112/OVERTURE"

Rush

As heard on **2112**

Words and Music by ALEX LIFESON, GEDDY LEE and NEIL PEART • Transcribed by DAVE WHITEHILL

Chord diagrams for the song:

E5, A5, Cadd2, G5, D, Am, G, Dsus4, C, F, A, B5, G5, D5, A/C#, E5, D5, Bm, E, Bm/A, D/A, Amaj7, A7, B, C/G, F5, Bm, D, Esus2, Dsus2, Csus2

A "Overture" Intro (0:00)

Moderately Fast Rock ♩ = 140 (0:45)

synth. sound effects
(44 seconds)

Gtr. 1 (elec. w/dist.)

Tablature for the "Overture" Intro (Measures 1-4):

Measures 1-4: E5, A5, Cadd2 G5, D, Cadd2

Tablature for the "Overture" Intro (Measures 5-8):

Measures 5-8: Am, E5, Am, Cadd2 G5, E5, A5, Cadd2 G5, D, Cadd2 G, D, E5

Tablature for the "Overture" Intro (Measures 9-12):

Measures 9-12: Am, Cadd2, G5, E5, Am, Cadd2 G5, D, E5

entire mix treated w/echo

14

Am Cadd2 G E5 A5 Dsus4 D Cadd2 G5 D Cadd2 G D

18

G5 D C G5 D Dsus4 D

Gtr. 2 (elec. w/dist.)

Gtr. 1

Bass

22

C F5 C D A D A

26

B5 G5 D5 A/C# A5 E5 D5 A/C#

Gtr. 1

Bass

*repeat previous chord

let ring

29 **B5** **D5** **Bm** **A5** **G5** **D5** **A/C#**

Gtr. 1

Gtr. 3 (acous.)

Bass

32 **A** **E** **D5** **A/C#** **Bm** **D** **Ah** **Bm** **A5**

let ring

35 **G5** **D5** **A/C#** **Ah** **A** **E** **D** **A/C#** **Bm** **D**

let ring

38 **Bm** **A** **Bm/A** **D/A** **Amaj7** **A7** **A** **Bm/A** **D/A**

Gtr. 2 (w/Rotavibe)

Gtr. 3

Gtr. 1

42

A Bm/A D/A Amaj7 A7 A Bm/A D/A

46

A Bm/A D/A Amaj7 A7 A Bm/A D/A

50

B (Rotovibe off) (2:31) *Bsus2 Gtrs. 1 and 2 G5 A

Gtr. 3

*Gtr. 3 plays Bm.

Bass

56

D D/C# Bm Bsus2 G A D D/C#

B5

Gitr. 2

D A E

61

The musical score consists of three staves. The top staff is for guitar (Gtr. 1) and features a sequence of fret numbers (0, 2, 3, 5, 3, 0, 2) repeated three times, followed by a final sequence (7, 7, 6, 9, 9, 7, 5, 7). The middle staff is for bass (Bass) and features a sequence of fret numbers (4, 4, 2, 2) repeated three times, followed by a final sequence (7, 7, 6, 9, 9, 7, 5, 7). The bottom staff is for guitar (Gtr. 2) and features a sequence of fret numbers (2, 2, 2) repeated three times, followed by a final sequence (5, 5, 7).

65

A5

A5/G

F5

C5

G5

P.M.

let G string ring

let ring --

Handwritten musical score for "The Rose Tree" on three staves. The top staff is for the vocal line, the middle for the piano accompaniment, and the bottom for the guitar. The score includes lyrics, musical notation, and performance instructions like "P.M.", "let ring", "p", and "f".

w/half-time feel

Am

C/G

F

69

Gitr. 2

letting

69

*Glt. 1 (w/Rotovibe)
let ring throughout

*two gtrs. arr. for one

Bass

C5

G5

C5

Ant

C/E

72

D (3:35)

(end half-time feel)

Bm

(Gr. 1)

Rhy. Fig. 1.

85 Rhy. Fig. 1

Rhythm

2 3 4 4 2

5 7 7 7 5

2 3 4 4 2

5 7 7 7 5

Gtrs. 2 and 3

7 7 9 9 7 7

7 7 5 7

7 7 9 9 7 7

7 7 5 7

10 10 11 12 12 10

7 7 9 9 7 7

7 7 5 7

10 10 11 12 12 10

Bass

Bass Fig. 1

5 7 7 7 (7) 7 7 5

5 7 7 7 (7) 7 7 3

87 Bm D Bm G
Gtrs. 1, 2 and 3 (composite arrangement)
Rhy. Fig. 2

89 Esus2 Dsus2 Csus2
Gtrs. 1 and 3
Gtr. 2

91 Bm D Bm G
Gtrs. 1, 2 and 3
Bass plays Bass Fig. 1 (see bar 85) first time and Bass Fig. 2 second time (see below)

93 Bm D Bm G
Gtrs. 1, 2 and 3

95 Bm D Bm G Bm D
Gtr. 1 plays *Rhy. Fig. 1* one and one half times simile (see bar 85)
Gtr. 3 plays *Rhy. Fig. 2* one and one half times simile (see bar 87)
Gtr. 2

Bass plays first bar of Bass Fig. 2 (see below)

Bass Fig. 2 (4:00)
(Bm) (D) (Bm) (G)
(play 3 times)

[illegible]

E “The Temples of Syrinx” Intro (4:26)

Slower ♩ = 102

[illegible]

Am E5 Am C5 G5 C5 G5 D5 E5 Am E5 Am C5 G5 E5 (2nd time) 1. We've

108

Gtr. 1

Bass

The image shows a musical score for guitar and bass, measures 108-112. The guitar part (Gtr. 1) is written on a single staff with a treble clef. It features a series of chords and melodic lines, including a double bar line at measure 108, a key signature change to one sharp (F#) at measure 109, and a final measure with a double bar line. The bass part is written on a single staff with a bass clef. It features a series of notes and rests, including a double bar line at measure 108, a key signature change to one sharp (F#) at measure 109, and a final measure with a double bar line. The guitar part includes a key signature change from one sharp (F#) to one flat (Bb) at measure 110. The bass part includes a key signature change from one sharp (F#) to one flat (Bb) at measure 110. The guitar part includes a key signature change from one flat (Bb) to one sharp (F#) at measure 111. The bass part includes a key signature change from one flat (Bb) to one sharp (F#) at measure 111. The guitar part includes a key signature change from one sharp (F#) to one flat (Bb) at measure 112. The bass part includes a key signature change from one sharp (F#) to one flat (Bb) at measure 112.

F Verses (4:48, 5:42)

taken care of everything the	words you read the songs you sing the	pictures that give pleasure to your eye	It's
one for all and all for one We	work together common sons	Never need to wonder how or	
2. Look around this world we've made	Equality our stock in trade	Come and join the brotherhood of man	Oh
what a nice contented world	Let the banners be unfurled	Hold the red star proudly high in	

112

Am E5 Am C5 G5 C5 G5 D5 E5 Am E5 Am C5 G5 E5

The musical score for measure 112 is written on a single staff. It begins with a double bar line and a key signature of one flat (Bb). The measure is divided into four measures by vertical bar lines. The first measure contains a sequence of chords: Am, E5, Am, C5, G5, C5, G5, D5, E5. The second measure contains a sequence of chords: Am, E5, Am, C5, G5, E5. The notation includes various guitar-specific symbols: slash marks, circles, and numbers. The first measure contains a sequence of chords: Am, E5, Am, C5, G5, C5, G5, D5, E5. The second measure contains a sequence of chords: Am, E5, Am, C5, G5, E5. The notation includes various guitar-specific symbols: slash marks, circles, and numbers. The first measure contains a sequence of chords: Am, E5, Am, C5, G5, C5, G5, D5, E5. The second measure contains a sequence of chords: Am, E5, Am, C5, G5, E5. The notation includes various guitar-specific symbols: slash marks, circles, and numbers.

[2., 4.

G Chorus (5:03, 5:57)

why (1.) We are the priests of the Temples
 hand (2.) Our are great computers fill
 (3.) We are gifts of the priests life of the Temples
 (4.) All the gifts of life are

116 G5 Bm G A

*Substitute notes in parenthesis 3rd and 4th times.

119 1., 2., 3. 4.
 Syrnix Syrnix
 held within of hallowed of halls walls

N.C. (Bm) Bm D5

122 B5 D5 B5 G5 B5 D5

2nd time, skip ahead to **II** Outro

125 B5 G5

go back to **F** 2nd Verse**H** Outro (6:31)

B5

Freely

F#

Bm

128

Gtr. 4 (nylon-str. acous.)
 fingerstyle; let ring

FOUR COLLECTABLE COVERS!
ON SALE NOW
• THE FUTURE OF BASS •



ALL ABOUT THE BASS EVERY FOUR WEEKS

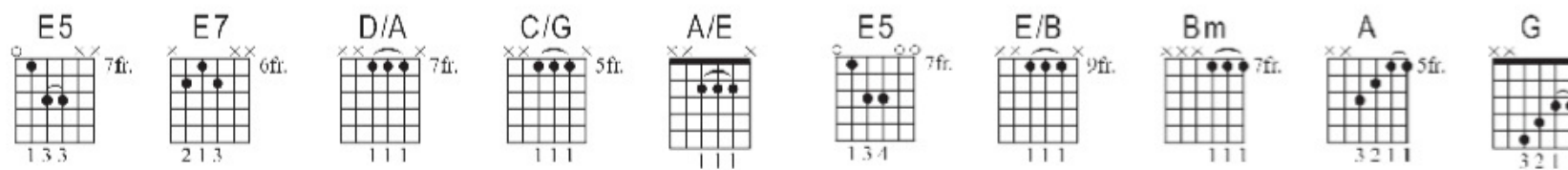
ORDER ONLINE AT www.magazinesdirect.com

“DEAD MAN’S CURVE”

Brothers Osborne

As heard on **SKELETONS**

Words and Music by JOHN OSBORNE, LEE MILLER and THOMAS OSBORNE • Transcribed by JEFF PERRIN



A Intro (0:00)

Moderately Fast ♩ = 140

E5 **D/A** **C/G**

Gtr. 1 (elec. w/light overdrive)

1

TAB 4/4 (9 9 0) (9 9 0) 2 1 1 1 (7 7 7) (7 7 7) (7 7 7) (7 7 7) (5 5 5) (5 5 5)

E7

Gtr. 2 (elec. w/light overdrive)

(let ring next two bars)

TAB 4/4 (7 6 7) (7 6 7) (7 6 7) (7 6 7)

Gtr. 3 (acous.)

TAB 4/4 0 2 2 2 2 0 2 2 2

Bass

TAB 4/4 0 0 0 5 7 5 7

A/E **Grand-**

5

Gtr. 1

TAB 4/4 (5 5 5) (5 5 5) (5 5 5) (5 5 5) 2 2 2 2 2 2 2 2 (2 2 2) (2 2 2)

Bass

TAB 4/4 7 9 (9) 7 (7) 9 9 7 5 (5) 6 7 9 7 7 9 9 9

“DEAD MAN’S CURVE”

WORDS AND MUSIC BY JOHN OSBORNE, LEE MILLER AND THOMAS OSBORNE.

© 2020 WC MUSIC CORP., ALL THE KING’S PENS, SONGSTEIN PUBLISHING, TRAMPY MCCAULEY, WARNER-TAMERLANE PUBLISHING CORP. AND THE COUNTRY AND WESTERN MUSIC.

ALL RIGHTS FOR ALL THE KING’S PENS, SONGSTEIN PUBLISHING AND TRAMPY MCCAULEY ADMINISTERED BY WC MUSIC CORP.

ALL RIGHTS FOR THE COUNTRY AND WESTERN MUSIC ADMINISTERED BY WARNER-TAMERLANE PUBLISHING CORP.

ALL RIGHTS RESERVED. USED BY PERMISSION. REPRINTED BY PERMISSION OF HAL LEONARD LLC.

B 1st Verse (0:14)

daddy called her princess The county fair called her queen High school called her cum laude Most likely to succeed Her

N.C. (E5)

Gtr. 3

Rhy. Fig. 1 - - - - -

9 P.M. ----- (repeat previous bar)

daddy's back wood crazy She got two 6-foot-4 brothers You take one step onto that front porch and you one crazy motherf— Her

Gtr. 3 plays Rhy. Fig. 1 eight times (see bar 9)

13 Gtr. 1

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the treble clef and the bass part is in the bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The score consists of four measures. The first three measures show the guitar playing a single note (Bb) and the bass playing a single note (Bb). The fourth measure shows the guitar playing a single note (Bb) and the bass playing a single note (Bb). The score ends with a double bar line.

chase'll leave you breathless Every back road in this town She'll love you like a Sunday drive and she'll take your poor heart down Dead

[illegible]

C 1st Chorus (0:34)

Man's Curve Dead Man's Curve No redemption No return Good God almighty gonna crash and burn down Dead

Gtr. 3 plays Rhy. Fig. 3 six times (see bar 27)

Gtr. 1

21 P.M.

[illegible]

Man's Curve

Dead Man's Curve

Curve

Dead Man's Curve

Country

boys ain't never gonna learn nobody

Gtr. 2 plays Rhy. Fig. 2 four times (see bar 21)

Gtr. 1

24 P.M.

ever makes it though that turn

Gtr. 1

27 P.M.

Dead Man's Curve Dead Man's Curve

D (0:48)

(w/double-time feel)

(end double-time feel)

Whoa

Every

N.C.

E7

N.C. (E5)

29

Man's Curve

Dead

Man's Curve

Dead Man's

Curve

Country

boys

ain't

never

gonna

learn

Nobody

44

E5

let ring

(end double-time feel)

ever makes it though that turn

Dead

Man's

Curve

(Dead Man's Curve)

47 let ring

F Interlude (1:22)

E/B Bm

D/A A

C/G G

E/B Bm

D/A A

C/G G

Gtr. 1

Gtr. 2

(repeat previous two bars)

2

What'cha doin' wildin' up here?

You a dead man
(Aww)

E/B Bm

D/A A

C/G G

E/B Bm

D/A A

C/G G

N.C. (E5)

Gtr. 1

Gtr. 2

2

P.M.

Bass

Dead	Man's	Curve	Dead	Man's	Curve	Country
------	-------	-------	------	-------	-------	---------

boys ain't never gonna learn nobody ever makes it through that turn Dead Man's Curve (Dead Man's Curve)

I **Outro** (2:03)

Dead Man's Curve 0h

You're comin' in way too hot You done hit the wrong turn boy You're a dead man

102 GUITAR WORLD • NOVEMBER 2022



NOTE CLARITY THAT DESTROYS.

RH RAILHAMMER
LOUD & CLEAR
RAILHAMMER.COM

Narrow rails under the wound strings, oversize pole pieces under the plain strings. A revolutionary design that tightens lows and fattens highs for exceptional clarity and punch. Railhammer nails the tone you've been searching for.



FRETBOARD BIOLOGY

COMPREHENSIVE GUITAR PROGRAM



**When You Are Ready
for Serious Training**

FretboardBiology.com



PRRS SIGNATURE GUITAR STRINGS

- New alloy for wound strings
- Greater magnetic properties for high output
- Carefully engineered for musical frequency response
- Improved tuning stability

“Cutting edge string technology we’re proud to call our own.”

- Paul Reed Smith



Also look for PRS Classic Strings



"PINK MOON"

Nick Drake

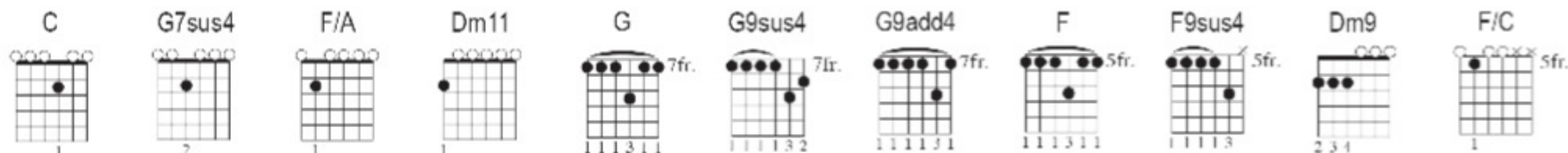
As heard on **PINK MOON**

Words and Music by NICK DRAKE • Transcribed by ANDY ALEDORT

Open Cadd4 tuning (low to high: C, G, C, F, C, E). Capo 2.

All music sounds in the key of D, one whole step higher than written.

All chords shapes and tablature positions are relative to the capo ("0" = 2nd fret).



A Intro (0:00)

Acous. Gtr.
strum w/fingers

1

C G7sus4 F/A Dm11 C G7sus4 F/A Dm11

sim.

3

B Verse (0:12, 1:24)

I saw it written and I saw it say

G G9sus4 G9add4 G G9add4

Pink moon is on its way

F F9sus4 F F9sus4

And none of you stand so tall

G G9sus4 G9add4 G G9sus4 F

sim.

Pink moon gonna get you all An' it's a

F F9sus4 F F9sus4

C Chorus (0:35, 1:48)

2nd time, skip ahead to **F** Ending (bar 26)

pink moon There's a pink moon

C G7sus4 F/A Dm11 C sim. D5

D Bridge (0:41)

Pink pink pink pink Pink

Dm9 G7sus4 F/A Dm11 C Dm9

moon

Pink pink pink pink Pink moon

E Instrumental Break (1:01)

* C

Dm7 F/C

2nd time, go back to **B** Verse (bar 5)

F Ending (1:54)

C G7sus4 F/A Dm11 C

NEVER MISS AN ISSUE!
FREE BOOKAZINE
WHEN YOU BECOME A
GUITAR WORLD SUBSCRIBER



GREAT REASONS TO SUBSCRIBE

Save over 83% when you subscribe • Never miss an issue.
Get every issue delivered direct to your door.

TO ORDER, GO TO www.magazinesdirect.com/guw/B1HMAG
OR CALL **1-800-456-6441** AND MENTION CODE **B1IMAG**

*SEE ONLINE FOR PREMIUM AND DIGITAL PRICING. INTERNATIONAL PRICING MAY VARY. FIRST ISSUE MAILED WITHIN 6-8 WEEKS. DIGITAL BOOKAZINE WILL BE EMAILED ONCE PAYMENT HAS CLEARED.

Use What The Pros Use!



On Tour and in
the Studio with
MICHAEL WILTON!
QUEENSRÿCHE



Photo by Diane Webb

www.fu-TONE.com

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

ADVERTISE HERE

Contact:

+1 917-281-4721

jonathan.brudner@futurenet.com

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

www.guitarworld.com

or call (800) 456-6441



GUITAR WORLD

PRODUCT PROFILE



carramps.com

CARR AMPS SHOP
100% SOLAR POWERED SINCE 2018

f Big Bends Nut Sauce

Big Bends
TUNING LUBRICANT
NUT SAUCE®

String Sleeves

Encore Scratch Remover

Groove Luber

bigbends.com
888-788-BEND

ADVERTISE HERE

Contact:
+1 917-281-4721
jonathan.brudner@futurenet.com

To subscribe to Guitar World,
please visit our website at:
www.guitarworld.com
or call (800) 456-6441

PRODUCT PROFILE

The First Two Lessons Will Transform Your Playing Forever

Lesson 1

By learning 5 simple patterns and the chords that match up to them, you form the foundation for shattering the barriers that are holding you back. You'll start hearing notes and chords that you recognize from listening to your musical heroes. Your fingers and ears will work together like never before.

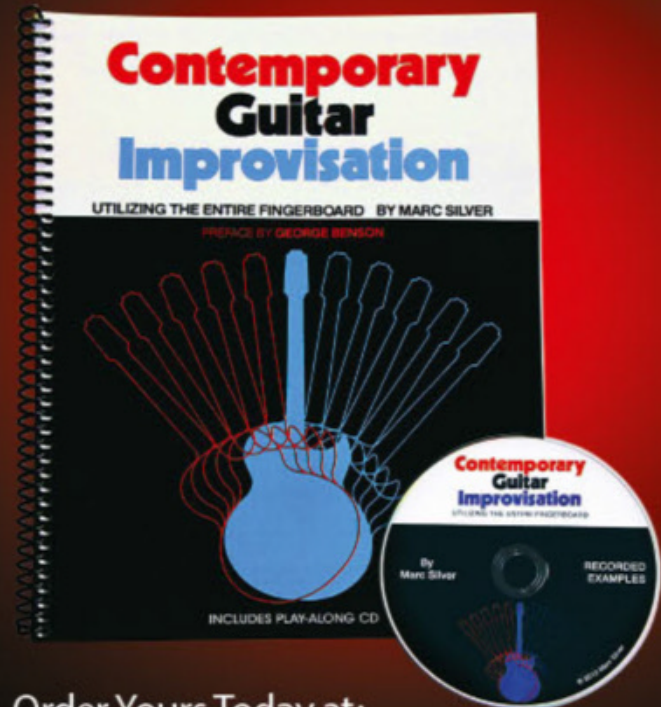
Lesson 2

By connecting the five patterns, the fingerboard suddenly becomes a familiar superhighway that takes you anywhere you want to go. You'll understand how and why these related patterns and chords work together so well across the entire fingerboard. *Lessons 3 through 8 will take you even further.*

Contemporary Guitar Improvisation will teach you:

- How to improvise across the entire fingerboard on any single chord
- How to improvise in one position over multiple chord changes and keys
- Chords with fingerings and voicings that you understand and can modify
- How to accurately (and creatively) interpret chord symbols
- How to substitute chords
- How to use pentatonic and blues scales over ANY types of chords
- How to apply the 5 patterns to sightreading
- How to analyze songs so you play the right patterns
- Chromatic connections
- Much more

You don't need any music-reading ability to get the full benefit of the book, and the included CD has over 50 helpful play-along examples to keep you on track as you progress.



Order Yours Today at:

MarcSilverGuitarImprov.com
\$45.00 USD (includes shipping in the U.S. and U.S. territories)

FRETBOARD BIOLOGY

COMPREHENSIVE GUITAR PROGRAM



**ADVERTISE
HERE**

**GUITAR
WORLD**

To subscribe to Guitar Wor
please visit our website at:
www.guitarworld.com
or call (800) 456-6441
Contact:
+1 917-281-4721
jonathan.brudner@futurenet.com

MXR DYNA COMP

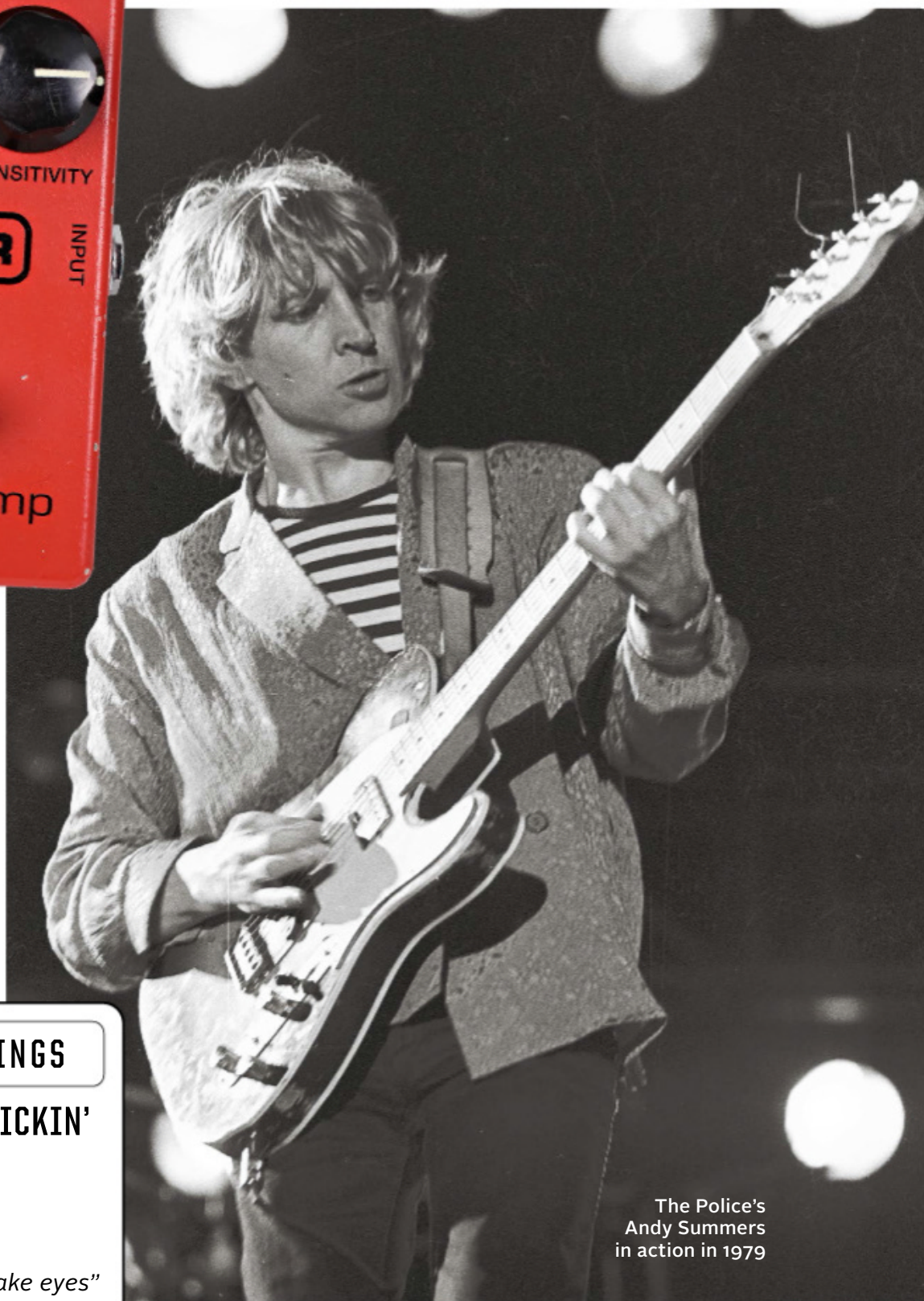
CATEGORY: COMPRESSOR PEDAL

THE MXR DYNA Comp wasn't the first compressor pedal on the market — the Maestro SS-1 Sustainer and Electro-Harmonix Black Finger preceded it by a few years — but it was certainly the first to be embraced by a wide variety of professional players who helped it become a standard, essential item in many guitarists' rigs for nearly five decades. Designed to provide live performers with a low-cost alternative to the expensive and bulky rack-mount compressors used in the studio, the Dyna Comp can provide a smooth, professional polish to one's sound, but it also can deliver special effects with their own distinctive "squashed" sonic fingerprint.

The Dyna Comp's relatively simple circuit employs Operational Transconductance Amplifier (OTA) compression, which provides a fast attack and relatively slow decay and release that works particularly well for many guitar playing styles. Actually the pedal operates more like a limiter than a true compressor as it mediates volume differences between notes to provide more consistent note-to-note output primarily by reducing the gain of attack transients, although it also amplifies weak signals slightly to improve sustain. As a result, the percussive "pop" of the pick (or finger) striking the string is reduced to the same general volume level as the initial note. The Dyna Comp's circuit also rolls off some of the high harmonics and bass, delivering a perceived midrange boost.

During the Seventies, country guitarists embraced the Dyna Comp because its fast attack accentuates the pluck and cluck of chicken pickin' licks, and its long release adds body to sustained notes in pedal steel bends. The box also nicely evens out the levels of strings played with a pick and fingers as well as open strings and harmonics. Funk rhythm players appreciated the consistency maintained between pick attack "chuks," chords and single-note lines as well as the even balance of each note in chords. The Dyna Comp also works very well with slide playing (Lowell George, Sonny Landreth and Bonnie Raitt all have used Dyna Comps), 12-string guitar and sweep picking techniques — Yngwie Malmsteen's pedal board has had a Dyna Comp pretty much since day one.

The Dyna Comp is also famous



The Police's Andy Summers in action in 1979

SUGGESTED SETTINGS

COUNTRY CHICKEN PICKIN'



Output: 8
Sensitivity: 3

Tip: This is the classic "snake eyes" setting where the control knob lines are pointing straight at each other. Use a Telecaster at the bridge pickup setting.

ANDY SUMMERS RHYTHM



Output: 6
Sensitivity: 6

Tip: The harder you strike a chord, the more "squishy" it becomes. Single-coil pickups (Tele or Strat) are also the way to go here.

for its use by David Gilmour on numerous Pink Floyd tracks recorded during the late Seventies, as the pedal was a key element of his Strat's sweet, singing sustain when used in conjunction with a Big Muff or other distortion/overdrive pedal. The effect's distinctive "squish" gave character to Andy Summers' percussive chords, heard to great effect on the Police's "Walking on the Moon." David Byrne often used a Dyna Comp at extremely compressed settings for his rhythmic and melodic lines with Talking Heads, with the effect being particularly notable during the outro of "Drugs." Since the late Seventies, Pete Townshend has often used a Dyna Comp on stage with the Output control maxed as a clean boost for his solos.

Marshall

DIAMOND JUBILEE

60

YEARS OF MARSHALL

Marshall

JCM 800
LEAD SERIES

**CELEBRATING
60 YEARS
OF LOUD**



GO AHEAD, PICK ONE UP...
NO PERMISSION NECESSARY



Michael
Kelly®
Guitar Co.

59 PORT THINLINE



LEARN MORE
michaelkellyguitars.com