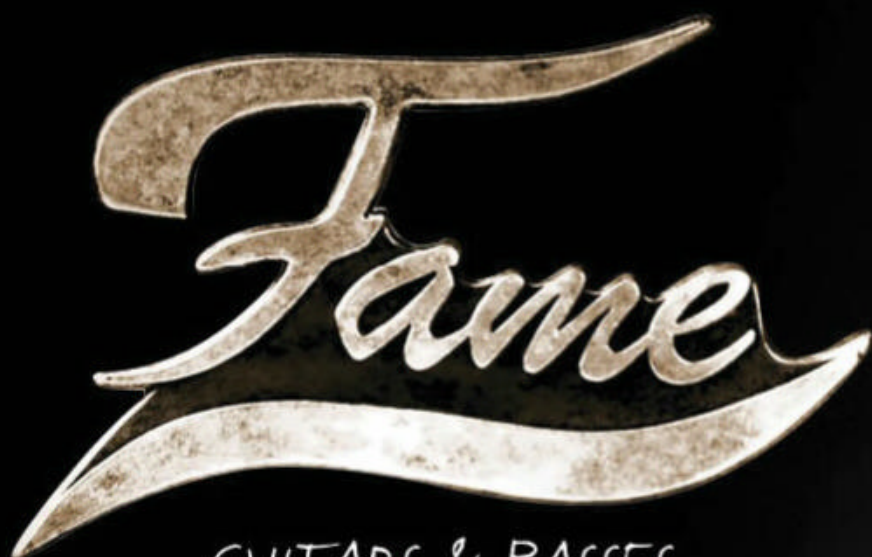




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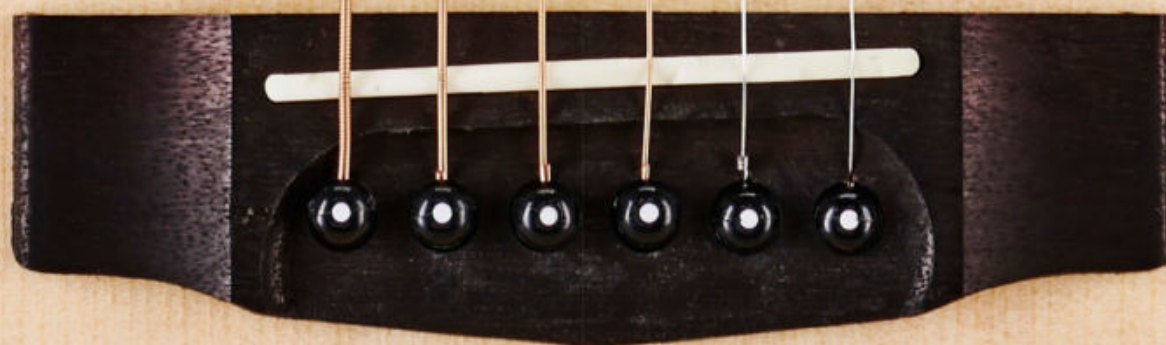
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Welcome...



Like many, I began my guitar journey as a youngster playing my dad's beaten up, no-name acoustic. It truly was a knackered instrument, so, when I'd proven after a few out of tune weeks that I was going to stick with the guitar, an upgrade soon followed: a brand new nylon string which my mum bought for the princely sum of £30. I don't

remember the brand. Again, I persevered, and a few months later, mesmerised by a beautiful, rich new sound (well, new to me!), I came to own an acoustic 12-string. I think my guitar teacher, a family friend, gave it to me.

These guitars have all sadly long since left my collection, and it's only recently whilst planning our acoustic issue that I realised how formative those initial months before I ever picked up an electric guitar were for me. Despite generally listening to rock and pop at the time, 'plugged-in music' as it were, those early experiences sewed a seed in me. 15 or so years later, I barely played electric for a year or two. The acoustic guitar was my instrument of choice.

I think there is so much for every player to learn from the acoustic guitar. Playing solo pieces encourages you to develop your repertoire. Fingerstyle shows you how bass, chords and melody are arranged. And, if the acoustic guitar's already your instrument of choice, it's easy to spread your wings. Blues, jazz, folk, rock. It's a really broad church.

And so, this issue we're taking a look at how some of the greats have employed the humble acoustic. From techniques and musical ideas to tips on how to play some choice acoustic cuts, there's something for everyone. You can even jam along with GN'R acoustic classic, *Patience*. Enjoy the issue!

Chris

Chris Bird Acting Editor

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A special edition picture disc LP of Marley's Greatest Hits collection *Legend* is available now

T

he life and music of the late Bob Marley has been celebrated

throughout 2020 – the year in which the reggae icon would have turned 75. It is also 40 years since the release of *Uprising*, which was the last Bob Marley And The Wailers album to be released during his lifetime, and which ended with one of the most powerful statements of his career – *Redemption Song*, essentially a folk ballad, in the style of Bob Dylan, and recorded solo by Marley using an Ovation Adamas guitar. The greatest hits album *Legend*, featuring *Redemption Song*, is reissued this month on vinyl picture disc.

Words: Paul Elliott Photo: Pete Still/Redferns

SONGS OF FREEDOM

SCENE

YOUR NEWS IN GUITARS



RELEASE

SATISFACTION AT LAST

A PREVIOUSLY UNHEARD ROLLING STONES/JIMMY PAGE COLLABORATION HAS BEEN UNEARTHED, SET TO BE INCLUDED IN THE UPCOMING REISSUE OF *GOATS HEAD SOUP*

A previously unheard 1973 Rolling Stones track, featuring Led Zeppelin's Jimmy Page on guitar, has been unearthed, it has been announced. The song, *Scarlet*, was recorded during the sessions for the band's 1973 album, *Goats Head Soup*, and will be included in the upcoming multi-format, remastered reissue of that album. In addition to Page, it also features Blind Faith's Ric Grech on bass.

Sadly, *Scarlet* has not been premiered yet, but another previously unheard cut from the sessions, *Criss Cross*, can be found on the Stone's Vevo YouTube

account. *Scarlet* is not the only time Page and the Stones have teamed up on record. Page played lead guitar on the 1986 track *One Hit (To The Body)*, a cut from the Stones' *Dirty Work* album that became a Top 40 hit in the United States.

The *Goats Head Soup* reissue, featuring *Scarlet*, *Criss Cross* and another previously unheard track, *All The Rage*, alongside Stones classics *Angie* and *Doo Doo Doo Doo Doo (Heartbreaker)*, will be available via Universal Music on 4th September.

The album is available now to preorder now at the Stones' official website: www.the-rolling-stones.lnk.to/GoatsHeadAlbumPR



ROUND-UP

Other newpieces
picking our ears up



Star of the Show

Blackstar's Debut combos might just be the best-looking beginner amps on the market

Blackstar has announced a pair of new beginner guitar amps, the Debut 10E and 15E, decked out in vintage cream and oxblood styling. The 10W and 15W combos both feature clean and overdrive channels, with ambience courtesy of a built-in 'tape' echo effect.

Blackstar's patented Infinite Shape Feature adjusts the EQ sweep from American to British, while the 15E gets an additional tone control. Line in and headphone/emulated line outs are also onboard – the amps' pair of 3" speakers are designed both for guitar tones and music playback.

These look similar to the company's previous LT-Echo combos, but we'd wager that new name and fresh looks are sure to attract more attention.

The Debut 10E and 15E are available later this year for \$79 and \$99, respectively. **Head over to www.blackstaramps.com for more info.**

LAUNCH

ICON IN THE MAKING

DEAN UNVEILS SEYMOUR DUNCAN EQUIPPED, CARVED-TOP ICON SELECT ELECTRIC GUITAR, WITH MAHOGANY OR FLAME MAPLE TOP, SD PICKUPS AND MORE

Dean has unveiled several enticing new models recently, including the Colt Bigsby and the Nash Vegas Select series, and now the company has added the Icon Select electric guitar to its 2020 lineup.

The new offering boasts a tight-grained mahogany body with carved top contour, three-piece mahogany set-through-neck with dual-action truss rod and satin finish and a 12-inch radius, 22-fret ebony fingerboard with pearloid Icon inlays.

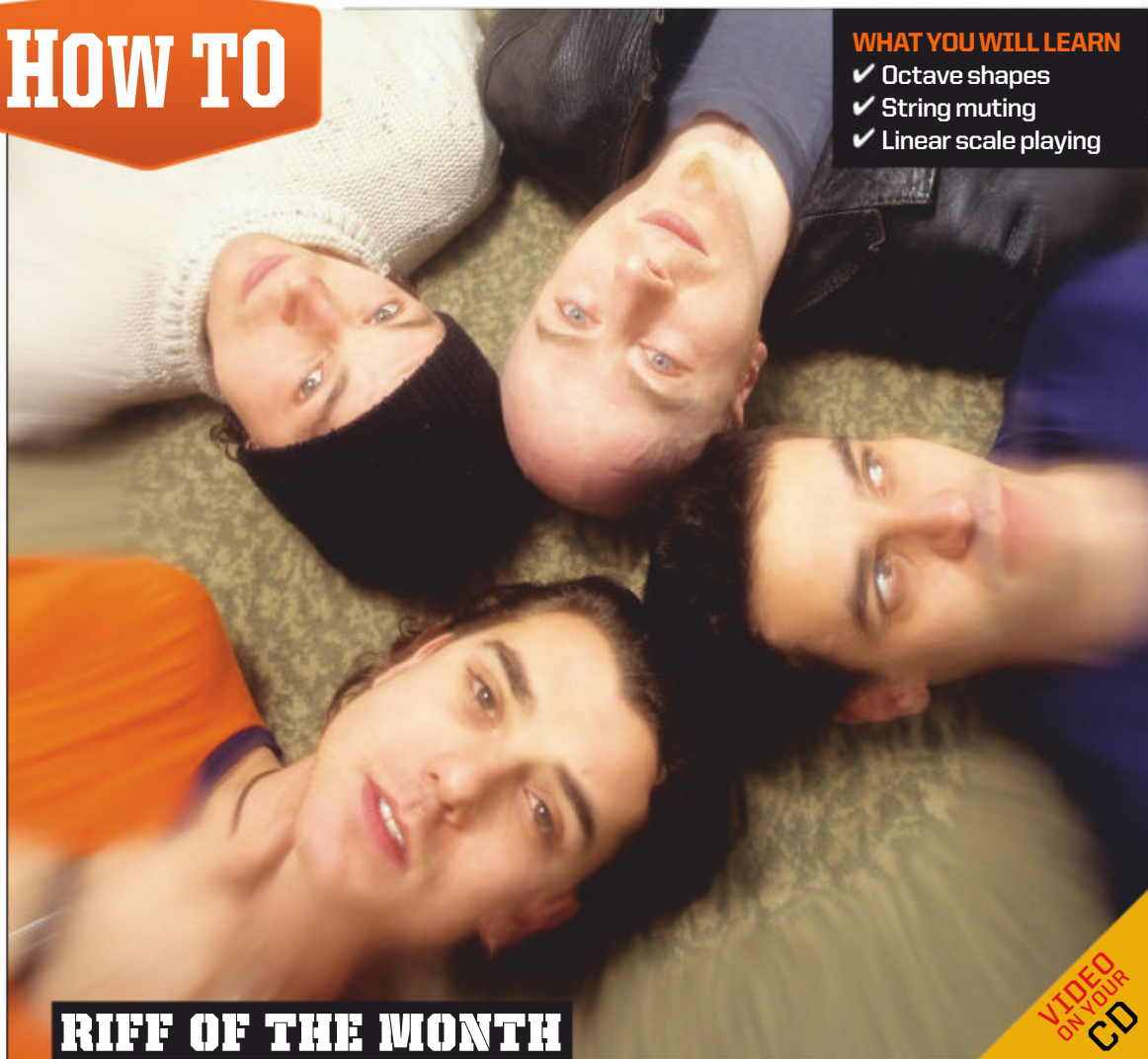
Other features include a Tune-O-Matic-style bridge and Dean Cadi high-mass hardtail, Grover tuners and

five-ply multi-binding on the body, neck and quill headstock. The pickups are a pair of exclusive Seymour Duncan APH-1 (neck) and SH-5 (bridge) humbuckers in custom zebra parchment finish with sandblasted pole pieces, controlled via single volume and tone knobs and a three-way toggle.

The APH-1 Alnico II Pro promises to handle both classic and modern tones, while the SH-5 is dubbed a "P.A.F. [patent applied for] on steroids". The Icon Select is offered with a choice of mahogany top and Classic Black finish for \$899 or flame maple top with Ocean Burst finish for \$949.

Head to www.deanguitars.com for more info.

- ✓ Octave shapes
- ✓ String muting
- ✓ Linear scale playing

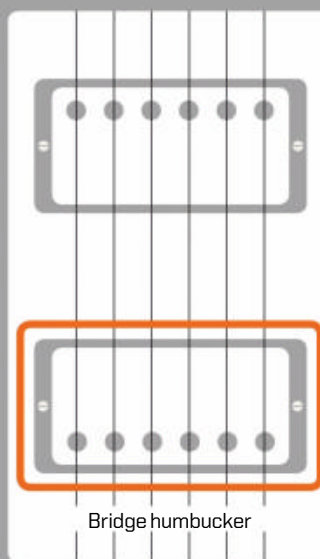


RIFF OF THE MONTH

VIDEO
ON YOUR
CD

GET THE TONE

CHANNEL DISTORTION



This riff is played with a saturated, thick drive tone, so set the gain on your amp quite high in order to allow the notes to sustain without fading away. Long-time Gibson player Chris Traynor likely used his Les Paul or Flying V on the record. If you have a humbucker-fitted guitar, the bridge pickup is the perfect choice. Single coil pickups on your guitar? You may need to wind up both the bass and the gain and ease off on the treble.

BUSH

Flowers On A Grave

Formed in London in 1992 by frontman Gavin Rossdale, Bush achieved multi-platinum success with their debut album, *Sixteen Stone*. Initially classed as grunge, the band returned after a hiatus in the 2000s with a more alt-rock leaning. This year's *Kingdom*, has a metal edge, with Rossdale citing System Of A Down as an influence.

Here, we're looking at the intro riff on the latest single – a part played by guitarist Chris Traynor. The song is in D minor and this octave melody uses the D minor pentatonic scale starting on the 5th fret, fifth string. Map out the notes on the fifth string to guide you; the corresponding octave-up notes are two frets higher on the third string. Easy! Just remember to keep all the idle strings as quiet as you can.

Be sure to follow our slowed-down performance in the video on your Guitar Skills CD for a clearer idea of how this riff is played

CHEAT SHEET...

Appears at: 0:00–0:21

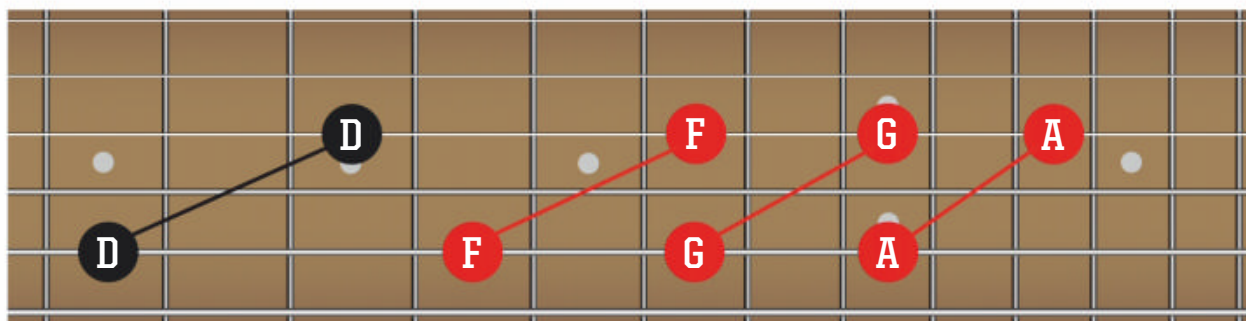
Tempo: 92bpm

Scale: D minor pentatonic scale

Main techniques: Octaves, slides, strumming



5th fret



Use your first finger to play the notes along the fifth string. These notes (D F G A) are the first four notes of D minor pentatonic scale (D F G A C). Skip to the third string, move the pattern up two frets and you'll arrive at the same four notes an octave higher. The idea in this riff is to play both notes of the octave (e.g., low D and high D) at the same time using your first and third or first and fourth fingers.

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GETTING STARTED WITH... LEAD GUITAR

Start your lead playing journey with TG's easy lesson on some essential basics



WHAT YOU WILL LEARN

- ✓ 'Single-note' lead guitar
- ✓ A slow rock ballad lick
- ✓ Scales and techniques

"I've always played chords and rhythm. How can I get started playing lead guitar?"

Lead guitar is an all-encompassing approach to playing, so try not to think of rhythm and lead as separate disciplines. Lead guitar is simply taking the spotlight so your guitar becomes the, er, "lead" instrument. Think about how, say, Joe Bonamassa might blast out a fiery blues-rock solo or how Johnny Marr might drop into a run of sparkling arpeggios during a lead break. Funk maestro Cory Wong usually takes a "rhythm as lead" approach, crafting chord extensions into a melodic run. Three totally different players and three different ways of playing lead guitar.

"Interesting! I'll keep an open mind then. But how should I get started?"

Well, let's keep it simple to begin with. For our purposes, we'll think of lead guitar as playing one note at a time. Basically, the opposite of chords – which have several notes. It might sound simplistic but bear with us. It's the best way to get started, and, if you're only used to playing chords, you're going to need to learn to move one finger at a time. Start by fretting just one note and picking the string. It should be nice and easy...

"Just one note? That's much easier than playing chords!"

Single notes don't really need a lot of strength. The real challenge is the speed and dexterity involved in moving from note to note – usually several times in every bar of music. Chords are more static. Try switching between four different notes using different fingers – that's the skill you'll be aiming to build up.

"Ah yes, that is harder. What next then?"

Here's the bit some guitarists find boring... Learn a scale. Even just one shape will get you started and help you choose which fingers to use when you plot out a solo. The scale shape in the boxout on the right will get you underway.

"I'm doing it, but it is tricky..."

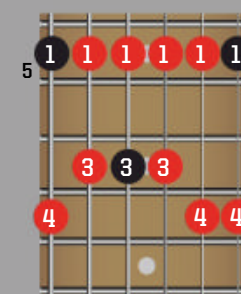
It takes time to develop coordination, especially in the fourth finger (that's the pinkie!) – which always seems to lag behind the others. Keep at it and, for now, use the scale shape to help you decide where to put your fingers as you try our tabbed melodic rock lick below. This should provide a challenge for you to gradually build up to. Start slowly, and with patience and practice you'll soon be rocking.

SCALES AND BENDS

Lead guitar essentials

1 USING A SCALE

These dots tell you where to put your fingers to play this easy scale. Your fretting fingers are represented by numbers 1 to 4. Remember, play one note at a time starting from the lowest one.



A minor pentatonic scale



2 BENDS

Bend the string to change the note – it's a great alternative to fretting every single note you play. Use all your available fingers to hold down the string and bend it towards the middle of the fretboard.

SLOW MELODIC ROCK LICK

TRACK 07-08

♩ = 66

Am G Fmaj⁷ Dsus² Am G Fmaj⁷ Dsus²

TAB: 7 5 7 5 8 10 9 7 7 5 5 3

BENDS: BU BD 5 (6) (5) 3

This lick uses the A minor pentatonic scale, but you'll be jumping up to the 9th and 10th frets then down to the 3rd fret too. Break the lick down note by note and practise as slowly as you can. BU/BD tells you to bend the string up (BU) then down (BD), but just play the 6th and 5th frets without a bend if you can't manage it yet.



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THE FX FILES TG'S CLASSIC STOMPBOX GUIDE

REPEAT RATE

Repeat rate is a control which on a more modern delay pedal would probably be labelled 'time'. It controls how quickly the repeats occur.

ECHO

Again, this control is confusingly named. It's the loudness level of the echoes, and is usually referred to as a mix control. The pedal can get nearly fully dry, for subtle ambience, but that's not what you buy a DM-2 for.



INTENSITY

Finally, not to be undone, the purpose of the intensity control also sounds oblique. Normally, we'd call this feedback or regen – as it controls the number of repeats. When turned far enough clockwise, it drives the repeats into auto-oscillation, a runaway storm of endlessly stacking repeats.

BOSS DM-2

The classic 80s bucket-brigade delay, the DM-2 is still coveted for its warm, lush echo

First introduced in 1981, the BOSS DM-2 was a mini revolution – a compact, stomp box analogue delay that was accessible yet sounded excellent. The DM-1 had aimed to offer a more reliable, cheaper alternative to their RE-series tape echo range, but the smaller, cheaper DM-2 was when Roland really hit the bullseye. Where tape echoes used loops of tape to record and play back a sound, the DM-2 used a BBD, or bucket-brigade device

– a capacitor array so-named for its similarity to a fire-bucket chain. BBD-based delay pedals get their unique sound from the signal degrading as it passes down the capacitor line, with high frequencies being lost. This results in the darker, more 'organic' tone that analogue delay fans crave.

One of the unique features of most analogue delays for the noise

merchants among us is their ability – like tape echoes – to auto-oscillate. Not only that, but the 'whooshing' sound of their darker repeats is also pretty musical – all things considered. Beside that, the dark tone beds into a mix better, and ambient players often like to stack them, as the echoes tend to interfere less with the dry signal.

The DM-2 was discontinued in 1984, as players gravitated towards cleaner, more pristine digital delays, but it wasn't long before the price of used units started going up. To get the gorgeous tone of a tape echo, there's a Faustian bargain involved, due to the amount of effort required to maintain it – but for an analogue delay, that's simply not the case.

THE BOSS DM-2 BOASTS A DARKER, MORE 'ORGANIC' TONE THAT ANALOGUE DELAY FANS CRAVE

UNDER THE INFLUENCE



BOSS DM-2W £166

When BOSS started reissuing classic pedals from their line-up, the first in their sights was the DM-2, much to the delight of players everywhere. In addition to a rejigged, lower-noise circuit, this Waza Craft series pedal also has an expression input and a second mode. In mode one, delay times range from 20 to 300 milliseconds, while in mode two, which BOSS call 'custom', the range is 40 to 800 milliseconds.



MXR CARBON COPY £154

Although not directly influenced by the BOSS DM-2, the Carbon Copy filled a gap in the market for a reasonably-priced, lush-sounding analogue delay. With the addition of a modulation switch for the delay tails, it arguably took things up a gear, making it the perfect pedal for shoegaze and dream-pop.



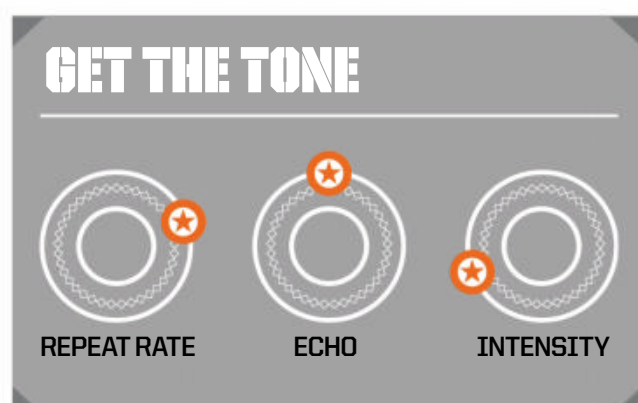
CHASE BLISS TONAL RECALL £349

Another pedal that, while perhaps not directly influenced by the DM-2, couldn't exist without it, is the Chase Bliss Tonal Recall. A bucket brigade delay with all the bells and whistles you might expect from a digital unit, the Tonal Recall achieves its versatility through digital control of the delay parameters, while keeping an analogue signal path. Ingenious.

CLASSIC TONES

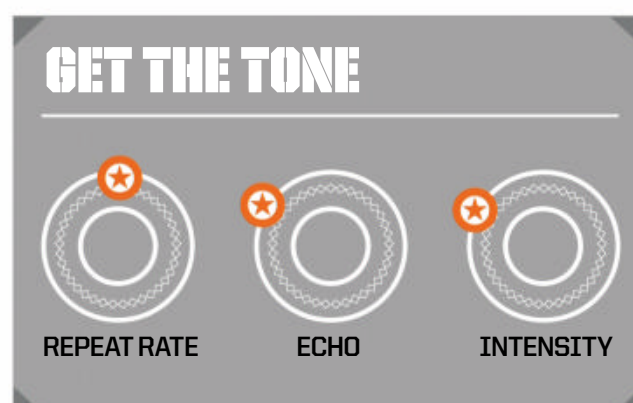
CLASSIC TONE #1 SLAPBACK

A setting like this would probably work very well for country or rockabilly playing. Sometimes you want a bit more than one or two echoes, in which case, change the intensity. Note that the gap between the repeats increases the farther *anti-clockwise* you turn the repeat rate dial.



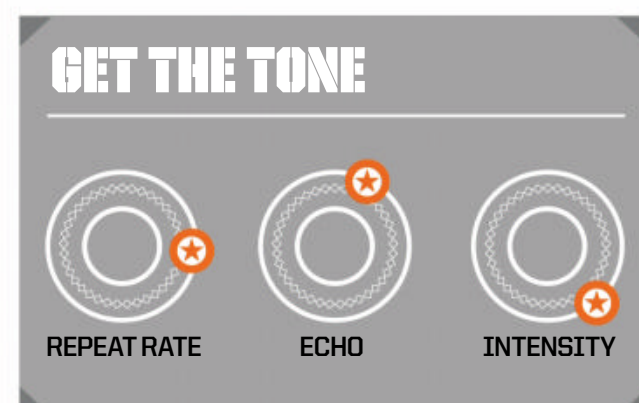
CLASSIC TONE #2 SOLO PADDING

The great thing about analogue delay is that it works equally well whether it's being used to support your playing or to make a statement. Almost any lead part can be glued into a mix better with some reverb or delay, and an analogue delay set up for a more subtle mix, with quicker repeats is almost like a small room reverb, or a very 'slappy' spring reverb. At this setting, it's more a concert hall than a small room, but the 'gluing' effect is the same.



CLASSIC TONE #3 AUTO-OSCILLATION

With the intensity at maximum, or near to maximum, you'll get extreme signal degradation which you can adjust on the fly with the repeat rate knob. The echo level is your friend here, keeping those crazy auto-oscillating sounds at sensible levels compared to your dry tone. Pair with volume swells for maximum lushness.



WHAT THE THEORY MADE EASY

THIS MONTH...

Learn how music is made as TG goes under hood of 7th chords

We're pretty sure nearly all of TG's readers could quickly play a few 7th chords – say... Am7, D7 or Cmaj7. These are easy chords that beginners might play in the open position, and more advanced players might tackle as barre chords or in open tunings.

So why, you may ask, would we go to the trouble of writing a lesson if it's all so easy? Well, although the shapes can be easy to play, there's still a lot of music to be made from these chords. And understanding how they're built and the sounds

they'll help you create is a great springboard for your songwriting and riff ideas.

What follows is a quick look at four different kinds of 7th chord, all presented with a D root note. They're similar shapes, with each chord having just one different note to its predecessor. It'll help if you know the notes of the D major scale (D E F# G A B C#) – so try to map those out in the open position on your guitar. It's also useful to give each note a number (1 2 3 4 5 6 7), because this is a core part of music theory. Grab your guitar and let's get started!

D MAJOR 7 (AKA DMAJ7) 1

Hopefully you know how to play a basic open D chord. Well, Dmaj7 changes the familiar shape by adding a new note: a C# note, which is a major 7th interval in the key of D major.

Character: Mellow

Notes: D F# A C#

Intervals: 1 3 5 7

Interval names: Root note, major 3rd, perfect 5th, major 7th



Dmaj7 (notes & intervals)

D7 (AKA D DOMINANT 7) 2

Dmaj7 and D7 differ by just one note (as would any similar pair, eg, C7 and Cmaj7), and they're a semitone apart. So, whereas Dmaj7 has a major 7, D7 uses a b7 – a C note. If you can see the notes changing, you're halfway to understanding the theory.

Character: Tense

Notes: D F# A C

Intervals: 1 3 5 b7

Interval names: Root note, major 3rd, perfect 5th, minor 7th (or flat 7th)



D7 (notes & intervals)

D MINOR 7 (AKA DM7) 3

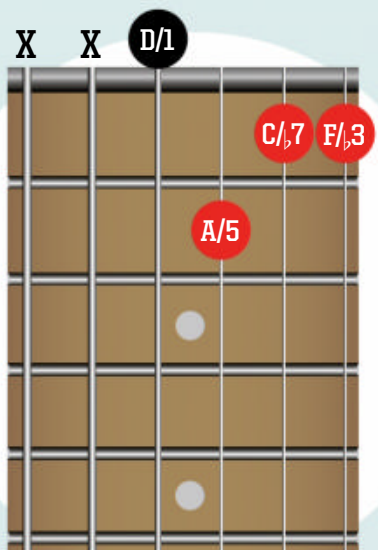
Another commonly used chord, Dm7 has one different note from D7 – a minor 3rd F note instead of D7's major 3rd F#.

Character: Moody

Notes: D F A C

Intervals: 1 b3 5 b7

Interval names: Root note, minor 3rd (or flat 3rd), perfect 5th, minor 7th (or flat 7th)



Dm7 (notes & intervals)

D MINOR 7 FLAT 5 4

If you've understood that each of the chords we've looked at involves a simple note change, you can probably work out how to play Dm7b5 just by its name. Yep, just move the 5th down a semitone.

Character: Biting

Notes: D F A bC

Intervals: 1 b3 b5 b7

Interval names: Root note, minor 3rd, diminished 5th (or flat 5th), minor 7th (or flat 7th)



Dm7b5 (notes & intervals)

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Words Amit Sharma

NEW ADVENTURES IN

Sound

“We like sounds that are slightly askew and wrong!” says Biffy Clyro’s guitarist/vocalist **Simon Neil**. With the band’s powerful and experimental new album, *A Celebration Of Endings*, released this month, he discusses his love of the Strat and his “life-changer” new pedal, his go-to gear and tones, the influence of Soundgarden and Rush, and the art of writing a rock anthem...

When *Total Guitar* tells Simon Neil that his lyrics for latest single *Instant History* – specifically the line ‘This is the sound that we make, I love the sound when it breaks’ – feel like a reference to his stadium-conquering crunch tones, the Biffy Clyro singer/guitarist grins with excitement.

“That’s absolutely what I mean!” he explains. “I managed to get a Sunn O))) Drone pedal, that’s what you’re hearing through the chorus and it’s honestly one of the best bits of kit I’ve ever bought – just really twisted and an absolute life-changer. It was a limited edition one, which cost a small fortune, but I think they make another version now. I cannot recommend it enough. Which is why I liked sticking it in such a pop song. So I totally agree... And it’s a little ironic that I’m singing that when it’s a song that doesn’t probably sound too much like what we’re doing. But that key line represents where Biffy sits in the world of things. We like the sounds that are slightly askew and wrong!”

That flair for all things unexpected and off-kilter stretches back to the experimental math-rock the Scottish trio started out playing, though – now in their 25th year as a band – it’s the latter half of their career that has seen them evolve into one of the most admired rock acts of the modern age. Talking to us ahead of the release of ninth opus *A Celebration Of Endings*, in an interview that runs well past its allocation, the Biffy Clyro frontman is as gracious and forthcoming as it gets, with no shortage of revelations and tips to share... ➔





➔ **You're one of the biggest British songwriters of a generation. What have you learned about penning anthems?**

"Normally when I start writing a record, the stranger and more defining characteristics come out in my initial songwriting spark. That will usually be 10 to 15 songs to start with, letting me know where my mind is sitting and where the music is going. As for tweaking, I've learned to be more efficient with the flow of a song. If it has that moment where your goosebumps are going and it feels like the wind's been knocked out of you because of a melody or key change, I will do whatever that moment needs. Some songs should be five minutes long, they need a few climaxes to build into that last minute as its most important part. For other songs, it's literally just one melody making you feel all sorts of ways. You learn how to maximise that only through writing music over years."

During which you become less precious about your ideas?

"Exactly. Sometimes the initial spark or riff will end up being removed from a song entirely. Take *Sunrise* from our movie soundtrack [2019's *Balance, Not Symmetry*] – the actual main riff ended up getting cut and it turned into a more complex tune. Maybe when I was starting to write, I would have said, 'Well, no, that bit needs to stay in because it's where the whole song came from!' Sometimes, the simpler a song is, the better. Now I can hear something and know if it needs to sound open and widescreen, or twisted and tightly knit, and arguably less friendly. It's about letting the song tell me what it needs and not being afraid of being brutal with it."

You've been using a Strat since day one. What makes it the instrument that speaks to you?

"For me, it's always been about the dynamic of a Stratocaster."

ANIMAL STYLE

"It never has to be as heavy as you think it does. Even now I'm still learning this!"

I've always played guitar with a really heavy right hand. Because I learned violin before guitar, I ended up using my fourth finger for every chord, it was always all fingers on! That can give me a more beautiful chord or something more atonal. There's also that rhythmic dynamic from one guitar, especially playing in a three piece. We have the bottom end filled out by the bass, so I never felt like I needed a Les Paul in our band. I need something more abrasive and attacking. I honestly couldn't imagine stepping on stage with another guitar. If I got handed a Les Paul, I'd need a top hat or something! I like my Strat to sound like someone losing their mind and clawing at the door, trying to get the f*ck out of the room!"

So, what was the main one for this album, then?

"I've been lucky to have a good few over the years, but for the last few records I've been using a Michael Landau reissue Strat."

I swear I've used that on every single song since discovering it. The sound of that thing is just perfection – the intonation is perfect, it sounds as good on the 15th fret as it does open and I can get a lot of weight out of it. For a lot of Biffy songs I tune down to an open C or DADGAD or something similar, and sometimes Strats can struggle a bit if you tune low. But this Michael Landau signature can handle everything I throw at it. Actually, the opening song, *North Of No South*, is the first I've recorded where there's only one track – it's that guitar going into a JHS pedal called The Kilt and a Vox amplifier with one mic. We wanted it to be as lo-fi as possible and it gave that Strat a potency I've never achieved on any record. You get the heaviness of the bottom end but it still sounds like a Fender!"

Last time you worked with producer Rich Costey, you ended up using his '68 Peavey combo. Did you consider digging that out at any point?

"No, the great – and most infuriating – thing with Rich is that he never wants

to use the same thing twice. So it was a new studio full of brand new gear because he's a very restless man! The amp I used most was a Black Volt, which is made by this fella in California who knows how to design beautiful amps and pedals. It's only got three knobs on it and had this real classic sound. Obviously there were some Marshalls in there, mainly for overdubs, and a Fender as well. The DeVille is a go-to amp for a lot of my sounds. With the way I play, letting high notes ring over chords, it just sings and cuts through the fuzz and heaviness of everything else. James [Johnston, bass] bought this weird 80s amplifier that was – I mean this in the best possible way – a total piece of sh*t. It looked like a microwave and didn't even have a name on it... So I used that on a couple of songs! So it was a combination of real high-end expensive stuff and weird cheap gear. I used a 335 for a few parts, too. Obviously, they're one of the most classic guitars of all-time, and it was a nice warm juxtaposition to the Strat. I actually did buy myself a Les Paul just a few years ago, for the first time ever, and it was a 1977 Randy Rhoads kind of number. That got used for extra bottom end just to colour in a few corners, though it all needed to build off that Strat sound. That's my home."

You've been very loyal to Boss pedals over the years – generally sticking with Metal Zones, Mega Distortions, DD-3s and DD-7s...

"Yeah! I'll tell you why – at the tail end of last year, I started working on a new rig. I just wanted to deconstruct a little, it had grown too big. I needed a Peavey, a Fender DeVille, a Marshall head, a Kemper... At some point, I felt it had gotten just too out of control. The days of just plugging in a guitar were so far in the rear-view mirror! While I was making it, I tried every distortion pedal on the market and every time I heard the sound that excited me, it was the Metal Zone! I swear, even at this stage in my life, the Metal Zone speaks to me in a way that no other pedal does, because of the saturation. The thing that makes it sound a little bit cheaper than other pedals is what excites me so much."



Photo: Jody Sessons

"I LIKE MY STRAT TO SOUND LIKE SOMEONE LOSING THEIR



MIND AND CLAWING AT THE DOOR"



It has this chaos in the high frequencies. You can really make your guitar shriek! It's such a big part of my tone, combining it with a really on-the-nose, crisp and slightly overdriven tone. That is my sound. I haven't been able to find a pedal that can do the same thing, even Big Muffs. And I've got it within half a millimetre of my exact settings – if one of the knobs gets knocked even slightly, that's my whole sound gone to sh*t. It came from years of dialling in and getting closer and closer. My sound really comes alive with that pedal. Even after trying to move on and evolve, it's still top of my list!”

Worst Type Of Best Possible packs some serious fuzz and has an almost Soundgarden kind of feel because of the bends...

“Over the years, I honestly haven't talked enough about Chris Cornell and Kim Thayil's influence on me. If you look at the voicings and tunings on *Superunknown*, you can learn so much. Chris and Kim would trade off each other and say things that the other guitarist wasn't saying. They were the first band that made me aware of how the tuning of a guitar could really change its overall feel. The chords in *Fell On Black Days* and *4th Of July* felt so sophisticated. Even *Black Hole Sun*, their biggest song, was really f*cking weird. You have to remember they were coming off the back of *Badmotorfinger*, which is basically a horns-in-the-air metal record. *Superunknown* made me realise you don't need fuzz or distortion to make something heavy. I love it when I write a riff and think, ‘Wow, that sounds a bit like Soundgarden or Tool or The Afghan Whigs!’ I'm really keen to shake it all out, finding somewhere completely different with new twists so it doesn't sound 25 years old. Instead it should sound like a record of now, which benefits from the knowledge of inspiration. When I started out, I ended up learning both Chris and Kim's parts. It led to finding melodies with notes and chords and more unusual voicings.”

You definitely seem to get a lot of mileage out of Csus4 tunings and chords, especially on *Tiny Indoor Fireworks* and *North Of No South*...

“Initially, for the latter, I wanted to keep that big

MODERN MAGIC FORMULA

“Even at this stage in my life, the Metal Zone speaks to me in a way no other pedal does...”



jazz intro and stick with the concept at the start. It was going to have a clarinet part, basically just a full-on jazz band before kicking into something that sounded more like Tool. But when we decided it would be the opening track, I knew it needed to be more straight to the point so I said balls to the jazz band idea. It's still quite a smoky start. It's quite a friendly jazzy chord to begin with. I love taking people off the scent with a chord before it all comes in. It's almost like misinforming the listener before the song arrives! I'm always trying to find new ways to say things and the more records you make, the tougher it is to find those new voicings and means of expression. We all have this habitual way of playing. Some ideas came from sitting around and messing

about on a keyboard, the kind that I know I wouldn't have found on guitar. I'm very aware of what works when I play guitar, I know my movements. So it's good to break free out of anything you've learned too much.”

You and your bandmates have mentioned your love for progressive rock like Rush, Gentle Giant and Yes in the past. *Cop Syrup* – the epic six-minute closer – definitely has an element of that...

“Rush have spoken so much to all three of us as a band. There's something about the fearlessness in those records, specifically from that era. Prog rock gets a lot bad press because it's seen as the flip side to punk. I don't feel like that. I see it as equally out there and

"SOUNDGARDEN MADE ME AWARE OF HOW THE TUNING OF

obnoxious as punk, just presented in a different way. That sophistication in the journey of the song has always been something I loved. On our earlier records I kinda took that to the nth degree, being influenced by all this math rock stuff from America through that medium of progressive rock. I guess the reason why it hasn't been more present in our sound is just down to being a three-piece. We haven't fully embraced synthesizers and things, but as we've made more and more records I've become less afraid of letting the influences shine. The end of that song has an almost pastoral vibe with flutes and things I perhaps might have been intimidated to try initially. Is a flute too far? Is it f*ck! Some of the best records ever made do exactly that. I love combining the punk side of us, which feels very abrasive, with more calming or unsettling orchestral sections. So *Cop Syrup* was us going, 'F*ck it, if this is f*cking prog, let's go, man!'"

And out of the modern wave of guitar players, who are your favourites?

"More recently, I've really been blown away by St. Vincent. Some of the sounds on her album *Strange Mercy* are absolutely astonishing, I love her playing so much. Her tones are so saturated and almost ignorant, in an incredible way. I just love it. She has such an amazing interpretation of what can be right now, so she's definitely one of the most exciting – even though there have been tons over the last few years. I think Anna Calvi is wonderful as well! Those are probably the modern equivalents of the guitar sounds that gave me, and still give me, goosebumps – from players like Slash, whose guitar work got me into music, to the Joe Walsh tones on *Life In The Fast Lane*."

How many guitars do you own in total and which are your favourites?

"I've got 18 guitars at my house and I only know that because I've been having a clear-out and made an inventory. I have no idea why I ended up with that many, so I got it down to just nine now. Overall – and this is embarrassing as well as amazingly exciting to say – I probably own about 50 guitars! And you know what?

I f*cking love them all. There's about 30 Strats in total, all in different tunings. Fender have been really kind to me over the years, I'm very lucky, plus I had a signature come out too. Then there are a few Martin acoustics and a couple of 335s, but those don't live in the house. I don't get to see them at home! If I had to save only a few, one would be the Dean guitar I bought in 1995 because I wanted to be like Dimebag Darrell. It's still got pride of place, hanging on my wall. I've also got a DeArmond, which was the Guild version of a Gretsch, kinda like that sparkly one Chris was playing in the *Black Hole Sun* video. I always loved that look, so it's a cheaper version of that. My mum, God bless her, was around when I got those instruments so they really mean the most to me. I'll never let go of them. Band-wise, I'd say there's my 1988 Strat that I took all the knobs and front pickup off..."

That's the one you mainly played during the early years?

"Yes, and honestly it's one of the most efficient guitars you could have. It was a gift from Ben and James' dad. I'll never forget the moment he gave it to me, I'd borrowed it for a gig and after the show he came over and said, 'You keep that guitar and use it for your record!' I toured with that guitar for years and recorded three albums with it. I'll forever be grateful for that. It's probably the most important guitar I have. It was there for our first shows, first time in a tour bus, every 'first' memory in this band is linked to that instrument. I have so much loyalty to it, because it's been kind to me, so I'm going to be loyal to it! Sorry to interrupt my answer... But guess what guitar I ended up buying last year? The f*cking Prince guitar! I ordered it in the first week of recording the album just because I wanted to check it. It's actually an alright bit of kit. It's a beautiful thing, such a f*ckin' weird shape, man. And it's a short-scale neck, but I would probably still save it if a fire happened, purely because I love Prince so much. Sorry, I digress..."

MANY OF HORROR

"I own about 50 guitars, and you know what? I f*cking love them all!"



What else have you learned about sounding big as a three-piece over the years?

"It never has to be as heavy as you think it does. Even now I'm still learning this! If you listen to the guitars on *North Of No South* without the drums or bass, it's really thin. There's almost no bottom end. For the first few records it was all about heavy and thick barre chords down the bottom. I've learned not to do that, that's what the f*ckin' bass is for. Don't worry so much about those low notes. This is such a cliché, but what you don't play is more important than what you do play. Don't fill up your sound with more music, like you had another guitarist playing, fill it up with your chords. Add some extra notes into your riffs. If you play a f*ckin' G chord, fling another finger on somewhere. Then take that shape and move it somewhere else. If I need to shake something off, I purposefully try to do things wrong. I'll do a backwards barre-chord shape just to take my ear away from what is 'right or wrong'. I'm still learning how to make a three-piece sound big, though when we play live we do have an extra guitarist, which really helps fill it out. Don't always use guitar overdubs either, sometimes just a low piano note at the beginning of every bar against your chord can make it sound like the heaviest thing you've heard in your life. Try that instead of six guitar tracks and see what it sounds like."

Finally, is there anything else you are working at the moment?

"I'm actually putting out a pedal. It's gonna be quite straight up with two different distortions, I want it to be straightforward because the Biffy sound and essence is clean, heavy and heavier. They're being made by my tech, who is working on a few different circuit boards, we're just keeping it low-key and entirely in-house. I think at some point I would maybe do something with Boss, but with all the time off this year and my tech being such a talent, we thought we'd try to make our own ones! We're hoping to get it out later in the year. I'd love to send one to you guys at TG and see what you think..."

A GUITAR COULD REALLY CHANGE ITS OVERALL FEEL"

Words Amit Sharma Portraits Tom Preston

HYBRID THEORY

WHEN LINKIN PARK SINGER **CHESTER BENNINGTON** DIED IN 2017 HE WAS PLANNING A REUNION ALBUM WITH HIS PRE-FAME BAND GREY DAZE. NOW, THAT ALBUM HAS BEEN COMPLETED - WITH VOCALS BENNINGTON HAD RECORDED, AND GUEST APPEARANCES BY GUITARISTS FROM KORN, HELMET AND BUSH. GREY DAZE GUITARIST CRISTIN DAVIS LEADS THE TRIBUTES...




 EW

e've been sitting on this thing for a while," explains Grey Daze guitarist Cristin Davis.

It's no exaggeration. The music his group have been holding onto stretches as far back as the early 90s, when a young Chester Bennington started his first band with some school friends, releasing two albums before leaving to discover worldwide stardom as the frontman of nu-metal chart-toppers Linkin Park.

The project had been revived in 2017, with plans to tour and record being tragically cut short by the singer's suicide on July 20th of that year, aged just 41 years old. Three years on from the day that shook the rock and metal world to its core – and, crucially, with the blessing of Bennington's family – *Amends* is an album that reworks some of their existing music for a major label release, breathing new life into the earliest recordings from the prodigious singer's career...

"All of us have at some point said his lyrics were kinda prophetic," continues Davis, who joined the band for the reunion, replacing deceased guitarist Bobby Benish, though was also close to Bennington and indeed all of Grey Daze during their original tenure. "It's like he wrote his ending before he wrote his beginning. That's why we named the record *Amends*, because those lyrics felt like an apology from beyond. Some of these songs can quickly bring me to tears, despite having listened to them so much over the last couple of years..."

Truth be told, the 11 tracks heard on *Amends* aren't your typical remasters, but rather music fully reinvigorated and reimagined around the singer's original takes. For Davis and his bandmates, it was an entirely new way of cutting a record – starting with the vocals and then working backwards.

"I realised how easy it was to change the key, chord progression or structure," admits Davis. "I would never have thought about that before. What made it even more surreal was the fact I'd known the original versions of these songs for 25 years. So trying to go back in and remake them was a pretty strange process. Most of them have two versions, the 90s-ish one updated and then a completely new one with additional songwriters and producers brought in – and we actually ended up sticking with the new versions mostly. Isolating a vocal to come up with new parts is a challenge for sure... But you can find some pretty amazing stuff along the way."

For his guitar parts, Davis stuck with more of a rudimentary approach, regardless of how much technology had advanced in the quarter of a century since he and Chester had first crossed paths. Drop D tunings were employed to create heaviness and depth ("a lot of people don't like it because they think it's too easy using just one finger, but actually you get more range!"). The guitarist describes his overall philosophy as "more punk rock at heart", generally preferring to "get in, plug in and get loud" – relying on vintage JCM800s and Les Pauls for those heavier parts.

"You can never go wrong with a Les Paul. I've been playing them since I was 18, probably because of Slash! There was an all-original '68 Goldtop I fell in love with that belonged to the studio. I used a Strat for some of the cleaner tones, as well as a Yamaha baritone for the chorus parts – almost every chorus had a baritone in there somewhere. It was actually plugged straight into the board and our engineer worked his magic to find the meanest and gnarliest tones. I didn't use too many effects other than a tape delay – most of my tracking went straight in and got effected after. I'm used to working with a limited amount of gear, I think it makes you more creative within a small space."

Hearing the final versions of these songs was, unsurprisingly, an incredibly emotional experience – for the members of the band, for Bennington's family (including son Jaime, who contributed guest vocals and directed the video for *Soul Song*) and, upon release, the late singer's army of fans worldwide. Looking back on what made his voice so unique, even at such an early age, Davis explains it was Chester's talent for navigating sounds both sour and sweet.

"His technique was just stunning," shrugs Davis. "He was destined for success, for sure. The first time I saw him singing was at lunchtime at school. His band were doing covers of Nirvana, Alice In Chains and all the grunge stuff. I was blown away by his range. There were also other influences in there like Depeche Mode, so he could go from this really raw scream to a really pretty voice closer to Dave Gahan."

As for the future, Davis remains confident there is enough material left for a follow-up to help pay tribute once more to his friend. "Obviously Chester is the main missing piece here, but we had two albums worth of material so there are already plans to start working on another record later in the year. We'd love to bring in more people with a deep connection to Chester, we'd love someone from Depeche Mode or Jerry Cantrell to do something. To involve people he admired would be amazing."



"HE WAS SUCH A HUGE LOSS"

THE STAR GUITARISTS PAY
TRIBUTE TO CHESTER, AND
EXPLAIN THEIR OWN
CONTRIBUTIONS TO
AMENDS...

PAGE HAMILTON (HELMET)

"I ended up playing on the song *Sickness* because I stopped by NRG to see my friend Jay Baumgardner, who is the owner and a mixer extraordinaire. I had no idea who was in the studio at the time. I heard a few tracks and was told they'd love to have me on there. I was preparing for the Helmet 30x30x30 European and US tour, finishing some work for a movie called *Inherit the Viper*, but I said I could record some guitars at my home studio.

"At home I use a Fryette GP3 tube preamp for distorted sounds, a Palmer DI into Neve Sheldford Channels (pre/eq/comp) and my Focusrite into Logic. I believe I used the Patrick Eggleson Fret King they gave me when I was playing with Bowie, as well as an ESP Horizon Custom and an LTD fitted with a Fernandez sustainer pickup. These are all go-to guitars for my session/movie stuff, along with my Nash Tele and my PRS Custom foiled McCarty. I usually send too many tracks to people cause I get a million ideas once I start recording at home!

"I met Chester at NRG when Linkin Park were recording their second or third album... Outside smokin' a joint actually! Years later, they asked me to sing and play on *The Hunting Party* album, but Chester wasn't around for the session. We hung out a year or so later when I played two songs with them at their Music for Relief benefit concert. We shared some laughs and had a great time playing music. When the Grey Daze thing came up, I didn't hesitate to contribute any little bit I could. He had such a unique voice and turned so many people on to music. He was humble and respectful and said kind things about us. I was so saddened by his passing... It was such a huge loss."

CHRIS TRAYNOR (BUSH)

"When I was asked if I wanted to play guitar on this record, I said yes before I heard any of the music. Chester had one of the greatest rock voices of our generation, with this extra level of authenticity. He meant every single word he sang and he made you feel it too. So, when I first heard *Soul Song*, I got chills up and down my neck and I suddenly felt a wave of immense pressure to help create something he would have been proud of. I played guitar on four tracks [*Soul Song*, *Just Like Heroin*, *Sometimes* and *What's In The Eye*].

"The first one I got to be a part of was *Soul Song*. I used a Fender Baritone Telecaster through an old Soviet-era Big Muff straight into a Neve 1089 preamp. I also used [mixer] Jay Baumgardner's 1972 Les Paul Custom into an 80's Jose-modded Marshall. For some of the ambient effects I used a Game Changer Audio Plus Pedal, along with a Diamond Memory Lane Analog Delay pedal. On *Just Like Heroin*, I used a 1959 Les Paul Junior and a Plexi Marshall in the studio, and some tracking I did with my Axe-FX III in my dining room with a Squire JazzMaster Baritone. It's one of the best guitars you can get under \$500 – I didn't even have to change the strings when I got it out of the box.

"For *Sometimes*, I used a Yamaha FG-140 acoustic from the mid-60s. I also used a refinished 1959 Fender Stratocaster through a vintage Magnatone amp, and my 1962 Les Paul SG through an old solid-state Yamaha amplifier that sounded huge! Most of the guitar duties on *What's In The Eye* were handled by Marcos Curiel from P.O.D. and Cristin. I cut a few overdubs and did that crazy 'jet phaser' solo because I really felt like it honoured the original vibe of the band from the 90s."



BRIAN 'HEAD' WELCH (KORN)

"My first impression of Chester was when Linkin Park opened for us before they got huge. He was a little nervous because he was a Korn fan. He was always very humble and kind to us over the years. What made Chester's voice so unique was his combination of power, range, sweetness and pain. I first heard *Grey Daze* when I got sent some of the new *Amends* music and was blown away by how modern it sounded. We ended up writing the lead guitar lines on *B12* and *She Shines*, sticking with our seven-string guitars and pedals like the DigiTech Whammy, plus chorus and reverb. Being a part of the *Grey Daze* project was our thank you to Chester for all the years of friendship and music he shared with us and the world."

JAMES 'MUNKY' SHAFFER (KORN)

"Head played me a demo of *B12* and ended up asking if it was okay for the both of us to be a part of the new version. I remember when I heard that song, it was over a year after Chester passed and it filled me with a lot of emotion. I thought of all the great music he had left us with, which made me excited about contributing. All the parts were already in the song for the most part. I just wanted to freshen up what was already there and make the chorus section bigger by layering heavier, thick guitar sounds... That's what Head and I do!

"I didn't meet Chester until he was already in Linkin Park, but I remember hearing his vocals on their early records and thinking that he had a very unique sound and tone. His melodies were unique too, of course. They cut through all the other instruments, somehow finding a sort of haunting, angry and angelic feeling. I'm glad *Grey Daze* have been able to bring his legacy back, to make sure no one forgets the enormous contributions and sacrifices he made in sharing his pain. It takes courage to do that! Like the singer in our own band, he created a place where we could all express our sometimes hopeless feelings without judgement."

"BEING A PART OF THE GREY DAZE PROJECT WAS OUR THANK YOU TO CHESTER"

BRIAN 'HEAD' WELCH





Words Jonathan Horsley

FREE SPIRIT

Robby Krieger's new solo album *The Ritual Begins At Sundown* finds The Doors legend still testing the boundaries of feel, technique and genre. But to understand Krieger's playing today, you have to take it back to the start, to Los Angeles, 1965...





RIDERS ON THE STORM

Krieger (second from left)
with The Doors circa 1970

30

The Doors were many things. They played rock. They played jazz. They played blues, too. And the LA group's charismatic singer Jim Morrison, inheriting the Beat Generation's countercultural posture, wrote poetic lyrics oscillating between the psychonautic free-lovin' spirit of the 60s and a foreshadowing of the darkness that would consume that decade's end. There was light and shade in The Doors' sound. There were psychedelic pop hooks, proto-funk rhythms, morbid visions, sex and death.

As a guitar player, Robby Krieger pushed the envelope. He developed a hybrid jazz-blues

style, was red-hot with a slide, and had flamenco chops gleaned from lessons with the late theatre actor Frank Chin. This flamenco hot sauce often found itself spicing up The Doors' compositions because... Well, why not? There was an element of chance to The Doors' writing and no rules, a dynamic that felt entirely in keeping with an era riven with chaos, when everything was up for grabs.

The escalating war in Vietnam, the assassination of Martin Luther King, the Manson Family Murders; The Doors' discography came together as America's social fabric came apart. Of course the 60s cataclysmic denouement would take its toll on The Doors. Morrison's drinking worsened with a thunderhead of external crises gathering overhead – sex

and death in life and in verse. Yet their songwriting lost little of its prescience in charting the emotional cadences of the decade's bloom and ultimate rot. But, perhaps most of all, The Doors were a state of mind. Taking their name from Aldous Huxley's 1954 hallucinatory observations from his experiments with mescaline, *The Doors Of Perception*, how could they be anything else?

As Robby Krieger tells it over the soft clipping of a lo-fi Skype line, the expansion of their minds – chemically, musically and otherwise – was a crucial staging post in The Doors' evolution. Krieger is going to be telling us about his new album, *The Ritual Begins At Sundown*, a work of freewheeling instrumentals written and recorded with his old

friend and Frank Zappa collaborator Arthur Barrow, among others, but all in good time, because the story of The Doors' sound and Krieger's guitar methodology is inextricably linked.

And so, back to the mid-60s and mind-altering creative epiphanies, as Krieger, drummer John Densmore and keyboard player Ray Manzarek bonded over an interest in transcendence, and finding a natural alternative to LSD...

Perhaps it was kismet that such a headspace would draw three acid freaks together for an audience with the father of Transcendental Meditation and The Beatles' spiritual consigliere, Maharishi Mahesh Yogi. As Krieger recalls, chuckling: "John and Ray and I had taken acid quite

"ON THE DOORS' FIRST RECORD, I MIGHT HAVE OVERDONE IT ON THE ECHO!"

a bit before The Doors. I think we had taken too much acid, so we were looking for something different! And that's how the three of us really met, in a meditation meeting the first time the Maharishi came to LA. It was at my friend's house and it just so happened that three out of the four Doors were at that meeting."

The fourth Door, meanwhile, was beating his own path to transcendence, and it was a route familiar to Krieger. "Jim was just getting into acid at the time," says Krieger. "He was all excited about it, and it was great because it kept him from getting drunk which was his normal thing in college, and which I don't think helped his creativity or anybody else's that much."

Like Manzarek, Morrison was a graduate from UCLA film school. Both studied under the likes of Josef von Sternberg, cutting avant-garde films, and pursuing a bohemian lifestyle. Dropping acid and smoking pot helped Morrison dial in his mojo. "With the acid and the marijuana, I know it really helped him to write songs," says Krieger, "because the first five or six songs that he wrote, Jim was living at a friend's and was on a rooftop, and he smoked this Acapulco Gold and he said it was like a concert playing inside his head and all he had to do was write it down."

Ideas came easy. By 1966, The Doors had residencies at the London Fog and Whisky a Go Go, workshopping their sound onstage. If there was freedom in how The Doors shared ideas, there were practical considerations to work around. The likes of Doug Lubahn, Harvey Brooks and Lonnie Mack would become studio pinch-hitters

on bass, but, live and when writing, Krieger and Manzarek had to fill the space in the mix. Manzarek used his Fender Rhodes Piano Bass. Krieger, for his part, adjusted his playing style accordingly. "We never really planned it or talked about it much," he says. "It just kinda happened. That was really where I developed my style because we didn't have a bass player. So Ray would play left hand on the piano bass, and because of that it would make him play a certain way with his right hand, and it would make me play a certain way, too. And Densmore. It was just a very odd group of musicians who came together but the results were pretty good."

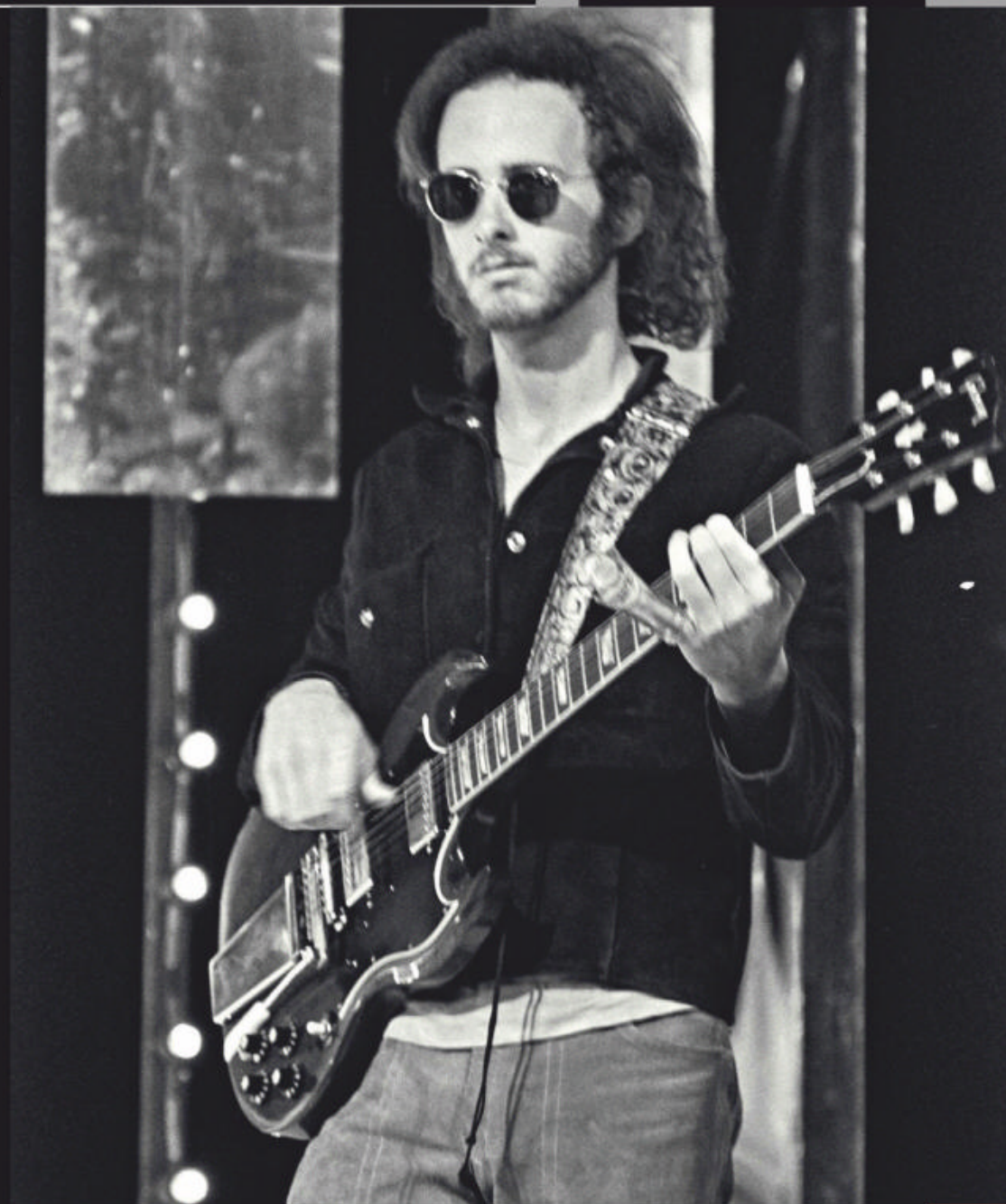
In a taste of things to come, Morrison's confrontational presence got the band fired from the Whisky, his Oedipal ad-libs while performing *The End* were considered beyond the pale. But The Doors were going places, signing with Elektra in 1966 and entering Sunset Sound to record their eponymous debut. Paul A. Rothchild was hired as producer, Bruce Botnick as engineer. Krieger couldn't have been happier.

"We loved Paul," says Krieger. "When I learned that he was going to produce us, I was really excited. I thought that was amazing. In fact, he was my favourite producer way from before The Doors, because I had been listening to the stuff he produced when I was in high school, like the Paul Butterfield Band, the Even Dozen Jug Band, and there was an album called *The Blues Project* that he did with all kinds

of cool and unknown players – at least to us on the west coast. "He was from Boston. It was a whole different scene going on there.

TELL ALL THE PEOPLE

Robby's weapon of choice, his classic red Gibson SG



BREAK ON THROUGH

Slide master Krieger on stage with The Doors in 1968

When I was at Menlo School, this private school up in Menlo Park [in San Francisco Bay Area], a lot of the kids were from back east and they brought all of this music that I had never even dreamed about. A lot of it was produced by Paul. He really did help us on the first three or four albums because we had never recorded before. He taught us a lot. By the time we did (1971 album) *LA Woman*, we all knew how to produce a record, pretty much."

In the studio, recording the debut album, there were tantrums and magic. Having been distracted by its glow while tracking *Light My Fire*, Jim Morrison launched a TV set at the control room window, ending Botnick's chances of sneaking a peak at the LA Dodgers game between takes. On another occasion, Morrison near destroyed the studio with a fire extinguisher after a bad trip. But the music was coming together. Krieger had few options when it came to choosing stompboxes to

place between his guitar and his trusty Fender Twin Reverb, but that sort of restriction can be liberating, and besides, Sunset had some good stuff on-site.

"The only one I had was a fuzz pedal, which was a Gibson [FZ-1 Maestro] fuzz pedal, the first one they had," says Krieger. "Yeah, it was pretty good but I didn't really use it that much, especially for recording. I used it live more. But, yeah, in those days you couldn't rely on effects to do much."

Krieger did make full use of Sunset Sounds' echo chamber. "We had this great echo chamber for the first two or three albums," he says. "It was a real room, and it had the hard walls. You'd put a microphone in there and it made an echo. Some were better than others. Up at Capitol, they had some really great ones, too. But this one at Sunset was really a nice sounding echo. If you go back and listen to that first



record, I might have overdone it on the echo! [Laughs] But it was so nice. We couldn't help ourselves."

When the album was wrapped, *The End*, the most debauched epic of the 60s, had made it onto the record. Butnick's TV was swept up and *Light My Fire* was completed, becoming The Doors' biggest hit. The Doors were established. With Krieger's unorthodox phrasing trading classical and Muddy Waters licks with Manzanar's Vox Continental, Densmore's touch-sensitive drumming and Morrison's total conviction as the poet-singer, there was no band like The Doors. What can we learn from them? What did Krieger learn? Maybe the biggest lesson is you've got to listen, you've got to give your songs space to breathe.

"Well, if you notice in The Doors' music there are a lot of silences," he explains. "We weren't the type of band that had to fill up every little gap. Not only

that, there were dynamics, which you don't tend to find today at all. That was a jazz thing. People who really listen to each other when they play more than just shredding."

As Krieger tells it, much of The Doors was a 'jazz thing'. He and Densmore – a high-school jazz band alumnus – would hit jazz clubs and immerse themselves in it. It opened Krieger's mind to the potential of in-the-moment composition. Jazz seemed to count out infinite possibilities. "It was definitely a factor in our music. Definitely," says Krieger.

"If you listen to *Light My Fire*, that part in the middle, the instrumental part, that was inspired by Coltrane's *My Favorite Things*. It is the same chord structure." And it has so many chord changes. "When I wrote that, I said to myself, 'Okay, I'm going to put every chord I know into this song! [Laughs] So yeah, the way it starts off, I think there's seven chords

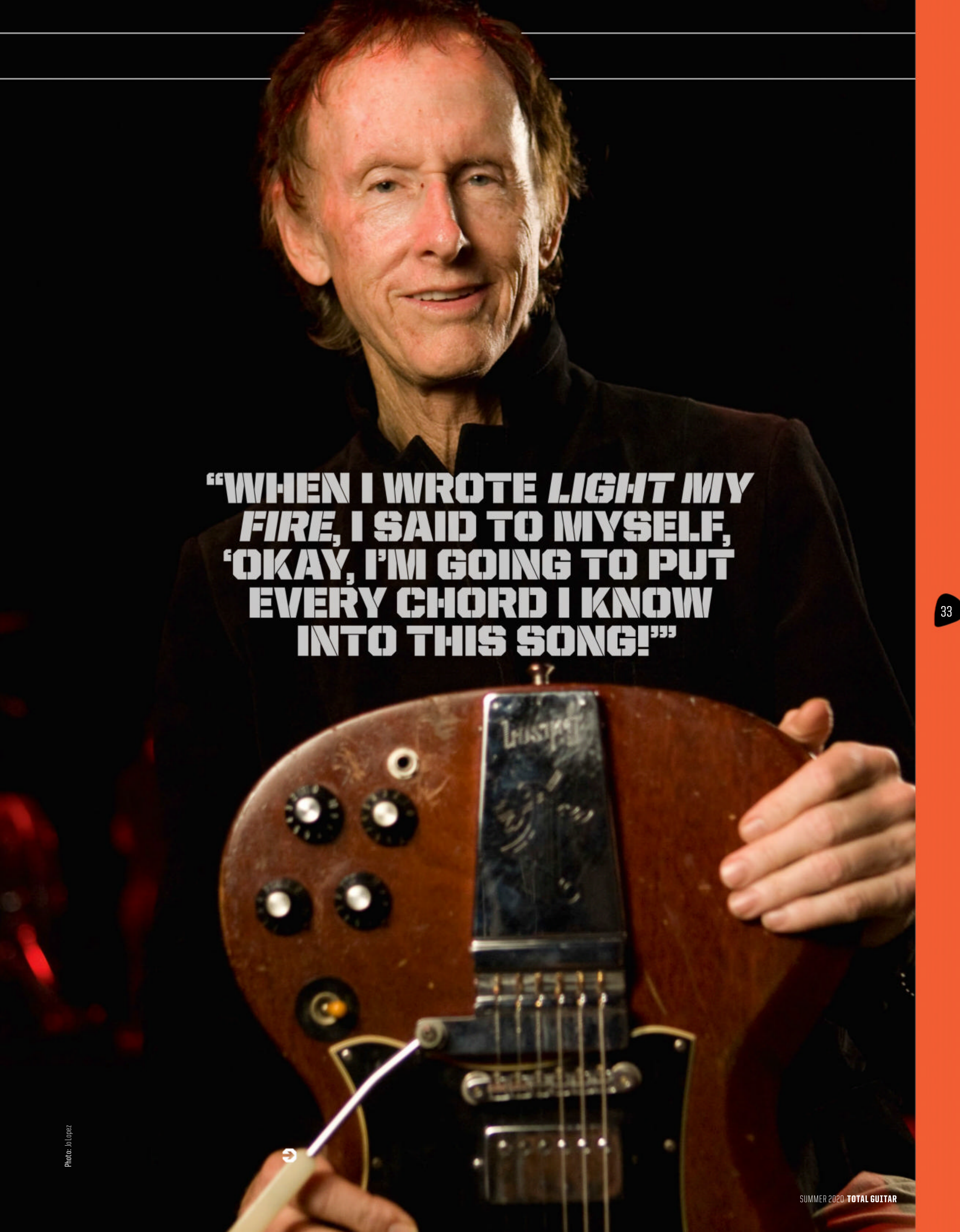
just in that intro. G to D to F to B $\flat$, E $\flat$, A $\flat$, A. People don't realise how many chords are in that song."

The Ritual Begins At Sundown continues in this trajectory, loosely orbiting jazz, fusion and funk. The lineup features a number of Zappa alumni; Barrow on bass, Jock Ellis on trombone, Sal Marquez on trumpet, and Tommy Mars on keys. And they're joined by Joel Wackerman and Joel Taylor on drums, AeB Byrne on flute, and saxophonists Vince Denim and Chuck Manning. Krieger painted the album cover, an abstraction of a sunset.

When asked, he describes his painting as "very free-form" but isn't that true of his approach to the guitar, too? "Well, I never thought of it that way, but yes, for me, painting and playing music is very similar," he says. "There's an element of chance to it. I try not to be constrained by your normal verse/chorus kind of thing."

There's a version of Yes, *The River Knows*, one of Krieger's favourite Doors tracks, on the record. "If you listen to Ray's part, it really is one of the best piano parts he ever did," he says. It features Krieger's slide guitar sitting in for Morrison's vocals. Krieger would typically use his Gibson SG or Les Paul Black Beauty, but not this time.

"I was over at Arthur's house and he has this cheap, old Kay guitar and for some reason it sounds good on the slide, so I used that," laughs Krieger. "I used that quite a bit for my slide in the last five years or so." Is that another lesson in there – that you don't need a \$2000 guitar? "The first guitar I had when I first was in The Doors was a cheap Gibson Melody Maker, a \$180 Gibson, and that sounded pretty good, y'know? Not even a real SG, just a Melody Maker with those single-coil pickups, and it worked. I always say it is not the guitar that matters."



“WHEN I WROTE *LIGHT MY FIRE*, I SAID TO MYSELF, ‘OKAY, I’M GOING TO PUT EVERY CHORD I KNOW INTO THIS SONG!’”





SECRETS OF THE ACOUSTIC MASTERS

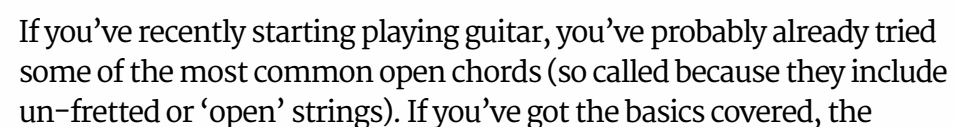
Take your acoustic guitar playing to the next level with TG's lessons inspired by the greatest players and the most iconic songs

Every player can learn a little from the acoustic guitar. Yes, we'd argue that the humble steel-string will encourage you to think in creative new ways that riffing on an electric guitar just can't. Fingerstylists quickly become adept with three-part harmony, playing bass, chord and melody lines simultaneously. And if you prefer to strum, well, that'll take you a long way too – countless iconic tracks have strummed chords at their core.

And that's where this month's cover feature comes in. Our aim is to inspire you through the prism of 25 of our favourite acoustic guitar songs. We'll get you started with some essential chords and stylistic lessons, helping you to learn the secrets employed by the greats. And when you're all done, why not try recording yourself? We've produced a tutorial for you on p52. Turn the page and let's get plucking! ➡

If there's one thing guaranteed to take your songwriting skills to new heights, it's arming yourself with a bunch of new chords. Begin your acoustic guitar workout with TG's tutorial on creative chord shapes

A close-up photograph of a man with a beard and mustache, wearing a maroon t-shirt and blue jeans, playing an acoustic guitar. He is looking down at the instrument. The guitar has a light-colored body and a dark fretboard. The background is a plain, light-colored wall.

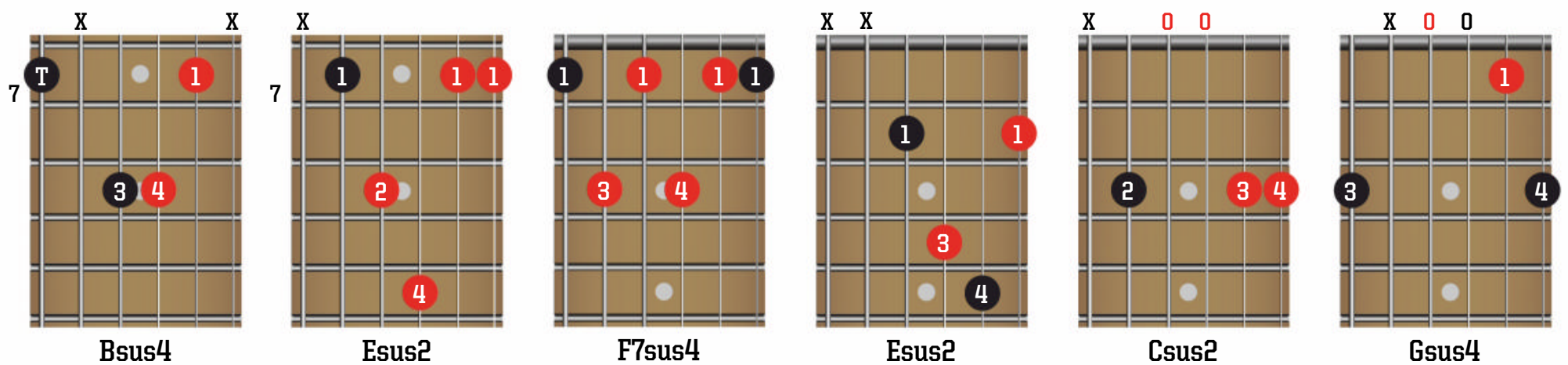


variations shown here should inspire you with some new sounds without being too much of a challenge to play. Em7 and Cadd9 are widely used, Em9 and A6sus2 are rarer – and both have a lush, bittersweet sound.



HEAR IT!
Oasis
Wonderwall
Lenny Kravitz
Just Be A
Woman

SUS CHORDS



The two most important chord types in music are major and minor: generally, major chords sound bright and happy; minor chords sound dark and sad. Sus chords are a special kind of chord that are neither major

nor minor and, with their neutral character, they can inject sparkle and movement into otherwise simple chord progressions. Have a go at these shapes and try alternating between sus, major and minor chords.

GET IT SUSSED

TRACK 13

Tablature for Track 13:

Bsus4: 7 7 7 7 7 7 (strings 2, 3, 4, 5, 6)

B: 7 7 7 7 7 7 (strings 1, 2, 3, 4, 5)

Asus4: 5 5 5 5 5 5 (strings 1, 2, 3, 4, 5)

A: 5 5 5 5 5 5 (strings 1, 2, 3, 4, 5)

Dsus2: 5 5 5 5 5 5 (strings 1, 2, 3, 4, 5)

D: 5 5 5 5 5 5 (strings 1, 2, 3, 4, 5)

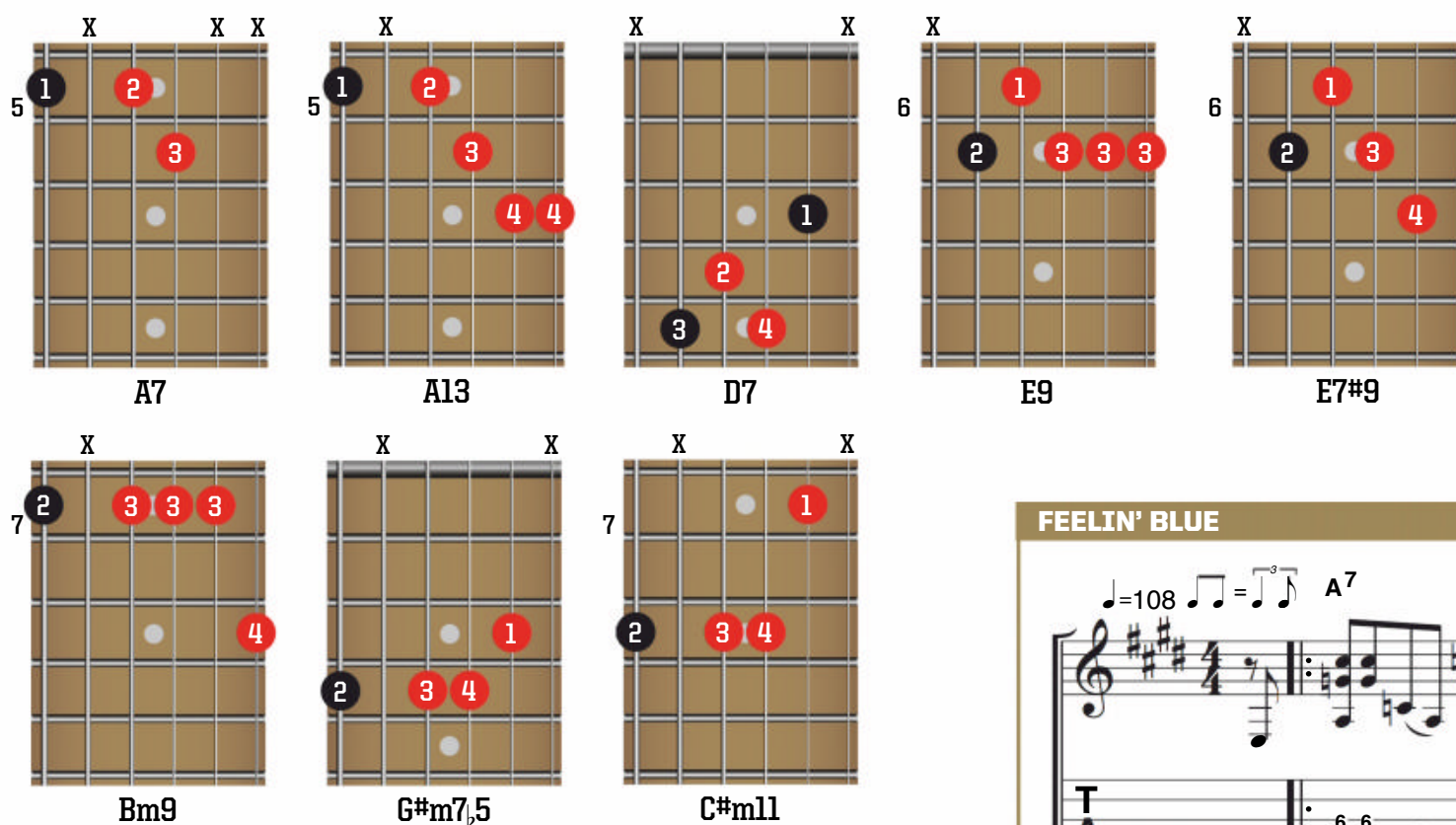
E5: 9 9 9 9 9 9 (strings 1, 2, 3, 4, 5)

Sus chords nearly always sound good when played before a major or minor chord that uses the same root note, Bsus4 to B, or Asus4 to A, for example.

HEAR IT!

The Who
Pinball Wizard
The Police
Every Breath
You Take

BLUES & JAZZ CHORDS



In blues, 'dominant' 7 chords are more common than basic major, minor and sus chords. The A7, D7 and E9 shapes shown here are all you need for a 12-bar blues improv in the key of A. A13 and E7#9 have an edgier sound and work in jazz just as well as blues. Bm9 is just the ticket for a moody minor blues; if you improvise around this chord, try using the D7 shape four frets higher to create a Bm9 and F#7 progression.

HEAR IT!

Stevie Ray
Vaughan
Testify
(MTV Unplugged)

FEELIN' BLUE

TRACK 14

Tablature for Track 14:

A7: 6 6 6 6 6 6 (strings 1, 2, 3, 4, 5)

D7: 3 3 3 3 3 3 (strings 1, 2, 3, 4, 5)

A7: 6 6 6 6 6 6 (strings 1, 2, 3, 4, 5)

F9: 8 8 8 8 8 8 (strings 1, 2, 3, 4, 5)

E9: 7 7 7 7 7 7 (strings 1, 2, 3, 4, 5)

We've played this blues line fingerstyle and added in a few single notes and string mutes (marked X) between the chords for a sparse bluesy feel.

STAIRWAY TO ACOUSTIC HEAVEN

Sound more authentic and get creative with musical ideas used by greats of the acoustic guitar



DESCENDING BASSLINES

TRACK 15

♩=60

C C/B^b C/A C/G Play 6 times

p i m a

Basslines are a great way of adding movement to simple chord progressions. This movement can be heard on countless songs including Paul Weller's *Changing Man*. See how the high notes can stay the same while the bass notes move.

BEATLES-Y CHORD CHANGES

TRACK 16

♩=70

Am A⁷ D

A change between different chord types that share the same root note is called a parallel change. This can create a change in mood or it can be used to quickly change keys – a trick the Beatles used frequently.

BEATLES & BAY

TRACK 17

♩=70

F Am C Dm Play 4 times

When 2nds, 3rds, 4ths (and so on) are played an octave higher they are called 'compound intervals' – a great alternative to the muddier sound of closer intervals. The Beatles did this on *Blackbird* and James Bay's debut featured them too.

HARMONICS AND MELODY LINES

TRACK 18

♩=70

8va NH Play 4 times

Our example switches between fretted notes and natural harmonics. Place your fingers (lightly) directly over the frets for the best sound. If the notes don't ring out, adjust your finger position. Tommy Emmanuel is a master with harmonics.

BLUESY BENDS

TRACK 19

♩=100

1/4 1/4 1/4 1/4 Play 8 times

Quarter-tone bends are a core part of blues. Rather than trying to bend strings exactly a quarter of a tone, practise this short example and use your instincts to guide you. Slash employed the technique in the second solo in *Patience*.

ACCOMPANYING A VOCAL LINE

TRACK 20

♩=100

C let ring throughout Play 8 times

This pattern provides a full sound. The notes played together at the start establish the sound of the chord, while the bassline gives a sense of movement. It's a bit like a simplified version of Ralph McTell's *Streets Of London*.

TRACK 21

Effectively a Dsus4 chord, this tuning is a folk fingerpicker's favourite. Our Richard Thompson-inspired piece makes use of all the lovely open chords DADGAD presents. Make sure your finger placement is accurate so the open strings ring clearly and be disciplined with your picking. Go back to our fingerpicking primer if you need more practice.

TRACK 22

Here, we're looking at the slide style of the early Delta blues great, Son House. All the slides and the little bit of vibrato in bar 2 are played using the slide. There will likely be some string noise, but this can be minimised by muting behind the slide with a gentle touch from a free finger – many slide players use a high action to assist further.

TRACK 23

Jimmy Page's folk influence permeates the Led Zeppelin back catalogue and here we're exploring open C tuning (CGCGCE) as used by Jimmy used on *Friends*. Fret the fifth string with your second finger and the third string with your third finger. This one-shape approach is a typical Page technique.

NASHVILLE TUNING

of fun to play alongside someone in standard tuning. The Rolling Stones' *Wild Horses* is a great example. Here's how it works:

1. Remove your guitar's sixth, fifth, fourth and third strings (E, A, D and G, respectively).
2. Replace them with the 'octave up' E, A, D and G strings from a 12-string guitar set.
3. Tune them to E, A, D and G, you guessed it, an octave higher than normal.
4. Be careful of the third string. This will be pretty tight, so tune up to pitch *slowly*. It can help to tune your guitar to E_♭ A_♭ D_♭ G_♭ B_♭ E_♭ instead of EADGBE.
5. Strum and enjoy!



25 ACOUSTIC SONGS

From summer strummers and campfire classics to more advanced fingerstyle workouts, expand your repertoire with tips and tricks for 25 of our favourite acoustic songs...

1 TENERIFE SEA ED SHEERAN X (2014)

This simple tune gets less love than some of Sheeran's more obvious hits, but it stands out thanks to its lilting 6/8 rhythm and delicate fingerpicking. Ed plays it with a capo on the 4th fret and the guitar tuned EADEBE, but early live performances show that it started out more simply, in standard tuning with a capo on the 1st fret. Using that approach, you can play it using the *Wonderwall* trick of holding your third and fourth fingers down on the third fret (from the capo) on the first two strings throughout. The chords are G, A7sus4, Cadd9, Em7, and Dsus4. If Sheeran's live performances are anything to go by, this should reduce your audience to uncontrollable sobbing and declarations of eternal love.

3 BLACKBIRD THE BEATLES The Beatles (1968)

McCartney's deceptively simple magic is the perfect route into fingerstyle. Paul plucks with just his thumb and index finger, and the pattern stays consistent while the chords change – essentially

just two-note shapes on the second and fifth strings with an open third string in between. When picking quickly between the second and third strings, Paul uses the pad of his index finger to create an upstroke on the third, and the nail to produce a downstroke on the second. This technique sometimes catches additional strings, thickening the sound. Some tabs notate all those accidental plucks, making the pattern look more complicated than it really is. They sound great, but they don't need to be reproduced identically. Because you don't have to play it with pinpoint accuracy, *Blackbird* is an ideal fingerstyle starter tune.

4 BRON-Y-AUR STOMP LED ZEPPELIN Led Zeppelin III (1970)

The world of 1970 was amazed to discover the band credited by some with inventing heavy metal were an impressive folk outfit, and your friends will be similarly amazed if you can nail Page's intro. After strummed harmonics and a mixture of hybrid picked and flatpicked pyrotechnics, the song settles into a signature riff that's easy and fun to play. To play it, you'll need to tune down to Open F

(CFCFAC). Because it's an open tuning, you can play full chords simply by barring the first five strings. It begins with the open strings and a down-down-up-down-up strumming pattern, before barring the 3rd fret and then the 5th, with two strums on each. Try to stamp your foot to get the groove – it hasn't got 'stomp' in the name for nothing!

5 BIG YELLOW TAXI JONI MITCHELL Ladies Of The Canyon (1970)

Mitchell's signature tune encapsulates great singer-songwriting: a simple chord structure becomes a classic thanks to creative rhythm and melody alongside insightful lyrics. The chords are A, B, and E, with embellishments. Tune to Open D (D A D F# A D), with a capo on the 2nd fret. Start by barring all six strings at the 7th fret. For the embellishment, add your third finger on the 9th fret of the fifth string. This looks like an E-shape minor 7 barre in standard tuning, but here it creates an A6 chord. Do the same thing two frets higher for the B. The E is simply all the strings played open. To embellish it, use a shape that looks like an E7 chord: first finger on first fret



(above the capo), third string, and second finger on 2nd fret, fifth string. Then add your third finger to fifth string, third fret, and alternate between these shapes and the open strings.

6 ONLY LOVE BEN HOWARD Every Kingdom (2011)

Known for his idiosyncratic 'pick and go' technique and his love of unusual tunings, Howard is one of the brightest young faces of British



2 BLOWIN' IN THE WIND BOB DYLAN The Freewheelin' Bob Dylan (1963)

CHEAT SHEET...

Appears at: 0:24

Tempo: 175 bpm

Key/scale: D major

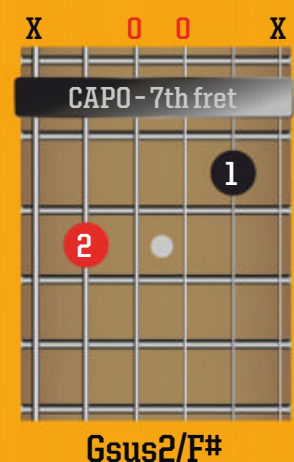
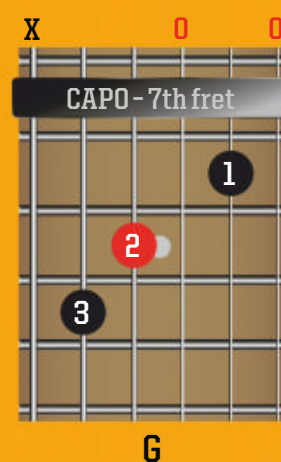
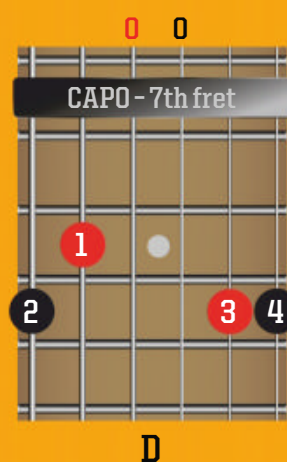
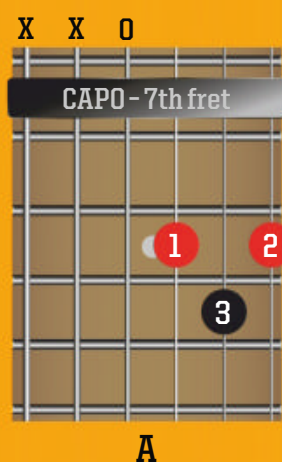
Main techniques: Strumming / targeting bass notes

bit.ly/tg335video

Maybe the most covered folk song of the 20th century, *Blowin' In The Wind* pairs plaintive lyrics with a perfectly minimal guitar accompaniment. The album version is played in D major with a capo on the 7th fret, though Dylan often performed it live in G, ditching the capo

and moving to open position to make it easier to play. The chords on the original are D, G and A (with a Gsus2/F# added in as a passing chord), but try to think in terms of the open chord shapes you'll be using (G, C and D) – the shapes stay the same regardless of whether you're using a capo. Dylan

nicely supplements the gentle strumming by picking out bass notes from the D major scale, which you can try once you're confident with the chords. Our slowed down video starts halfway through the verse and leads you into the chorus, but there's enough info to take you through most of the song.





If you can watch the video for *Hurt* and remain unmoved, you might be made of concrete. In Cash's hands, Trent Reznor's tortured song about addiction becomes a powerful meditation on life and death. The intro and verse run through a simple Am-C-D progression played as

arpeggios. We've played through this section in our slowed down video so you can see which strings to pick out. In the original recording, a piano plays a constant high G through the chorus – an effective harmonic trick to tie the whole thing together. You can replicate this by keeping

your fourth finger on G (first string, 3rd fret) while strumming the chorus chords, which are Am-F-C-G (sometimes omitting C). Playing the chords isn't too hard. Whether you can capture its enormous weight of emotion is another matter.

8 HURT JOHNNY CASH

American IV: The Man Comes Around (2002)

CHEAT SHEET...

Appears at: 0:00-0:53

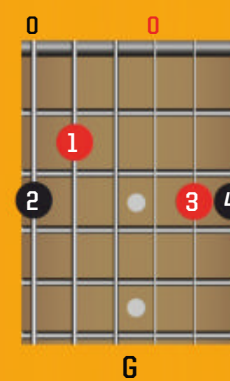
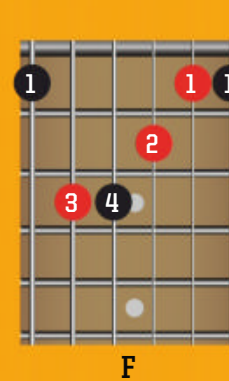
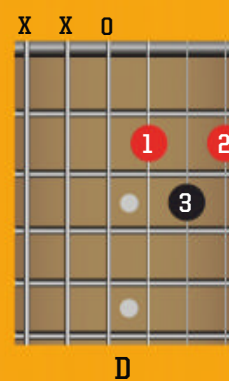
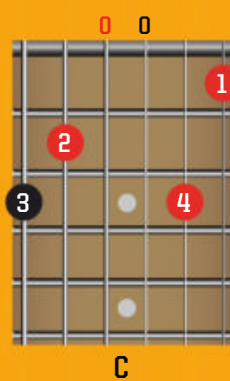
Tempo: 92 bpm

Key/scale: A Dorian

Main techniques: Open chords

/ Arpeggios

bit.ly/tg335video





guitar. This song uses a fairly extreme A# F C G G C tuning, and if you plan to use this regularly you might find your guitar needs a change of string gauge or truss rod adjustment. If you want to stay in standard tuning, you can cover *Only Love* with a capo on the 1st fret. Play Em-G for the verse, and Em-D-G-C for the chorus. This will do a great job supporting the melody, even if it lacks the depth of Howard's original voicings.

7 FAST CAR TRACY CHAPMAN

Tracy Chapman (1988)

There aren't many acoustic songs to match *Fast Car* as an enduring radio classic. Chapman's lyrics are part yearning for a different life and part nostalgia, and her guitar part evokes both. The song only has four chords, and much of the interest comes from the dynamics, so vary your attack. The progression goes C-G-Em-D everywhere except the end of the chorus ("I had a feeling that I belonged...") where it omits the G. That addictive intro is played by lifting the first finger on the C to make a C major 7. G is played open, but Em is played with first finger on the fifth string at the 7th fret, and 8th fret on the second string (use any comfortable finger). Pluck the open third string in between them for a spacious, wide-sounding chord. The D is open D and G strings and

7th fret B string – so technically a Dadd11.

9 REDEMPTION SONG BOB MARLEY

Uprising (1980)

This ode to freedom, with its powerful reference to the legacy of slavery ("Old pirates yes they rob I/ Sold I to the merchant ships") sounds strikingly relevant in 2020.

A departure for Marley, the song doesn't feature his usual reggae rhythms. Instead, it begins with a melody based on the open position G major scale. The verse chords are G-Em-C-Am, then G-Em-C-D7. The chorus alternates between G-C-D and Em-C-D. Finally, Bob's instrumental riff after the chorus goes Em-C-D7. He lifts his fretting hand fingers on and off while strumming Em to create more movement in that section.

10 LIFE BY THE DROP STEVIE RAY VAUGHAN

The Sky Is Crying (1991)

If you love the blues but are tired of overused 12-bar progressions, *Life By The Drop* is for you. Stevie's blues scale licks and use of the classic Robert Johnson A5-A6 riff make it unmistakably a blues song, but it features chord sequences more at home in great pop songs. Stevie's 12-string fattens the sound but it works well on a standard six-string to. Like all SRV recordings, it's tuned down a semitone. The verses go A, E,



TG PICKS!

Five Of The TG Team's Favourite Acoustic Tracks Of The 2010s

REAL LOVE BABY FATHER JOHN MISTY

Real Love Baby (2016)

D, Em and G. That's all you need to know to get through this non-album track from Josh Tillman's alter-ego. Easy!

PRETTY PIMPIN KURT VILE

B'lieve I'm Goin Down (2015)

The Philadelphia multi-instrumentalist fingerpicks this track from his 2015 album using just his thumb and first finger. Do the same to get Kurt's feel.

HOLOCENE BON IVER

Bon Iver, Bon Iver (2011)

You'll need a 1st-fret capo and to tune the bottom four strings an octave up (known as Nashville tuning - see p39) to play Bon Iver's indie-folk classic. Use the thinnest four strings from a new set.

THE BIRTHDAY PARTY THE 1975

Notes On A Conditional Form (2020)

The genre-hopping four-piece continue to rebel attempts to pigeonhole them with this folky number from 2020's *Notes On A Conditional Form*.

ECHOES RODRIGO Y GABRIELA

Mettavolution (2019)

As acoustic cover versions go, this 19-minute nylon-string take on Pink Floyd's largely instrumental epic *Echoes* is surely one of the most adventurous. We love it!



13 WISH YOU WERE HERE PINK FLOYD

Wish You Were Here (1975)

CHEAT SHEET...

Appears at: 0:16-0:54
(after the voice samples)

Tempo: 60 bpm

Key/scale: A Dorian

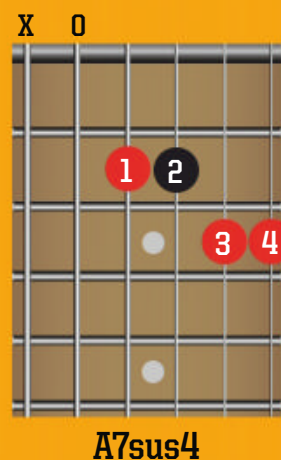
Main techniques: Open chords / Strumming

bit.ly/tg335video

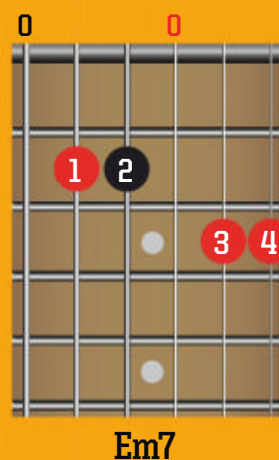
One of the ultimate campfire strummers, *Wish You Were Here's* unforgettable intro makes a great solo piece or a backdrop for pentatonic improvisation. The intro works by holding the high E and B

strings at the 3rd fret throughout, with the bass notes changing underneath. It starts on Em7 before moving to G, back to Em7, then to A7sus4 and finishes on G, with passing phrases from the open E minor

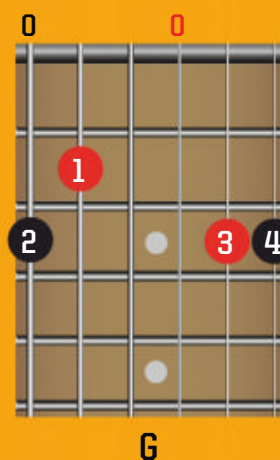
pentatonic scale. Play each chord by starting on the root note (if you're unsure, just play the lowest note), and then strum down-down-up to get the right feel. Our video takes you slowly through the intro.



A7sus4



Em7



G

F#m, D, while the chorus moves to F#m, D and E. On the open chords in the verse, you can play an open position A5 powerchord and then add the 6th interval with your third finger two frets higher.

11 HOLE HEARTED EXTREME

Pornograffiti (1990)

You might have been expecting

a different Extreme song here, but for our money *Hole Hearted* is the band's acoustic showcase, even outclassing the more virtuosic *Midnight Express* for the sheer energy in the performances. Nuno Bettencourt's slide lines, blues riffs, and rhythm playing are all outstanding. The intro figure is played by strumming a humble open D shape before sliding it up

two frets and then a further fret. Following the intricate riffing in the verse, this sliding D shape recurs in the pre-chorus, this time up to A/D and G/D chords at the 9th and 7th frets – with the open fourth string still ringing out. Just remember that you'll need to tune to E_b, with all your strings down one semitone to play along with the recording.

12 NEEDLE AND THE DAMAGE DONE NEIL YOUNG

Harvest (1972)

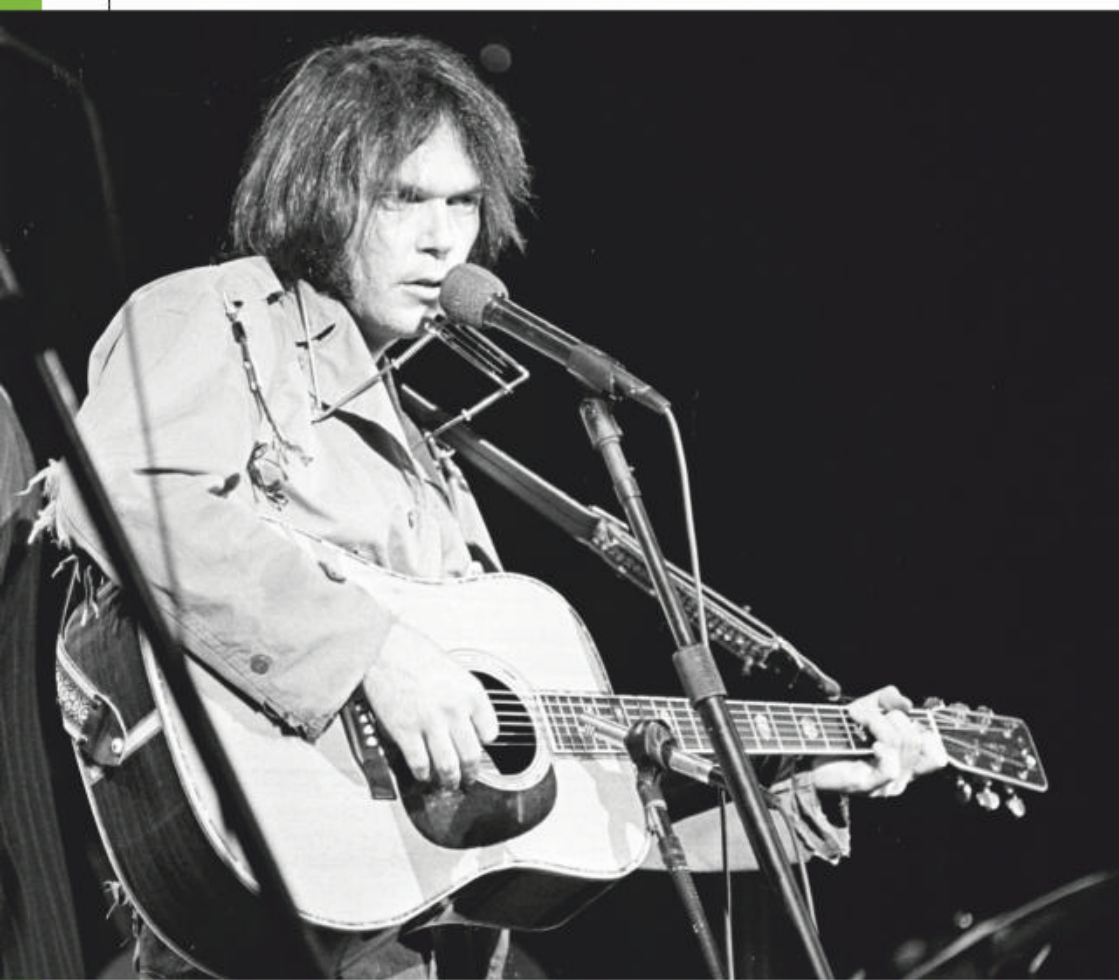
In 1997, legendary folk icon Neil Young cancelled a tour after slicing off his fingertip while making lunch. The wags on TG's editorial team ran the headline "The sandwich and the damage done", proving we have always been as witty as we are educational! You will indeed need all of your fingertips for this number, which features a whopping nine chords. Most of them are easy, but F, Gm, and B_b all put in appearances, giving your barring finger a workout. It's worth it though, with Young as always packing a great deal of emotion into just four verses. The rest of the sequence is based around open D, C, and E chords with a few sus embellishments.



14 THE MAN WHO SOLD THE WORLD NIRVANA

MTV Unplugged In New York (1994)

Kurt's MTV Unplugged Martin D-18E guitar recently sold for \$6m, smashing the record price for a guitar at auction. Its reputation is largely because of this song. Reportedly, Kurt refused to do an encore after playing it, insisting there was no way he could top the band's Bowie cover. The intro melody is all on the third string, starting on the 2nd fret (2-2-2-0-2-3-2-0), and, despite being played on acoustic, routed through a Boss DS-2 Turbo Distortion pedal. The clean verse chords include A, Dm, F and C, while the





chorus introduces a D $\flat$. David Bowie said he was blown away by Nirvana's cover, so it's well worth getting to grips with those barre chords.

15 CROSSROAD BLUES ROBERT JOHNSON (1936)

Almost single-handedly defining the Delta blues genre, Johnson's *Crossroad Blues* helped cement modern blues vocabulary. Although his version didn't use a straightforward 12-bar pattern, it does use the classic I-IV-I-V-IV-I chord progression often found in blues songwriting. His slide playing, learned from Mississippi innovator Son House, remains stunning. If you're in standard tuning, put a capo on the first fret to play along with the most famous early recording, and play a 12-bar blues in A (I is A7, IV is D7 and V is E7). For a more authentic sound, tune to open G (DGDGBD) and place a capo on the 3rd fret. The first chord is B $\flat$ with the open strings (or 12 frets higher); the next chord is E $\flat$, five frets above the capo. The other chord, F, is two frets higher again. If you have a slide, just experiment with it in each of those areas. Because you're tuned to a chord, most notes will sound good!

16 UNF*CKTHEWORLD ANGEL OLSEN

Burn Your Fire For No Witness (2014)

Strictly speaking, this track is not an acoustic song, and Angel has been spied playing this song on a dual-humbucker Fender Stratocaster, a Silvertone 1381 and a Gibson S-1. But the vibe is pure folk and, we'd argue, *Unf*cktheworld* is a prime candidate for acoustic guitar. And how to play it? Well, it's just three easy chords: F and G, followed by occasional C chords. Easy, then! Angel plays these chords with gentle thumb-strumming, and it's all downstrokes. Sometimes simple is best.

17 PINK MOON NICK DRAKE

Pink Moon (1972)

While you could play a version of *Pink Moon* in standard tuning, Drake went to great lengths to discover unique tunings that expressed the sounds in his head. It's well worth tuning to his CGCFCE to get the sound of this tune, adding a capo on the 2nd fret. If you can play a full barre, it's reasonably easy in this tuning. The opening chord is all open strings except for the third string,

2nd fret. This 2nd-fret finger then skips onto the fourth string and then the fifth. Next barre the 7th fret, and fret the third string 9th fret with your third finger. Holding the barre, add your fourth finger to the 9th fret second string, and remove your third finger. You repeat those two shapes two frets lower, before moving back up.

18 FREIGHT TRAIN ELIZABETH COTTEN

Folk Songs And Instrumentals With Guitar (1958)

For years, this blues standard was credited to two white Englishmen, when in fact it was written by Elizabeth as a young teenager. Her version is tough to imitate because, like Hendrix, she played left handed using an upside-down





19 NOT TOO LATE LINDSEY BUCKINGHAM Under The Skin (2006)

CHEAT SHEET...

Appears at: 0:00-0:20

Tempo: 92 bpm

Key/scale: D minor

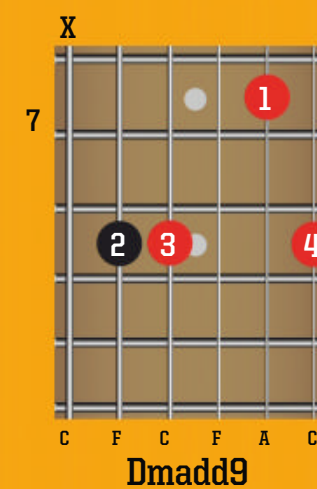
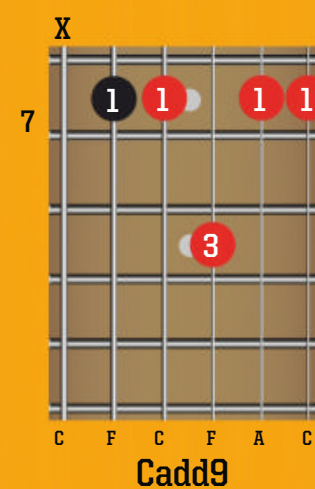
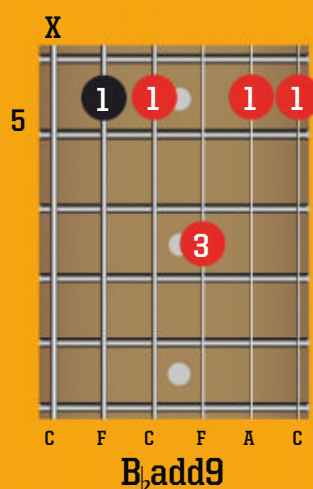
Main techniques: Rapid fingerstyle / triplet feel / open F tuning

bit.ly/tg335video

At first listen, Lindsey Buckingham's rapid-fire fingerstyle lines sound near impossible to play. In fact, there are just three main chord shapes (Dmadd9, B_badd9 and Cadd9), and the picking is a repeating pattern –

so it's easy to gradually build speed. You may not recognise the shapes; Lindsey's playing in open F tuning (CFACFAC) here – but they're all fairly easy barre chords. The fingerpicking is the real challenge due to

its ferocious speed. Your thumb alternates between the fourth and fifth strings, and your first, second and third fingers cover the third, second and first strings respectively. Watch the video to pick up on the details.



guitar. As a result, her fingerstyle approach, known as 'Cotten picking', used her thumb for the melody notes and fingers for the bass notes. Part of the magic is that the chords change at irregular intervals, so you'll need to listen for the changes, but the chords themselves are straightforward: C, G, G7, E7 and F all make appearances. You can create an effective fingerstyle arrangement by picking the sixth string on beats 1 and 3, and the fourth string on beats 2 and 4, leaving your fingers to pick out the melody.

20 THE BOXER SIMON & GARFUNKEL

Bridge Over Troubled Water (1970)

It's easier than it sounds, but if you can play this convincingly, you'll impress everyone. Although there are simpler fingerpicking patterns than Paul Simon's, *The Boxer* rarely asks you to pick more than one string at a time, which in that respect makes it easier than *Blackbird* or *Freight Train*. You don't need to perfectly copy his pattern either; as long as you hit the root note on beat 1 of the bar and keep a steady flow of eighth notes, you can improvise freely. The (somewhat simplified) verse

chord sequence is C-Am-G-C, Am-G-F-C, C-G, while the "la-la-lie" section goes Am-Em-Am-G. All that remains is to find someone to sing Art Garfunkel's vocal line.

21 TEARDROP NEWTON FAULKNER

Handbuilt By Robots (2007)

Faulkner brought the percussive tap'n'slap acoustic style of players like Eric Roche, Preston Reed and Michael Hedges into the mainstream in 2007, and this reworking of a Massive Attack classic is a great place to learn it. You create the 'kick drum' sounds by thumping the heel of your hand above the soundhole, and the 'snare' sounds by tapping your fingernails below the soundhole (a plugged-in electro-acoustic with some reverb makes this more effective). The chords are simply D, C, and G. Newton tunes to DGDGAD, and implies the chords with root notes: D on the open fourth string, C on the fifth string, 5th fret, and G on the open fifth string. The melody is played by hammering on the first string at the 5th and 7th frets, with open strings in between. Individually, each part is a doddle. Putting it all together is a different beast, however...



An all-time acoustic classic, *Romeo And Juliet* is played by Dire Straits singer/songwriter/guitarist Mark Knopfler on his open G-tuned resonator with a capo on the 3rd fret. It's intricate, no doubt, but get the tuning right (DGDGBD) and there are really only

three chords to learn: F, C and B_b – and the B_b is all open strings! If you're not all that keen on fingerpicking, it's surprising how far you can get just strumming these shapes. Make the move from strumming to fingerstyle by outlining the beat on the

root notes with your thumb and randomly picking some treble notes until you start to get a feel for the timing. Hint. There's a light swing feel here, except on the six-string arpeggio – which reverts to a straight feel. Hear Knopfler's intro played slowly in our video.

23 ROMEO AND JULIET DIRE STRAITS Making Movies (1980)

CHEAT SHEET...

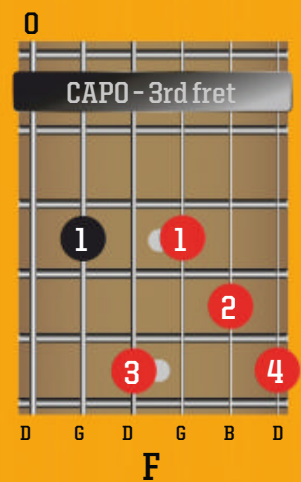
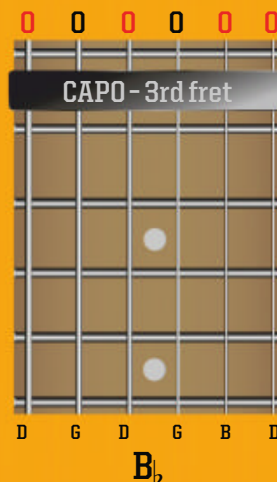
Appears at: 0:00-0:23

Tempo: 86 bpm

Key/scale: F major

Main techniques: Fingerstyle / Capo / open G tuning

bit.ly/tg335video



22 MAY YOU NEVER JOHN MARTYN

Bless The Weather (1971)

Martyn was a titan of acoustic guitar and this song sounds formidable, so you might be surprised to learn it has just three main chords under the hood: D, G/B, and A. Tune your guitar to drop D (DADGBE) and capo the 2nd fret for the full effect. If you're now strumming those chords with a disappointed expression wondering it doesn't sound like John Martyn, you're some way to recognising his brilliance. To get close to his sound, try this move: play the A chord as a first finger barre, then add your second finger on the second string 3rd fret and your third finger on the fourth string 4th fret, creating D/A. Finally, add your fourth finger on the fourth string 5th fret, creating an A7sus4. This bluesy sequence appears regularly throughout.

24 YOU GOT THE SILVER ROLLING STONES

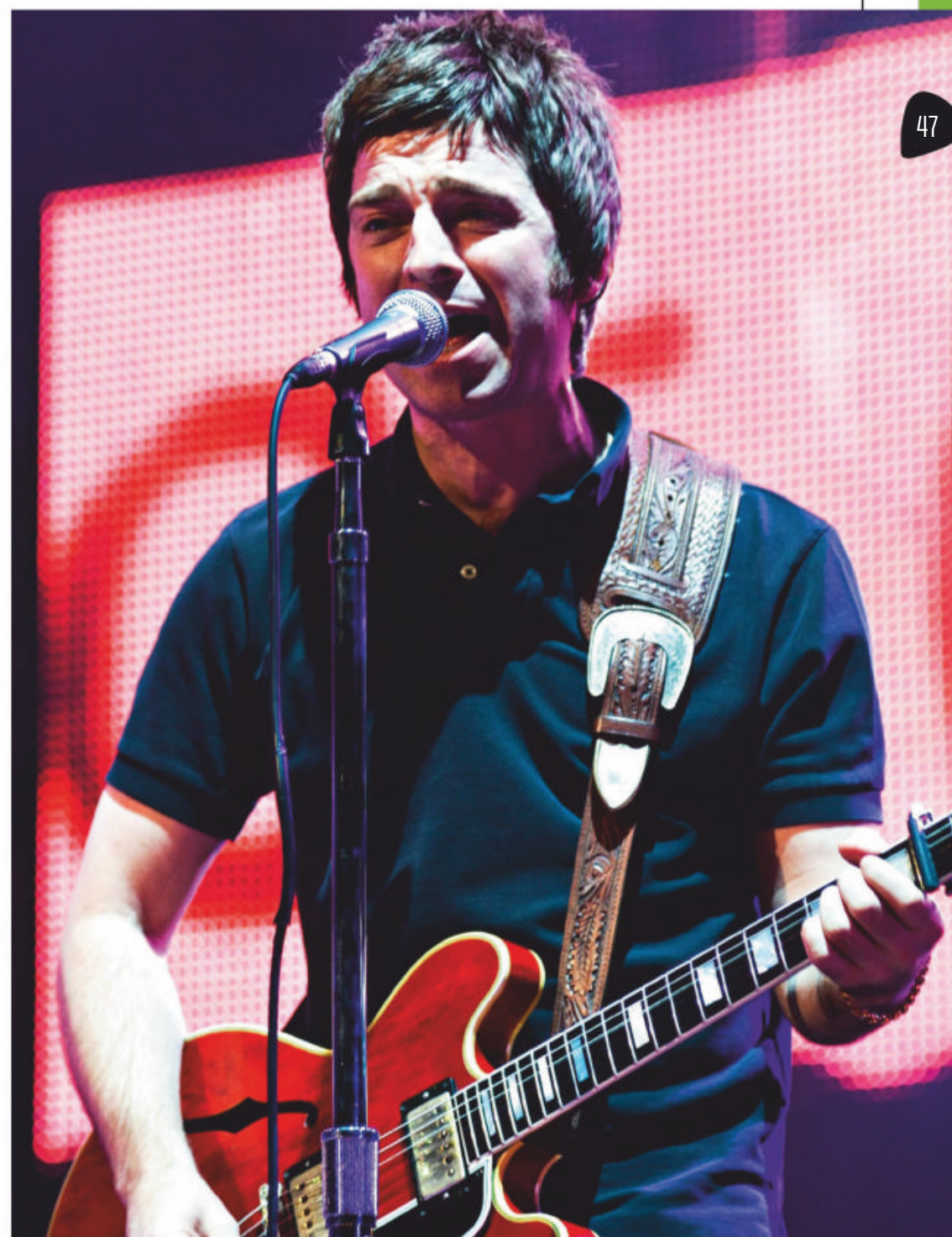
Let It Bleed (1969)

Slide guitar may strike fear in the hearts of first-timers, but the intro to this open D-tuned (D A D F# A D) Rolling Stones acoustic classic isn't too challenging. If you're seeking out tabs online for

an authentic rendition, we recommend placing your slide on your fourth finger – this allows you to fret the standard 'non-slide' chord shapes with your first three digits. In later years, Ronnie Wood has played YGTS live with a slide on his second finger, but he's reinterpreted Keith's original parts in the process – some of those chords are unplayable with Ronnie's method. The main part of riff is just a matter of alternating between the 5th fret (with your slide) and the open strings.

25 HALF THE WORLD AWAY OASIS (1994)

We've already mentioned Oasis' biggest acoustic song, *Wonderwall*, so we thought we'd choose another influential tune, this time sung by Noel Gallagher. Though a non-album track, *Half The World Away* has garnered popular appeal as the theme tune to the BBC sitcom *The Royle Family* and in Christmas TV ads for John Lewis. Okay, the credibility might be stretched, but it's a great song nonetheless. Though based around chords in the key of C major (C, F, Em, Am, G and G7), you'll also need to watch out for a few chords from outside the key: D, E7 and Fm all appear briefly.



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BUYER'S GUIDE

TG picks the cream of the acoustic crop to get you playing unplugged or plugged in...

BUDGET STAR: FENDER CD-60S £160



The entry model of Fender's Classic Design Series is a reminder of just how much guitar you get for your money at the more affordable end of the market. The CD-60S' intonation and action is great, though not too low to make us wary of down-tuning. The mid-character of mahogany is certainly here, bringing some meat to a brightness usually associated with spruce tops. The result is something that's genuinely inspiring to play and chimes in chord work, and one of the best acoustic guitars for newcomers or those looking for a second acoustic.

TRAVEL LIGHT: TAYLOR GS MINI £499



Now approaching bona fide classic status in the acoustic guitar world, the Taylor GS Mini was launched in 2011 to bridge the gap between travel guitars and fully-fledged workhorse acoustics. It's essentially a scaled down version of the popular Taylor Grand Symphony-shaped acoustic, but its smaller size makes it ideal for leaving around the house, ready to pick up and play while you're waiting for the microwave to ping. With the included ES2 pickup, it can also make the leap to performance, making it ideal for stage, studio or sitting room.



PREMIUM ALL-ROUNDER: MARTIN D-28 £3299

The Martin D-28 is to acoustic guitars what the Porsche 911 is to cars. When you first start learning, it's the guitar you dream of owning. As you get better, you appreciate what makes it so special. And, if you ever get to try one, you'll understand what all the fuss is about. Famed for its favour among some of music's best-known names (Hank Williams, The Beatles, Johnny Cash, Neil Young), the D-28 has cemented its place in music history over eight decades. Its rich, warm tones can be employed across any musical genre, and the build quality is about as good as it gets. Players of any standard, and any style, should try one at least once in their lives. When you know, you know.



RADICAL CHOICE: YAMAHA SLG200S SILENT ACOUSTIC GUITAR £807

An electro-acoustic that barely has any acoustic volume, but plug into a PA or amp (or even headphones) and you'll hear your playing with a highly-realistic, studio-quality acoustic sound, posh effects and nary a sniff of feedback. Oh, and you can plug in your mp3 player, too. The solid mahogany centre block and maple laminate frame might raise eyebrows, but the neck is quite normal: a mainstream-feeling handful that typically is beautiful fretting and plays really well – like any other Yamaha acoustic, really. Expect jaws to drop when you take this out of the gigbag.



PICKUPS AND PREAMPS

If you want to play acoustic guitar with other musicians, you're going to need some kind of pickup. The most common types are the under-saddle piezo, the soundboard transducer and the soundhole pickup. Some guitars even feature a combination. Here's TG's pick of the best options currently available.

INDUSTRY STANDARD: LR BAGGS ANTHEM £329

Used by the likes of Jake Bugg and Marcus King, the Anthem's not exactly cheap, but then nor is it prohibitively expensive, and if you are serious about your tone and need a pickup option for the stage or studio, this is it.

PERCUSSIVE PICKER'S PICKUP: FISHMAN POWERTAP INFINITY £219

Fishman's flagship acoustic pickup system has been upgraded with a Tap body sensor complementing the Matrix under-saddle pickup to help capture every nuance of your playing. A great pickup for percussive guitar playing.

FUSS-FREE SIMPLICITY: SEYMOUR DUNCAN WOODY SA-3XL £70

A wallet-friendly and easy-to-install option, this hum-cancelling offering from the Californian pickup titans is hard to beat. The Woody fits soundhole radiuses between 3.85" and 4.1" and features adjustable pole pieces so you can fine tune output for each string.

ACOUSTIC AMPS



THE PRO'S SOUND CHOICE: AER COMPACT 60 MKIV £889

The Compact 60 has long been a pros' favourite for its exceptional performance, delivering a crystal-clear transparency that doesn't step on your acoustic's tone. The AER's birch-ply cabinet is boxy but compact and light enough to take

on public transport, and it is ideal for stage or the studio. It's suitably well-specced, too. A small selection of useful onboard effects, including two reverbs, delay and chorus, mean you can add sparkle to your sound. If it's good enough for Tommy Emmanuel...

BEST FOR HOME RECORDING: YAMAHA THR5A £199

For some, the need to record the guitar is as much of a driver as a playing live, and the Yamaha THR5A might just be the perfect partner for home recording, thanks to its included models of classic tube and condenser microphones. The THR5A also boasts plenty of included effects, and Yamaha has even bundled all the software you'll need to record with. Clearly, you're not going to be hitting the local gig scene armed with just one of these, but, as a well-made, great-sounding tool to accompany your home recording sessions, the Yamaha THR5A is hard to beat.

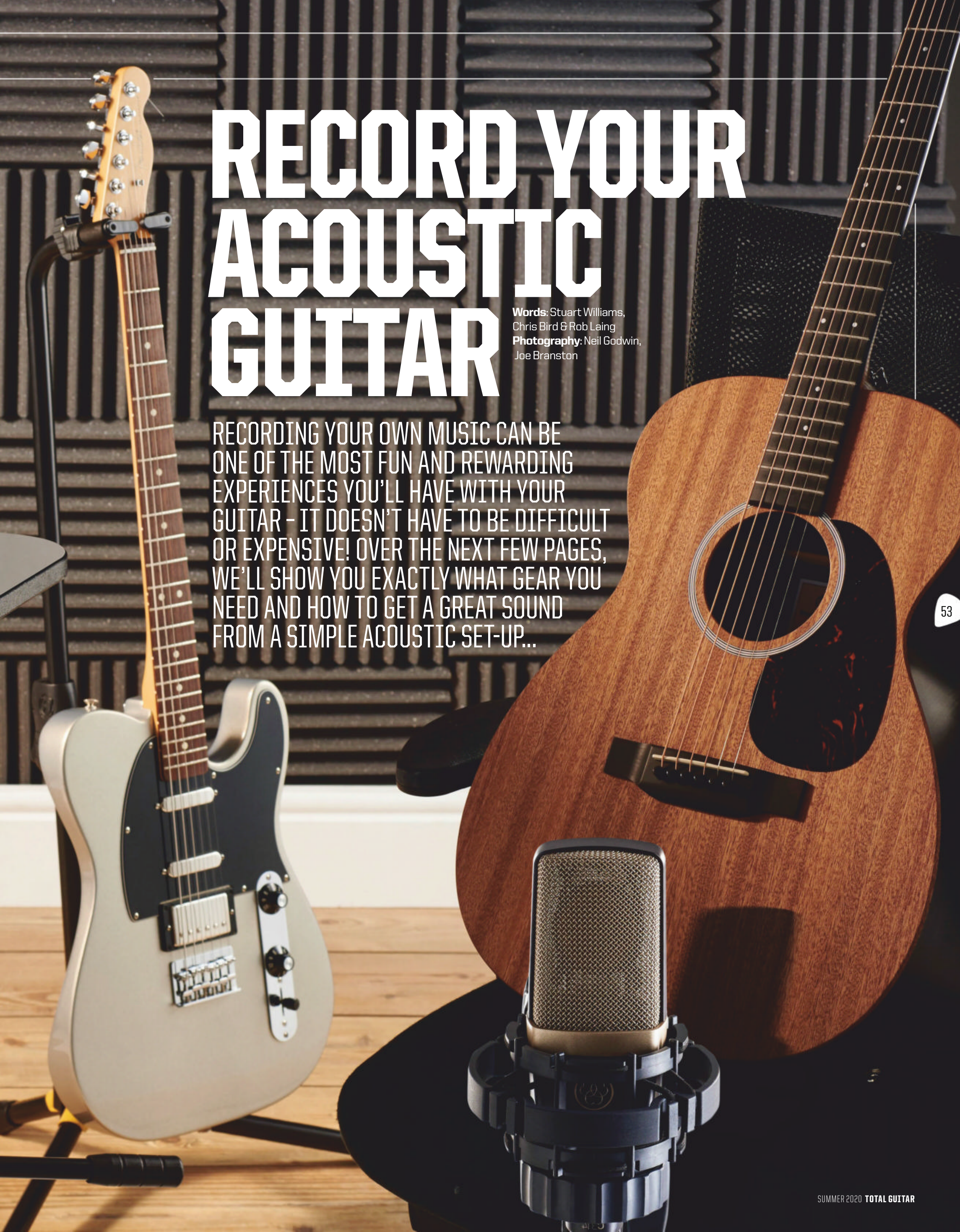
BUSKER'S DELIGHT: ROLAND AC-33 £375

Buskers need to be able to take their amps anywhere – and that makes Roland's original battery-powered acoustic amp a sound choice. It was launched in 2010, but its considerable feature-set somewhat future-proofs it. Sound-wise there is a lot to love. Alongside a 40-second looper you get Roland's super-lush chorus, ambience effects to add space, and there is a very respectable digital reverb, too. Speaking of space, the stereo sound really fills a room. It's an oldie, but still worth trying out.

A TOUCH OF BOUTIQUE CLASS: MESA BOOGIE ROSETTE ONE:TEN £1299

The Rosette 300 One:Ten is not for everyone. It's expensive. It has a lot of options – more than many will need. But for the pro user this 300-watter can happily serve in any situation you find yourself, be that studios or sizeable stages. It's a two-channel affair, with channel one switchable between XLR and 1/4" instrument jack and channel two for your instrument alone. The semi-parametric EQ setup affords full control over your signal through both channels and there is an effects loop to cater for the growing band of electro-acoustic pedal freaks.





RECORD YOUR ACOUSTIC GUITAR

Words: Stuart Williams,
Chris Bird & Rob Laing
Photography: Neil Godwin,
Joe Branston

RECORDING YOUR OWN MUSIC CAN BE ONE OF THE MOST FUN AND REWARDING EXPERIENCES YOU'LL HAVE WITH YOUR GUITAR - IT DOESN'T HAVE TO BE DIFFICULT OR EXPENSIVE! OVER THE NEXT FEW PAGES, WE'LL SHOW YOU EXACTLY WHAT GEAR YOU NEED AND HOW TO GET A GREAT SOUND FROM A SIMPLE ACOUSTIC SET-UP...



WHAT YOU NEED TO RECORD

BEFORE YOU REALLY GET STUCK INTO RECORDING YOUR ACOUSTIC, HERE'S THE GEAR YOU'LL NEED TO GET THE JOB DONE...

Guitar

This goes without saying, but before you record, it's worth checking out your guitar for buzzes, noises and intonation. A setup doesn't cost much, but the benefits of having your gear in order now will pay off later. Get a set of fresh strings on your guitar, give them plenty of time to stabilise, and you'll be sure that you're capturing the best sound possible from your instrument.

Microphones

You don't need a cupboard full of expensive and rare microphones to get a great sound, but if you're recording electric and acoustic, we'd suggest getting your hands on at least one condenser microphone and one dynamic microphone (see Mic Check, p58). If you don't want to buy them, you can always look into hiring some mics (check with your local music shops or practice spaces). With some careful preparation and placement, these will have you covered for most situations.

Mic stands & cables

A mic stand is an essential purchase. Opt for a boom-type stand with an adjustable arm. Most microphones connect via an XLR cable, but make sure your audio interface has the right connectors.





RECORD YOUR ACOUSTIC GUITAR

Audio Interface

Sounds nerdy, doesn't it? Don't worry, this little box is simply the bit that allows you to get decent quality audio running in and out of your computer. All computers have rudimentary onboard audio interfaces (how else do you think your Zoom calls work?), but this box will override the on-board hardware in your computer and give you high-quality audio.



Multi-track recorder

Not everyone wants to use a computer to make music, and, though they aren't as common as they used to be, there are still plenty of hardware multi-track recorders out there that mean you don't have to touch the spreadsheet machine. Hardware recorders have a limited track count, generally offering four, six, eight, 12 or 16 tracks per-song, but they have their benefits, too. They're simple to use; they're self-contained portable units so you can take them to a practice room or gig easily, plus they often have effects and CD burners built in!

Computer

A decade or two ago, computers needed to be hot-rodded to handle recording audio to a decent level, but these days, pretty much any off the shelf computer will do a good job of capturing enough tracks simultaneously to get your ideas down. Don't get hung up on whether you're using a PC, Mac, desktop or laptop; it doesn't matter. If you're going to be doing lots of recording, you might want to invest in some extra storage, however, as full-fat audio files can mount up after a while.

DAW recording software

A DAW (or Digital Audio Workstation) is the software you'll be using to actually record with. There are many different options out there that you've probably already heard of, but most essentially offer the same thing. Logic (Mac only) and Cubase are great all-round DAWs.



RECORDING YOUR ACOUSTIC GUITAR

RECORDING YOUR ACOUSTIC NEEDN'T BE DIFFICULT; ALL YOU NEED IS A GOOD MIC AND THE RIGHT SURROUNDINGS



The acoustic guitar is a pure instrument. The sound it produces is self-contained, and relies on you as the player to influence it. This can be done with different string types, picks, but most of all, the room. There are loads of tricks for getting different acoustic guitar sounds on your recording, and in this tutorial, we'll show you just a few of them. The good news is that you can get brilliant-sounding acoustic tracks with just one microphone, some careful room selection and mic placement. Here's how it's done...

One mic

Acoustic guitars are dynamic instruments, capable of outputting a range of levels and frequency responses. For this reason, the most common way of capturing an acoustic guitar with a single mic is to use a condenser. But before you position the mic, have a listen to the guitar in the room. Your environment can have a great effect on the sound; empty spaces with lots of hard reflective surfaces (a bathroom, for instance) will give you a bright, lively sound, whereas a room with carpet, sofas and curtains will soak up a lot of the reflections, giving you a dryer, punchier acoustic tone. An acoustic can be played anywhere, so experiment with different rooms to see which gets you the sound you prefer.

Position the mic about 30cm in front of your acoustic, aimed at the join between the body and the neck. Positioning the mic here will keep it out of the way of your picking hand, and will avoid too much muddy low-end from the soundhole.



Difficulty **EASY!**

You will need: ■ Condenser microphone ■ One microphone input ■ One track

Stereo Set-up 1 X/Y configuration

Capturing your guitar in stereo can give you a wide-sounding part for your tune, and it's easy to do! When you record in stereo, it's best if you can use a pair of identical microphones, so that the signal picked up by each will be equal. For this method, we're going to use an X/Y placement. This is where the capsules are crossed over, so that they're an equal distance from the source to minimise phase. Once again, position them around the 14th fret. Pan them left and right, and bask in the super-wide stereo effect!

Difficulty
EASY!

You will need ■ [Two condenser microphones](#)
■ [Two microphone inputs](#) ■ [Two tracks](#)



THE DOS & DON'TS OF RECORDING ACOUSTIC

DO Experiment with different rooms – this can make a huge difference to the sound of an acoustic guitar

DON'T Tap your foot too loudly. If you must, take your shoe off and place a cushion underneath your foot

DO Try different picks and strings. These are some of the biggest tone-shaping devices you have at your disposal, so it's definitely worth it!

DON'T Move too much while recording. You should be aiming to keep the guitar a consistent distance from the microphone

DO Remember to switch off phones, boilers/air conditioning and anything else that could make noise during your take. If you're a heavy breather, try and keep it quiet!

DON'T Stress too much about string noise. It's part of a natural acoustic sound



Stereo Set-up 2 Spaced pair

The second way of recording in stereo is using a spaced pair. It's similar to the X/Y idea, except for this time we'll physically move the microphones apart to achieve an even wider sound than before. Place one microphone between the bridge and the soundhole, and aim the other at the fretboard. Once again, you'll want to pan these tracks left and right respectively when mixing to achieve a spacey, stereo effect.



Difficulty **MODERATE** **You will need** ■ [Two condenser microphones](#) ■ [Two microphone inputs](#) [Two tracks](#)

Stereo Set-up 3 Overheads

The acoustic guitar is an organic sound, and there's an argument that it should be captured more ambiently. After all, you don't stick your head down by the body of the guitar when listening to someone play! A good method for achieving a very natural acoustic sound is to try positioning a pair of microphones at the player's head height as shown. This way, you'll be recording 'what they hear', rather than an artificially close sound.

Difficulty
MODERATE

You will need ■ [Two condenser microphones](#)
■ [Two microphone inputs](#) ■ [Two tracks](#)



Pickup/mic blend

If your acoustic has a pickup on it, you can get two contrasting tones from one take by blending the sound of your pickup with the ambience of a microphone. It's easy to do to – simply plug your guitar into your interface's instrument input (we'd suggest keeping your preamp's EQ 'flat' so you can tweak the tonality later), then record the mic signal on a separate track using the one mic method above. You might want to play with the distance of the microphone, just to get the sounds to complement each other as well as possible. Once you're done, try panning the tracks, or even running the pickup track through amp/speaker modelling to create some extra texture.



Difficulty **EASY!** **You will need** ■ [Electro-acoustic](#) ■ [Condenser microphone](#) ■ [Mic/instrument inputs](#) ■ [Two tracks](#)

“YOU CAN GET BRILLIANT SOUNDING ACOUSTIC TRACKS WITH JUST ONE MIC”



UNDERSTANDING MICROPHONES

RECORDING YOUR ACOUSTIC GUITAR? YOU'LL NEED SOMETHING TO CAPTURE THAT SOUND...

All mics are basically the same, right? Wrong! A condenser (sometimes called 'capacitor') microphone is your best option for recording acoustic guitar and vocals. Condenser mics have a few extended features when compared to the 'dynamic' kind. First off, most condensers require 'phantom' power sent via an XLR cable from your audio interface. If yours isn't equipped with phantom power, you'll need to buy an external preamp to take care of it for you. Because of this circuitry, condenser mics can pick up a wider range of frequencies, plus greater sonic detail than dynamic mics. This isn't always an advantage, though, as with increased sensitivity comes a lower resistance to very high SPLs. If you place them too close to a sound source, you could risk damaging the mic. On top of this, the condenser will 'hear' a lot more background noise – fridges, computers, traffic, air conditioning etc – so choose your mic and environment carefully.

TG RECOMMENDS

Rode NT1 (£249)

The Rode NT1 has been a household name since it launched in 1997, with about 1.5 zillion of them sold to-date. Rode claims that the NT1 is the world's quietest one-inch cardioid condenser due to the high-grade electronics keeping the self-noise level down to 4.5dBA. Definitely worth consideration.

SE Electronics sE7 (£89)

Small diaphragm condenser microphones are great choice when you want a clear, accurate sound in your recording. It could be cymbals, acoustic guitar strings, or anything where you're not looking to colour the sound. The sE7 is a good option if you want to buy two and record in stereo.

MXL 990 (£89)

A large-diaphragm condenser mic for those on a tight budget, the MXL 990 ensures the captured sounds have colour and flavour which, for the price tag, are hard to beat. It's easy to get great results from this affordable mic.

PICK-UP PATTERNS

Nope, we're not talking about the ones in your guitar. Every microphone has what's known as a polar pick-up pattern, which determines the shape of space around the mic's capsule that it can 'hear'. It can sound technical, but it's actually quite simple. Here are some of the most common.

Omni-directional

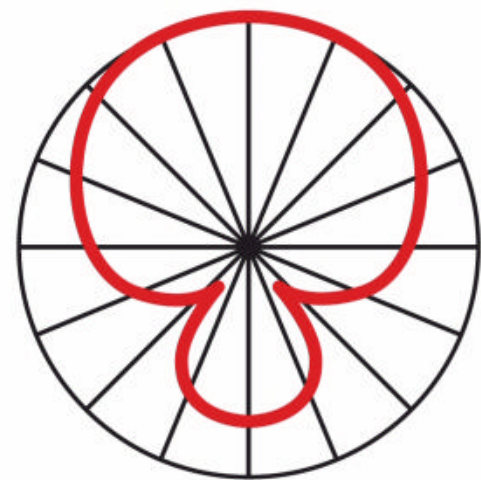
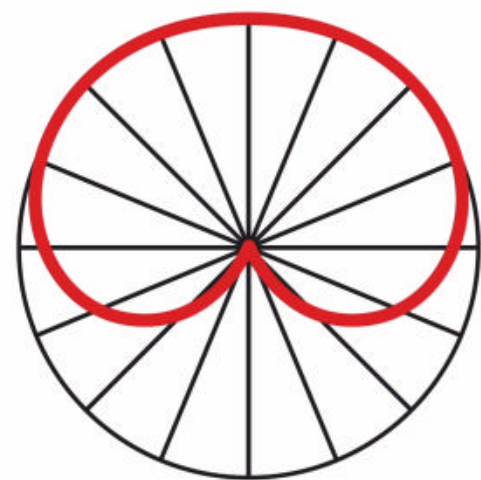
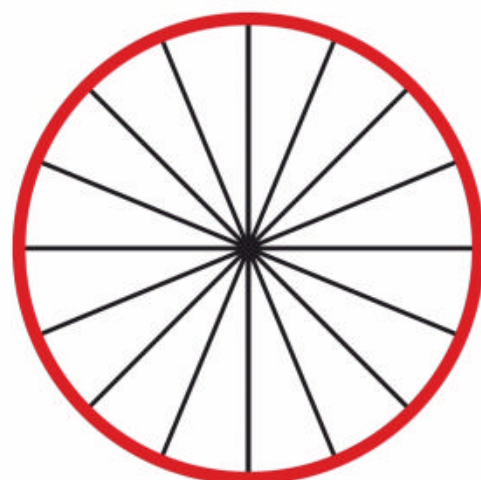
An omni-directional mic picks up sound from all (omni) directions. They work really well for capturing 'group' sounds, for example, more than one acoustic guitar or vocal chants, but are a big no-no if you want to minimise spill between instruments.

Cardioid

This is the most common pattern. If your mic doesn't have switchable patterns, chances are it'll be a cardioid design. The name comes from the fact that it picks up sound in a heart-shaped pattern around the front of the mic's capsule, so it's great at picking up the sound in front and to the sides of the mic, while rejecting sound from behind.

Super cardioid

These types of mic give an even tighter – or more directional – pick-up pattern to the front of the mic than a standard cardioid, but the trade-off is that they don't reject sound from behind as well. This is great if you want to increase isolation between instruments in a live recording, but consider the placement so that they aren't bleeding into each other.



MIC CHECK

USE A CONDENSER MIC IF...

- You want to capture a wide frequency response (acoustic guitar, vocals, piano etc)
- You are recording an instrument with a lot of dynamic range
- You want to record from a greater distance (ie, ambient room mics)

USE A DYNAMIC MIC IF...

- You're placing the mic close to a loud source (drums, cranked amps)
- You don't need as much high frequency detail
- You want to minimise spill from other sources



ECLIPSE 87 NT



M-1 CUSTOM 87



ECLIPSE 87



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ESPGUITARS.COM
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THE BEATLES COME TOGETHER

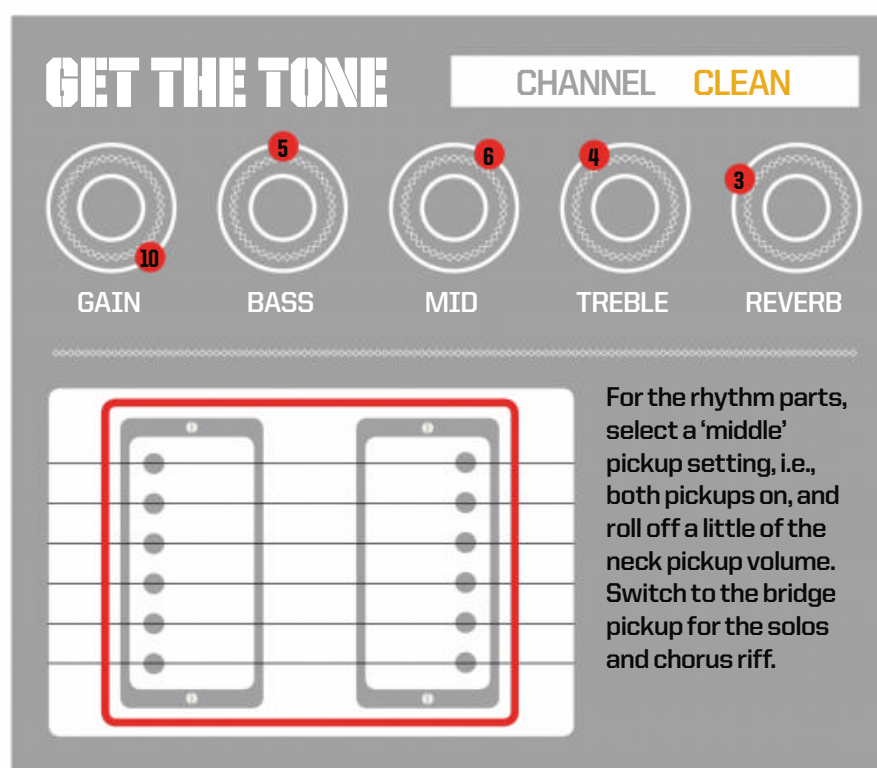
Beatles legend George Harrison unites two guitar parts in this classic harmonised solo. Learn how with TG's full transcription

The opener on The Fab Four's penultimate album, *Abbey Road*, this ever-popular Beatles number was borne out of psychologist and pro-LSD activist Timothy Leary's slogan "Come Together, Join The Party" while running for Governor of California. Both the political campaign and John Lennon's attempt to write a unifying anthem would fail, but the "sardonic self-portrait" that resulted is the song we know and love.

Though credited to Lennon and Paul McCartney, George Harrison's solo is the high point for guitarists. Intensely melodic and beautifully phrased, the part is harmonised in 4th and 5th intervals. Of course, the recording was overdubbed and this makes playing both parts near impossible. Still, we've tabbed the lot for you – the top line being the main focal point. Dead set on delivering those harmonies? Either invite a guitar-playing pal round or dial in two harmonisers set 'down a 4th' and 'down a 5th', respectively. Some multi-fx pedals allow for such a setup.

GET THE SOUND

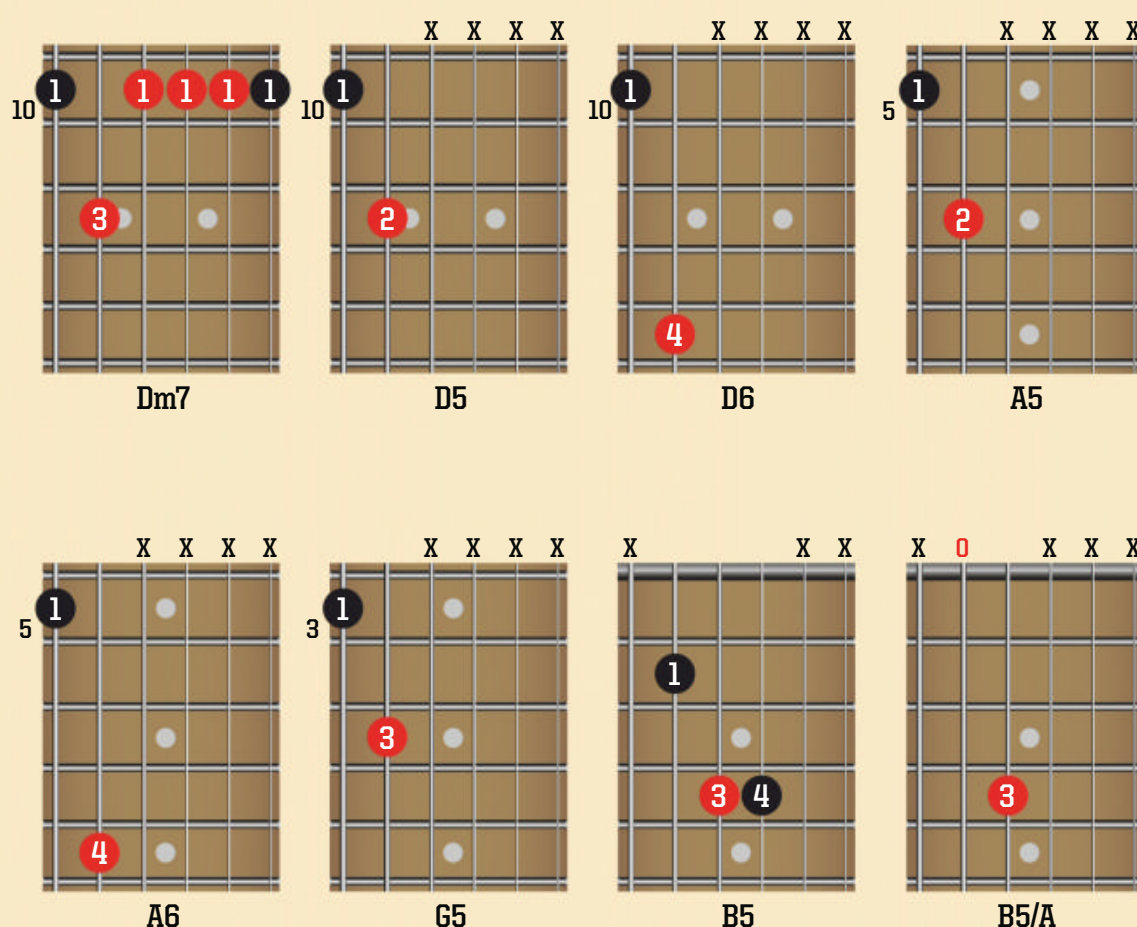
Everything you need to know before playing 'Come Together'



Think of The Beatles and you probably picture Vox amps and Rickenbacker guitars, but in the *Abbey Road* sessions, George Harrison played Gibson Les Paul and Fender Stratocaster and Telecaster guitars through cranked Fender Twin Reverb and Bassman amps. The Les Paul/Twin Reverb combination achieves the wonderfully gritty, half-clean, half-distorted sound you hear on the recording. Ideally, you'll need a humbucker-equipped guitar plugged straight into a maxed-out clean channel. Alternatively, try using your crunch channel on a low gain setting if you need overdrive without the earsplitting volume. If you're using a modelling amp, select a Fender-style combo and crank the input gain till it's just breaking up.

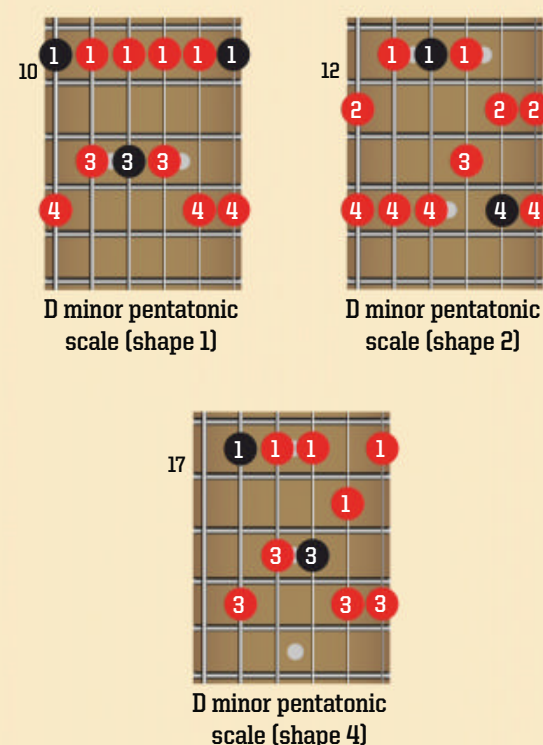
CHORDS

Dm7 is used for the main intro riff. The remaining '5' and '6' chords provide the shapes for the Chuck Berry-style riffing in the verse, chorus and solo sections. You'd usually play the '5' chords with your first and third fingers, but first and second is a better option here, allowing you to make the stretch for the '6' chords. B5 is played as a three-note powerchord which is then condensed down to a diad for B5/A.



SCALES

There are five main shapes of the minor pentatonic scale and George uses three of them in *Come Together*. Shapes 1 and 2 appear in the first solo, though you'll only play the notes on the first, second and third strings. Shape 4 appears in the outro solo, albeit only using the first-string notes. Still, it's worth learning the full shapes so you can improvise and expand your own ideas. Generally, it's best practice to use all four fingers, but, when playing higher up the neck, it's easier to ditch the fourth finger and use your third instead.



THE BEATLES COME TOGETHER

Come Together
Words and Music by John Lennon and Paul McCartney
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THE BEATLES COME TOGETHER Intro / Main riff

♩ = 82

Dm7

0:36
1:16
3:00

let ring throughout

Play 4 times

Although you're not playing all the strings here, hold down the full Dm7 shape and let all the notes ring over each other throughout the riff. Don't make the mistake of playing those first two notes on the sixth string *before* you've fretted the full chord! Pick softly throughout the intro and each time it's repeated.

THE BEATLES COME TOGETHER Verses 1, 2 & 3

D⁵ **A⁵** **G⁵**

0:12
0:47
1:28

Play 3 times

w/light PM throughout

cont. sim.

Play a little louder than the intro, but don't dig in just yet! This rhythm part is played with a slight 'bounce,' alternating between staccato and standard 'non-staccato' feel on every eighth note. To achieve this, use light palm muting throughout and quickly release fretting-finger pressure on the staccato notes.

THE BEATLES COME TOGETHER Chorus

B⁵ **B⁵/A** **G⁵** **A⁵**

1:10
1:50
2:55

Simple yet incredibly effective, this riff has been recycled on many recordings since. Notice that the second note of the B5/A is just an open A! This facilitates a smooth change to the G5 that follows. Slide from G5 up to A5, re-pick, then instantly mute by releasing fretting finger pressure. Switch to a bridge pickup for more drive.

THE BEATLES COME TOGETHER Solo (Guitar 1)

Dm7 **D⁵**

1:56

let ring

cont. sim.



FULL TRACK + BACKING (TRACKS 25-26)
This song comes with a full demo track and a backing track (minus guitar) on your CD. Simply insert the disc in your player, press play and jam along guitar-aoke style!

THE BEATLES / COME TOGETHER

THE BEATLES COME TOGETHER Solo (Guitar 1 cont'd)

A⁵

TAB

12 12 14 14 15 15 14 0 7 7 9 9 7 7 9 9 7 7 9 9 7 7 7 9

Dm⁷

let ring

10 10 10 12 10

You can dig in quite hard here as the riff jostles for position against John Lennon's electric piano lines. Use your first and second fingers to fret the basic D5 shape; this facilitates a stretch to the 15th fret with your fourth finger. With no palm muting, there's a more open sound but keep the staccato/non-staccato feel going.

THE BEATLES COME TOGETHER Solo (Guitar 2)

A⁵

8va

TAB

15(17) 15(17) 15(17) (15) 13 15(17) 15(17) 15(17) (15) 13

D⁵

8va

TAB

15(17) 15(17) 15(17) (15) 13 15(17)

This example is played entirely on the top two strings using the D minor pentatonic scale. For added strength, use your first, second and third fingers to bend the strings when you need to. It's a beautifully melodic solo and it'll benefit from tidy, accurate bends so make sure to practise them before tackling the solo in full.

THE BEATLES COME TOGETHER Solo (Guitar 3)

A⁵

8va

TAB

15(17) 15(17) 15(17) (15) 13 15(17) 15(17) 15(17) (15) 13

D⁵

8va

TAB

15(17) 15(17) 15(17) (15) 13 15(17)

The embellishments and flourishes really build up now - and there's a freer feel here in the outro so try improvising your own ideas if you like. It's all based around the D minor pentatonic scale and Dm7 chord shape, so just hold your first finger down on the 10th fret and let your third and fourth fingers play some hammer-ons.

THE BEATLES COME TOGETHER Outro Solo (Guitar 2)

3:11

TAB

1

D⁵

8^{va}

BU 13 (15)

BU BU BD 13 (15) 13 (15) (13) 10

BU 13 (15)

BU BD 10 12 (14) (12) 10

5

BU 13 (15)

BU BD 10 13 (15) (13) 10

BU 13 (15)

BU BD 10 13 (15) (13) 10

9

8^{va}

BU 15 (17)

BU BU BD 15 (17) 17 (15) (13) 10

BU 15 (17)

BU BD 17 20 (22) (20) 17

13

(8^{va})

BU 20 (22)

BU BD 17 20 (22) (20) 17

BU 20 (22)

BU BD 13 15 (17) (15) 13

17

(8^{va})

BU 15 (17)

BU BD 10 12 (14) (12) 10

BU 13 (15)

BU BU BD 13 (15) 13 (15) (13) 10

BU 13 (15)

Look closely at the notation and you'll notice that George uses the same two-bar phrasing throughout – but with different notes of the D minor pentatonic scale each time. The first full phrase begins on beat 3 of bar 2 and concludes with a long sustained bend in bar 3. If you've practised the scale and you understand the phrasing, you can try improvising your own authentic, Harrison-style licks.

FOO FIGHTERS ROPE

Rockschool and TG unravel the raw, heavier side of the Foes with this 2011 cut

Recorded for the Foo Fighters' seventh studio album *Wasting Light*, *Rope* sees guitarists Dave Grohl, Chris Shiflett and Pat Smear joining forces with angular chords and tight-knit riffs; the band embarking on a more heavy sound.

The opening chords contain note 'clusters' that bring a mysterious dissonance to the track before the main groove is established. If you have a delay pedal, try emulating the settings so the repeats have roughly quarter-note triplet timing – that's

about 290 ms at 138 bpm. Just remember to keep your guitar silent for the rest of the bar after each chord stab.

From bar 6, the minor riffs follow the same harmonic structure, and you will need to keep your picking hand close to the strings for a precise delivery. Many of the song's sections have 'displaced' entry points (for example, the offbeat of beat 1 in bars 6, 12 and 20). This is a great effect, so don't be tempted to rush into each new section!



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ROPE

Words & Music by Dave Grohl, Taylor Hawkins, Nate Mendel, Chris Shiflett & Pat Ruthensmear
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FOO FIGHTERS ROPE

TRACKS 27-28

♩=138

Bm¹¹ **F#m¹¹** **Dm¹¹**

1. 2.

Bm¹¹ **F#m¹¹** **Dm¹¹**

1.

TAB

0 5 7 0 12 14 14 0 8 10 10 0 8 10 10 7 5 7 7 5 5

6

7 7 7 7 7 5 7 9 9 9 9 9 7 9 5 5 5 5 5 3 5



FULL TRACK + BACKING (TRACKS 27-28)
This song comes with a full demo track and a backing track (minus guitar) on your CD. Simply insert the disc in your player, press play and jam along, guitaraoke style!

FOO FIGHTERS / ROPE

FOO FIGHTERS ROPE (cont'd)

TRACKS 27-28

2. **Dm¹¹**

9

Bm¹¹ **Bm⁷** **F#m¹¹** **Dm¹¹**

12

Bm¹¹ **Bm⁷** **F#m¹¹**

15

Dm¹¹

18

Bm¹¹ **F#m¹¹** 1. **Dm¹¹**

20

2. Dm¹¹

TAB

23 5 5 5 5 5 3 5 5

G⁵ Em⁷ Bmadd⁴

let ring

TAB

26 3 3 3 3 0 3 3 0 3

1. 2. A⁵ 3. A⁵ G⁵

BU BD

TAB

29 2 2 0 2 0 2 2 2

E/G# A F#A#

TAB

32 6 6 6 6 6 6 6 6

B⁵ A⁵ B⁵ D⁵ E⁵

TAB

35 9 7 9 7 9 7 9 7

FOO FIGHTERS ROPE (cont'd)

TRACKS 27-28

38

B⁵ A⁵ B⁵ D⁵ E⁵

TAB: 9 7 9 7 9 7

41

B⁵ A⁵ B⁵ D⁵ E⁵

TAB: 9 7 9 7 9 7

44

G⁵ A⁵ E⁵ B⁵ A⁵ B⁵ D⁵ E⁵ G⁵ A⁵ E⁵

TAB: 5 3 5 3 7 5 2 0 9 7 9 7 9 7 5 3 5 3 7 5 2 0

47

B⁵ A⁵ B⁵ D⁵ E⁵ G⁵ A⁵ E⁵

TAB: 4 3 5 4 3 5 4 3

49

B⁵ A⁵ B⁵ D⁵ E⁵ G⁵ A⁵ E⁵

TAB: 4 3 5 4 3 5 4 3

51

53

56

59

62

FOO FIGHTERS ROPE (cont'd)

TRACKS 27-28

G⁵ **E/G[#]**

TAB

5	5	5	5	5	5	5	5	5
3	3	3	3	3	3	3	3	3

64

6	6	6	6	6	6	6	6
4	4	4	4	4	4	4	4

A **F[#]/A[#]**

TAB

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

66

8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
6	6	6	6	6	6	6	6

B^m11 **F^{#m}11**

TAB

7	7	7	7	7	5	7	9	9	9	9	9	7	9
---	---	---	---	---	---	---	---	---	---	---	---	---	---

68

D^m11

TAB

8	8	8	8	8	7	8	8	8	8	8	8	7	5	7	7	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

70

For the harmonics in bars 47 to 50, be patient in locating the right point of contact on the string. The solo that follows comprises B minor pentatonic/blues phrases, finishing with a gradual unison bend played with tremolo (rapid alternate) picking. Here, avoid tensing your hand/arm and practise the technique by gradually building speed, focussing on the angle and position of your pick.



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ACOUSTIC



Unplugged

YOUR MONTH IN THE ACOUSTIC WORLD

075

ACOUSTIC NEWS

076

NAKHO BEAR

082

ACOUSTIC TAB:
PATIENCE



BORN IN THE USA

TAYLOR GUITARS ANNOUNCE ITS AMERICAN DREAM SERIES, NAMED AFTER THE GUITAR SHOP WHERE TAYLOR WAS FOUNDED IN 1974

Facing the COVID-19 global crisis, the Taylor Guitar company has challenged itself to create a series of US-made, solid-wood guitars distilled down to the essential elements of premium musical performance — featuring Taylor’s renowned playability and V-Class bracing — yet designed so they won’t break the bank.

The series launches with three models featuring Taylor’s Grand

Pacific body style: AD17, AD17 Blacktop and AD27.

“In 1974, Kurt Listug and I started Taylor Guitars right after we bought a little guitar-making shop for \$3000,” recalls Bob Taylor, co-founder and president of Taylor Guitars. “It was called The American Dream. I was 19, Kurt was 21. Back then, times were tough. Our problems seemed insurmountable. We had to think, get creative, adapt, and learn. It felt like we were trying to do the

impossible every day. And so far, 2020 has sort of felt like 1974 all over again.”

For the new series, designer Andy Powers chose wood with naturally occurring cosmetic character that fits the functional, workhorse aesthetic of these guitars. The series debuts with three models (offered with optional electronics) featuring Taylor’s new Grand Pacific body style, a round-shoulder dreadnought.

The American Dream Series will be the lowest-priced US-made, all-solid-wood guitars in the Taylor line. It will sit between the 200 DLX and 300 Series and mark the new entry point to Taylor’s US made/solid-wood guitars.

“I remember what it’s like to not be able to afford something that would serve me well,” said Andy Powers. “In many ways, this series is like building a guitar for my younger self.”

www.taylorguitars.com



AFTER THE GOLD RUSH

US SINGER-SONGWRITER BILL CALLAHAN ANNOUNCES NEW ALBUM *GOLD RECORD*

Longtime Drag City artist Bill Callahan has announced the release of his seventh album, *Gold Record*, under his own name. Callahan, who previously recorded under the name Smog, released his last project *Shepherd In A Sheepskin Vest* in 2019. The album will be released via Drag City on 4th September,

and features the singles 35, *Pigeons* and *Another Song*.

On the song 35, author Patty Yumi Cottrell has written: “Bill Callahan is a friend to everyone. A conjurer of mortal joy, he shows us how a song can be a mirror, a map of encounter, a shrine to solitude. Bill’s voice, clarion and wise, reminds me to pay attention

and to be more careful with others because most of us are gentle, small, and desiring things for ourselves. We might not notice this ever. It’s OK to get lost, to hang out in the murk, Bill reassures us. We’re lucky to have a guide. The moon is over my shoulder like a lantern on the path back, clearing.”

Nahko Bear

“THE JOURNEY WITH THE GUITAR IS NEVER-ENDING. I AM ALWAYS LEARNING,” SAYS NAHKO BEAR, THE OREGON-BORN GUITARIST AND LEADER OF MEDICINE FOR THE PEOPLE. WITH A NEW ALBUM, *TAKE YOUR POWER BACK*, INSPIRED BY HIS NATIVE AMERICAN ROOTS, NAHKO LOOKS BACK ON HIS DEVELOPMENT AS A PLAYER AND EXPLAINS HOW ONE NEW CHORD CAN CHANGE EVERYTHING...

Nahko Bear’s songwriting could be described in any number of ways, but one way to think of it is as storytelling in pursuit of self discovery and communal healing. Whether his compositions are pared down and presented on acoustic guitar or delivered in the company of Medicine For The People – with horns, violin, and full band – they are typically imbued with a sense of spiritualism.

Stylistically, there is a restlessness to Nahko’s writing, a sensibility gleaned from his travels, leaving home at 17, moving to Alaska, then Hawaii, on the road reading Kerouac and listening to Dylan, but maybe also from his search of identity. Nahko’s songwriting interrogates his sense of self, exploring his lineage as a sixth-generation Apache, born to a Puerto Rican/Native American mother and a Filipino father, and adopted by a white, Christian family and raised in Oregon. Again, it all comes back to the idea of discovery, healing, the stories we tell and those we are told.

One of the first things Nahko did when he moved back to Oregon was build a sweat lodge on his land. Nahko And Medicine For The People’s latest album, *Take Your Power Back*, draws upon his experiences in the sweat lodge, finding enlightenment in the heat and the dark of Native American ceremony.

“The whole album is speckled with references to ceremonies,” says Nahko. “There is a lot of mythology, a lot of spiritual storytelling in these songs. [The sweat lodge] is best described as a traditional North American Native practice of praying. It’s a metaphor for going back into the womb of mother nature and sacrificing your tears and your sweat.” Inside you can pray for whatever you want to pray for, and prayer makes its way onto the album in the form of the *Healing Song*. *Is What It Is* (*The Coyote Burial*) came from a vision, while *Bend Like The*

Willow references the sweat lodge explicitly, with a chorus coming from a tribal elder’s words.

“It is a super-fun track, very Afro-beat,” says Nahko. “And it has that Afro-Caribbean guitar licks in it. It’s one that we love to play.” But before the sweat lodge, before Medicine For The People, before he folded Afro-beat, folk, pop and whatever else into a life-affirming sound, before Hawaii, Alaska, traveling around with his acoustic and a notepad, there was the piano. And that’s where Nahko’s story begins...

You didn’t start on the guitar. Where did your musical journey begin?

“I started playing piano when I was six years old and it was kind of laborious. It was supposed to be fun, then you take the lessons and it becomes like school work. My parents really wanted me to play classical music. I was really wanting to play all kinds of music but I just had to get going with the classical music. By the time I was 11 or 12, it got pretty serious, playing piano for two, three hours a day. It wasn’t until I was 14 years old when one of my neighbour buddies gave me a guitar. It was one of his old electric guitars, a big f-hole, jazz electric guitar. I can’t remember the brand but I think it was an old Japanese guitar. And then another friend of mine had given me a little Marshall mini-stack [laughs], much to the dismay of my mom!”

Of all the things to bring home...

“You’ve got to remember, my family was pretty conservative and we weren’t really allowed to listen to secular music; everything was real gentle. Even the stuff I could play on the piano was meant to be traditional classical music or like church hymns, and being home-schooled, there was this, like... I did everything in my power to try and break free from anything that I was told to do! So trying you keep a kid

in classical music, he’s gonna want to play rock ‘n’ roll [laughs].”

Is there another instrument on this planet whose popularity owes so much to the onset of puberty?

“Mmm-hmm – exactly, being able to find that one thing that is rebellious. I remember sitting in my mom’s hallway with the Marshall mini-stack plugged in for the first time, and I turned it on, put the 1/4” in. I knew one chord. I knew E minor because it’s two fingers, the easiest chord I could figure out, and I just remember playing E minor like crazy and thinking it sounded so cool! It didn’t take me long to learn four chords, and I remember learning them at one of my friend’s houses.”

And so it was a question of fitting the guitar around piano practice?

“My mom tolerated the guitar. I couldn’t play it more than I played the piano. Of course, I had to play the piano two hours a day. I just started in my own spare time. I think you could plug headphones into the Marshall stack. It’s interesting, as I just recently went through a hard drive of mine and found the video of the first time I ever performed at an open mic with that guitar. It was in this little rural town. I had just got my driver’s license, or maybe my permit. I wasn’t allowed to go but I drove myself and my friend and played the first song I had written—and I have got it on tape. It’s so funny.”

You went traveling early in life. What influence did that have on your music?

“When I left high school at 17 years old, I moved to Alaska. I got a job as a musical director for this dinner theater – in the middle of nowhere in Alaska they were doing this theatre show for these tourists at a resort and they needed a piano player. This was the first

“THERE IS A HUGE
DIFFERENCE
BETWEEN BEING
A MUSICIAN AND
BEING A
PERFORMER.”



time I had ever left home. I had never been anywhere outside of Oregon. I brought this acoustic guitar that I had bought. Instead of living with the actors from this theatre group, I ended up living with the maintenance guys and the people who worked in the low-paid jobs – because they were all my age. I was 18 years old and the rest of these kids were all seasonal workers who had come to these resorts. I remember the first day I got there, these kids were playing their guitars on their porches. I showed up and one of my friends – who is still a friend of mine, one of my oldest friends – was playing Simon & Garfunkel on the porch. I was like, ‘I know that band. My dad listens to that band.’ I thought that was cool. He ended up introducing me to a lot of music during the next couple of years that really catapulted my songwriting style. I had listened to lots of oldies’ music growing up and had just started listening to mainstream music because, of course, it wasn’t allowed at the house.”

That must have been like the lightbulb switching on in your head.

“When I broke out into the world I met musicians who introduced me to bands like Broken Social Scene, Arcade Fire, Wolf Parade, Bright Eyes, Talking Heads... So much music

that I hadn’t heard of before – Sufjan Stevens! It really inspired me. I wrote a lot of songs that summer, on that acoustic guitar, and I continued to write music over the next couple of years and ended up in Hawaii when I was 20 years old, and just continued my journey. It’s a long-ass story but that’s just a little piece of it [laughs].”

Usually we are totally unschooled when we make these discoveries, but having acquired your musical vocabulary from piano training, that must really have intensified that sense of inspiration.

“Yeah, absolutely. I totally agree. That classical music and that temperature of first schooling in what music is about and what it feels like, what it feels like to sight read, what it feel like to listen with your ear... I could sight read music on piano and I could read and hear it, I could read and hear the keys of the music. But I still feel like an amateur guitar player. I couldn’t hang in a jam unless I knew the chords. I can’t solo per se. However, the journey with the guitar is never-ending, as it is with the piano and music in general. I am always learning something new. This is how I viewed it when playing the guitar – one new chord would change everything. One new chord would mean

a myriad of new transitions in songs. I can remember when I learned how to tune my guitar D A D F# A D [open D tuning], and I learned that style from listening to this band called the The Tallest Man On Earth, and I listened to a lot of him for a long time. I thought these tunes were so amazing. And those voicings! My friend had taught me four chords to play when you are playing this tuning and it changed everything. I wrote four or five songs right away, and then most recently, for this album that is coming out, I was playing around with that same tuning, thinking I had worn it out [laughs], and here comes a different rhythm on a similar idea.”

Often that’s all it will take, a different beat, a different approach, and something you once thought stale is fresh again.

“Finding different rhythms within a simple chord progression helps you find another element of how a song can come through. With the last song on the album, *Skin In The Game*, it is so funny because I thought I had worn out this chord progression, and I thought I had worn out this tuning, but I hadn’t tried a different rhythm. Then I could add a different melody on top, right? The two go hand in hand. It’s interesting, man. The roots of what start



“ONE NEW CHORD
WOULD MEAN A
MYRIAD OF NEW
TRANSITIONS
IN SONGS.”

you in music, and how it can shift and shape you for the future and keep the door wide open...”

Part of being creative is having that awareness to remain open to new ideas.

“And the same goes for having done some theatre when I was younger. I was never in the theater – I was just the guy in the back playing the piano, right – but I think that environment helped me break free of the introverted person, and push me onto the stage, and force me to become extroverted so that the entertainer in me could break free.”

For many of us, the idea of the stage is too alien, and performing requires us to present a part of us that is perhaps not naturally close to the surface.

“Oh, massively. There is a huge difference between being a musician and being a performer. And you don’t always get one and the same. You could be watching a musician perform music but when you watch a musician being a performer, and an entertainer in that sense, that’s a very different type of person.”

Did you have to learn how to perform?

“Absolutely. Yep, I had to figure it out, lots and

lots of practice, marking stage movements. I love to dance but I didn’t break free of my own body until recently, being more comfortable dancing without an instrument, or dancing with a guitar. There is a lot to think about, from playing the chords to singing the song. Once you know the song that well from playing with the band or by yourself, you know the instrument you are performing with so well that you get so comfortable with the guitar on or sitting at the piano and singing the song, then you can perform it. Now you can let go; it’s just second nature. You don’t even have to think about the song because you know you are gonna nail it. Now you can perform it. Now you can accentuate that message through your body language, through the way you are delivering that to an audience.”

Because you are trying to inhabit a different sense of your own self performance, a bit like acting?

“Yeah, and remaining in this authentic framework of, ‘I’m not trying to impress you. I am not trying too hard. I am just wanting to tell you a story through this performance, and through this song, and through these instruments. This is the full story and that’s how it goes.’”

Was it because of the traveling that you gravitated to the acoustic first?

“Oh yeah. There was nothing I could really bring with me as far as the piano is concerned, but the piano always seems to find me, which is hilarious. I would be traveling and out would pop up a random piano. But the guitar... I think Alaska really dropped me into this vagabond feeling of just the guitar, your notebook, and your backpack.”

Besides the harmonica, there’s surely few instruments more portable than the acoustic...

“It was a necessary item that you couldn’t live without because you could always drop in to writing something and expressing yourself on the road, and it became my tool to make a couple of bucks. I could busk. I could perform an open mic, and once GarageBand came out, I jumped right into recording to the computer, burning CDs and going from there. That was a whole new level to sharing what you were making. It was definitely easier with the guitar.”

What were you playing back then?

“I think my first acoustic was a Takamine, one of those \$100 guitars, and, man, I beat the shit

out of that thing. But then my mom, for Christmas – my mom is so sweet – she bought me a Martin, which I still have. It's a little out of shape but, man, that thing has been around! That Martin did a lot of work for a number of years before I retired it, but it has stood the test of time. Now I am just rambling on about guitars – is that all right?"

This is the place to ramble on about guitars. Please, continue... What did you use on the record?

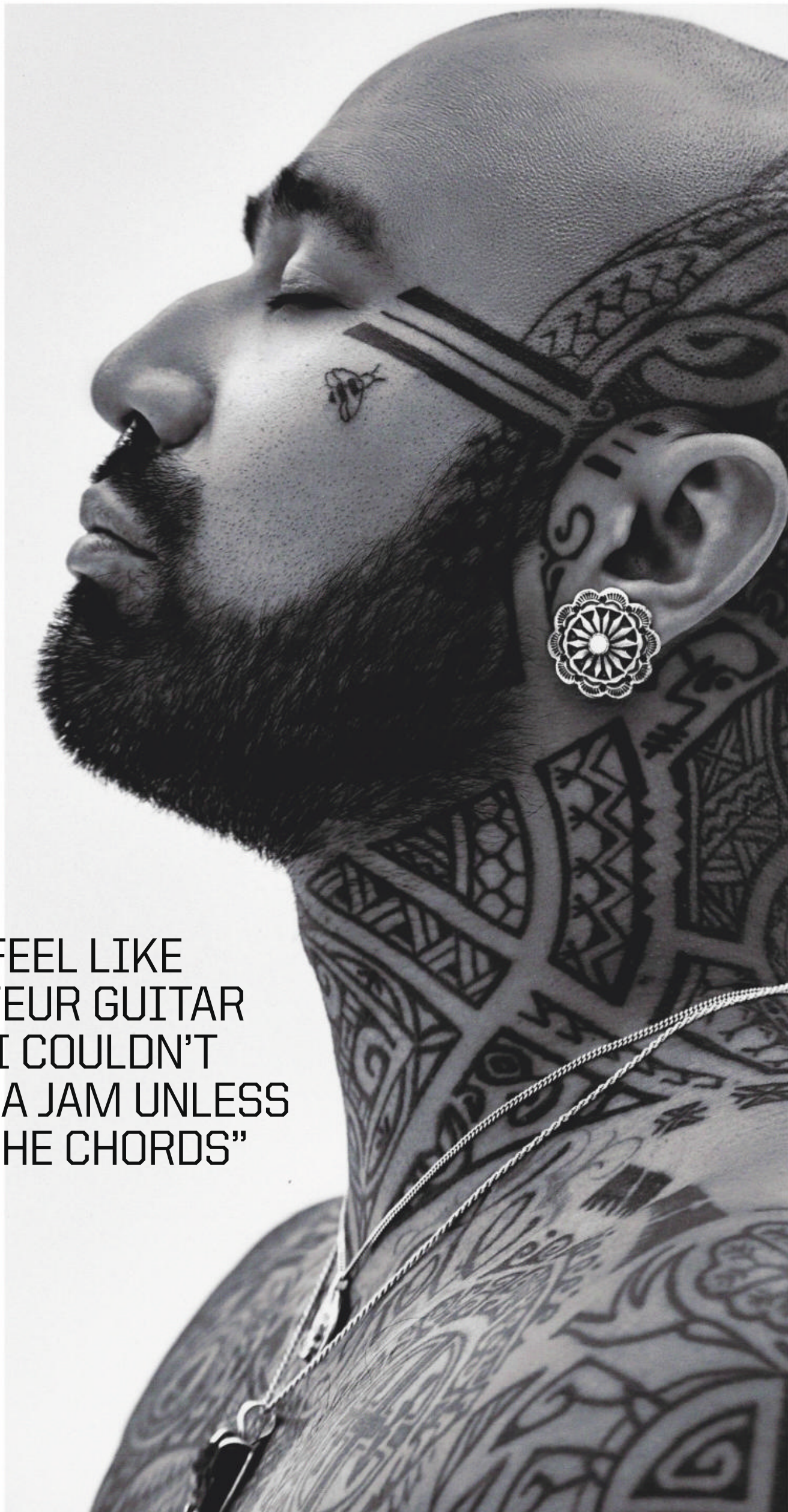
"[Laughs] Yeah, right! For the acoustic songs, I played the Taylor. I went from playing the Martin and switched to Cole Clark for a number of years because the company was giving me guitars and I really liked them. I had two different ones. I had one that was real bright and one that had a lot deeper resonance in the bass, and I loved those guitars. But they are real big. I am a small little fella, y'know, and holding that thing was like reaching over and having to play this big ol' acoustic guitar, so it just didn't fit me that well. I always wanted to try out a Taylor. Another musician friend of mine had been playing them for years, and the ones he had were real small with a cutaway, and it just had this real perfect, balanced sound. The pickup in it, and the acoustics of it when we recorded it, just sounded so full. Like, 'God, I gotta try one of them.' So I got one and it has been my touring guitar for the last couple of years. It's a cutaway, mahogany top as well – I like those mahogany tops – and it just fits me perfectly. You know how it is when a guitar just becomes a part of you? It's like, okay, I can play anything on this. That's my baby."

What about electrics?

"The electric I used on the album was the D'Angelico [Deluxe Atlantic]. D'Angelico is such a cool company, great folks, and they gave this guitar to me when I was in New York a couple of years ago. I have had a Guild, previously. I had been playing Fenders, and over the last couple of years I have been experimenting with different guitars, different amps, different tones, and because I mainly play rhythm with the full band I really wanted something that would be full-bodied, that would cut through."

Nahko And Medicine For The People's new album, *Take Your Power Back*, is out via Side One Dummy/Medicine Tribe Records.

"I STILL FEEL LIKE AN AMATEUR GUITAR PLAYER. I COULDN'T HANG IN A JAM UNLESS I KNEW THE CHORDS"



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OPEN-MIC SONGBOOK

GUNS N' ROSES

PATIENCE

Learn Slash's intro solo *and* take your open-chord strumming to the next level with this classic acoustic ballad by the original 80s bad boys

Appearing on the follow up to Guns N' Roses' world-beating debut album, *Patience* would reveal a softer side to the band on 1989's *Lies* EP. Eschewing the traditional power ballad format, they opted instead for the raw, unplugged sound of three acoustic guitars. Rhythm duties were covered by Izzy Stradlin and Duff McKagan, with Slash playing the intro and main solos, plus lead fills throughout. The original track was recorded in "half-step

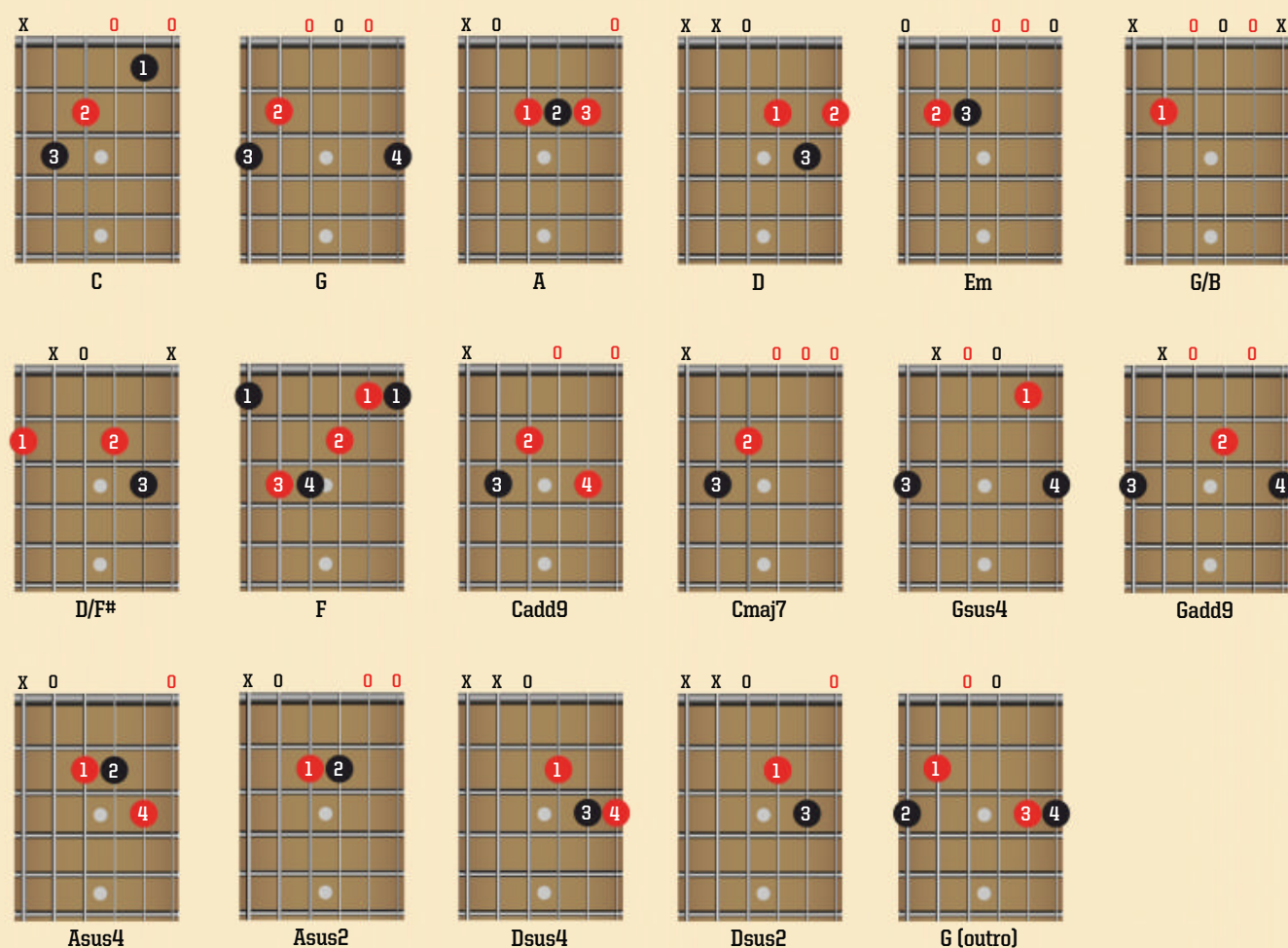
down" E_b tuning (E_b, A_b, D_b, G_b, B_b, E_b), but we've recorded ours in standard tuning so you can jump right in. We've even tabbed Slash's intro solo to illustrate how skillfully he negotiates the changes!

When it comes to rhythm duties, you can either follow the eight main chords or you can add the more intricate embellishments shown below. Either way, aim to keep the verses more 'pick-y', before switching to eighth-note strumming in the choruses.



CHORDS

If you want to keep it simple, stick to the first eight chords. Alternatively, add the variations that you'll hear on the track by playing C-Cadd9-C-Cmaj7 (instead of just C) and G-Gsus4-G-Gadd9, and so on. While it may look like a lot of chords, they are all based on basic C and G shapes. It's well worth remembering this technique – it can instantly add that elusive pro touch to otherwise basic strummed chords.



PATIENCE

Words and Music by W. Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler
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**BACKING TRACK (TRACK 29)**

This song comes with a backing track (minus guitar) on your CD. Simply insert the disc in your player, press play and jam along, guitar solo style!

GUNS N' ROSES / PATIENCE**SONG SHEET***Patience***Intro**

C G A D x2
C G C Em C G D

Verse 1

C
Shed a tear 'cause I'm missin' you
G/B G
I'm still alright to smile
A D
Girl, I think about you every day now
C
Was a time when I wasn't sure
G/B G
But you set my mind at ease
A D
There is no doubt you're in my heart now

Chorus 1

C G
Said, "Woman, take it slow,
C Em
It'll work itself out fine"
C G D
All we need is just a little patience
C G
Said, "Sugar, make it slow,
C Em
And we come together fine"
C G D
All we need is just a little patience

Verse 2

C
I sit here on the stairs
G/B G
'Cause I'd rather be alone
A D
If I can't have you right now, I'll wait dear
C
Sometimes I get so tense
G/B G
But I can't speed up the time
A
But you know love
D
there's one more thing to consider

Chorus 2

C G
Said, "Woman, take it slow,
C Em
And things will be just fine"
C G D
You and I'll just use a little patience
C G
Said, "Sugar, take the time,
C Em
'Cause the lights are shining bright"
C G D
You and I've got what it takes to make it
(D)
We won't fake it, I'll never break it
(D)
'Cause I can't take it

Guitar Solo (chorus 2)**Outro**

D D/F# G x2
D D/F# G
Little patience
D D/F# G
Ooh-ooh now, ooh yeah, need a little
D D/F# G
Patience, ye - ah, just a little
D D/F# G D
Patience, ye - ah, some more patience
D/F#
I been walkin' the streets at night
G
Just tryin' to get it right
D D/F#
Hard to see with so many around
G
You know I don't like being stuck in the crowd
D
And the streets don't change
D/F#
but maybe the name
G
I ain't got time for the game
D D/F# G
'Cause I need you, yeah, yeah, but I need you
F G
Oh, I need you, whoa, I need you
D G D
All this time

GUNS N' ROSES PATIENCE Intro solo**TRACK 29**

♩=122

0:19

let ring

Start in 7th position using your second finger for the first G on the 8th fret. On the fourth beat, play the note again but fretting with your first finger; this makes it easier to play the slide on beat 1 of bar 2. Play the double-stops in bars 7 and 8 by keeping your second finger on the third string throughout, holding the shapes down as you slide in the last bar to allow the notes to ring into each other.

THE GAS STATION

REAL WORLD REVIEWS OF THE BEST NEW GEAR

Welcome to the GAS (Gear Acquisition Syndrome*) Station! Every issue, TG scours the market for the hottest new gear and brings you transparent reviews that you can trust. From the smallest of accessories that make your life easier, to big investments, such as brand new guitars, amps and effects pedals – if it's worth your attention, you'll find it here!

HOW WE TEST

CURATION

Our product selection is driven by our love of gear. We select the most exciting products on the market every month to bring you opinions you can trust.

FACE-VALUE REVIEWS

We're not gear snobs here at *Total Guitar*. We judge it on whether it looks good, sounds good and plays well – not by the name on the headstock.

*WHAT IS GAS?

Gear Acquisition Syndrome is the guitar-player's never-ending urge to acquire new gear, irrespective of whether they actually need it. Don't pretend you don't have it – we all do!

NO SNAKE OIL

You won't find us getting hung up on hokey mythology or nonsense marketing speak: we aim to bring you bullshit-free opinions on the gear you're interested in.

WE CAN'T BE BOUGHT

TG review scores are a true reflection of our experts' opinion on the product they've been testing. You'll never find a rating in our mag that has been bought and paid for.

REAL WORLD REVIEWS

We test every product under the conditions that they were designed for. For example, if an amp is designed to be played loud, rest assured that we'll have tested it at rehearsal/gig volumes!

BEST BUY AWARD

TG Best Buy Awards are reserved for stand-out products that earn a five-star rating. This is the best, most exciting new gear that you need to check out



BEST FOR...

Different guitarists have different needs. This badge highlights a particular strength that a product has in a TG Test or Group Test, so you can choose what's best for you



90



94



084 START ME UP

Five new products you need to check out

088 MANSON META MB-1

Matt Bellamy's newest, affordable signature

090 ORANGE CRUSH ACOUSTIC 30

A perfectly-formed little amp

092 CORT LITTLE CJ WALNUT OP

Small guitar, big savings...

094 EARTHQUAKER DEVICES PLUMES

An overdrive to make the ground move



SUPERB, A BEST BUY



EXCELLENT



ABOVE AVERAGE KIT



SOME ISSUES



POOR



01



02



03



04



05

START ME UP!

Five awesome new products to get your gear engine revving this month...

THE CHORD COMPANY - CHORD CREAM CABLE

1 When an award-winning high-end audio company produce guitar cables, it's always worth investigating. The Chord Company has been designing and hand-building audio and video cables since 1985. Its Chord Cream guitar range doesn't disappoint; Neutrik jacks, two large high quality conductors for signal and return, premium jackets and insulation with conductors arranged in a twisted pair configuration, wrapped in cotton spacers to reduce noise. www.chord.co.uk

TC ELECTRONIC DITTO+

2 We honestly don't remember the last time we were this excited about a loop pedal. The latest addition to the Ditto range is mini and feature-packed, with highlights that include 99 memory slots, up to 60 minutes recording time and Extend Loop Mode - allowing you to record longer overdubs over shorter loops. There's also an Auto Cue feature that takes the stress out of nailing your overdub timing. Worth checking out for jamming at home or performing as a one-man band. £99, available late August, www.tcelectronic.com

BLACKSTAR DEBUT AMPS

3 The British amplification heroes never stand still, and their new practice amps series is all about simplicity. They're available in 10- and 15-watt configurations with clean and overdrive channels, as well as its Infinite Shape Feature, which allows you to dial in your tone fast by ear. The other controls are volume and a tape-style delay. There's also a 3.5mm line in and speaker emulated output for headphone-based practice. Debut 10E £59, Debut 15E £75, www.blackstaramps.com

HARLEY BENTON ST-TRAVEL

4 A minimalist electric guitar for travelling is a 'nice to have' that can be hard to justify spending out on. However, at this price, it suddenly becomes very tempting. Now you can fit a guitar in the car, train or, maybe, plane to keep honing your chops. The Candy Apple Red ST-Travel from Thomann's consistently impressive Harley Benton brand delivers a full 25.5-inch scale with tremolo and three single-coil pickups. Take it away... £71, www.harleybenton.com

CHASE BLISS AUDIO AUTOMATONE PREAMP MKII

5 We got very excited when we saw the prototype of this back at NAMM in 2019. It's taken a while, but the latest collaboration between Chase Bliss and Christopher Benson of Benson Amps is finally shipping. Beyond the very cool motorised EQ sliders and eyebrow-raising price, there's 30 presets and detailed control over clipping, fuzz and three mids resonance settings with variable routing. A world of tone. \$749, www.chaseblissaudio.com



MANSON META MBM-1

£569

When a signature guitar belongs to the company's owner, it's gonna be good...

For most of Muse's career, frontman Matt Bellamy has played custom-built Manson guitars, designed and built by Hugh Manson and Tim Stark. Famously, this long list of guitars has included everything from built-in X-Y pads, Digitech Whammy pedals, Z.Vex Fuzz Factories, even lasers. But in 2015, Muse fans who couldn't stump to the four-figure prices of Manson models had their dreams realised with the release of the MBC-1: a collaboration of Manson and Matt Bellamy's designs and guitar manufacturing giant Cort to produce an affordable signature model.

That guitar was released to supermassive acclaim, bagging

Elsewhere, the MBM-1 is loaded with a number of contemporary features – the matte black finish that's seemingly impervious to fingerprints, the satin neck, Cort locking tuners, and the spoke wheel 'hotrod' truss rod nut which means you don't need to remove the neck or fiddle with a restrictive channel to make adjustments.

Electronically, the MBM-1 is equally utilitarian: two Manson-branded humbuckers, a master volume, master tone and a three-way pickup switch, but this being a Matt Bellamy model, there'd be something amiss if there wasn't a small hint of on-board experimentation. That comes in the form of a kill switch, neatly mounted to the upper bout.

EFFICIENT DESIGN AND KILLER SOUNDS SHOULD COST MORE

awards left, right and centre simply as an incredible, affordable electric, regardless of the signature association. The Cort/Manson series followed with the Classic TC and M-Jet models, but fast-forward to 2020 and the partnership continues – with a few important changes.

First up is the big news that Matt Bellamy is now the majority shareholder in Manson – based in his native Devon. Next is that the start of 2020 brought us a brand new signature model in the Manson Meta MBM-1.

Out of the box, the MBM-1 cuts an identical figure to the previous signature model – the distinctive part-Tele/part Les Paul mash-up body, complete with a well thought out contour to help make it comfortable to play.

There's a common theme with every Manson guitar we've played, and it's a combination of resonance and feel from that neck. Unplugged, the guitar is spritely, chiming away as we ring out some open chords.

V-shaped neck profiles can be Marmite to some players, particularly in a more vintage context, but Manson's shape is referred to as a 'soft V'. There's definitely the distinct hump that you get from this type of profile, but it's toned-down from, say, a 50s-style Strat, and combined with the 12"-16" compound radius adds up to a very comfortable playing experience. Throw in the satin finish and you have a speedy, slim neck that is a great trade-off between vintage chunk and modern manoeuvrability.

1 NECK

The Fender-style 25.5" scale length and 12"-16" radius meet with a satin finish to produce one of the most comfortable necks we've played in this price range.

2 KILL SWITCH

The switch is fast and reacts noise-free, so you can get your Bellamy/Morello/Van Halen/Greenwood effects on with ease. If nothing else, you now have the perfect addition to those big rock end-of-song cacophonies.

3 PICKUPS

The Manson dual-humbuckers are punchy, versatile tools. However, given the well-rounded nature of this guitar, we'd love to have seen a singlecoil, or at least a coil-split fitted as standard.

AT A GLANCE

BODY: Basswood

NECK: Maple, soft V profile

SCALE: 25.5" (648mm)

FINGERBOARD: Indian Laurel, 12"-16" compound radius

FRETS: 22

PICKUPS: Manson Humbuckers

CONTROLS: Master volume, master tone, three-way pickup switch, momentary kill switch

HARDWARE: Chrome T-o-M-style bridge and tailpiece, Sort locking tuners

LEFT-HANDED: No

FINISH: Satin Black, Starlight Silver

CONTACT: Manson Guitar Works, mansonguitarworks.com



Engage Kill Switch!

All about that little button

Kill switches have become a popular addition over the last decade, but if you're still unsure about what they actually do then here's a brief explanation. Quite simply, a kill switch momentarily mutes your signal, allowing you to create rhythmic stuttering effects with the touch of a button. Players have long utilised the neck and bridge volume controls and pickup switch to achieve the same result by turning one pickup off and switching between the two with the selector. But a kill switch gives you a dedicated button, freeing up both pickups at once and allowing you to apply the effect whenever you wish.

Our review model came set up with a buzz-free, lower-than-average action which made it even more comfortable to play. The laurel fingerboard is even and dark throughout, and our only complaint here is cosmetic. While the bare-bones design of no inlaid fret markers looks great, it can be disorientating if you're not used to it. Instead, you're forced to rely on the top-mounted dots.

Sound-wise, the MBM-1 performs how we expected, those Manson 'buckers supplying us with thick, harmonically rich modern rock sounds under the distortion

of our Diezel emulations. Jumping between the two gives seamless tonal change with the levels matched perfectly. Rolling back the volume cleans things up, and while weeping blues tones might not immediately spring to mind with this guitar, they are versatile enough to throw at pretty much any tone across the rock spectrum.

The only thing that could make it better would be the inclusion of a singlecoil. Manson offer a coil split as an upgrade, but we'd love to see a version of this guitar with a true singlecoil pickup in the neck position, too.

There's no shortage of brands offering incredible quality in the mid-priced battleground, but Manson have delivered a workhorse clothesline to its competition here. Contemporary feel, ergonomic playability, efficient design and killer sounds should cost more than this.

Stuart Williams

SUMMARY	FEATURES	★	★	★	★	★
	SOUND QUALITY	★	★	★	★	★
	VALUE FOR MONEY	★	★	★	★	★
	BUILD QUALITY	★	★	★	★	★
	USABILITY	★	★	★	★	★
	OVERALL RATING	★	★	★	★	★



ALSO TRY...

EVH WOLFGANG STANDARD

£465

EVH is another frequent list-topper, and the Wolfgang offers a similar body shape, compound radius neck, and dual humbuckers with the addition of a licensed Floyd Rose.



PRS SE MIRA

£599

With a more double-cut approach, the PRS SE Mira gets you a solid dual-humbucker design with PRS' 'in-between' 25" scale length. Like the Meta, it's a fixed bridge, but also includes a coil split.



CORT M-JET

£469

Remove the signature association and kill switch from the MBM-1, and the M-Jet is a pretty faithful model. You get similar construction, pickups and many shared features.

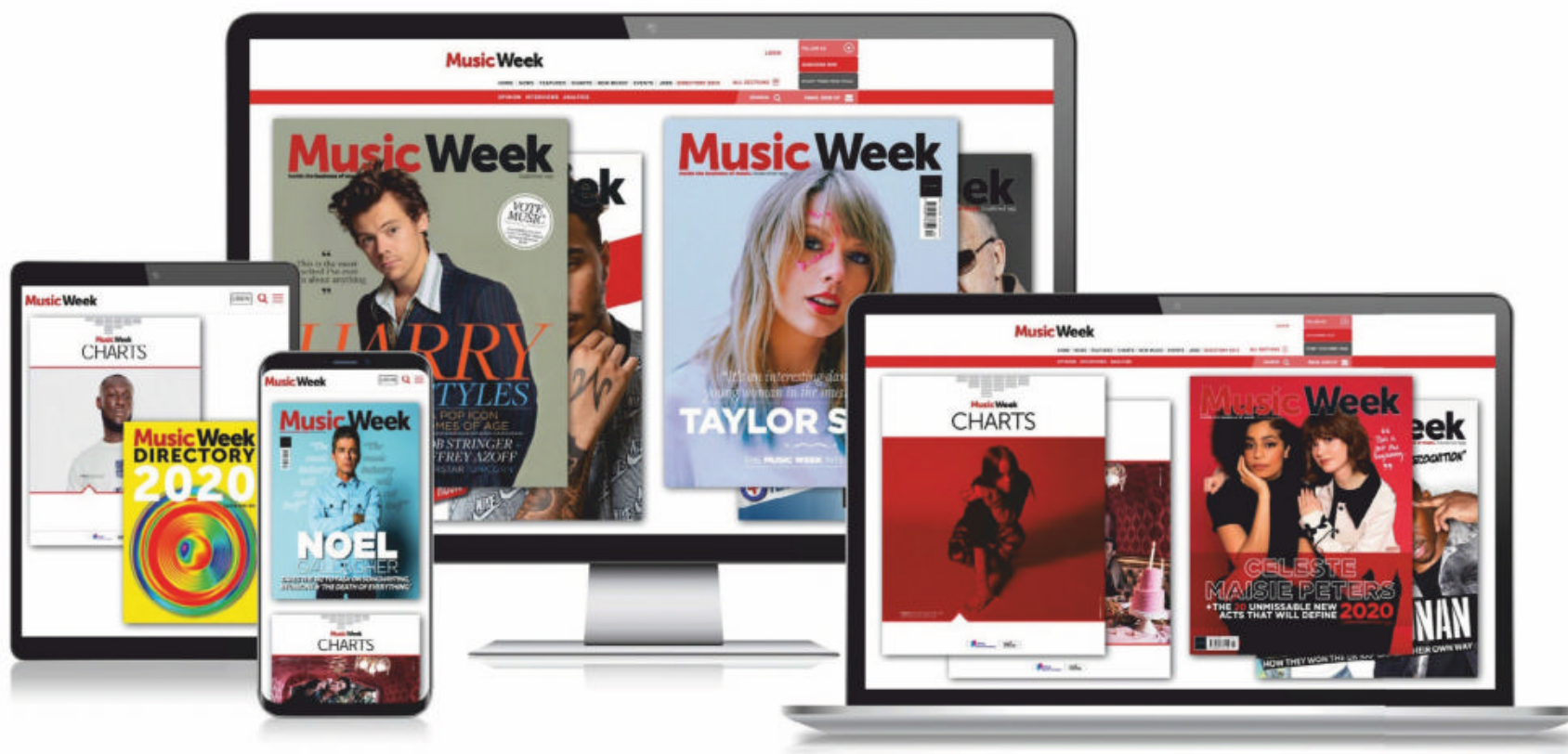


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ORANGE CRUSH ACOUSTIC 30 £319

Small and perfectly formed?

When you think of Orange Amplification, the word ‘acoustic’ isn’t usually anywhere in sight. But here we are in an unexpected chapter for the British icon; an Orange acoustic combo, and the latest addition to its hugely successful Crush range of practice amps. We say practice, but this is designed for performing outside of the home, too. Literally outside; as well as mains power it can be

newbies. The manual explains all and they’re part of Orange identity – you’ll soon learn the Bass, Treble, Mid and Gain, etc. We’re fans of angled combos and if anything we think the wedge here could be steeper, but it’s combined with neat and portable dimensions and the usual high standard of Orange build quality. Channel 1 is focussed on a wider range of guitar EQ options while Channel 2 is for mics. A reverb and chorus control can also be applied

electro with a Fishman piezo system and another with an active magnetic soundhole pickup, the EQ is highly responsive. It’s worth spending extra time with it to dial in to suit your instrument and tastes, especially with the Gain and Mid controls. We ended up dialling back more with the magnetic pickup guitar to scoop the mids for a more organic sound, hardly surprising with the metallic character of a soundhole pickup. The Crush 30 is in a tricky spot; the £320 price point puts it up against strong 60-watt fare like the Fishman Loudbox Mini and Sonnet from Blackstar that also have Bluetooth connectivity (this doesn’t) at levels you can play in a band situation if needed. But if you’re specifically after battery-powered options that are compact and offer mic input for solo performances, this is a good option.

Rob Laing

THE ACOUSTIC 30 IS LOUD FOR SUCH A COMPACT COMBO

battery powered for five hours at 50% volume and eight hours at low volume. But this Orange needs a lot of juice for that – 10 AA batteries. So obviously we’d recommend an investment in rechargeables or you’ll be busking for battery money... The Power unit is also external here rather than the much more universal ‘kettle lead’ IEC variety, so don’t lose it! The controls are marked by icons rather than words, and will be a head scratcher to Orange

to both channels or individually with the blend control. But you have to choose between the effects; you can’t have both at the same time for your guitar tone, which is a shame. Reverb is the side most players will come back to and the scope moves from plate to a lush hall-type, but there’s Leslie-esque fun to be found at the extremes of chorus, too. We found the Crush Acoustic 30 to be loud for such a compact combo. Testing with both a an

- 1 COLOUR SWITCH**
The Colour switch offers an instant alternate EQ to boost presence and cut the midrange slightly, while the Pad switch reduces the input signal of higher output pickups by 10db
- 2 NOTCH CONTROL**
The Crush features a Notch control next to the volume for selecting and removing precise frequencies that may be causing feedback issues
- 3 AUX**
The AUX is for a 3.5mm cable – there’s surprisingly no bluetooth connectivity here

AT A GLANCE

TYPE: Acoustic combo amp with optional battery power

OUTPUT: 30 watts

CONTROLS: Channel 1: Pas switch, Colour Switch, Gain, Treble, Middle, Bass

CHANNEL 2: Phantom power switch, Mic/Line switch, Gain, Treble, Bass

MASTER: Notch Frequency, Volume

EFFECTS: Effect select, Blend, Level

SOCKETS: Balanced XLR out, Ground Lift switch, ¼ inch Line Out, FX Loop, DC 19V power input

DIMENSIONS: [HxWxD] 260mm x 320mm x 220mm

WEIGHT: 6.12kg

CONTACT: Orange Amplification, orangeamps.com

SUMMARY	FEATURES	★	★	★	★	★
	SOUND QUALITY	★	★	★	★	★
	VALUE FOR MONEY	★	★	★	★	★
	BUILD QUALITY	★	★	★	★	★
	USABILITY	★	★	★	★	★
	OVERALL RATING	★	★	★	★	★



CORT LITTLE CJ WALNUT OP

£369

The small guitar that goes large on value?

With Cort's recent electric guitar output consistently impressing us, it's time to cast our critical eyes and ears over to its acoustic line up. And this is a great way to start; Cort's entry into the travel guitar market with a 3/4 electro.

Travel-size acoustics exist in a bit of a strange place. There are obvious compromises in sound and scale for the playing experience, but when the recipe is right, they make perfect sense. The portability and pick-up-and-play factor can encourage us to play more. We'll take them away with us, we might even get so attached to our travel-size acoustic we gig with it. So have Cort got the mix right here?

a guitar that is going to bely its dimensions to sound like a dreadnought in the low end, but it has its own charms to project; a ringing a defined separation that lets the high end detail breath in chords. And for fingerstyle, the V neck reminds us of Yamaha's CSF models in that you can forget you're playing a 3/4 size guitar.

The electro part of the equation here is no afterthought. With other brands opting for low profile, minimal preamp systems like the Fishman Sonitone, we're pleased to see Cort opt for the company's Presys II. This doesn't just offer Bass, Treble and Phase control but an onboard tuner, too. Useful and very welcome.

Moreover, the Little CJ sounds rather big plugged in. The mid warmth shines through for

ONE OF THE MOST PLAYABLE ACOUSTICS IN SOME TIME

The 3/4 jumbo Little CJ certainly looks the part; the build is very tidy indeed. The open pore (hence the OP in the name) solid Sitka spruce top is subtly framed with black and white purfling to look crisp and clean. The neck is even better news. It's vital a short scale acoustic doesn't cramp the playing experience and the V profile delivers here. It's helped by a superb setup out of the box; low action and the kind of healthy slack that amounts to a fast neck. It's one of the most playable acoustics we've encountered in some time.

The tonality of small-bodied acoustics is sometimes described as boxy and mid-focussed, but that's not a slight. This isn't

a full-bodied sound – you just wouldn't know it was a small guitar if you heard this live.

The Little CJ is one of the very best value travel acoustics on the market right now. There's a lot of different players who would enjoy this; from younger starters, to electric players cautiously eyeing an acoustic purchase... Or anyone who just wants a little guitar in their life. And surely we've all got room for that.

Rob Laing

SUMMARY	FEATURES	★	★	★	★	★
	SOUND QUALITY	★	★	★	★	★
	VALUE FOR MONEY	★	★	★	★	★
	BUILD QUALITY	★	★	★	★	★
	PLAYABILITY	★	★	★	★	★
	OVERALL RATING	★	★	★	★	★

1 **ARCHED BACK**
The Little CJ features a subtly arched back that Cort claims enhances comfort – and we won't argue with that after our playing experience

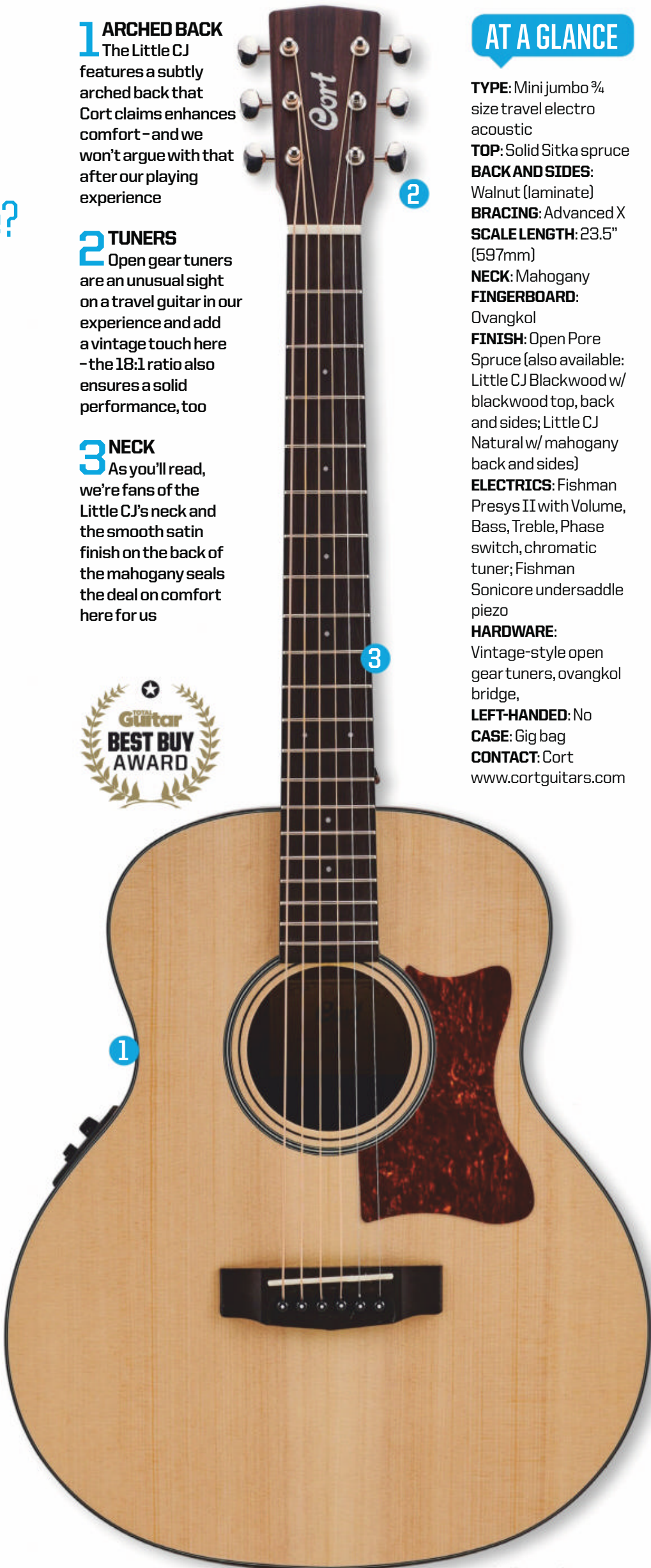
2 **TUNERS**
Open gear tuners are an unusual sight on a travel guitar in our experience and add a vintage touch here – the 18:1 ratio also ensures a solid performance, too

3 **NECK**
As you'll read, we're fans of the Little CJ's neck and the smooth satin finish on the back of the mahogany seals the deal on comfort here for us



AT A GLANCE

- TYPE:** Mini jumbo 3/4 size travel electro acoustic
- TOP:** Solid Sitka spruce
- BACK AND SIDES:** Walnut (laminated)
- BRACING:** Advanced X
- SCALE LENGTH:** 23.5" (597mm)
- NECK:** Mahogany
- FINGERBOARD:** Ovangkol
- FINISH:** Open Pore Spruce (also available: Little CJ Blackwood w/ blackwood top, back and sides; Little CJ Natural w/ mahogany back and sides)
- ELECTRICS:** Fishman Presys II with Volume, Bass, Treble, Phase switch, chromatic tuner; Fishman Sonicores undersaddle piezo
- HARDWARE:** Vintage-style open gear tuners, ovangkol bridge,
- LEFT-HANDED:** No
- CASE:** Gig bag
- CONTACT:** Cort www.cortguitars.com



Photography: Dilly Curtis



AT A GLANCE

TYPE:

Overdrive

CONTROLS:

Level, Tone, Gain, Mode, Flexi-Switch

SOCKETS:

Input, output, power

BYPASS:

True bypass

POWER:

9v, mains only

CONTACT: Earthquaker Devices,
www.earthquakerdevices.com



EARTHQUAKER DEVICES PLUMES

Can an overdrive pedal make the ground move?

As the backbone of pretty much every pedalboard, a decent overdrive is essential. But with this comes options, and there's a seemingly endless number of clones, copies and derivatives when it comes to getting gritty. Earthquaker Devices, however, is known for being anything but derivative – a company intent on helping you cook up a sonic banquet so experimental, it'll have Heston Blumenthal reaching for his palate cleanser.

Imagine our surprise, then, when confronted by the Plumes: Earthquaker's take on a meat-and-potatoes overdrive. More to the point, it's relatively affordable compared to many 'boutique' overdrives.

So what's to get excited about? The Plumes features three clipping modes: symmetrical LED clipping, no-diode op-amp clipping and asymmetrical silicone diode clipping on modes one, two and three respectively. In tonal terms, this translates to three different purposes. The first is the most gritty, offering more gain and an abrasive edge that isn't far off distortion territory.

The heavy drive is the most amp-in-a-box of the three modes, great for alternative/indie-style sounds where you're looking for enough bite to stop sounding polite without losing your clarity.

Flipping to the neck humbucker for some lead gives our soloing a retro, woolier sound with an almost fuzz-like quality.

Switch to the second diode-clipping mode (mode three), and things become a little tamer. This side of the pedal resembles the Tube Screamer-style overdrive the closest of the three, and to our ears there's a more open, dynamic quality to it. This will be the mode that blues-ers reach for when they want an extra kick to their leads.

Finally, there's the second mode. With the switch set to the middle position, the pedal is purely pushing the op-amp to

create gain, setting the Plumes up as a transparent overdrive/boost. This mode still imparts some grit to your sound, but by pushing your amp harder it allows your signal to take on more of the amp's drive sound and character, but without the need for such high volume levels to achieve it.

Overall, the Plumes is hard to fault, giving us the best of three OD concepts. For around £100, it's a hugely versatile overdrive from one of the most revered pedal brands out there.

Stuart Williams

A HUGELY VERSATILE PEDAL THAT'S HARD TO FAULT

SUMMARY	FEATURES	★	★	★	★	★
	SOUND QUALITY	★	★	★	★	★
	VALUE FOR MONEY	★	★	★	★	★
	BUILD QUALITY	★	★	★	★	★
	USABILITY	★	★	★	★	★
	OVERALL RATING	★	★	★	★	★

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Words: Amit Sharma Photo: Dara Munnis

TASH SULTANA

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“You could say my set-up has come a long way from an RC-30 and a milk crate!” laughs Tash Sultana.

Having started out busking on the streets of Melbourne, as well as playing in bands, the Australian multi-instrumentalist now transports a three-ton rig for live shows – taking the concept of a one-person band to its extremes. Even though this year has seen the singer-songwriter recruit additional live performers for parts of the set, Tash still very much operates from the mind-set of someone operating alone and making a wall of sound with no limit to texture...

“I just did a massive upsize of my rig, though there’s actually less pedals now,” continues Tash, admitting there were up to 30 units on separate boards on previous tours. “When we’re playing empty venues, we supply everything like the sound system,

the audio package and the lighting package... So it weighs a lot.

“One of the first decisions you have to make nowadays is whether you want to use pedals or something more modern – whether that be Ableton, Waves, Pro-Tools or Kemper and Axe-FX. I would always choose my Axe-FX in any desert island situation, to be honest. My rig is a hybrid between analogue and digital, but if you can have thousands of effects instead of one, that’s always going to be better.”

The key thing with any pedalboard, believes the singer-songwriter, is to keep it sonically tidy – with consideration given to the chain. A delay, for example, will sound noticeably different when running after distortion – whether that’s going in front or in the loop – and the same goes for modulation pedals, which will colour in new ways when fed a pre-effected signal. There is no right or wrong method, admits Tash, but

it makes sense to keep the power and signal as clean as possible.

“Even where you put your wah is an important decision,” notes Tash. “Do you want it at the end, so you filter through all the effects combined or at the beginning, before anything else has changed your sound?” Some theoretical knowledge can help with certain pedals, Tash also points out – praising the Boss PS-6 Harmonist as “easy to navigate” and “a great way of lifting lines within your solos” thanks to options for major and minor in every keys, different voicing and the ability to detune.

As for other favourites, Tash believes a good chorus is vital for anyone using a lot of clean tones, packing plenty of versatility from subtle background modulation to extreme warble. “It’s an easy sound to manipulate and very classic. I used to use the MXR but now I do all of that using an Axe-FX with the MIDI board...”



RABEA MASSAAD

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



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

Rabea

launch your tone into the ambient-sphere

Photo: Max Taylor-Grant

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