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GARY MOORE

NITA STRAUSS ON
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≡≡≡
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Welcome...



Influence. It's a word we musicians bandy around freely, but I do think it's a difficult quality to assess. What does a noted guitarist have *to do* to be considered influential? And how much influence is more influence than the influence of another, er, influential guitarist (or something like that!)? These are fair, if slightly wordy, questions.

For me, it comes down to changing the musical landscape. While no guitarist or band exists in a vacuum, there have been moments, albums and performances that have taken guitar music in new directions – and that's different to just being one of the “greats”. Take Gary Moore, for example. Undoubtedly one of the greats. But I'd also argue that his 1990 album *Still Got The Blues* was instrumental in changing the landscape of blues. His greatest album? His best music? We can all decide that for ourselves, but the influence is almost undeniable.

With that in mind, this month, we've identified a number of landmark players and innovators who've influenced the course of guitar music, presenting several new interviews alongside the results of a poll conducted recently on guitarworld.com. Mark Tremonti, Paul Gilbert, Jon Gomm, Joe Bonamassa, Kirk Hammett and more are featured.

Of course, we can't cover everyone we want to in the mag and I have to give a shout out to the thousand or so of you who voted for players who didn't appear in our shortlist – including Shawn Lane, Danny Gatton, Maybelle Carter, and a strong, if surprising, showing for a-ha's Paul Waaktaar-Savoy. Thanks to everyone who voted for inspiring us to make the issue, and I'll see you next month!

Chris Bird Editor

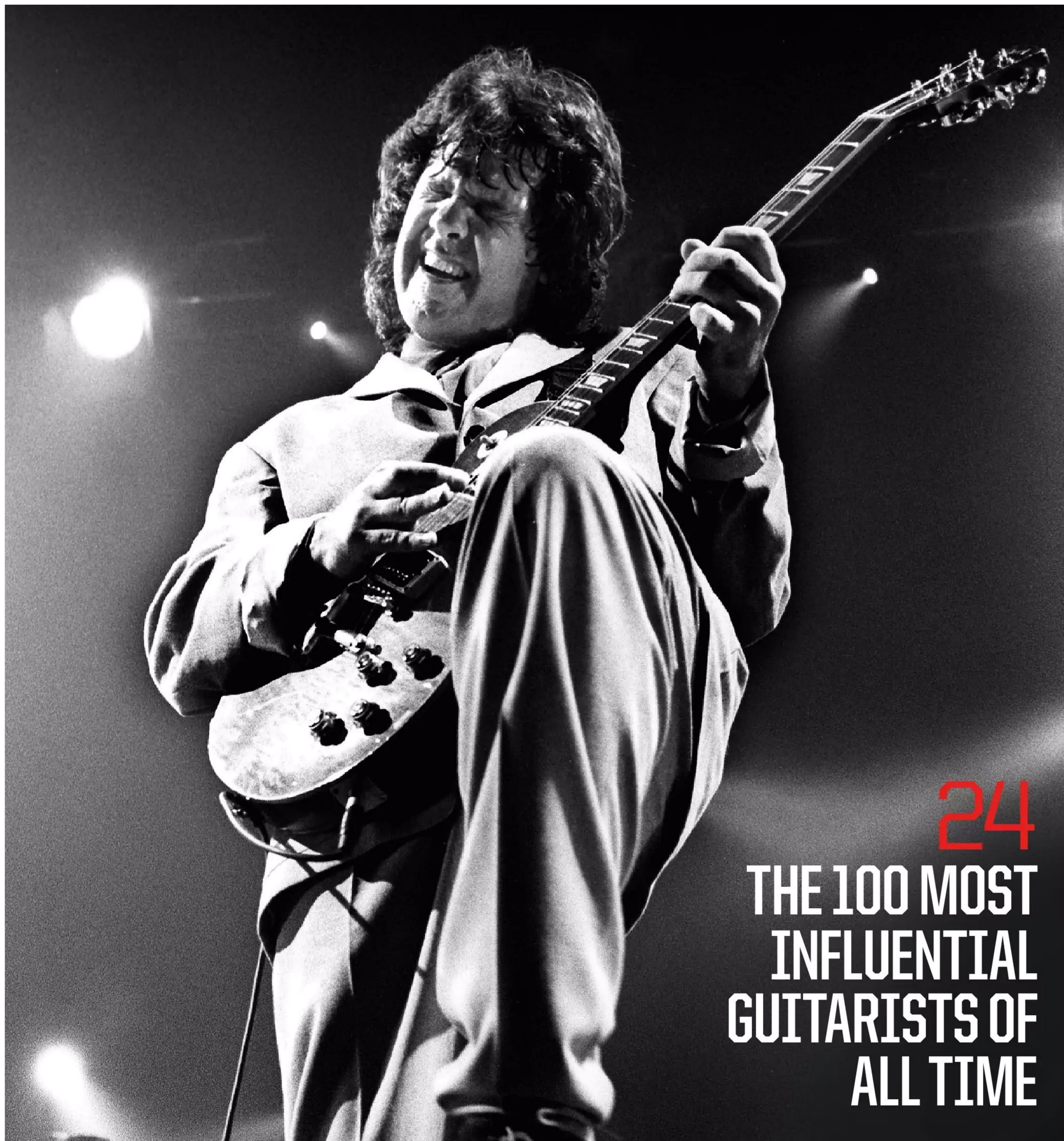
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Words Stuart Williams Photography Phil Barker

DOUBLE SHOT

Jackson has its sights set on premium shred tones and playability

06

E

arlier this year, Jackson announced that it was expanding its Pro Plus range, giving a tonal and spec bump to its Dinky and Soloist designs. Here we

have the Dinky DKA (£1,249) and DKAQ (£1,349), which are essentially the same guitar, offered in either solid finishes or sleek quilt maple tops (that's what the Q stands for).

That familiar arched Dinky body is made of okoume, and as with the rest of the Pro Plus series, it comes loaded with third-party pickups. Here, we get the classic pairing of a Seymour Duncan '59 humbucker in the neck position and a JB in the bridge slot, both direct-mounted into the body and controlled by a five-way blade and master tone/volume controls.

There's name-brand hardware, too, with a Floyd Rose 1000 series vibrato, and the shred party continues when we get to the neck. It's a five-piece, maple/walnut model with graphite reinforcement, a hand-rubbed oil finish on the back and a shredder's heel carve where it joins the body. The fingerboard follows Jackson protocol too, with a 25.5-inch scale length, 24 jumbo frets (stainless steel) and a 12"-16" compound radius.

Both versions come in three finish options, with the DKA available in Indigo Blue, Metallic Black (pictured) and Oxblood, while the DKAQ comes in Firestorm, Transparent Purple Burst and Ghost Burst (pictured).

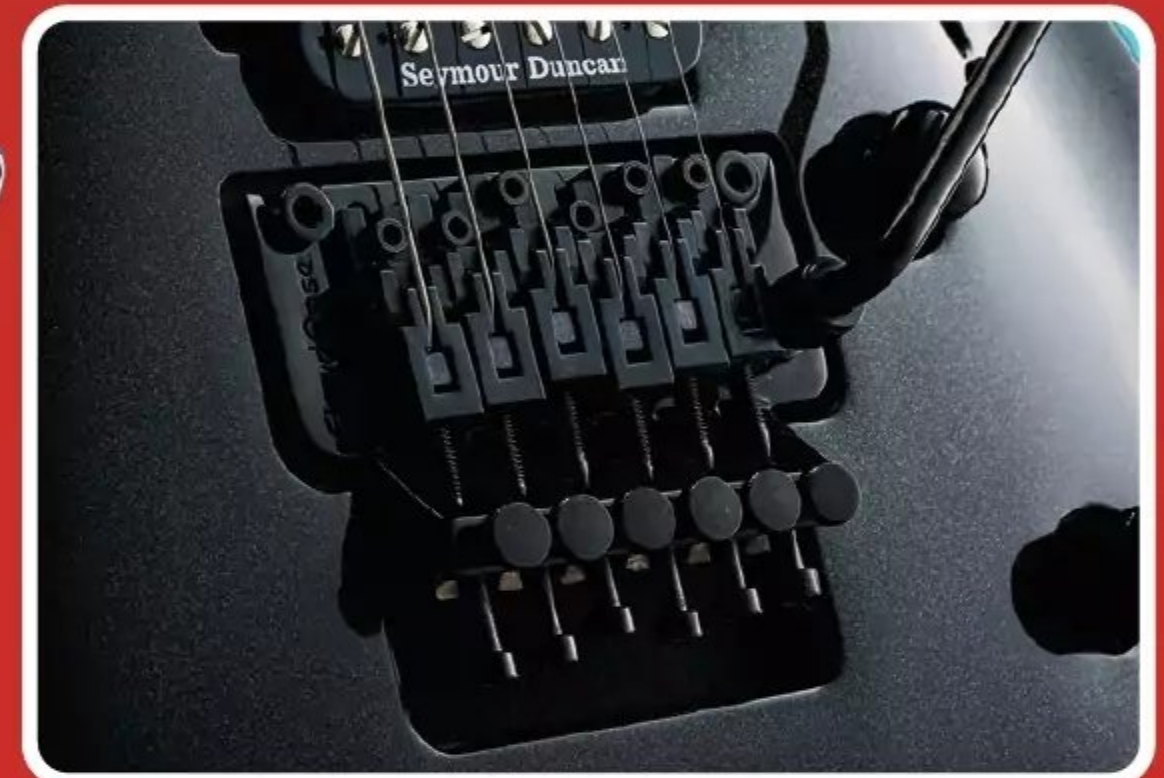


UP CLOSE



Pickups

We get a brace of Seymour Duncans, and it's the tried-and-tested combo of a '59 and a JB.



Floyd Rose

Jackson are calling this line-up "the ultimate shred experience". Now that wouldn't be complete without a Floyd, would it?



Shred-tastic features

Building on its penchant for blistering speed, there's a shredder's heel, 24 jumbo stainless steel frets and a 12"-16" compound radius.

SCENE

YOUR NEWS IN GUITARS

ALBUM

“I’M PLAYING FROM THE GUT”

SLIDE GUITAR MASTER **TROY REDFERN** RETURNS WITH A FAN-FUNDED NEW ALBUM



aving smashed the target on his latest Kickstarter campaign within the first nine hours, it’s fair to

say there’s already a hefty buzz around Troy Redfern’s forthcoming studio effort, *Invocation*. The slide guitar maverick talks gear, resonator ‘sacrilege’ and making it without label support...

You’re known as a vintage resonator kind of guy, but you’ve been seen using something rather different lately...

It’s a 1963 Teisco Orbit Four. It’s got four gold foil pickups and it’s super interesting for its tonal scope. I’ve used gold foils on my Silvertones and on the Dobro for about 15 years. When I came across that guitar that had four, I thought it was something I needed to purchase! It really fits because the type of music I’m doing with this new album is in the rock ballpark. Using those pickups, while using that gainy guitar sound, gives

you a lot more string definition and a lot more character.

Has the guitar inspired a new chapter in your sound?

If you have an evocative guitar sound coming back through your amp, that will fire you in a certain direction. The sound is dictating how the idea is going to form. So, definitely. With the song *Getaway*, that certainly had a sound about it – a very rock ‘n’ roll, raunchy kind of thing. There’s probably about five guitars on the album, so each one will have its own feel. It’s not just a rock album where every song sounds like the heavier ones – there’s some more atmospheric things and even a song that borders on country.

Among the different styles, are you still playing lots of slide?

It’s all open tunings. So, even if it’s not slide, I’ll probably be wearing it when I’m playing or writing because I want to be able to navigate that live. I think every solo on the album was done in the slide style. I’m not trying

to do the Derek Trucks thing. These days, there’s so many players that go down that avenue. Across the last three albums, it’s more about playing from the gut. It’s whatever comes out. I come from the school of thought of people like Frank Zappa, who are interested in decorating a piece of time. Whatever happens in that time is the solo.

What are your other gear essentials?

The Magnatone Twilighter Stereo is the main amp I’m using these days, and also the Hermida Distortion pedal. Live, I’m using a DigiTech Drop and Whammy Ricochet. When it comes to soloing, I like having different sounds to dive into – especially playing with the resonator in the way I do with gain and a distorted sound. A Whammy pedal might be sacrilege on a vintage National, but live, it’s really interesting!

What would be your number one tip for artists wanting to crowdfund a record?

With Kickstarter, it’s all-or-nothing. If you don’t hit your target, you get nothing. Using myself as an example for the last two albums – from *The Wings Of Salvation* to this one – getting more ears via Planet Rock radio and things like that has been key. I think it’s about trying to get as much visibility as possible – via social media as well – because, without that, who’s going to back the campaign?

Ellie Rogers





GUITARS

EPIPHONE KIRK HAMMETT 1979 FLYING V

If you can remember Kirk Hammett's mullet, you'll also remember his near-inseparable relationship with the Flying V. Now, Epiphone has honoured the Metallica man with a replica of his early-era weapon of choice. The Kirk Hammett

1979 Flying V comes with a mahogany body, one-piece mahogany neck, and is fitted with a pair of Gibson USA Calibrated T-Type humbuckers. The tuning is taken care of by a set of Grover Rotomatics, while Epiphone is keen to point out that the rest of the

electronics are decent, too, with CTS pots and a Switchcraft three-way selector. Of course, there's a Kirk Hammett logo on the back of the headstock, and it comes with a black hardshell case, lined with a plush red interior. It's available now at £1,349.



EFFECT

LINE 6 HX ONE

Line 6 has expanded its HX series with the HX One: a compact pedal housing over 250 Helix-level effects which is designed to integrate into your pedalboard without taking up too much space. Now, before you throw out your bigger Helix, you should know that while the HX One is technically a multi-FX pedal, it works in a chameleon-like fashion to provide you with

one effect at a time, making it what's likely to be the most versatile pedal on your 'board. Elsewhere, Line 6 has equipped the HX One with an effect automating Flux control, which is triggered by the dual-purpose tap/flux switch. There are sockets for two footswitches or a single expression pedal, MIDI in/out/thru and it's editable via the free HX One Preset Librarian app. It'll be available for £348.

PEDAL

BOSS WAZA CRAFT BP-1W

Us guitar players are always on the hunt for new sounds. This search often conjures adjectives such as 'vintage', 'warmth' and 'organic', and that's exactly what Boss is going for with its new BP-1W Booster/Preamp pedal. Based on the front end circuitry of the CE-1 Chorus Ensemble and RE-201 Space Echo, the BP-1W promises to infuse your sound with analogue-style character. There are controls for gain and level, but crucially, the BP-1W offers three flavours of boost. CE and RE impart the character

of the two preamps mentioned, plus a Natural mode gives an uncoloured, clean boost. On the back, there's a switch for selecting between regular Boss buffering, or a vintage mode with a lower impedance. Priced at £159, it'll be in stores by the time you read this.





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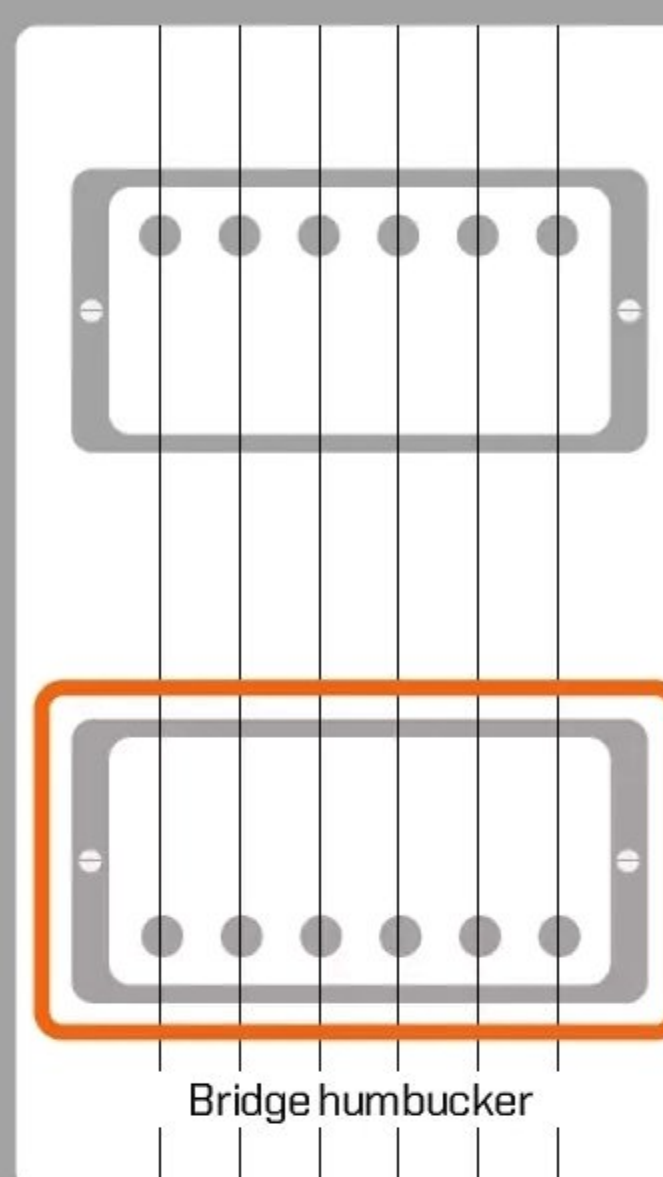
- ✓ Single-note riffing
- ✓ Alternate picking
- ✓ Palm-muting



RIFF OF THE MONTH

GET THE TONE

CHANNEL DISTORTION



Though heavy as hell, the Lamb Of God sound is surprisingly organic; Mark and Willie derive most of their tone from various Mesa/Boogie valve amps with minimal effects and just a little extra oomph from select overdrive pedals. Mark prefers passive pickups and has a signature DiMarzio Dominion model; Willie's signature ESP is equipped with Fishman Fluence 'buckers. A bridge humbucker is, of course, your start point. In the absence of a metal-voiced valve amp you could opt for a distortion pedal to shape your tone, and, if you're going digital, try a Mesa Mark IV model and a Tube Screamer-type overdrive.

LAMB OF GOD

Evidence

This recent single was released a year after Lamb Of God's ninth album *Omens*, but was recorded during those sessions. Willie Adler and Mark Morton play the riff in unison for a tight, double-tracked sound.

Learn the riff by breaking it down into four two-bar sections. Start with a 3rd-fret to open-string pull-off, then use palm-muted alternate picking for the next two bars. Use

whichever fingers feel comfortable for the fifth-string notes, but use your first, third and fourth fingers on the sixth string fretted notes for best economy of movement. Start the next two bars with another pull-off then play a variation on the riff including a bluesy legato phrase on the 8th, 10th and 11th frets. The third section is the same as the first section, but starts with picking instead of a pull-off. The fourth section is similar to the second two bars,

but this time features a C5 powerchord at the 5th fret. As ever, we've played it slowly for you in this month's video.

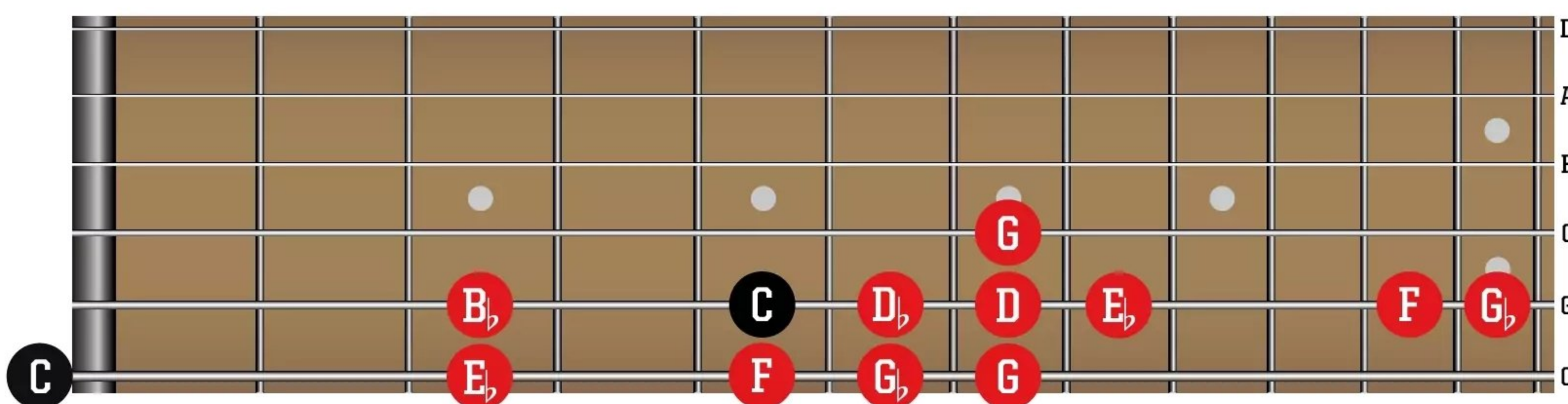
CHEAT SHEET...

Appears at: 0:04-0:21

Tempo: 118bpm

Key/scale: C minor

Main techniques: Alternate picking, palm-muting, pull-offs



The riff is in the key of C minor (C D E_b F G A_b B_b) with an extra two notes (D_b and G_b) added, which are the _b2 and _b5 intervals respectively. The _b2 interval gives the riff a dark, metallic flavour,

whereas the _b5 adds a bluesy note. The combination of these sounds is essential to the Lamb Of God style. Remember to tune your guitar to drop C (C G C F A D from low to high) to play along.

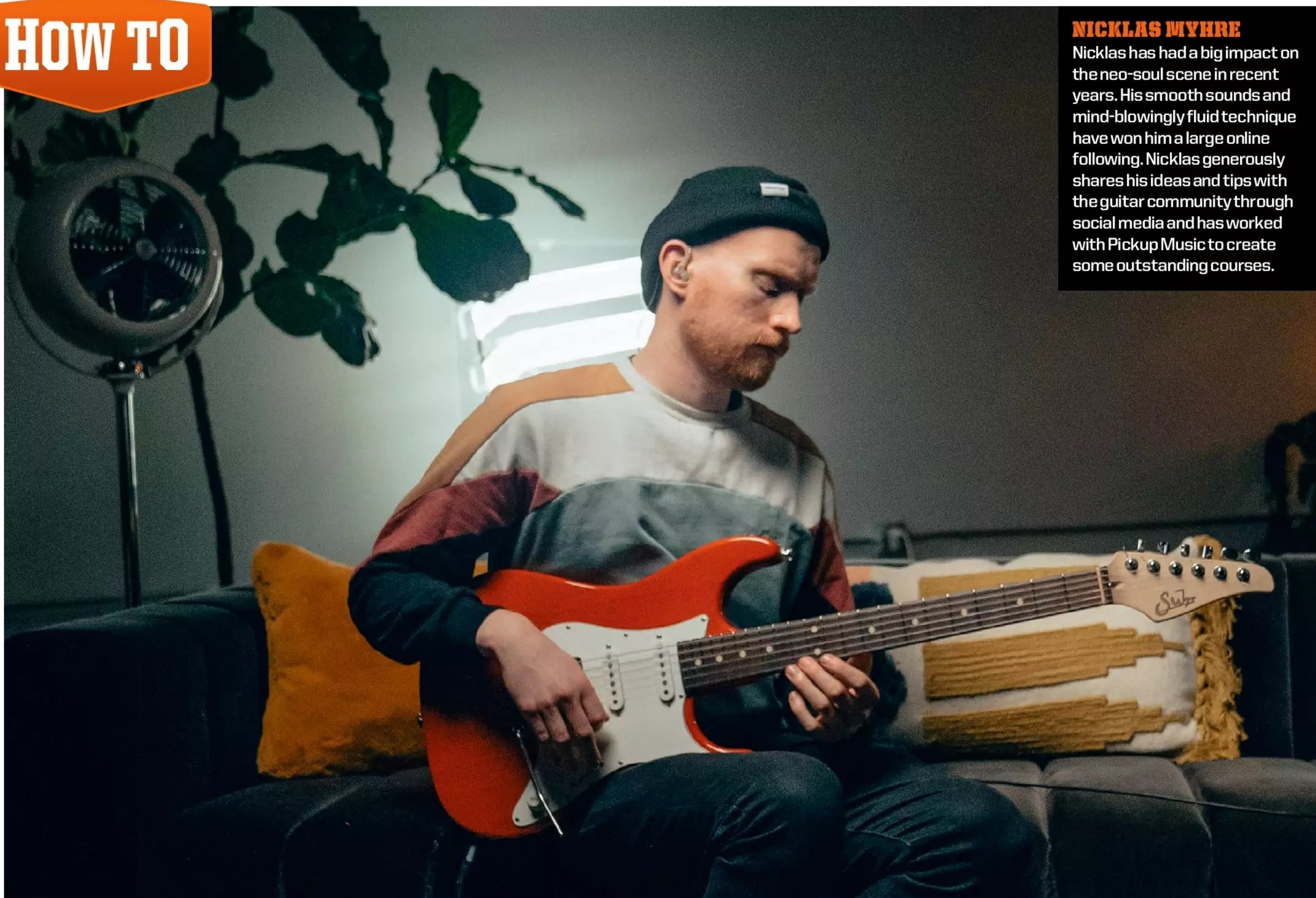


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NICKLAS MYHRE

Nicklas has had a big impact on the neo-soul scene in recent years. His smooth sounds and mind-blowingly fluid technique have won him a large online following. Nicklas generously shares his ideas and tips with the guitar community through social media and has worked with Pickup Music to create some outstanding courses.



MELODIC DOUBLESTOPS

If you're a fan of neo-soul guitar, we've got a real treat for you as Pickup Music give us a primer on one essential approach...

If you're not a fan of neo-soul guitar yet, that's about to change! It's a style full of smooth progressions, jazzy melodies, and intricate guitar techniques – what's not to love? There are tons of talented artists putting out

neo-soul goodness online and Nicklas Myhre is one of the best. Lucky for you, he'll be your teacher here in this video lesson from guitar tuition site, Pickup Music.

No matter what genre you're into, the mighty doublestop needs to be in your toolkit. It's a great way to add harmony to a solo, or simply

spice up chord transitions. This technique is used heavily in neo-soul, so there's no better way to get into the flow than by learning some tasty doublestop licks.

Grab your guitar, set up a clean, sparkly tone, and add a little reverb – it's time to get into the good stuff.

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Words Amit Sharma Photos Adam Gasson / Will Ireland

"ALL YOU WANT AS A GUITAR PLAYER IS THAT GOOD TONE!"

When he's not rocking out with Foo Fighters, guitarist **Chris Shiflett** is exploring Americana and country music – but still playing with plenty of crunch

Chris Shiflett has been busy this year with the Foo Fighters, but the guitarist has also delivered a new solo record in which he has continued to stretch out into vintage-voiced Americana. This album, *Lost At Sea*, is produced by Jaren Johnston, frontman for roots rockers The Cadillac Three, and while its 10 countrified tracks are steeped in bluegrass and honky tonk, there's a rock 'n' roll tenacity that adds grit and spit where needed, cross-pollinating the sweet sounds of the South with the trailblazing fortitude typified by greats like The Rolling Stones and Thin Lizzy.

Speaking to TG, Chris discusses the creative process behind the album, and explains why different projects call for different gear...

You're playing hard rock with the Foos, but as a solo artist you embrace less overdrive for a different expression...

That rootsy acoustic-based stuff is a style of music I've been listening to for a long time. For my first two solo albums [2017's *West Coast Town* and 2019's *Hard Lessons*], I was trying to wrap my head around playing in that style. It's one thing to make those records, but to go out and perform them live was much more challenging because I'm singing and playing. It was an evolution. I vividly remember having rehearsals and not being very comfortable without all that gain – playing solos on a Tele through a Deluxe Reverb sounded really 'plinkety plunkety' at first! It was out of my comfort zone.

In Foo Fighters you're typically seen with your refinished '57 Goldtop and a late-'80s Les Paul Custom with an Ace Frehley sticker...

"It's funny you mention the Ace Frehley Custom. For years I've had that guitar relegated to drop D tuning. It's the one I use for *Everlong* and *Monkey Wrench*; songs like that. But there are only a couple of songs with that tuning in the set, so I haven't really played it that much recently. I was talking to my tech randomly and said, 'Let's put that thing back in standard.' And since then I've been using it for pretty much half the set! I've worked it right back in.

But with your solo music, it sounds a lot more like Telecasters and Twins.

We made the record in Nashville scattered over the course of 2021. I would fly out there and it felt like strike missions because I was also getting busy with Foos touring. I'd have two or three days to bang out songs each time. And I was only ever flying in with one guitar, so my parts were pretty much done with a Custom Shop Butterscotch Blonde Tele. I'd bring that and a box of pedals, and my producer Jaren Johnston would plug me into whatever amp he had lying around. We weren't fussy about it. My tones were generally crunchy, there wasn't much super-clean twang on there. It was similar on my *Hard Lessons* album, I was playing through a Marshall for crunch tones. That's where things have settled for me. When I do solo tours, I'll bring two Teles – that Butterscotch and my Paisley – and an overdrive, which will usually have the gain mostly rolled off but enough for the crunch to still come through!

So what kind of overdrives help you find the sound you're looking for?

My main one is the [Menatone] Red Snapper. I brought that out a lot. I've been using a Wampler Tumnus since then, but I think I got that after the record. I'm sure a KTR Klon ended up



→ on the album. We were overdubbing stuff back at [Foo Fighters HQ] Studio 606, so that would have been a Princeton Reverb and a Tele with P-90s. There's got to be a Les Paul on there somewhere, the same goes for my Fulltone Tape Echo. It's hard to keep track though, because we'd go out and record a bunch of tracks and then redo certain things going back and forth. There's an acoustic guitar I used on the song *Damage Control*. I remember recording that in the summer of 2021 when I was quarantining with Covid. Jaren suggested adding some acoustic but I was alone with no one to help. So I just had this toy acoustic and recorded it with my iPhone. I sent him that and he dropped it in, and that's what you hear!

You made headlines recently for revealing you'd gone from using Fender valve amps to the Strymon Iridium amp modeller for solo touring.

Believe you me, I'm as surprised as anybody else about making that move! I always took a dim view of amp modellers before this. I was snooty about it like a lot of us are. We tend to look down our nose at these kinds of simulators. Then I got the Iridium and started messing around. There are a few reasons why it works so well for me. Firstly, in my solo band there are budget constraints. If I go overseas, we'll be using rental gear that might be sh*tty. Mic'ing amps on a throw and go-style tour more often than not won't sound good. It'll drive me crazy! All you want as a guitar player is that good tone. If your tone is great, you'll have a good show and if it's sh*tty then it all gets miserable. That's just how it goes for guitar players. I'm sure there are other things like the Iridium, but that's the one I gravitated to because it's simple. I didn't need to learn a new language to work it. It's laid out like an amp and sounds great while cutting out the middleman. I've had to tell every person mixing, 'Don't f*ck with it!' Because I have it set just how I like. The Iridium makes life a lot easier... it makes load-in a lot easier, that's for sure!

There's a generous serving of lower octaves on the new album's opening track *Dead And Gone*...

It's a Micro Pog, yup! Normally I would kick that thing on only for a guitar solo because it sounds weird for chords. But for whatever reason I decided to leave it on for the whole song. It made me play



real simple in terms of rhythm because anything more complicated would have started to glitch out.

***Weigh You Down* seems to have a baritone kind of chunkiness and big chords with extra information à la Keith Richards.**

I like that! It's a good way to describe the sound, big chords with extra information! I was definitely using inversions straight out of the Keith Richards book. And that's a baritone for sure. I actually wrote that riff on a baritone. The guitar solo is my playing slide with a slap delay. I don't play a lot of slide so I'm not super comfortable doing it, but it's super fun. And we doubled it for that Steve Miller kind of vibe.

There's a slow groove and banjos at the start of *Where'd Everybody Go?* – but it gets quite shreddy towards the end...

I love it when songs go through scene changes. They might have a groove and then go into double time or whatever later on. I'm a huge fan of classic rock stuff like Thin Lizzy, Priest and Maiden. I wanted harmonised guitars on this record and this seemed like the right place. For pretty much the whole

OLD SCHOOL

"I'm a huge fan of classic rock stuff like Thin Lizzy, Priest and Maiden," Chris says.

record, anything acoustic or banjo was Charlie Worsham. The electrics were me, Tom Bukovac for two songs and Nathan Keeterle on the others. All of the guys on this record are Nashville heavy-hitters and f*ckin' virtuosos. I was going to overdub my leads like I did on the demo, but we had the idea of tracking it all together live. It sounded great! It was so fun to sit with Nathan and watch him pick it up just like that. We tracked in just a couple of takes, so it has that live energy you wouldn't get with one guy in a studio overdubbing against himself. Even when you're really in sync, two different players can make things sound really wide. He did all the syrupy Southern rock slide on that track, too.

And there's an echo of many a country classic in *Carrie Midnight Texas* Queen with the switches from major to minor.

That's one of the more straight-up country songs on the record. Even with the rock 'n' roll dynamic, the bones of it are classic country and switching between major and minor pentatonic is such a country move. I had the title in a notebook for 15 years or something. Recording it was fun, because I wanted to make it feel f*cked up. And actually the first few versions weren't f*cked up enough so I kept rerecording my fill licks to make them even nastier. Until you nail that vintage style recording vibe, it can get a bit hokey in Disneyland. The solution, for me, is always to bang it and twist it into something else!

***Lost At Sea* is out now.**

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Make Waves

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Words Ellie Rogers Photos Jimmy Fontaine

“There’s more guitar - and a lot of anger!”

IN A POWERFUL AND EMOTIONALLY-CHARGED NEW ALBUM, **EMILY WOLFE** IS CREATING WILD NOISES WITH WEIRD GEAR, AND PLAYING GUITAR WITH A GREATER SENSE OF AGGRESSION. HER MANTRA: “I’M GONNA RIP SO HARD!”

Eatalysed by the plethora of regressive legal changes that have rocked the United States in recent years, Emily Wolfe is back with her third studio album – and this time, she’s pissed off. “It’s an intense record,” she tells TG, speaking from the room where she harnessed a storm of emotions into the 10-track explosion that is *The Blowback*.

Reeling from the reversal of *Roe v. Wade*, the experience of protesting anti-trans/anti-LGBTQ+ legislation in her home state of Texas and learning to process deep personal trauma, Emily has delivered an album with the potential to resonate with the lived experiences of millions. “I wanted to write something that I felt would help not just myself heal from the insanity of the world right now,” she says, “but hopefully other people, too...”

Whereas her 2021 album *Outlier* was boppy and stacked with love songs, the new record has rage in its bones. Writing from a “dark headspace”, she recalls getting inspired by “dissonant rock” and live recordings of Veruca Salt from back in the ’90s. “They were channelling the exact emotions I was feeling,” she says. “That allowed me to tap into the punk side of myself, where it’s middle fingers to all of it!”

But, to maximise the chances of the record’s all-important messaging sticking in people’s minds, she also doubled down on catchiness, embedding earworm melodies and singable guitar hooks within heavy-hitter tracks like *Walk In My Shoes* and *Silencer*. “If I can force a melody to stick in somebody’s head, maybe they’ll listen a little bit closer,” she reasons,

recognising that the subliminal approach is often the most effective. “I wanted to steer people’s brains into a certain direction, where they felt empowered to feel their own emotions and fight back.”

Emily’s main weapons in this fight come in the form of her signature Epiphone Sheraton hollow-body guitars. She relied on her original black Stealth model for much of the album, calling upon the prototype of its pale twin, the White Wolfe, for the “heavier, drop C stuff”. Identically spec’d with gold Epiphone Alnico Classic Pro humbuckers, their tones are meaty and substantial by default, so Emily also mixed in the “thinner sound” of a couple of Telecasters for contrast.

Her newest acquisition is an Epiphone G-1275 Custom doubleneck.

Also finished in white and fitted with gold hardware, it matches the White Wolfe’s aesthetic to a tee. Physically, however, it’s an altogether different beast, offering 12- and six-string configurations on one super-sized SG-style body.

“It was so fun to learn how to play that thing,” she says. “There’s so many switches and knobs that it was essentially like learning another instrument because it’s double the guitar. It’s heavy, it’s big and I love playing it,” she adds – joking that she’ll deal with the inevitable back pain once her current tour is over.

To get the most out of the instrument, she tunes the six-string half down to drop C and leaves the 12-string half in standard tuning, using 0.009-gauge strings to make soloing manageable. “It’s real hard to solo on a 12-string if it’s got 0.010s or 0.011s on it,” she warns. “But I do a lot of solos on the 12-string and it’s a fun challenge.”

On the subject of fun challenges, Emily also took full control of production for the first time on *The Blowback*, bringing her vision for the project to life with veteran levels of confidence, as well as some slightly off-kilter gear experiments.

For many musicians, the joy of entering a studio will be getting the chance to use high spec, well







➔ maintained equipment. But Emily believes there is just as much joy to be found in wonky old gear that would be regarded by most as unfit for purpose. “Something I didn’t really get to try in my past two records was using broken equipment and I love broken electronics,” she beams. “I ended up using a lot of things as guitar pedals that were not intended to be used as guitar pedals.”

One such example involved finding a way to utilise a slightly knackered Marantz CD Recorder from the early 2000s as a preamp. “It’s got two inputs for a mic and some outputs so you can basically record your own CD, and it’s not a good piece of equipment by any means,” she smiles, relishing the DIY nature of the whole experiment, which involved connecting the device to her Fender Vibro Champ for a “bizarre” and intriguing guitar tone.

Next up, “to catch feedback from different angles”, she gaffer taped an SM57 to a remote control car, stationed herself in the console room

When I found a pedal that I really loved, I would EQ it differently so that one side of my ears would have the mids up high and the other would have the opposite. Each ear has a different tone and it ends up being a really interesting sound.”

She also made use of an Eventide rack unit at the studio that had previously been used by David Bowie’s producer Tony Visconti. He’d left behind a shimmer reverb setting, and having initially wanted Visconti to produce her album, Emily considered it fate and incorporated the tone into the mix.

Comparing the overall feel of *The Blowback* to *Outlier*, she counts three major points of difference: “There’s less synth, more guitar and a lot of anger!” Said anger carried through into the physicality of her playing. She found herself grinding out harsher rhythms than ever, attacking the strings as if her pick were a weapon. “There’s a song called *Predator* that I wrote from a guitar rhythm when I was so angry about a certain situation,” she says. “I picked up this

“I DO A LOT OF SOLOS ON A TWELVE-STRING AND IT’S A FUN CHALLENGE”

and drove it around the tracking room while her guitar and amp howled away in an ear-splitting feedback loop. You’ll hear the multi-dimensional noise fest just before the solo hits on *Dead End Luck*, and it is glorious.

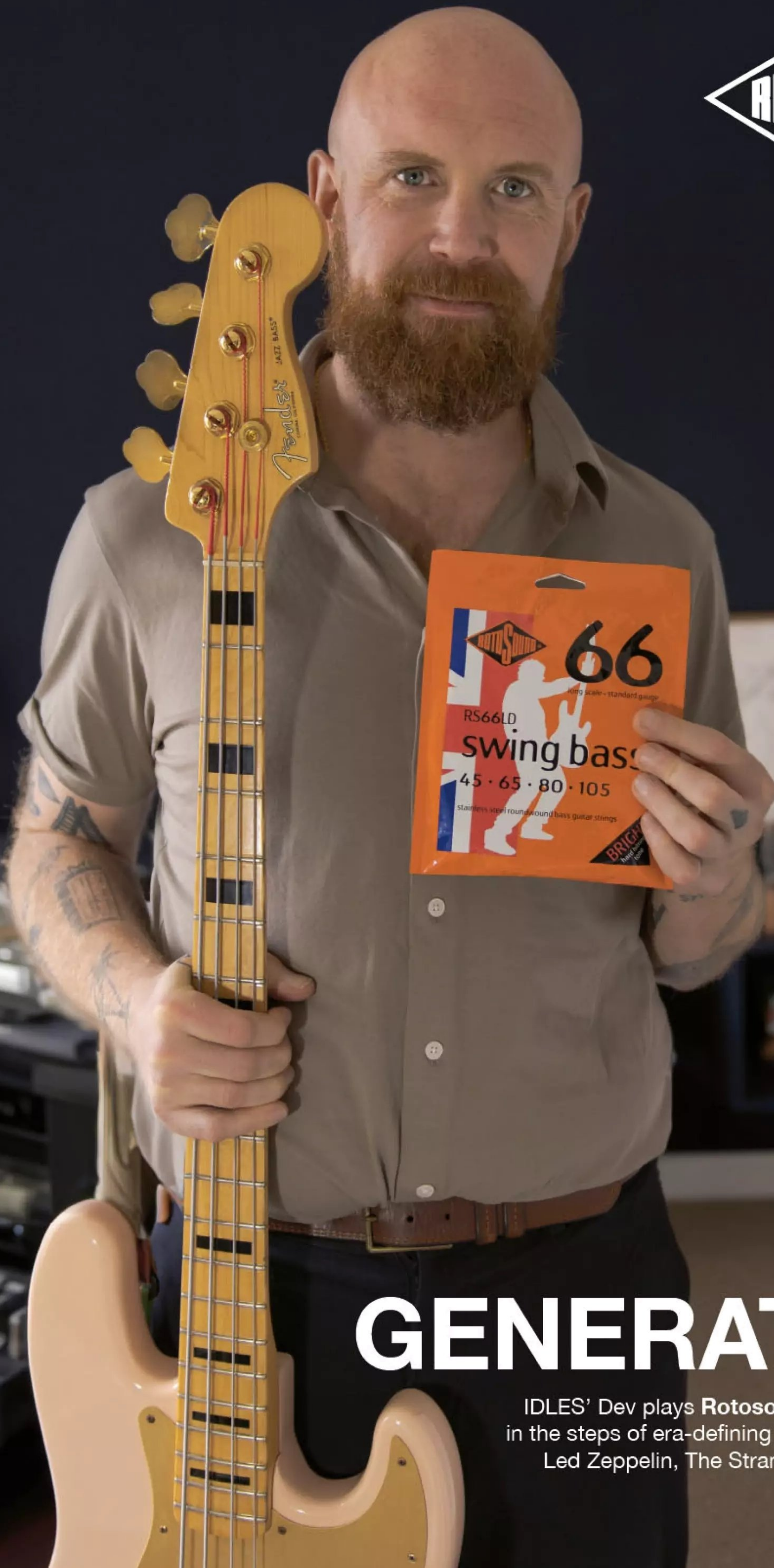
“It was just so fun because there were no babysitters,” she says. “There was nobody telling me, ‘We don’t have time.’ Or, ‘This isn’t going to work.’ I got to do whatever I wanted and it was awesome.”

The proud owner of a whopping pedal collection, Emily also used lots of actual guitar gear, with the album’s cornerstone tones coming from her EarthQuaker Devices Dirt Transmitter Fuzz and Dunes Mini Mega Ultimate Overdrive pedals, as well as an ’80s Tube Screamer, an Analog Man King of Tone and an assortment of “Big Muff copies”. As she says: “It’s interesting because there are some producers out there who are not that into pedals. But that’s my sh*t. I love pedals!

Epiphone Wilshire – which feels kind of like a toy because it’s real small, but it’s got P-90s and is really ratty sounding – and played this rhythm. I dug in a lot and I didn’t apologise for it! I was like, ‘F*ck it, I’m gonna rip so hard!’, and it was really healing.”

If this record makes anything clear, it’s that Emily Wolfe is done with playing nice. “I grew up in an environment where pleasing everybody around me was the priority, and I’d put my own feelings on the backburner,” she explains, astutely putting her finger on the unspoken code of conduct that many young artists – particularly female ones – find themselves adhering to when trying to find their place in the industry. “I finally just stepped into my own power with this record,” she smiles. “It’s more than songs to me; it’s a new phase of my life and my emotional wellbeing and I hope it empowers other people.”

***The Blowback* is out now**



OUR GENERATION

IDLES' Dev plays **Rotosound strings**, following in the steps of era-defining British rock bands like Led Zeppelin, The Stranglers, and The Smiths

@rotosound_uk



Words Chris Bird, Stan Bull, Ellie Rogers, Neville Marten, Amit Sharma, Paul Elliott

TRAILBLAZERS

THE 100 MOST INFLUENTIAL GUITARISTS OF ALL TIME

A

few weeks back, TG conducted a poll on guitarworld.com to get your views on the most influential guitarists of all time. Now, admittedly, it's a tricky question to answer. Let's face it, influence is a difficult quality to assess – but you didn't disappoint! In just a few short days of our poll being public, over 25,000 votes were cast.

Over the next 30 or so pages we run you through the results. Alongside the poll listings you'll find new interviews with a raft of star guitarists who explain the impact and inspiration these trailblazers had on their own playing. Jon Gomm, Eric Gales, Kirk Hammett and many more are featured.

We also acknowledge the lasting influence of innovators in gear design – greats such as Leo Fender, Les Paul and many more who have shaped the way we play.

Finally, make sure you've got your guitar to hand. We've produced 12 tab lessons on the styles of some of those great players for you follow. It all starts over the page...

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By Scott Holiday

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By Paul Gilbert and Wolfgang Van Halen

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Jimi Hendrix
By Eric Gales and Kirk Hammett

100 JOHN MC GEOCH

In the late '70s and early '80s, McGeoch, from Greenock in Scotland, shaped the sound of post-punk guitar in two of the key groups of that era, Magazine and Siouxsie And The Banshees. "He was into sound in an almost abstract way," Siouxsie said, and this unconventional approach made McGeoch hugely influential for generations of alternative rock players, from Johnny Marr, The Edge and The Cure's Robert Smith to John Frusciante and Radiohead's Jonny Greenwood and Ed O'Brien. James Dean Bradfield of the Manic Street Preachers hailed McGeoch as "a genius". What he created, Bradfield said, was "a new version of rock 'n' roll."



KICK OUT THE JAMS!

Wayne Kramer flying the flag with the MC5.

99 WAYNE KRAMER

Playing lead in the MC5, Kramer's ferocious energy was closer to punk than classic rock, years before punk was born.

98 JOHN SQUIRE

On The Stone Roses' 1989 self-titled debut, Squire's jangly tones and arpeggios over Madchester drum beats sounded truly unique.

97 GREG GINN

In the early '80s, Black Flag defined American hardcore punk, and Ginn's brutalist guitar assault would energise Kurt Cobain.

96 ANDY POWELL AND TED TURNER

Their twin-lead style in Wishbone Ash's 1972 classic *Argus* set the template for Thin Lizzy and Iron Maiden.

95 RON ASHETON

Alongside Iggy in The Stooges circa 1969/70, his visceral garage rock attack prefigured punk.



THUNDERSTRUCK!

Johnny Thunders, pictured here with his post-New York Dolls band The Heartbreakers, was the missing link between Keith Richards and punk rock.

94 JOHNNY THUNDERS

He was no virtuoso, but as a fast-and-loose rock 'n' roll guitar player, Johnny Thunders was the real deal, and an inspiration to many. In the New York Dolls he played lead alongside rhythm guitarist Sylvain Sylvain, and it was the group's bassist Arthur 'Killer' Kane who best summed up Johnny's streetwise style: "Raunchy, nasty, rough, raw, and untamed." On the Dolls' classic 1973 debut he channeled Chuck Berry with an aggressive swagger in his riffs. In essence, he was the missing link between Keith Richards and punk rock, and an influence for Kiss, the Sex Pistols, Guns N' Roses and many more.

93 PHIL MANZANERA

In art rock group Roxy Music, Manzanera's experimental guitar sounds ranged from weird dissonance to melodic ambient textures.

92 RICHARD THOMPSON

Merging trad know-how with a creative spirit, he helped invent folk-rock with Fairport Convention.

91 DUANE EDDY

Twangy and reverberant, his signature style was elemental in the evolution of rock 'n' roll.

90 BERT JANSCH

A '60s folkie and fingerstyle luminary, his influence stretches from Jimmy Page to Johnny Marr.

89 TOM VERLAINE

The cult hero of Television, who devised a new fretboard vocabulary for generations of alt-rockers.

88 VERNON REID

Fusing rock, funk and metal, he obliterated traditional genre divides in Living Colour.

87 STEVEN WILSON

Breaking new ground as standard, Wilson's sonic curiosity has made him one of guitar's leading progressives.

86 NICK DRAKE

Folk's most mourned son. Unorthodox tunings and intricate fingerpicking patterns soundtracked his mystic melancholy.

85 DAVE DAVIES

Taking a razorblade to his speaker cones, The Kinks' lead player discovered distortion. Rock 'n' roll was forever transformed.



SEVENTH HEAVEN

Korn's Brian 'Head' Welch, master of the seven-string.

84 JAMES 'MUNKY' SHAFFER AND BRIAN 'HEAD' WELCH

Utilising Ibanez seven-strings for groovy, detuned riffs, the Korn guitarists all but invented nu-metal.

83 NANCY WILSON

When female rockers were few and far between, Nancy's show-stopping skills with Heart were a revelation.

82 MICK RONSON

Bowie's sidekick in the early '70s, Ronno made glam rock guitar into an art form.

81 STEPHEN MALKMUS

Malkmus and his group Pavement brought a much-needed respite

WHAM, BAM, THANK YOU GLAM!
Mick Ronson, Bowie's right hand man.



from the more anguished groups of the '90s by way of their laidback slacker rock sound. Inspired by Guided By Voices and The Fall, Strat-wielding Malkmus and his love of alternate tunings ushered in a new age of angular, self-aware indie rock – his wayward leads always sounding on the brink of collapse but never anything less than exhilarating. After calling time on Pavement in 1999, Malkmus formed The Jicks, where his proggy guitar aspirations found him laying down epic 10-minute jams on tracks like *1% Of One* and *Real Emotional Trash*.

STRAT-WIELDING MALKMUS AND HIS LOVE OF ALTERNATE TUNINGS USHERED IN A NEW AGE OF ANGULAR, SELF-AWARE INDIE ROCK



LIVE AND DANGEROUS

Thin Lizzy's Brian Robertson (left) and Scott Gorham.

80

JEFF HANNEMAN AND KERRY KING

Their evil-genius riffs and screaming solos made Slayer the heaviest of all thrash metal bands.

79

TOM SCHOLZ

He invented AOR with Boston's debut in '76, and invented the Rockman amp – utilised by Def Leppard among many others.

78

FREDRIK THORDENDAL AND MARTEN HAGSTROM

In Meshuggah, their use of eight-string guitars and polyrhythms have influenced seemingly every metal band since.

EIGHTH WONDER

Mårten Hagström of Meshuggah.



77

JOHNNY RAMONE

This punk hero was revolutionary in his brutishness; supercharged downstroke powerchords his signature.

76

SCOTT GORHAM AND BRIAN ROBERTSON

Nobody did twin-lead harmonies better than this duo during Thin Lizzy's late-'70s peak.

75

J. J. CALE

Laid-back groove specialist and Cocaine author, he counted Clapton, Knopfler and Neil Young as fans.

74

SCOTTY MOORE

Elvis' legendary sideman honed The King's sound and brought rock 'n' roll to the masses.



BLURRED VISION

Graham Coxon favours a "wonkier tonal palette".

73

GRAHAM COXON

When distortion dominated Britpop, Coxon tapped into a wonkier tonal palette with modulation experiments aplenty.

72

STEVE HACKETT

Before EVH there was Steve Hackett of Genesis, incorporating two-hand tapping into prog rock.

71

GLENN TIPTON AND K.K. DOWNING

The two-guitar heavy metal attack began with these guys in Judas Priest.

70

HANK MARVIN

Synonymous with Strats, Vox amps and tape delay, The Shadows' leader inspired an entire generation.

69

STEVE CROPPER

His rhythmic soul vamps put the special sauce in the Stax Records sound.

JOHNNY RAMONE WAS REVOLUTIONARY IN HIS BRUTISHNESS;
SUPERCHARGED DOWNSTROKE POWERCHORDS HIS SIGNATURE

68 Words Amit Sharma

Tosin Abasi/ Javier Reyes

IF 6 WAS 9...
Tosin Abasi (left)
and Javier Reyes.

Instrumental guitar music has been in a rude state of health over the last decade, partly thanks to the work of American trio Animals As Leaders. The 2007-formed project, which sees extended-range guitarists Tosin Abasi and Javier Reyes throwing all kinds of brain-bursting time signatures at drummer Matt Garstka, is themed around the concept of two guitar virtuosos using seven, eight and even nine-string instruments to cover the higher and lower registers, eradicating any need for a bass player. And though their early albums were more rooted in futuristic tech-metal, they've been adding more elements of jazz fusion into the mix since third record *The Joy Of Motion*, released in 2014.

As easy as it is to be dazzled by their time-warping riffs and hyper-intelligent leads, the real magic lies in how the pair are able to effortlessly support each other through each frame of their cascading musical conversations. They're very much a double act who refuse to be distracted or consumed by the complexity of each other's musical creations – instead focusing on how to bring out the best in their co-guitarist and fill out more space than any trio before them.

Abasi and Reyes have also kept busy outside of the band – the latter in his own solo project Mestis and the former with

his own guitar company Abasi Concepts, as well as touring with Zakk Wylde, Yngwie Malmsteen, Steve Vai and Nuno Bettencourt as part of Generation Axe.

As Tosin recently explained to TG: “Ultimately, the six-string can be the core of how you understand an eight-string, especially if you retain standard tuning. We often tune our eight-strings to drop E, so you can still perceive it as a six-string in standard tuning. All scales and shapes repeat per octave, so it's good to acknowledge the repetition within the fingerboard.”

The history of seven-string guitar can be traced back to classical and world music from hundreds of years ago, but its true commercial birth in terms of solid-body electrics came in 1990 when Ibanez released their very first Universe models in collaboration with Steve Vai. The extended-range instruments were soon adopted by Dream Theater wizard John Petrucci, Korn guitarists James ‘Munky’ Shaffer and Brian ‘Head’ Welch,

Meshuggah pair Fredrik Thordendal and Mårten Hagström, Fear Factory's Dino Cazares and many more – the newly designed models providing an increased sonic depth for players in search of heavier and more extreme noises. Other guitarists and guitar manufacturers followed suit, eventually leading to Ibanez once again leading the charge and designing the first mass-produced eight-string electric in 2007. But the story doesn't end there – the Japanese instrument manufacturer then unveiled their RG9 nine-string at Winter NAMM 2013. Given that he was an Ibanez endorsee at the time, it didn't take long for one to find its way into the hands of Tosin Abasi, who posted some video demonstrations on his Instagram page with the hashtag ‘When eight is not quite enough’ and ended up using one on 2016 track *Private Visions Of The World*. We haven't seen him with a 10-string yet, but who knows what the future might have in store...



AAL-STYLE LOW-END RIFF

bit.ly/tg378audio

♩=140
G#m F#m Play 4 times

Our first example features a typical low-slung bassline played on the bottom strings of a standard tuned eight-string guitar. This one is brought to life by slapping down on the strings with the thumb.

AAL-STYLE TOP-END RIFF

bit.ly/tg378audio

♩=140
G#m F#m Play 4 times

No eight-string guitar to hand? No problem! The top six strings of standard eight-string tuning are good old EADGBE, and our riff is confined to these strings.

G7

Words Ellie Rogers

Joni Mitchell

She penned some of the 20th century's greatest songs and devised more alternate tunings than any of her peers. Modern fingerstyle wizard **Jon Gomm** outlines why Joni is the G.O.A.T. of progressive acoustic guitar...



he broke into uncharted territory with over 50 tunings...

It used to be that tunings made logical sense. You'd think: 'How can I play the chords I always play, but in a different tuning to allow me to do different technical things with my fingers?' That's where Joni started: messing about with open major chord tunings from the old blues tradition. The reason she was interested in them was because she had polio, and particularly her left hand could be really limited. She wanted to "paint" with sound, so she started to look at these tunings and experiment with them, moving the strings further apart from each other so that she had a bigger range or compositional matrix of pitches.

...and devised her own system to keep track of them all

Joni didn't think of her tunings as being, for example, CGDGAD. She'd tune the bottom string and remember what that was – in this case C – and then would call the tuning 77525. The numbers relate to which fret you play to get the next string. I have this theory about that, which she's never spoken about. But, if you know what notes your guitar strings are tuned to individually, then you can start to think about finding particular chords. She never wanted to do that because she wanted to create this big colour palette background with her guitar tuning, then experiment to find sounds within it.

She pioneered an "orchestral" approach to guitar

Joni would think about the bottom strings as doing the job of bass instruments and the top three strings as being the horns. In trying to make this huge sound, she ended up with this "one-person-band" approach, but completely differently to the guitarists that'd gone before. Whereas great technical guitarists like Robert Johnson or Elizabeth Cotten were fingerpicking to make it sound like

more than one instrument, she had this completely opposite approach: to make the guitar itself bigger. She opened up the acoustic guitar from being a folk instrument, to being this orchestral instrument where you could fill a concert hall with sound on your own by playing it differently and seeing it as a huge sound and colour generator.

Her right-hand chops were second to none

Joni would fingerpick sometimes, but what I loved most was her strumming technique, which would sometimes be with a plectrum and sometimes not. She could produce different sounds and have everything be really exciting, just by the way she used her right hand. She'd only allow certain notes to come through at certain points so that you'd get melodies and the sense of basslines. The whole time, it's really rhythmically driven by the way her right hand's moving.

She influenced fingerstyle's greatest influencers

For my generation, Michael Hedges is our touchstone god of reinventing the acoustic guitar. My peers think that you have to go back to Leo Kottke or other technical guitarists that came before, but Hedges doesn't sound anything like those guys. It came from Joni Mitchell. That's who [Hedges] was getting his ideas from. There's one particular song called *The Wolf That Lives In Lindsey*. It's got a low tuning and she uses the bass string to keep things constant, then she uses harmonics in a way which is so reminiscent of modern guitar playing. They're like these shards of ice crashing on the ground over the top of thunderous bass. She hits it so hard that the note warps in and out of tune to create this dramatic effect. It's revolutionary. Then, there's a Michael Hedges song from his first album – which is the one that kind of blew the acoustic guitar world apart – and it's called *Silent Anticipations*. If you listen to those two songs side by side, I'd almost say he ripped her off! He goes somewhere else, but you can really, really hear it.

JONI MITCHELL STYLE (OPEN G)

bit.ly/tg378audio

♩=120

G C/G G C/G D/G G Play 4 times

TAB

D 0 1 0 0 0 1 0 3 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0

G 0 2 0 0 0 2 4 0 0 0 0 2

D 0 0 0 0 0 0 0 0 0 0 0 0

The main idea here is to keep the thumb playing a quarter-note bass pulse. The chords can be played with a pinch of fingers one, two and three.

JONI MITCHELL STYLE (DADGAD)

bit.ly/tg378audio

♩=110

D C G/B Play 4 times

TAB

D 4 0 4 0 3 0 3 2 0 2

A 0 0 0 0 0 0 0 0 0 0

G 0 0 0 0 0 0 0 0 0 0

D 4 0 0 0 4 5 4 3 2

Our example uses a simple fingerpicking approach. The attack and definition of the bass notes can be enhanced by using a thumb pick.



A NEW LEVEL

Big Mick gets heavy with the 'Knot.

66

JIM ROOT AND MICK THOMSON

Flaunting death metal influences in a nu-metal landscape, Slipknot's masked men took heavy to another level.

65

NILE RODGERS

The don of funk guitarists, leader of disco superstars Chic, and role model for Cory Wong.

64

ERNEST RANGLIN

The Jamaican's rhythmic guitar style helped to define ska music and subsequently reggae, influencing the young Bob Marley among others.

63

LINK WRAY

Often considered the originator of the powerchord, North Carolina's Fred Lincoln Ray Jr. is most famous for crafting arguably the greatest rock 'n' roll instrumental of all time, *Rumble*. One of the first recorded uses of distortion and tremolo, the song was a huge hit with Wray's live audience, who demanded four replays upon its first outing onstage in 1958. The only rock instrumental ever banned from radio (for fear of inciting violence), *Rumble* nevertheless was a top 20 hit for Wray, with Pete Townshend crediting the song as being one of the reasons he first picked up a guitar.

62

JOE PERRY

The archetypal lead guitar player, Aerosmith's Perry influenced everyone from Slash to Kurt Cobain.

61

MICHAEL SCHENKER

In the mid-'70s, before EVH, the Flying V-wielding Schenker was hard rock's leading modernist guitar hero.

60

TIM HENSON AND SCOTT LEPAGE

Dialling in spanky tones to showcase blistering techniques, the genre-hopping Polyphia pair have become modern masters.

59

JOSH HOMME

Queens Of The Stone Age's king of the desert, Homme's bass-amp tones and generator gigs are the stuff of legend.

58

JOHNNY MARR

Known for his unique rhythm-meets-lead jangle in The Smiths, he unlocked melody and texture through arpeggio mastery.

57

PAT METHENY

Picking up where Wes Montgomery left off, Metheny expanded the vocabulary of jazz with awe-inspiring flair.

56

STEVE HOWE

His extraordinary work with Yes influenced progressive rock players from Lifeson to Petrucci and beyond.



CRAZY PROG

Steve Howe on stage with Yes.

55

GUTHRIE GOVAN

Able to improvise and thrive in any situation, he's considered to be one of the greatest players alive.

54

DAVE MURRAY AND ADRIAN SMITH

The power in Iron Maiden's classic-era guitar team inspired Metallica, Megadeth and countless others.

53

JACK WHITE

Garage rock and blues revivalist, he also popularised the power duo with the White Stripes.

52

NEIL YOUNG

The folk singer who predicted Gen X's messy guitar style, Young's wayward soloing inspired countless imitators.

51 PETER GREEN

Wearing his soul on his strings, Green led the early Fleetwood Mac and possessed one of the most enviable tones ever.

50 DAVE MUSTAINE

His mastery of high-speed riffs has made Megadeth almost as influential as his former band.

49 JOE BONAMASSA

As the initials of his KTBA record label remind us, Bonamassa's been on a mission to 'keep the blues alive' ever since his prodigious talents landed him a run of B.B. King support slots back in 1989, when he was just twelve years old. Maturing into one of the most commercially successful and high-profile bluesmen on the planet, he's used his standing to reinvigorate the genre and champion countless other artists – from Joanna Connor and Eric Gales to Toby Lee and Laura Cox. Also the world's foremost vintage guitar nerd, he shares knowledge and advice freely, helping to demystify an often intimidating marketplace for buyers worldwide.

48 BUDDY GUY

The greatest and longest serving practitioner of Chicago blues, Buddy's influence is the common thread that connects every electric blues upstart from the '60s right through to today. From Clapton, to SRV and onto Christone 'Kingfish' Ingram, the brightest stars of each new generation have all copped a little bit of Buddy's ultra-expressive style. Most notably, his full-throttle soloing and in-your-face showmanship lit a fire inside one young James Marshall Hendrix, who idolised the elder Strato-master. From on-stage mannerisms – like plucking the strings with his teeth – to taming dangerous levels of feedback and milking bends for all they're worth, Jimi learned much from the Buddy Guy school of bombast.

47 JONNY GREENWOOD

Greenwood's unorthodox lead guitar style is integral to Radiohead's experimental, era-defining art-rock.

46 SISTER ROSETTA THARPE

There are few moments in musical history that stand out as being ahead of their time quite like Sister Rosetta Tharpe's iconic 1964 performance at a disused English train station. Wielding an eye-poppingly gorgeous white and gold '61 Les Paul SG Custom, she enraptured the crowd (containing Clapton, Beck and Keith Richards) with her infectious gospel blues chops. As a black female, reputedly bisexual, she succeeded in the face of

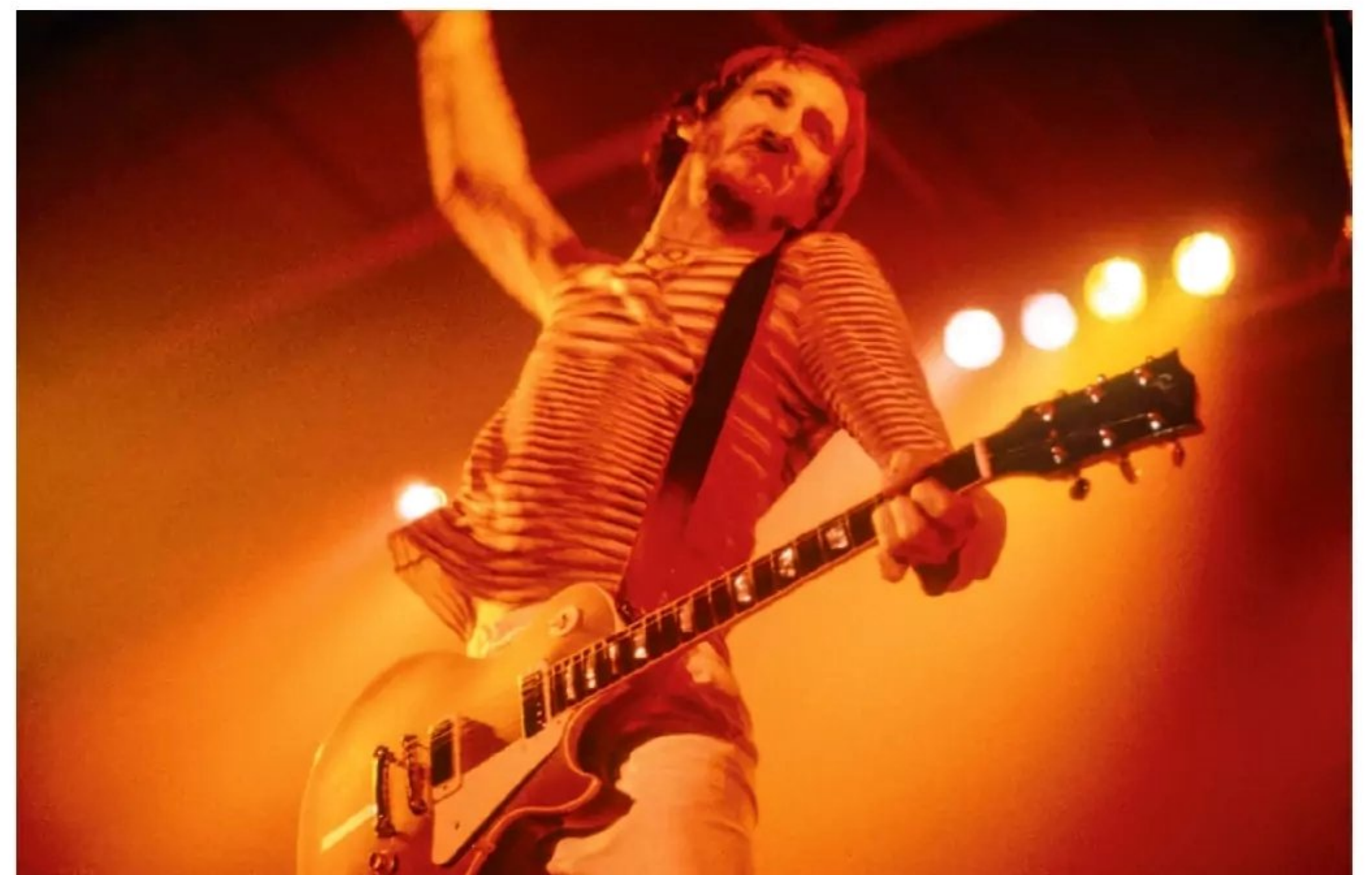


almost every flavour of discrimination the 20th century had to offer, and influenced superstars such as Little Richard and Elvis. Rightly referred to as the 'Godmother of Rock 'n' Roll', the Arkansas native's revolutionary clout is hard to overstate.

DOIN' IT FOR HERSELF
The Godmother of Rock 'N' Roll, Sister Rosetta Tharpe.

45 PAUL GILBERT

The Racer X/Mr. Big virtuoso is arguably best known for his breathtaking alternate picking skills.



44 PETE TOWNSHEND

For all the artistry in The Who's concept albums, it was Townshend's aggression as a rhythm player that inspired Paul Weller, Billie Joe Armstrong and so many others.

WHO'S YOUR DADDY?
Pete Townshend giving it the full windmill.

43 NUNO BETTENCOURT

The Extreme guitarist is a perfect storm of neoclassical finesse and earthy blues.

42 WES MONTGOMERY

The '60s jazz legend was famous for using the flesh of his thumb to create unique single-note lines and octave ideas.



FRIPP-STYLE LOOPING

bit.ly/tg378audio

♩=90

Cmaj⁷ Gmaj⁷ Cmaj⁷ Gmaj⁷ Cmaj⁷ Gmaj⁷ Cmaj⁷ Gmaj⁷

TAB

8 3

BU 14(16)14-12 11 21(22)

Here, emulating Fripp's approach to looping, we've layered up four parts to create an ambient soundscape. Our parts are super simple, and less is more here as the sound can easily become cluttered. Try bars 1 and 2 without the tricky volume swells and bass notes at first, then gradually introduce them as you get a feel for it.



SUPER LOOPER
The 'Frippertronic'
Mr. Fripp.

41 ROBERT FRIPP

Though best known as the groundbreaking guitarist in pioneering prog rock act King Crimson, and also for his contributions to classic David Bowie albums *Heroes* and *Scary Monsters (and Super Creeps)*, there's another aspect of Robert Fripp's playing that has been massively important: Frippertronics. In collaboration with ambient music maestro Brian Eno, Fripp developed a dual tape delay system giving him the effect of what might now be understood as a kind of looper. While today we live in an era where live looping is commonplace, in the '70s this was cutting edge. Coupled with Fripp's use of the unusual CGDAEG tuning and his often angular rhythmic approach, he can be considered a truly self-styled player and one of the most influential guitarists of all time.

40 ZAKK WYLDE

The on/off Ozzy guitarist is undoubtedly one of the most aggressive pentatonic players of all-time.

39 ALLAN HOLDSWORTH

Bradford-born Holdsworth took guitar playing to new levels thanks to his knack for complex chord

progressions, dissonant leads using outside scales and smooth legato-driven runs. The latter was born from the fusion virtuoso's love for saxophone, though as he couldn't afford one as a teenager, he ended up picking up a guitar at the age of 17. Holdsworth's staggeringly experimental and wildly inventive take on jazz rock was so advanced that one famous fan, Steve Vai, believes we'll still be learning from it in years to come. "I very rarely agree with the term 'best guitar player,'" he told TG in 2017, not long after Holdsworth's passing. "But if I had to say there was one, I would pick Allan Holdsworth. He was unique in ways that I don't think have been discovered yet. I can hear any guitar player and know what they're doing. But I do not know what the f*ck Holdsworth was doing at all!"

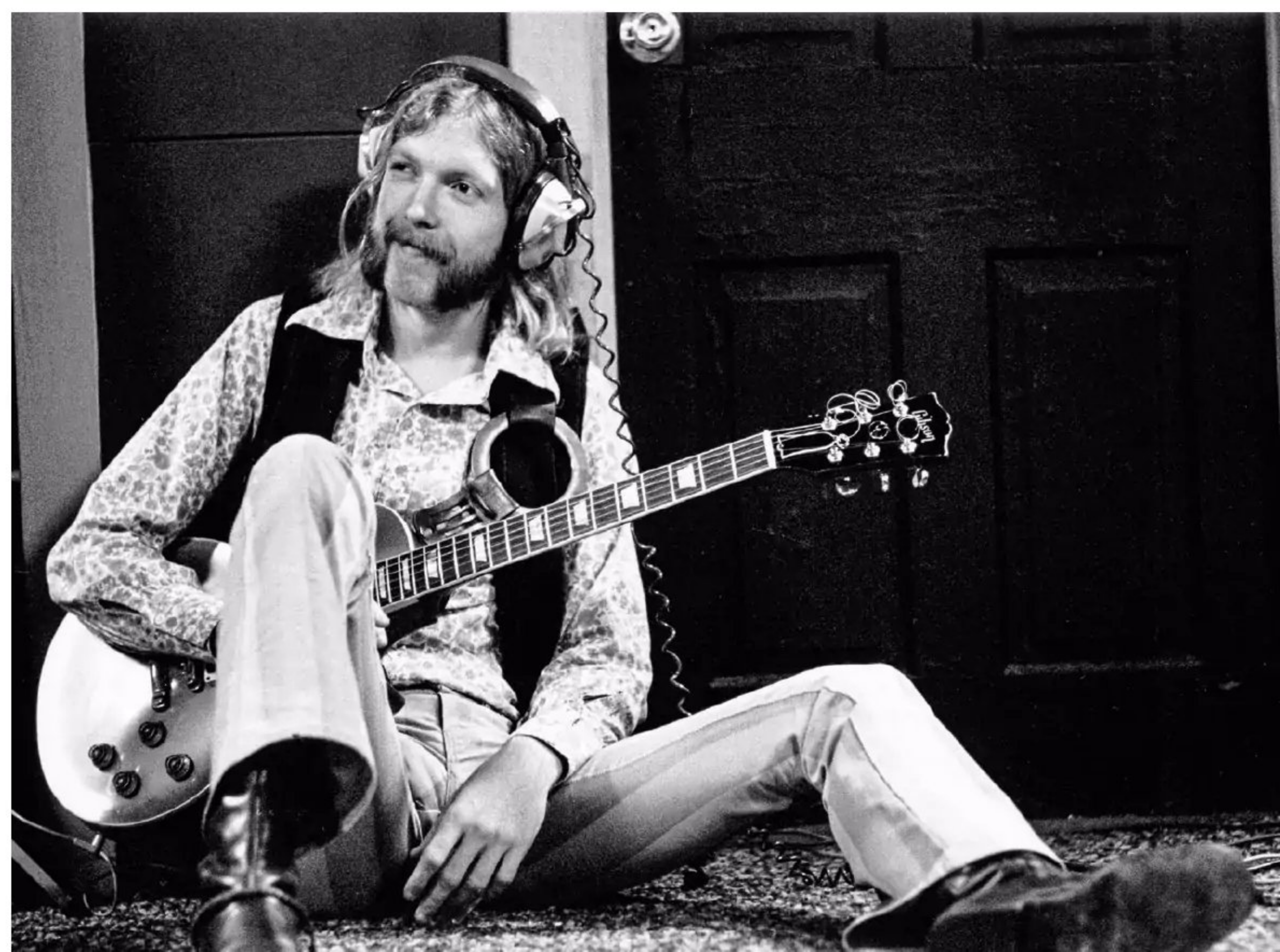
38 JOHN FRUSCIANTE

The ever-versatile Frusciante brought melodic beauty and soulful sensitivity to the Chili Peppers' tough funk rock.

37 DUANE ALLMAN

He was gone at 24, but Skydog's intense style set the high-water mark for slide guitar.

SLIDE AWAY
Allman brother
Duane.





OH, DELAY!
The Edge in the '80s.

36 THE EDGE

All hail U2's David Evans – as nobody calls him – forever our king of dotted eighth-note delays!

35 CHET ATKINS

Fingerpicker extraordinaire, 'Mr. Guitar' gave us the Nashville Sound and timeless Gretsch signatures – and nurtured Tommy Emmanuel.

34 JOHN PETRUCCI

More than your average shredder, Trooch blends emotion with superhuman speed in one progressive package.

33 KEITH RICHARDS

Raised on the blues, Keef's penchant for earworm hooks earned him the nickname The Human Riff.

32 GEORGE HARRISON AND JOHN LENNON

With Lennon's mastery of rhythm and Harrison's gift for melodic solos, The Beatles were – and always will be – the definitive guitar group.

31 ALEX LIFESON

In progressive rockers Rush, Lifeson was always evolving. An influence on Dream Theater, Metallica and many more.

30 DJANGO REINHARDT

Gypsy jazz pioneer Jean 'Django' Reinhardt has been credited as one of the main innovators of jazz guitar, and his technique was as unorthodox as



GYPSY KING
Django Reinhardt, hailed by Jeff Beck as "the most astonishing guitar player ever".

they come. Having suffered severe burns to his left hand, Django adapted his playing style around just his index and middle fingers, creating a near unique technical approach in the process. Overcoming his handicap, Django's virtuosity would inspire countless guitarists thereafter, including the Grateful Dead's Jerry Garcia and Black Sabbath's Tony Iommi, both of whom lost fingers in unfortunate accidents. Jeff Beck, meanwhile, called Django "by far the most astonishing guitar player ever".

29 ANGUS AND MALCOLM YOUNG

The brothers in AC/DC complemented each other immensely, re-setting the standard for rhythm and lead interplay.

28 FRANK ZAPPA

Universally admired for his leftfield musical philosophies, this American eccentric devoted his life to breaking boundaries.

27 CARLOS SANTANA

The Mexican-American fusionist brought Latin flavour to rock, singing loud and clear with that inimitable tone.

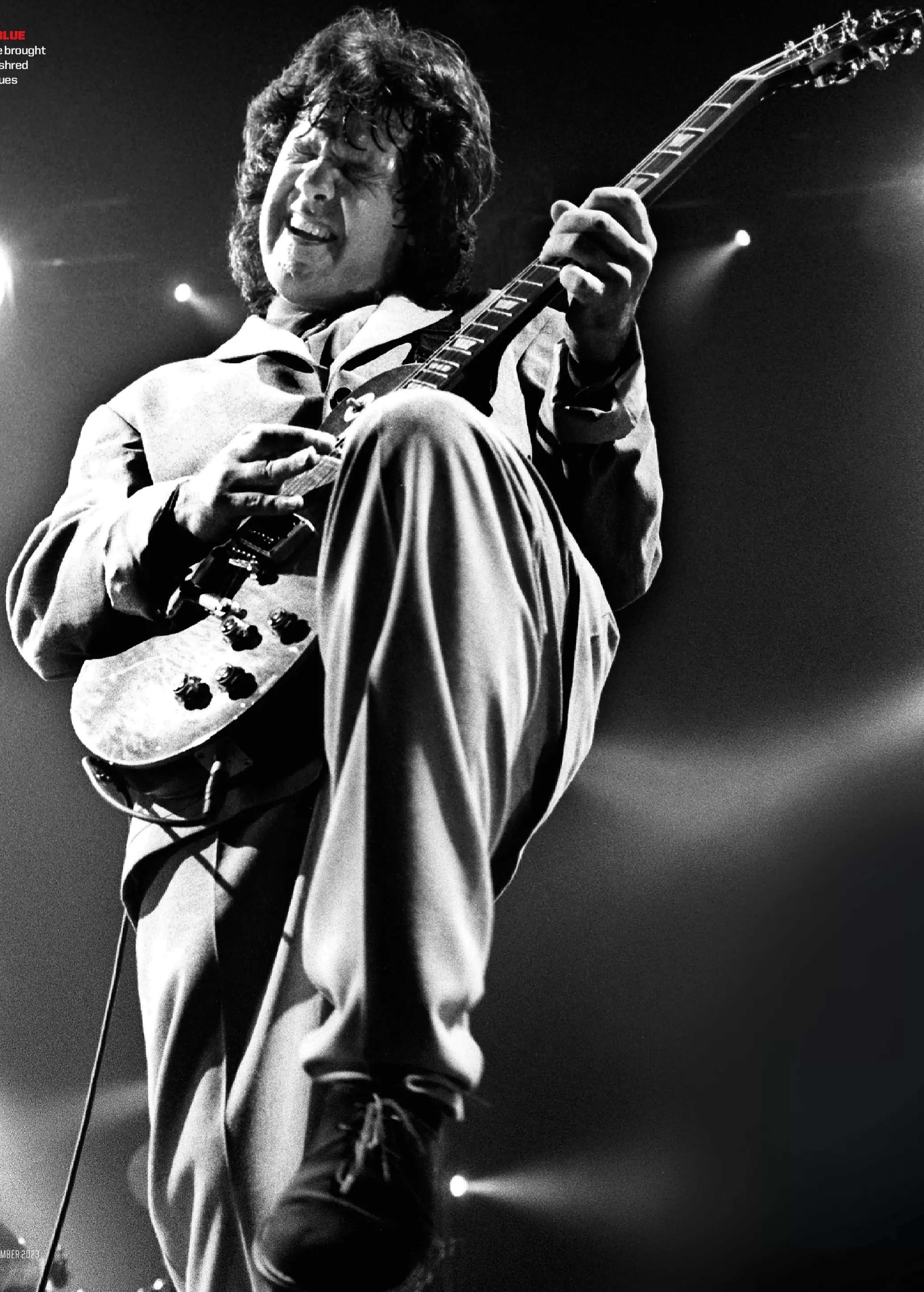


SUPERNATURAL
The inimitable Carlos Santana.

DJANGO ADAPTED HIS PLAYING STYLE AROUND JUST HIS INDEX AND MIDDLE FINGERS, CREATING AN ENTIRELY NEW APPROACH TO GUITAR

FEELING BLUE

Gary Moore brought incendiary shred chops to blues



26

Gary Moore

Interview Chris Bird

On 1990's *Still Got The Blues*, Northern Irish rocker Gary Moore would reinvent his playing style and influence a new generation of blues guitarists. **Joe Bonamassa** tells us just how much owes to his idol...

W

What was the impact of *Still Got The Blues* on you as a young guitarist?

Kind of like [Stevie Ray Vaughan's debut album] *Texas Flood*, it just floored you. Just the song *Still Got*

The Blues... the tone, the playing! I would have been 13 years old. It was one of those things where you go, 'Wow, is this just unbelievable!'

My dad told me, "That's a Les Paul," and I'm like, 'I need to get one of those.' But *Still Got The Blues* made a lot of it and turned the gain up. The two trailblazers in the kind of music that I play were Walter Trout and Gary Moore because they were the ones, especially over in Europe, that took a more shreddy approach to the blues, and it works. It influenced a lot of [players]. With Gary, the songs were great. I mean, song after song. *Midnight Blues*, *Too Tired* with Albert Collins, and the Albert King song *Oh Pretty Woman* – definitive versions of those songs. And then *Still Got The Blues* was just a beautiful song, and it was a big hit in America.

When playing live, Gary had an incendiary attack to his sound. Is that something you understand?

Well, first of all, that incendiary thing that he had, I mean, that's all in his soul. Those were some deep demons that were trying to exorcise themselves. He played with such bad intention. Even when he was playing the quiet stuff. He was a really nice, shy person. I met him several times. But when he put on a guitar it was like this other animal would be created. And I think also part of the sound was the fact that he was left-handed and he played right-handed. I know B.B. King played right-handed; he was left-handed. There's something about the attack that changes when people do that.



I suppose that puts his strongest hand on the fretboard rather than picking.

Yeah, and that could explain the middle finger being so fast. 'Cause he would do those runs all the way down the fingerboard with his index and middle finger and you're like, 'Wow, that's pretty unhumanlike.' It was just groundbreaking and it still sounds as fresh as it did 30 years ago.

What do you think has been the lasting impact of the *Still Got The Blues* album on the guitar community?

I would say it's a "pre/post" album. There was everything that comes before and then everything that came after. There was nothing like it. And yeah, his rock stuff, the stuff with Thin Lizzy and

"WHEN GARY PUT ON A GUITAR IT WAS LIKE THIS OTHER ANIMAL WOULD BE CREATED"



GARY MOORE-STYLE BLUES LICK

bit.ly/tg378audio

♩=170 ♩ = ♩♩

Am

8va

Play 4 times

BU BU BU

15 (17) 15 (17) 15 (17) 13 14 20 17 20 17 17 20 17 17 20 17 17 20 17 20 (22) 20 (22) 20 (22) 20 (22)

This lick is inspired by ZZ Top tribute track *Texas Strut*, the Moore-penned shuffle that rounds off side one of *Still Got The Blues*. Gary most likely played this with the bridge single coil on his famous Red Strat. The more finger vibrato and ferocious string bending the better!



his solo albums in the '80s hinted at it. But for him to go, "I want to make a blues record now," and to do it so well and really thread the needle between rock and blues in the most perfect way, it created a genre. I mean, Stevie was more blues than rock in my opinion. Gary was more rock than blues, just from an approach standpoint.

How much do you think the gear he chose is a crucial part of the equation?

Well, I've seen him play through anything. I've seen him play with a DSL 2000 and it sounds like Gary Moore. I've seen him play through Twins on video and it sounds like Gary Moore. So the sound was indelibly linked to his hands. But, live, my favourite rig was the SLO 100, two Marshall cabs, and, I want to

say, a Quadraverb, some sort of reverb that's, like, not even in the loop; it sounds like it's just straight in. On the album you can tell it was the Soldano, for sure. It's less gain than people think. I mean, I've gone down that rabbit hole! 'He'd dial back the Soldano a little bit, and you've got to add reverb as well. You've got to have the big plate reverb on there.

What were your opinions on the collaborations with Albert King and Albert Collins when you first heard them?

I thought they were great. It really showed how much those guys respected Gary. Albert King is the only guy I never got to meet that I would have loved to have met. I mean, I got to play with Albert Collins. But what I thought about Albert and Albert is the fact that it really shows you how much they respected Gary and how much them being on that album meant to Gary as well.

How much do you hear of Gary in your own playing?

I hear a lot. He was a big, big influence. Especially on the ballads. You can't play a ballad with "adult" chord changes. I mean, I sold a lot of records with ballads with adult chord changes and I can't play *Sloe Gin* without owing it all to Gary. I can't play any of those slower songs that we do. It's all Gary Moore's playbook.

Joe Bonamassa's *Blues Deluxe Vol. 2* is out now.

MOORE IS MORE

Gary melts faces with his Les Paul Standard



"THAT INCENDIARY THING THAT HE HAD - THAT'S ALL IN HIS SOUL"

25

Kurt Cobain

In the 1980s, hair metal reigned supreme. Then came grunge. Seemingly overnight, spandex and pinched harmonics were replaced by plaid shirts and fuzz pedals. Spearheading this movement was Nirvana's Kurt Cobain, a reluctant figurehead who nevertheless inspired generations. Cobain's influence is immeasurable; from countless other players aping his squealing feedback and atonal anti-solo traits to his use of vintage Fender offsets seeing them skyrocket in price, becoming desirable collectors' items. Cobain's less-is-more approach proved attitude was more important than chops, and *Smells Like Teen Spirit* remains a novice guitar essential to this day.



NIRVANA-STYLE SOFT/LOUD RIFF

bit.ly/tq378audio

[illegible]

Inspired by songs like *Drain You* and *In Bloom*, our Nirvana style example showcases the soft/loud dynamic shift used by the band. We start with a clean play-through of our riff, before kicking in some distortion on the repeat.



GROOVE IS IN THE HEART

Says Mark Morton:
“Anywhere you hear
a modern metal riff
that’s heavy on the
groove, there’s a bit
of Dime’s energy
in there.”

DIMEBAG-STYLE RIFF

bit.ly/tq378audio

♩=100 ♩ = 

E⁵ Play 4 times



TAB

0 0 3 0 0 3 0 0 3 0 7 6 5 5 7 5

Our Dime-inspired riff uses the E blues scale (E G A B_b B D) with a shuffle feel for a true groove metal feel.

DIMEBAG-STYLE LICK

bit.ly/tg378audio

♩ = 100 ♩ ♩ = ³♩
E⁵
w/bar
 Play 4 times ^{1/4}

NH
w/bar ^{1/4}

TAB
 5 5 15 12 11 17 12 11 15 12 11 17 12 11 15 12 11 17 12 11 15 12 11 20

We begin our Dime-style lick with a harmonics divebomb before breaking into an E minor blues scale tapping lick.

24

Dimebag Darrell

Lamb Of God guitarist Mark Morton says of the Pantera legend: “Dime’s personality shone through his playing. He had his own unique voice on the instrument. He was a major influence for me as a guitarist, because he perfectly combined the groove and swing of blues and southern rock music with the riffing and power of heavy metal. His ability to seam those genres together was on par with Tony Iommi and Eddie Van Halen, but in a heavier, more modern way. There would be no Lamb Of God without the influence of Dime – or at least we wouldn’t sound the same. I think anywhere you hear a modern metal riff that’s heavy on the groove, there’s a bit of Dime’s energy in there. And his riffs are iconic. He’s one of the greats.”

23

Interview Amit Sharma

James Hetfield & Kirk Hammett

As pioneers of thrash metal in the early '80s, Metallica led a revolution in heavy music. This had a profound influence on Alter Bridge guitarist **Mark Tremonti**. "Metallica," he says, "are a big part of my DNA as a player."

M

ark Tremonti has had a hugely successful career as the guitarist in Alter Bridge and the recently reunited Creed. But as he admits: "Honestly, I wouldn't be here right now if it wasn't for Metallica and *Master Of Puppets*!" He now explains how his life was changed after hearing that classic album, and why down-picking has become one of his greatest strengths...

What do you remember about your first time hearing Metallica?

One of the most important Metallica tracks for me is *Welcome Home (Sanitarium)*. When I heard my older brother playing that in the bedroom above me, I just couldn't fall asleep. So I went up there asking, 'What's this song about a sanitarium?!' He gave me *Master Of Puppets* and I did not sleep that night. I was just blown away by what I was hearing. Before that, I was listening to the Beastie Boys, Agent Orange... nothing metal. Hearing that album made me go out and carry on searching for the heaviest music I could find. What I loved most was the dynamics. That's something I really credit Metallica for. A lot of heavy bands from that period didn't use dynamics like they did. Metallica would write these beautiful intros on songs like *Battery*, *Damage, Inc.* and *The Call Of Ktulu*, the latter being the song with which I developed my own fingerstyle technique. Then there was all that beautiful stuff in *To Live Is To Die*. My favourite song of all time could very well be *Orion*. That

variation is a really big thing for me, going from cleaner verses to those kick-you-in-the-nuts choruses, which is what you hear on *Welcome Home*. Funnily enough, there's a video online of me covering that song on a Hello Kitty guitar!

It's no secret a big part of that sound comes from James Hetfield's down-picking...

James Hetfield's right hand shaped me as a guitar player. All of us have our strengths and weaknesses, right? It usually comes down to what you grew up playing and practising. With me, I know one of my biggest strengths is all that right hand downpicking rhythm stuff that sounds like 'Jud jud jud' because it just keeps going like an engine. That's where I feel comfortable. I don't need to warm up for that stuff, I can go straight into it because that's my background. I learned it from bands like Metallica, Slayer, Forbidden and Testament... but Metallica were always the main one. Guitar-wise, Metallica were always more influential on me.

"JAMES HETFIELD'S RIGHT HAND SHAPED ME AS A GUITAR PLAYER"



PUPPET MASTERS
Kirk Hammett (left)
and James Hetfield
pulling the strings.



HETFIELD-STYLE RIFF

bit.ly/tg378audio

♩=150

E⁵ F⁵ E⁵ Play 4 times

PM - - - PM - - - PM PM - - - PM

T A B

2 3 3 2 5/7 5 7 6

0 0 0 0 0 1 1 1 0 0 0 0 5 7 6

As Metallica's Riffmaster General, Hetfield is an expert in tight, palm-muted downpicking, employing his thumb and *both* first and second fingers for added stability when holding his plectrum. For our riff here, take care to palm mute the single notes, releasing your mute on the powerchords and outro lick.

HAMMETT-STYLE LICK

bit.ly/tg378audio

♩=150

E⁵ F⁵ E⁵ Play 4 times

T A B

15 15 15 15 15 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 12 12

BU BU BU BU BU BU 14

Kirk Hammett often augments his frenetic lead guitar outbursts with a wah pedal. The filter effect can be flattering to faster runs and helps to bring the tone to life. Our example features a classic, chaotic, Hammett-style doublestop idea.

It's interesting how a lot of those riffs don't sound quite right using alternate picking.

As much as you might not realise it, upstrokes and downstrokes sound a bit different probably because of the angle of the pick. Picking downwards has a bit more of a slice to it, while coming up is usually a bit rounder. That's why there's something special about that downward motion – there's a consistency. I know this might sound weird to beginners, but sitting there for an hour just picking downwards is an artform in itself. We tend to dig in and play harder when using just downstrokes. With alternate picking, a lot of us lighten up. I remember Paul Reed Smith picked up one of my guitars once and said, 'I've never seen frets this worn down!' I just can't help playing hard and it's because James plays hard. Another difference between him and Kirk is which hand leads and how they hold the pick. Kirk uses more of his left hand virtuosity and holds the pick like most players. James is more right hand-led and holds the pick with his thumb, first and middle fingers. I hold my pick that way too! I don't know why, but two fingers and a thumb helps me dig in harder and heavier, plus it feels like there's more control. Now I have to play like that. I didn't realise it wasn't the normal way of holding a plectrum!

There are similarities but Kirk also draws from his own pool of strengths.

They're two very different players but you have to remember Kirk has to keep up with James when they play those fast riffs live! Kirk is a great alternate picker. He's also a big reason why I love wah pedals so much, he often does those big one-string wah runs that I love. Metallica have two very different

guitarists and I think that's how every band should be. Me and Myles [Kennedy, Alter Bridge guitarist/vocalist] are different – he's more jazzy and bluesy, and I'm more of a metal guy. We complement each other's sounds, using different amps to fill different frequency ranges to build a bigger picture. That's something Metallica have always done.

What are your favourite Metallica solos, then?

There's millions of great Kirk solos. A lot of the ones I've mentioned like *Sanitarium*, *Orion* and *To Live Is To Die* have my favourite leads, and *One* has a beautiful solo. I remember learning that when I was in high school and having so much fun picking it apart. I spent so much time learning all these riffs and solos over the years. Metallica are such a big part of my DNA as a player. Both James and Kirk are great blues players – what James does on *Nothing Else Matters* is all straight pentatonic stuff. That's what I tend to enjoy the most these days. Maybe when you're younger you prefer all the flashy stuff, but as you get older you appreciate the bluesy stuff on a deeper level. You can't get away from the pentatonic scale. That's what speaks to your heart. When you hear rock 'n' roll vocal melodies, they often come from the pentatonic scale because those are the most emotive notes.

You've used Mesa/Boogie amps a lot over the years. Would it be fair to say that's partly down to Metallica?

Yes! I remember getting the Mesa/Boogie 2C+ and they're probably the most sought-after Mesa amps. They go for a lot of money on Reverb because they're incredible. I also think the Dual Rectifier Rev F is one of the best amps ever made. They're very different,

though. The Rectifier is like the big schoolyard bully that pushes everybody else out, it sounds so big. The 2C+ is more focused and has this great scooped sound that makes you want to play more and more. The Rectifier eats it up by taking more sonic space. And it goes beyond amps. I actually have one of James's guitars! Years ago, one of our security guys was working for them and I mentioned I'd love one of his used instruments. And James was totally cool with it as long as I replaced the one I took with a new one. So he signed this LTD Explorer for me – which was awesome!

How much have you interacted with them over the years?

When I first met them, I was really intimidated because they were my heroes. I've met them many times now and they're all very nice. The last show we did together was Download Festival and Lars came into our dressing room to chat for half an hour. Later that night, I was watching from the Snakepit. Kirk came along during *Fade To Black* with his serious face on. Then he spotted me and smiled, saying, 'Hey Mark!' It was funny because I was smiling like a schoolkid waving at him and saying, 'He knows me!' I've probably hung out with Kirk most. Something similar happened a few years ago. We were on stage watching them when *Fade To Black* was starting. The intro was on and Kirk came over, took off his in-ears and said, 'Hey man, how's it going?' I asked what amps he was using and he told me he was running a Kemper plus this and that. Then I said, 'Dude, your solo is coming up in four seconds!' and he laughed, saying 'Oh sh*t!' while running off with his in-ears back in!"

Mark Tremonti's festive album *Christmas Classics New & Old* is out now.



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22 TOM MORELLO

Whether riffing hard or using his guitar as a turntable, Morello remains revolutionary in every single way.

21 JOE SATRIANI

The man affectionately known as 'Satch' took modal legato runs and turbo-charged blues to new heights in the mid-'80s.

20 RANDY RHOADS

As a foil for Ozzy Osbourne, Rhoads brought a sense of classical sophistication to metal guitar.

19 YNGWIE MALMSTEEN

The Swede with a need for a speed singlehandedly invented neoclassical shred in the mid-'80s.

LOST SOUL

Robert Johnson, the enigmatic blues pioneer.



18 ROBERT JOHNSON

Despite being hailed as The King Of The Delta Blues – and influencing a vast array of blues and rock musicians from Chuck Berry to Bob Dylan and Jimmy Page – Robert Johnson's life remains shrouded in mystery. Born in 1911 and dead by 1938, he was a travelling performer who received little recognition during his existence, participating in just two recording sessions to produce 29 songs in total. According to legend, the Mississippi musician was told to take his guitar to a crossroad near the Dockery Plantation at midnight, where he was confronted by the Devil who then tuned the instrument, played a few songs and then returned it, thus giving him Johnson ultimate lesson in exchange for his soul. What is certain is that the guitarist was able to pioneer a new blues sound that would go on to change the world, thus cementing his name in history. His music became the foundation for the blues we know today, and songs have been covered extensively over the years – from Cream's legendary 1962 arrangement of *Crossroads* to Led Zeppelin's interpretation of *Travelling Riverside Blues* from 1969 and The Rolling Stones' version of *Stop Breaking Down* on 1972's *Exile On Main St.*

17 SLASH

Anyone that plugs a Les Paul on the neck pickup into a Marshall will have this Guns N' Roses legend somewhere in mind.

16 STU MACKENZIE

Exploring microtonal scales via added frets, the King Gizzard leader is breaking new ground in psychedelic garage rock.

15 BRIAN MAY

With a tone every bit as unique as his musical identity, the Queen icon remains in a class of his own.



14 PRINCE

Given how musically multifaceted he was, it's easy to forget what a Hendrix-rivalling force Prince was on guitar.

PURPLE REIGN

The genius with a little of Jimi's magic in his playing.

13 B.B. KING

Arguably the biggest name in blues, B.B. was considered the most lyrical of his peers, often saying more with less.

12 STEVE VAI

His 1990 masterpiece *Passion And Warfare* was a landmark in instrumental rock guitar heroics.



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Gear Innovators

Words Amit Sharma

It's not just star guitarists who've changed the way we play...
Check out TG's pick of the most influential gear designers

FLOYD D. ROSE

Locking trem pioneer

It's hard to imagine what Steve Vai and Joe Satriani would have sounded like without the Floyd Rose Locking Tremolo. The unit was engineered in 1976 to provide more tuning stability for guitarists hoping to push instruments to their very limits. The hand-made double locking system, which featured clamps around the nut and bridge, was then licensed to Kramer Guitars for large-scale manufacturing, eventually ending up in the hands of Eddie Van Halen. Guitar music was never the same again.

JIM MARSHALL

The Brit who made it loud

There's a good reason why English amp innovator Jim Marshall ended up earning himself the nickname 'The Father of Loud'. As well as creating the British amp sound with the revolutionary JTM45 in 1963, he also helped guitarists conquer bigger venues and reach more people with inventions like the 100-watt Super Lead Model 1959 and the 4x12 speaker cabinet – originally requested by The Who's Pete Townshend. Ultimately, his ingenuity gave rock musicians like Jimi Hendrix and Eric Clapton the volume and power they needed to take over the world.

LEO FENDER

A key player in the evolution of guitar

If Leo Fender had only masterminded the world's first mass-produced solid-body electrics in 1948, that would have been enough. But as well as pioneering instruments like the Broadcaster (later renamed the Telecaster) and the Stratocaster – which continue to thrive over seven decades later – the Californian also changed the world by inventing the three 'woodie' amps of 1946: the original Princeton, Deluxe (also known as the Model 26) and Professional. For those reasons, Leo remains one of the most central characters, if not the most central, in the evolution of guitar.

LES PAUL

Father of the solidbody electric

The world's first solidbody electric was actually designed by Les Paul in 1941, though Gibson showed no interest until Fender had released the Esquire and Broadcaster nearly a decade later. His name still appears on the headstocks of Gibson and Epiphone electrics to this day and rightly so. Much like Leo Fender, his contributions to the music industry were multifaceted – as well as being a highly influential guitarist in his own right, Les Paul also helped create sound on sound overdubbing, tape delay and multi-track recording.

PAUL BIGSBY

Vintage trem designer

A motorcycle racer turned guitar luthier, American innovator Paul Bigsby is best known for designing the vintage-style vibrato tailpiece seen on Gibson and Gretsch models. But as a builder of guitars, pickups and lap steels, there was a lot more to him than just that. He was responsible for influencing the solid-bodies we know today, with Leo Fender himself having been inspired by Bigsby's creations while designing the early Broadcasters and Stratocasters, and Les Paul using one of Bigsby's pickups in his Epiphone hollowbody on *How High The Moon*.

PAUL REED SMITH

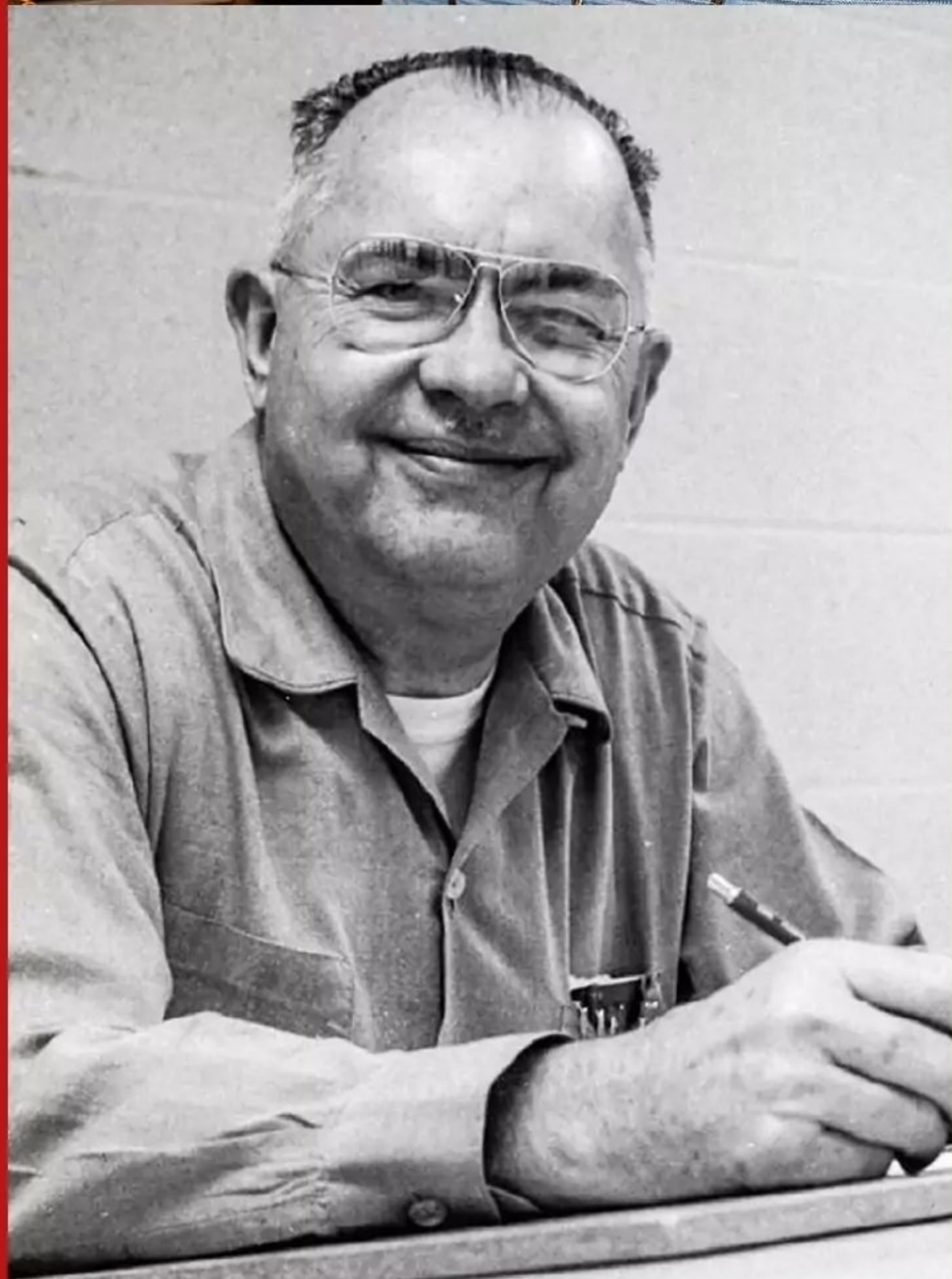
Super-high build quality

Founded in 1985 when Paul Reed Smith started working with former Gibson president Ted McCarty – the man famous for creating the Explorer, ES-335 and Flying V – PRS have become well-established for the high-end guitars seen in the hands of Carlos Santana, John McLaughlin and, in times more recent, John Mayer. With premium parts and alluring aesthetics, the instruments are also famous for their eye-watering price tags, which is why the launch of the Eastern-produced SE line in 2000 created a massive buzz around the world.

GODS OF GEAR

Clockwise from top: Paul Reed Smith, Les Paul, Jim Marshall, Leo Fender and Floyd D. Rose.

LEO FENDER REMAINS ONE OF THE MOST CENTRAL CHARACTERS IN THE EVOLUTION OF GUITAR



➔ **RAY BUTTS****Early humbucker pioneer #1**

Given that he built his first radio at the age of eight, it's no surprise Ray Butts ended up influencing the evolution of electrified music. Opening his own music shop led to the development of the Echosonic – a tape echo amp that was used by '50s legends like Chet Atkins and Scotty Moore. In 1954, when Gretsch were working on the 6120 model with Chet Atkins, Butts eliminated single-coil hum issues by connecting two pickups serially and out of phase, thus creating one of the first humbuckers, later known as the Filter'Tron.

ROGER MAYER**FX designer for the greatest of all time?**

Before Boss, MXR and Electro-Harmonix, there was Roger Mayer – the technician Hendrix, Page and Beck turned to for more overdriven and otherworldly sounds. The Englishman's most famous creation was the Octavia effect heard on Hendrix hits like *Purple Haze* and *Fire* – a pedal which reproduced a guitar's signal one octave higher against the original clean tone and a distorted fuzz sound. All these years later, Mayer is still in business, manufacturing pedals and studio gear from his base in Surrey.

SETH LOVER**Early humbucker pioneer #2**

There simply is no humbucker as storied and celebrated as the original P.A.F. (Patent Applied For), created by Seth Lover in 1955 while he was working for Gibson. By wiring two coils electrically out of phase with reversed magnetic polarities, Lover was able to cancel the 60-cycle hum of single-coils and dial in more sonic girth. Lover also contributed to the design of the Flying V, then went on to develop the Wide Range pickup for Fender before ending up at Seymour Duncan, whose founder described him as his "humbucker mentor".

SEYMOUR DUNCAN**After-market pickup innovator**

Having moved over from New Jersey to work at London's Fender Soundhouse Studio in the early '70s, Seymour W. Duncan made a name for himself repairing and rewinding pickups for a long list

MASTER BUILDER
Pickup innovator
Seymour Duncan.

of guitar greats including Eric Clapton, George Harrison, David Gilmour, Jimmy Page and, perhaps most famously of all, Jeff Beck. When his visa ran out, he moved to Santa Barbara, California and started his own company pioneering the after-market custom pickup and effectively creating a whole new industry for guitar enthusiasts.

TED MCCARTY**Gibson's greatest designer?**

Ted McCarty was named Vice President of Gibson in 1949 and then made President the following year – a position which he held during their golden period until 1966. He helped Les Paul and a prototype known as 'The Log' become a reality, while also going on to develop the Explorer, Flying V, Moderne, SG and Firebird designs – as well as last year's Theodore after some 1957 sketches were found in the vaults. Becoming a PRS consultant later in life, he was awarded his own tribute model in 1994, which remains in production to this day.

WALTER FULLER**Designer of the big G's first electric pickup**

After joining the company in 1933, Walton Fuller made Gibson history just two years later by designing their first-ever electric pickup, used on the metal-bodied E-150 lap steels. The same pickup was then seen on the ES-150 archtop models that arrived the following year, which were popularised by early jazz icon Charlie Christian and are generally regarded as the first commercially successful production electric guitars. Prior to this, their electrified instruments were either primitive piezoelectric designs or after-market add-ons for traditional acoustics.



GUITAR MODS

Inspired by our legendary gear innovators? Get more from your own electric guitar with TG's top easy modifications

01 TUNING IMPROVEMENTS

Budget hardware on your axe? Try a set of uprated tuners from Grover, Sperzel, Schaller (and more) for improved tuning. A synthetic or bone nut is an improvement over cheapo plastic, too. Get your guitar checked by a tech first to eliminate other potential tuning issues such as worn/wonky frets, poor intonation, and neck relief.

02 SHIELD YOUR SINGLE COIL GUITAR

Banish interference noise by lining your guitar's electronics cavities with shielding tape. On a Strat, line the back of the pickguard too. The secret? All your shielding needs to be joined together electrically to create a circuit (called a Faraday cage), then connected to your guitar's ground. Finally, make a connection from your shield to the bridge.

03 IMPROVE BOLT-ON NECK ANGLE

Duff neck angle? A wedge-shaped shim placed in your guitar's neck pocket could set it right, helping get your string action just so. Make sure to use a shim that fills the neck pocket – introduce gaps and you'll sap sustain, and worse: you risk damaging the neck over time as screws and string tension pull unevenly on it. If in doubt, consult a tech.

04 DE-GLOSS YOUR NECK

Ever noticed how a high-gloss neck finish can feel grippy in general, but also, conversely, slippery if you sweat? It can impede movement around the fretboard, stymieing all attempts at shred! Solve this by using 800 grit wet/dry abrasive paper to gently sand down the finish. #0000 grade wire wool works for thinner finishes, but be sure to mask the hardware. A strip of tape around the headstock/heel while you work ensures a straight line where your sanded area meets gloss.

05 LOOK AFTER YOUR FRETBOARD

Okay, so it's not exactly a mod but removing the gunk that builds up on the fretboard is definitely essential maintenance. Leave it be and it'll speed up the corrosion of strings and frets, and, if a rosewood 'board gets too dry it can even shrink. Remove the strings and rub in some lemon oil – this usually does the trick. In extreme cases, a rub with wire wool may be needed, but make sure to mask pickups etc. For lacquered maple 'boards, a wipe down with Servisol Foam Cleaner is all that's needed.

06 STRAT TONE MOD

If your Strat features the classic tone control wiring, your tone pot won't affect the bridge pickup. There's an easy, free and reversible way to remedy this. The back of your pickup selector switch will have three wires going to the two tone pots and volume pot. De-solder the wire in the middle and move it to the empty tag next to it. Alternatively, solder the piece of wire between the original wire position and the tag next to it as a 'jumper' to give you control over both pups.



11

Tony Iommi

Words Amit Sharma

Black Sabbath's riffmeister defined the sound of heavy metal, but he also conjured moments of beauty and weirdness. Opeth leader **Mikael Åkerfeldt** pays homage to the dark lord of rock...

As the creative visionary in Opeth, the Swedish band who started out making atmospheric death metal before moving further into the realms of progressive rock, Mikael Åkerfeldt knows a thing or two about embracing evolution and daring to dream. Much like Black Sabbath legend Tony Iommi, he's guided his band through a smorgasbord of genres and sounds, away from their heavier roots and deep into the kaleidoscopic cosmic beyond...

When we think of SG-wielding guitar gods, it's usually either Tony Iommi or Angus Young who come to mind first...

For me, it's always Tony first. Then there's Angus, Mick Box from Uriah Heep who used one for a while, and Jimmy Page with the double-neck. There's even a famous picture of Jimi Hendrix using a white SG with a vibrola. That's actually one of my dream guitars – a white SG Les Paul Custom with the three PAFs – but I can't really afford one! I do, however, have two SGs in my collection. One is from 1965 with P-90s and the other is a 1961 reissue. You could say buying those guitars was inspired by Tony! Honestly, without those classic Sabbath records, maybe I wouldn't have been a musician.

While he's generally thought of as the inventor of heavy metal, there's a lot more to Tony Iommi than just heavy riffs...

Everyone who likes hard rock and metal has to love Sabbath. You could have a one-page advert of Tony in any metal magazine saying, 'He's the best', and that would be correct. But you're right – people might think his playing is all about the big riffs, which is certainly a part of it. But I always loved his jazzy playing – listen to *Planet Caravan*. You can definitely hear a lot of passing tones, and one of his influences was Joe Pass. Maybe it was a Freudian thing! I also love the jazziness of his acoustic playing in *Symptom Of The Universe*. That stuff is really special to me,

as are the weird Mediaeval instrumentals like *Embryo* and *Orchid*.

They could be very psychedelic and experimental, especially by the time they got *Sabbath Bloody Sabbath* in 1973...

I love that album – the final track *Spiral Architect* could very well be my favourite Sabbath song. It's very melodic and beautiful. It's not really riffy, except for that little bluesy bit, with a lot of strings. That record has a lot of cool riffs but it's more of a musical journey than the first four. And the main riff from the title track must have felt super heavy for its time. It's almost like a death metal riff. So sure, it was heavy at points, but it was mainly just really well-written, exciting music because he started introducing all these odd chord changes. There were other bands making heavy music around then, but Iommi took over the world with it. It's well-documented that Tony had a writer's block before *Sabbath Bloody Sabbath*. He got out of it by going more progressive and f*cking with his own boundaries.

Maybe similar things could be said of Opeth's transition from the death metal of *Watershed* to the jazz-rock of *Heritage*?

I learned a lot of that from Tony, maybe even more than I'm willing to admit. Sabbath were trying new things on *Sabbath Bloody Sabbath*, *Sabotage* and *Technical Ecstasy*. They are strange records, and I can definitely relate to that!

And, like Tony, you've assumed the role of creative leader in your band...

Tony helmed those recordings. Somebody in that band had to step up and be the creative one, essentially working as a producer. It made sense that it was Tony, because he wrote a lot of those songs. He was the creative guy. There was no competition – he was the man when it came to writing all that music. I know how that feels – once you sit in that producer's chair, it's down to you to decide where the music goes. I guess I can relate to the excitement of taking control.



TONY IOMMI-STYLE RIFF

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♩=100 *Half time feel*
N.C.

Play 4 times

1/4

TAB

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

The Black Sabbath axe slinger created classic metal riffs aplenty, many of which had the blues scale at their foundation. The diminished 5th interval (often referred to as the devil's interval) is a key component of many of Sabbath's most iconic, churning riffs.



10 MATT BELLAMY

The Muse founder and frontman stands as the very definition of a modern guitar hero. He can write anthems that belong on mainstream radio. He dares to dream up guitars with built-in Kaoss pads and fuzz effects. And he also injects his virtuosic skills in all the right places. You get the impression there's not an awful lot the man can't do. And he's still pushing himself. Muse's 2022 album *Will Of The People* features some of his most ambitious guitar playing yet, inspired by Hendrix, Kurt Cobain and '80s shredder Yngwie Malmsteen. The result, Matt said, was "noise, chaos and carnage". In similar ways to Tom Morello, who was a big inspiration in his approach to unconventional tones, Bellamy has also become highly influential to the generation of musicians that came after him, with members of Royal Blood, Kaiser Chiefs and Imagine Dragons citing him as a key inspiration.

09 RITCHIE BLACKMORE

As the driving force in Deep Purple and Rainbow, Ritchie Blackmore stamped his unmistakable style on heavy rock music. As young man he was taught by British session ace Big Jim Sullivan, played on records for legendary producer Joe Meek, and even backed rock 'n' roll

piano legend Jerry Lee Lewis. Blackmore's style mixed blues with hard rock riffs, prog lines, and classical arpeggios and flurries, to create a sound that was unique. "I found the blues too limiting, and classical was too disciplined," Ritchie explained. "So I was always stuck in a musical no man's land." Blackmore scalloped the frets of his Fender Stratocaster to facilitate easier string bending and vibrato. This, and his rendering of classical sounding lines on electric guitar, influenced a young Swedish guitarist, Yngwie Malmsteen, who took Blackmore's techniques to incredible heights, spawning the neo-classical rock movement. Others heavily influenced by Blackmore include Brian May, Randy Rhoads and Billy Corgan.

08 JEFF BECK

We could fill the whole of TG with quotes from the greatest guitarists on the planet about how Jeff Beck was the guv'nor of them all. As Brian May said: "Every time I listen to Jeff Beck my whole view of guitar changes radically. He's way, way out, doing things you never expect." As Jack White put it: "Some people plateau, but he just got better and better and better. He never stopped." But perhaps Beck said it best himself, when he declared: "If I don't break the rules at least ten times in every song, I'm not doing my job properly." Beck never ceased in his

RAINBOW WARRIOR
Ritchie Blackmore introduced classical-sounding lines into heavy rock with Rainbow.

SOME PEOPLE PLATEAU, BUT JEFF BECK JUST GOT BETTER AND BETTER AND BETTER

quest to find something new in guitar playing, and his influence was vast. His 1968 album *Truth* anticipated what Led Zeppelin would create with their debut album in '69, and his 1975 album *Blow By Blow* – featuring the classic *Cause We've Ended As Lovers* – is the quintessential instrumental guitar record, period.

BLUES BROTHER

Stevie Ray Vaughan passed the torch from the old masters to the modern generation.



07 STEVIE RAY VAUGHAN

One thing in blues guitar is immutable: that we borrow from our heroes and pass on to our disciples. Thus it was with Dallas-born Stevie Ray Vaughan. Brought up with big brother Jimmie as his prime guitar-playing motivator, Stevie's ears were always attuned to other great players. And when he heard the crying bends of Albert King, the flashy licks and big vibrato of Freddie King, and the sheer fire and musical creativity of Jimi Hendrix, he was hooked. Stevie Ray appeared at a time when blues guitar was in something of a recession, but when his 1983 debut album *Texas Flood* launched him onto an unsuspecting but hungry audience of young guitar players, the die was cast. Big influencers like John Mayer, Philip Sayce, Kenny Wayne Shepherd, Matt Schofield and literally thousands of others devoured all aspects of SRV's technique: the big bends, the fiery blues licks, the heavy vibrato and the stinging overdriven Strat tone. And so the tradition rolls on.

06 CHUCK BERRY

Although his personal life included brushes with the law and even spells in prison, Chuck Berry remains one of the most influential guitarists of all time. His musical heroes included blues giant T-Bone Walker, from whom he took much of his soloing style and showmanship. Berry's songwriting and playing directly influenced The Beatles and The Rolling Stones, both bands recording his numbers, and both George Harrison and Keith Richards assuming large chunks of his style. "He brought joy to us," Richards gushed. "The feeling for a 15-year-old guitar player that there was more to life than seemed possible. He was a revelation." AC/DC's Angus Young also attributes much of his approach to Berry, saying,



"He melded all different genres of music. He seemed to bring it together. So simple, but so effective. He was one of those people who, when he got on a stage, he owned it." Berry's guitar intros are legendary – *Johnny B. Goode*, *Carol*, *Roll Over Beethoven*, and so many more. In fact, any guitarist that's ever played a string of pentatonic doublestops owes something to this lanky, ES-335 wielder from St Louis.

05 DAVID GILMOUR

When in 1968 David Gilmour replaced troubled genius Syd Barrett in Pink Floyd, he brought consistency and musical polish to the group. As drummer Nick Mason put it, "After Syd, Dave was the difference between light and dark. He was into form and shape and he introduced that into the wilder numbers we'd created." Gilmour's own influences had been The Shadows' Hank Marvin, plus Eric Clapton and Peter Green of the Bluesbreakers. "The way I play melodies is connected to Hank Marvin," David said. "That style of guitar playing where people can recognise a melody." Of Clapton and Green he stated, "Those guys were incredible. I spent time trying to learn their licks perfectly." Using relatively ordinary gear – a Strat, simple valve amps and off-the-shelf pedals (plus very clever switching systems), David created an instantly recognisable sound that he manipulated to stunning effect. His influence has echoed down the years, especially in progressive rock players such as Steven Wilson and Marillion's Steve Rothery. Another famous fan, Toto guitarist Steve Lukather, said in tribute. "Gilmour's tone is thick and perfectly framed. He oozes soul and taste. His choice of notes is always perfect. There's so much to learn from him."

HAIL! HAIL! ROCK 'N' ROLL

The legendary Chuck Berry. "He was a revelation," said Keith Richards.

04

Jimmy Page

Interview Amit Sharma

The genius of Led Zeppelin. A guitar hero who always dared to be different. "He was learning the rules so he could break them," says **Nita Strauss**.

In her solo work, American guitarist Nita Strauss is modern-voiced and metal-influenced in execution and production. But as a member of Alice Cooper's band, cranking out classic rock hits with all the blues-based riffs and pentatonic solos that entails, it's only natural that Nita has a deep appreciation for Jimmy Page's work in Led Zeppelin and everything he has done to evolve guitar playing...

When you hear the name Jimmy Page, what is the first thing that comes to mind?

The first thing I think of when I hear that name is 'innovator'. On guitar there are so many things that one person did first and a lot of the time that person is Jimmy Page. Whether it's the crazy bow technique that he occasionally used or those really interesting song arrangements that deviated from your traditional verse/chorus/verse/chorus/solo/out. He pioneered 'being different' really early on for us guitar players.

Is there a favourite Page riff for you?

It's hard to pick just one, but I guess there's a reason why *Whole Lotta Love* is the classic. Actually, if I remember correctly, they even asked me to play that song as part of my audition for the Alice Cooper band! It's such a classic straightforward riff that every guitarist can appreciate and play – it doesn't matter if you're a beginner or very advanced, you will be able to sit down and play that riff as well as really enjoy it.

Another thing every guitar player loves about that song is the break roughly three minutes in, where the rest of the band cut out and Jimmy is given space to conjure up some E blues magic! Exactly! Every time I hear a band doing that, I know exactly where it came from. Let's give credit where it's due!

Jimmy is a very free and fluid guitar player when it comes to time – you get the impression he was making it all up as he went along and feeling the moment, instead of premeditating every note and fitting it all to grid, so to speak...

For sure. I almost think if a modern player delivered

a Jimmy Page solo, they'd get crucified. People would be saying the bends are out of key or this note doesn't fit in or blah, blah, blah. But whatever he comes out with, Jimmy always makes it work. He's showed us what we play doesn't always have to be perfectly time-coded or on the grid, the bends can go a little sharp, the vibrato can be a little erratic and that can work even better than perfectly executed and punched-in stuff. He's organic and real... there's all that feel in what he comes out with because he plays from the heart not the head.

As well as straight pentatonic ideas, he knows when to incorporate more modal notes: whether it's the Mixolydian major 3rd, the Dorian major 6th or the Aeolian minor 6th – the latter, of course, contributing greatly to the sober feel in the blues number *Since I've Been Loving You*...

A lot of the time I get the impression he was learning the rules so he could break them. He'd have the theoretic arsenal to know what songs called for. But he also went beyond that – he didn't feel like he could only use certain scales depending on the key. He had a modal sensibility that he'd explore in the right sections and he also knew when not to lean on it too much and stick to the blues.

He was also able to distance himself from his instrument when looking at the music as a songwriter, arranger or producer – which is rare for a guitar player!

Definitely. It's not out of the normal for guitar players to think, 'How can I make this song more about me?!' and turn everything they play into a solo project. Jimmy Page is all about the song.

It's well-known he used Telecasters for certain parts, but few players have popularised the sound of a Les Paul into a Marshall like Page did.

Yeah! The best thing he's still out there doing it, unlike so many others from that early generation of rock players. This is not a guy that's sitting at home and not playing. He just got up with [Alice Cooper/Joe Perry/Johnny Depp supergroup] Hollywood Vampires recently. He showed up and killed it. I wasn't there at that gig but all the other guys were absolutely raving about him joining them on stage and what he played.

Nita's album *The Call Of The Void* is out now.

OUTLIER

"He pioneered 'being different' for us guitar players."



JIMMY PAGE-STYLE WIDE BENDS

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♩=147

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8va

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TAB

Jimmy is fond of huge three- or four-semitone bends within the pentatonic and blues scales. You can hear them in songs such as *You Shook Me* and *Whole Lotta Love* – and here in our example, which kicks off with a big bend.



03

Eric Clapton

Interview Ellie Rogers

Clapton shaped the sound of rock with Cream and Derek And The Dominos, and played one of the greatest solos of all time with The Beatles. Rival Sons guitarist **Scott Holiday** gives praise to the man they called 'God'...

As a young guitarist, on the way to carving out his own gutsy blues rock sound in Rival Sons, Scott Holiday was heavily influenced by Eric Clapton. Like so many players, Scott cut his teeth learning rite-of-passage riffs such as *Sunshine Of Your Love* by Cream and *Steppin' Out* from Clapton's brief but hugely significant tenure with John Mayall & the Bluesbreakers. Speaking to TG during Rival Sons' world tour in support of their new album *Lightbringer*, Scott hails Clapton as one of the most influential guitarists of all time, and explains why the Brit bluesman is an "ever-present force" in his own playing.

Young Eric: Breaking the Blues in Britain and becoming 'God'

There were English guys playing blues in the '60s, but I think we all can fairly agreeably come to the same conclusion that Clapton is the quintessential white guy playing the blues who brought so much attention to it. Clapton was predominantly a fan of Muddy, B.B. King and Howlin' Wolf, or Robert Johnson, Buddy Guy and Hubert Sumlin. These were his guys and I think it's fair to say that not as many people would have come to them without him. For me, he's responsible for a large part of that, kind of like The Rolling Stones. But, even before the Stones, Clapton was an authentic player. He was better at it than all those guys early on – and he was louder.

I think this is where 'Clapton is God' begins. He creates a big wave. It's not just going to be these hipsters playing blues, it becomes cool. He probably wanted to be more of a hipster and that, in the end, is why he ended up wanting to leave The Yardbirds. They wanted to be a pop act. Eric's a blues guy, and so he goes with John Mayall. That ended up being a great choice and a breeding ground for so many great guitar players.

Clapton on the The Beano Album (aka *Blues Breakers*) – with the Les Paul, the Bluesbreaker amp and the Treble Booster – is the quintessential tone. I have used a Rangemaster Treble Booster in my set-up and the singular reason I put that pedal in there when I was just starting in this band was because of that Bluesbreaker tone.

"CLAPTON MAKES THE GUITAR CRY"



Also, from a very young age, Clapton played with a stately kind of authority. It's missing in guitar today. It seems like every great guitar player has to play very, very fast. And even if they play a slow line, they then have to play very, very fast around that line and show every bell and whistle under the sun. It can be distasteful, honestly. A lot of guitar players don't share that sentiment, but that's my feeling. Clapton epitomises this idea to me.

The Psychedelic '60s: Fresh Cream, hot fuzz and the 'Woman tone'

As far as Cream, I think the sonic soundscape Clapton was coming up with for *Wheels Of Fire* and *White Room* is important. The fuzz sounds and how he was layering things with reverb and fuzz and the tonal spectrum he was into resonates with me. A lot of people don't hear a lot of Clapton in me, but he's still an ever-present force. If you think about the earliest guys using fuzz that were iconic guitar players, most people will say Jimi Hendrix first. Then, probably they'll say Eric Clapton second,

even though Jimi Hendrix would have said Eric Clapton first!

For a short period, Eric played a Firebird I – a one-pickup Firebird – and, when I decided to play Firebirds in this band, I knew I needed a guitar that covered more than the Strats or Les Pauls or SGs that I'd used before. It needed to be something different. I was a Strat guy at the time and I actually referenced Clapton playing that Firebird I and said, 'That feels like me.'

More than just the tone, I think the 'Woman Tone' reference comes from his hand. It's how he sings. He makes the guitar cry a certain way. It's because he's got that authoritative slow hand. I've seen him describe it as basically just winding the tone control all the way down, so you kind of lose that shrill top

and the notes move together a little bit cleaner. I don't do that. I play with the guitar wide open, but when I understand how he was doing it, I feel like the gear he was using – with those Marshalls cranked up – really leads you into that world. With other amps and guitars, it just gets a little dirty. It really worked because those Marshall amps were so topky. I do things with the wah in the heel position to achieve that, and also fuzz pedals and different stuff that's warm and allows the guitar to sing similarly.

'Mature Clapton': Blind Faith and a 'transcendent' approach to guitar

I love the [1969 self-titled] Blind Faith record because Eric emerges as a vocalist

"HE HAD THE CONFIDENCE TO PLAY AS AN UNKNOWN PLAYER ON A BEATLES RECORD. I MEAN, COME ON!"

CLAPTON LICK IN D MAJOR

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7/9 8 8 8 8 8 8 8 8 7/9 8 8 8 8 7 5 BU (6) 7 5 7 5 7 5 8 5 5 5 7 5 7 5 7 9 (12) 7 8 7 5 7 5

There are loads of Clapton-isms to get to grips with here! The opening doublestops show you how he'd break out of single-note playing and can be heard in tracks like *Crossroads* and *White Room*. The three-fret bend in bar 3 is another typical Slowhand trait, giving a sense of "over-bending". Mix in around some "safer" sounding two-fret bends to really milk the sound of the three-fretter. Finger vibrato is another Eric essential, and he often keeps just his third finger in contact with the neck.

and he's a great for what he's trying to accomplish. He's super emotive, super effective and I love seeing him stand shoulder to shoulder with Steve Winwood. His guitar with Steve, too, is such a cool thing. It's less about fuzz and the trio 'blues explosion'; it becomes an almost spiritual thing and it's more transcendent with this group. It's about songwriting and texture. .

I also love the imaging that Eric has always done; from that Beano look with very short hair, to starting to become more bearded and hairy in Cream. It's cool. I've always thought that guitar players specifically should look like their records and evolve with their records. I feel like Clapton did a really good job of being in the moment with his image and not being afraid to change and evolve at such an ever-evolving time.

So, by Blind Faith – in just a matter of years – he's evolved all the way as if ten years have gone by, but it's only just a few. We get this more mature Clapton. His hand is more mature and I love that era.

The Layla Years: Pain, Duane and sharing the spotlight

Clapton seems like such an older musician by the time he gets to [1970's] *Layla And Other Assorted Love Songs*. His look, his hand, his voice and how he's writing are not like he's ageing a few years between records, it feels like ten years have gone by and he's amassed this immense amount of deep emotion and pain.

I think pairing him with Duane Allman is a magical thing to hear and that inspired so many people. That songwriting and this kind of guitar duo was a very new sound. I feel like Eric's always wanting to play and be a part of something great. He never really seems to let his ego get in the way. Even when

he joined Cream, he had to have [bassist] Jack Bruce, because Jack's an astounding player.

We see a lot of this through his career; like having the confidence to play as an unknown player on a Beatles record. I mean, come on! This is a huge accolade! I always knew as a kid that it was Clapton playing this unbelievable solo on *While My Guitar Gently Weeps*. The fact he was willing to do it kind of secretly is very indicative of how I see him. This Derek And The Dominos record certainly is the same idea. He really was willing to go, 'We're all just making good music.' When I get around the best players that I can play with, that's how we all feel. He epitomises that.

Solo Eric: Keeping the blues alive in the 1980s and beyond

I think there's so much to appreciate about Eric in the '80s. I've done music my whole life and, in this band alone, I've done 15 years. So, there's something great about watching musicians evolve comfortably and with authority.

He could really just have phased himself out and been this guy who played blues that was hip in the '60s. It was not hip in the '80s. It kind of fell flat for a while, but he was there. He was there and he was able to create a modern sound and still put the blues in there. I think he was still paving a way for guys like Stevie Ray Vaughan or Robert Cray. There was a blues scene in the '80s that seemed to perk back up and I think a lot of that had to do with Clapton.

But, he wouldn't have been able to do it if he was making John Mayall records. He was making modern sounding records and his tone was completely different. It was this very '80s, flat,

simple chorus tone and it just worked. I really dig that he was able to move with the times and I use that as a great example to witness for myself.

Tone, phrasing and making the right choices

I love Clapton's tone, and I think his phrasing is fantastic. Of course, I can hear who he's referencing with his phrasing – he's not shy about it and we hear a lot of his heroes in his phrasing. But something I really appreciate – and he had it from a young age – was authority in the choices he makes. You can't really fake that, but we can learn from listening to what that sounds like. You don't need to play a lot to say something and sometimes when you play less, it allows your voice to come through better.

When I listen to young Clapton, or if we move into Cream, it's all about big lines. They're big, wide lines that are very distinctive and authoritative. Even on *Sunshine Of Your Love*, when he's playing that riff, it's just big, fat lines and I really love that.

When I'm producing other guitar players, I'll reference him and remind guitar players of Clapton because they all want to go fast. If they're playing blues, they're referencing Stevie Ray Vaughan and it's got to be one-and-a-half bends and as fast as you can go. With Clapton it's never just a flurry of notes. It's never a mess. It's never just some blurry pattern he's busting through. It's really distinctive. He still does it today. He did it when he was a kid. It's in him and what that tells me is: in his heart, in his hand and in his mind, it's all connected and he's able to translate that onto the instrument with a lot of confidence and assuredness. I try to aspire to that same thing."

Rival Sons' Lightbringer is out now.

02

Interviews Amit Sharma & Ellie Rogers

Eddie Van Halen

With the first Van Halen album and the big bang of *Eruption*, EVH changed everything. Shredder **Paul Gilbert** salutes his greatest influence, and **Wolfgang Van Halen** picks one of his father's greatest deep cuts.

After Edward Van Halen stunned the world with his fretboard pyrotechnics in the late '70s, a new breed of technical guitarists rose up in the mid-'80s. One such player was Racer X/Mr. Big axeman Paul Gilbert, who is still considered one of the most advanced alternate pickers and most musical shredders to this day – using rapid-fire blues lines in tandem with lightning fast arpeggios.

Paul now recalls how his life was changed by witnessing the magic of EVH live on stage, and how this served as an education in what it takes to be a guitar great...

Eruption!

I was lucky enough to see every Van Halen headline tour from 1979 until 1984. To be there in person was amazing. Because of technology changing and MTV coming out, the band were much better documented in terms of quality during the Sammy Hagar era. Anyone young discovering Van Halen now will have a hard time experiencing what I did because the video quality is quite bad. You really had to be there. With all of the fiery things, especially *Eruption*, Eddie was like a new sun appearing in the sky. You could sense that the world would never be the same. So I was lucky to see them with my own eyes and take in what Eddie had to offer. Those were some really astounding years. I don't often use words like spiritual or religious but it had that kind of profound effect on me. I actually still have recurring dreams about those experiences because they were so exciting.

Fluency

I think Eddie's talent demonstrated the benefits of

being a nerd! He would practise eight hours a day and it showed. I don't get to do that anymore at home, but when I was a teenager and wasn't cool enough to have a girlfriend, I would spend my entire day working on my guitar playing. That's how you get fluency and feel. It's really hard to sustain, though, because as you get older it's really hard to find eight hours in one day! I think Eddie was telling the truth in those interviews... he really was spending every hour he could with his guitar.

Impact

It felt everything exploded when Eddie came out. Everyone after him took some influence. It's actually hard to think of anyone who wasn't influenced by him! I guess Eric Clapton didn't change and B.B. King didn't start tapping, so the older generation managed to not be too affected by it. Anyone who was a little more current, however, learned a lot from Eddie. You can hear it in how Joe Satriani was tapping and, of course, Steve Vai. I think Vito Bratta from White Lion got a lot of his

"EDDIE WAS LIKE A NEW SUN
APPEARING IN THE SKY"





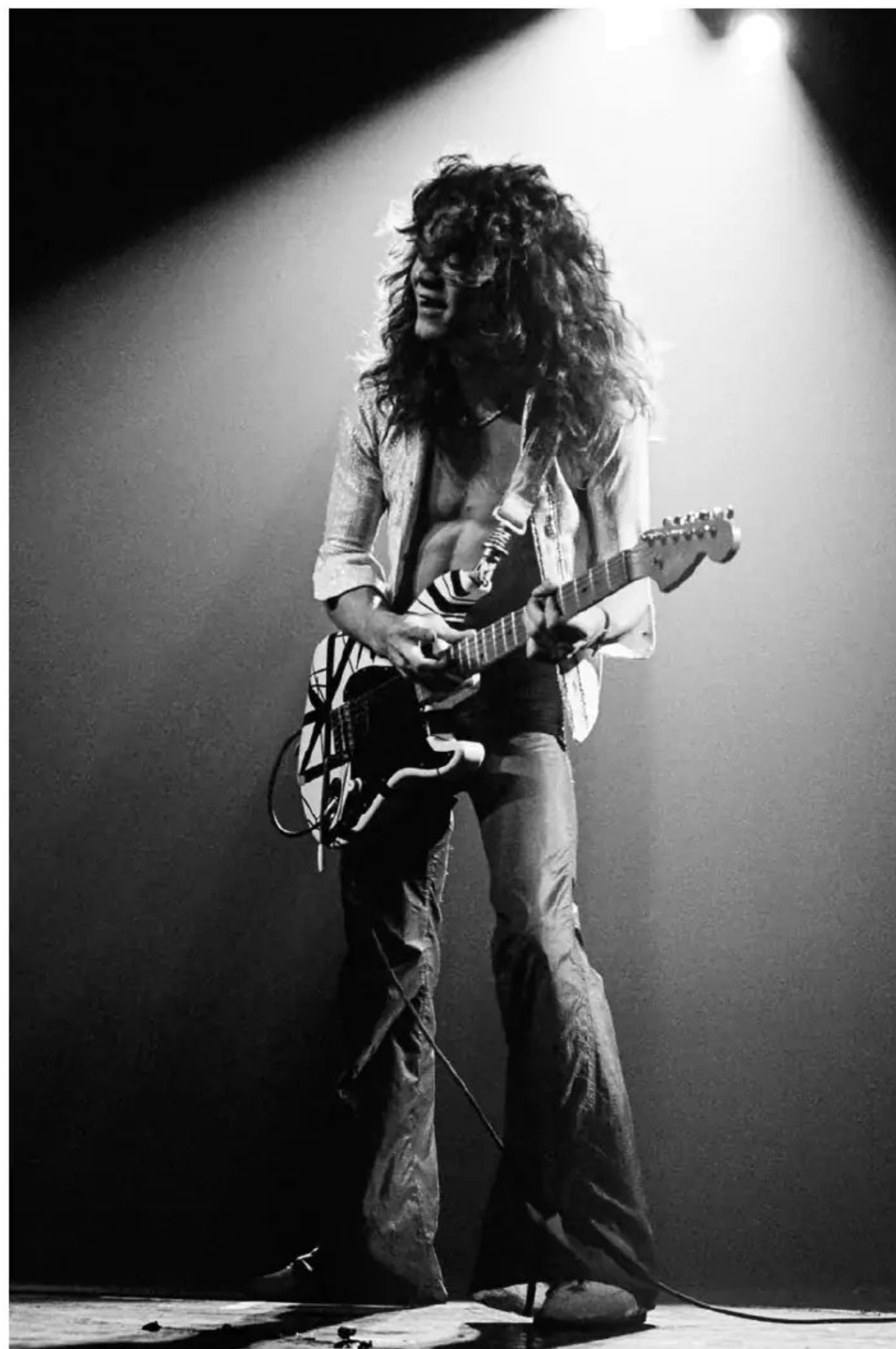
feel from Eddie. I was like that, too – in fact when I was putting together Racer X, Mike Varney from Shrapnel Records was our producer and he was concerned we sounded too much like Van Halen with just me and suggested we get another guitarist in the band.

Tapping

After the first Van Halen album, you started to notice the gain knobs getting turned up to 11... yeah, just like Nigel Tufnell! That became the standard. Eddie did the Beat It solo for Michael Jackson and after that you started hearing Van Halen-style solos in all kinds of music. You might listen to funk and soul songs that would suddenly have this rock guitar solo instead of saxophone or keyboard. And tapping quite often has a keyboard-ish feel to it. In fact, when *Eruption* came out, a lot of people were wondering if they were hearing keyboards!

Feel

It's so easy to fall into the whole 'he invented tapping' thing. I think 'Well, that's nice, but his genius was truly across the board!' You could have him play anything, even a Chuck Berry riff, but it wouldn't sound like Chuck Berry. It would have this elevated feel to it. When I started hearing Eddie on the radio, the DJ wouldn't have to say, 'This is Van Halen' for me to figure it out. I remember hearing two notes of (*Oh*) *Pretty Woman*, with no tapping whatsoever, and knew it was him straightaway. That's what we should be aiming for, having an instantly recognisable tone and feel. His riffs affected me just as much as the big solos. It wasn't like, 'Oh, Eddie's gone back to the rhythms now and isn't using his superpowers!' He could play a power chord and there would be something about it. The rhythms were not particularly easy. But he was so accomplished he'd make things that weren't practical sound seamless and feel good. As a teacher, I often say to my students, 'You've got the notes, you've got the rhythm but we've got to sort out the feel – that's where the magic is!'



"IT JUST HAS THIS GROOVE!"

Wolfgang Van Halen on an EVH classic

"Of all of them, I really love *Drop Dead Legs* off the 1984 album," Wolfgang says. "It's one of my favourite deep cuts because it just has this groove."

"One of my favourite stories is one my Uncle Patrick tells me. He's my Mom's brother and he got my Mom into Van Halen and he's why they went to the concert in the first place that introduced my parents. So, my Uncle Patrick is kind of the reason why I exist! He recalled hanging out with my Dad and listening to ZZ Top and how there was this one song that had this big, ride-out jam solo for a couple minutes. I remember he told me that Dad was like, 'I want to do that in a song!' I think that's how that sort of really long jam at the end of *Drop Dead Legs* came about. So, it's really fun to hear where Dad was inspired by certain things to influence his own writing as well."

Control

When you have that much distortion and volume, your guitar really becomes a fire-breathing beast that needs to be harnessed. Issues arise because you will play one note and the other five strings will be howling unintentionally and creating feedback, making your world full of danger! Eddie's ability to mute and control the noise was a huge part of his technique. You don't notice it because it's the silence he was creating. You would only hear what he wanted you to hear. And if you were to pick up a guitar and try it yourself, your guitar would start screaming uncontrollably like a monster! I learned all of this stuff from rehearsing with a band in a small room at stadium volume and I suspect Eddie did it that way too, especially with a drummer brother because he had to turn up to compete in volume and that would have been a dangerous instrument to tame. A lot of bedroom players never learn that, so it's another thing I focus on when teaching. You have to get the unplayed strings under control and listen out for all the extra noise. Eddie had

a supremely good ear. He could instinctively control it all with his hands.

Picking

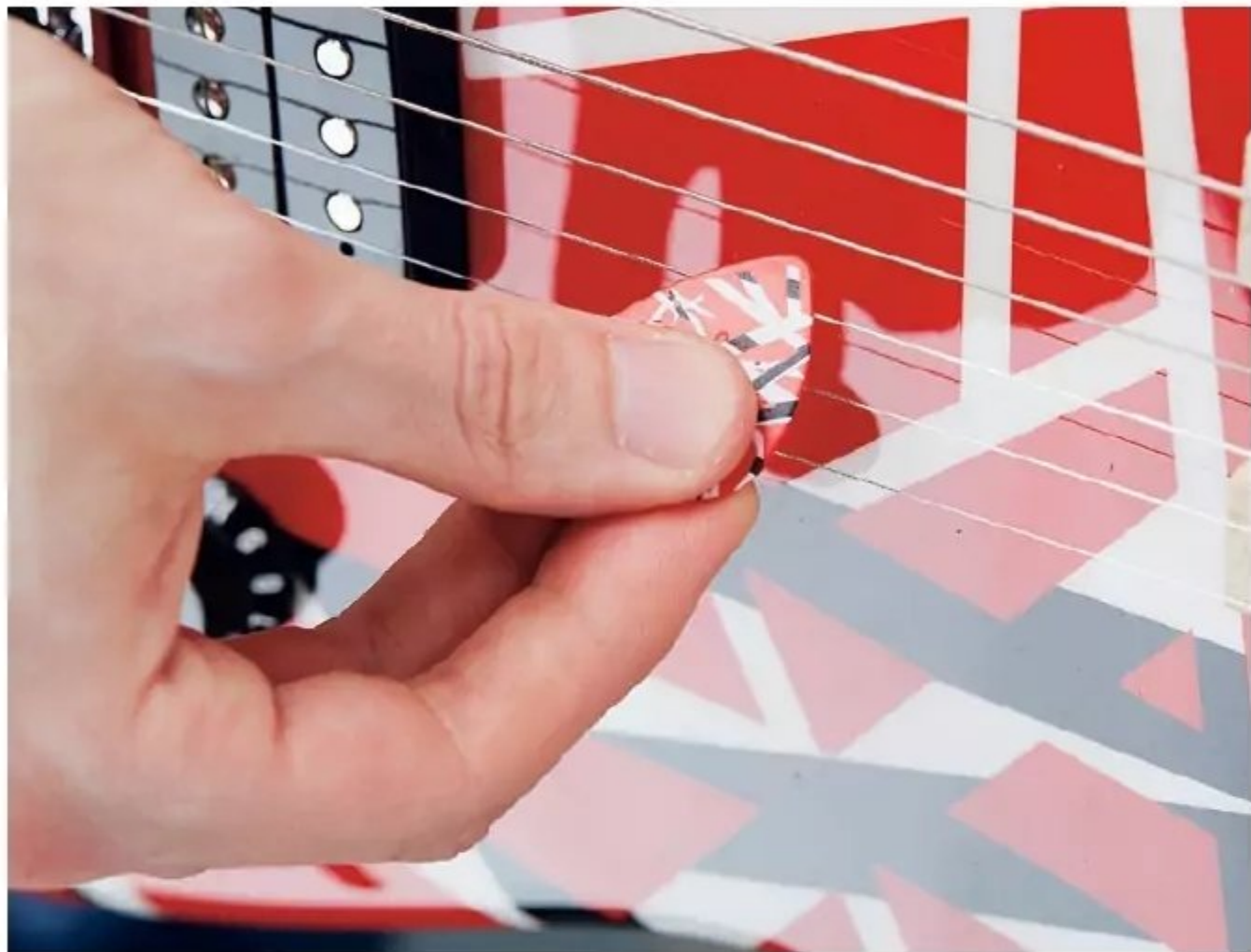
There's a picking exercise I learned from a 1979 live bootleg of the song *I'm The One*. Eddie was, of course, tuned down a half-step, but in regular tuning it would be the notes B, C and D on the fourth, fifth and seventh frets of the G-string. The second time round, he'd swap the last note for an A on the seventh fret of D-string. The trick is to start on an upstroke. I worked on that lick for a whole summer, going across the other strings. Eddie would start slow and speed it up. It's one of the best picking exercises I've found and one I always recommend to my students, direct from Eddie! And I think he might have gotten it from the end of *Fairies Wear Boots* by Black Sabbath. So it could very well be a Tony Iommi lick sped up by Eddie, making it way better than the one I'm known for, which I stole from Al Di Meola!

Paul Gilbert's *The Dio Album* is out now.

"HE WAS SO ACCOMPLISHED HE'D MAKE THINGS THAT WEREN'T PRACTICAL SOUND EASY AND FEEL GOOD"

SHRED LIKE ED

From picking and legato to signature tapping and whammy bar techniques, this lesson shows you all you need to know to melt faces, EVH style



Standard picking
Eddie's picking technique is somewhat fluid, and he'd use both a 'thumb and first finger' approach, and what you see here – first and second fingers.



Pick & fingers
The adaptability in his technique ensured Eddie was always ready to use 'pick and fingers'-style hybrid picking, as in *Hot For Teacher*.



Tapping
It also meant he could easily move his pick to the 'instep' of his second finger and use his first finger for tapping.



Legato
Eddie's substantial finger stretches can be hard to achieve. Ultimately, efficient finger movements are the key to building speed and fluency.



Harmonics
Eddie uses a host of these techniques, from 'natural' type shown here, to pinched harmonics generated with a touch of the side of the thumb in the picking hand.



Whammy bar
Eddie's pick hand could be in any number of positions, depending whether he was picking, tapping, kill switching, etc. When it comes to the whammy bar, it really is a matter of finding the most efficient move.

VAN HALEN-STYLE WORKOUT

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♩=160
E⁵

Van Halen's debut, and second track *Eruption* in particular, set out the band's stall – and influenced a generation of rock and metal guitarists to boot! Despite our example being just four bars long, there's still lots to learn, opening with rapid-fire tremolo picking, before breaking into a tapped lick and wrapping up on a whammy bar divebomb.



01

Jimi Hendrix

Interviews Amit Sharma & Jonathan Horsley

The winner of our poll and the most influential guitarist of all time, Hendrix was an innovator and visionary whose pure artistry was expressed with fearless experimentation. **Eric Gales** and **Kirk Hammett** pay tribute...

Eric Gales is no stranger to innovation. Over the last three decades he has managed to redefine the language of blues guitar with flair and finesse, drawing from all kinds of genres, styles and sounds to create a unique musical identity. In that regard, before you even factor in how Eric ended up using right-handed Strat-style guitars upside down, there are many comparisons to be drawn between him and Jimi Hendrix.

Eric naturally counts Hendrix as one of his biggest influences alongside Eric Johnson, Stevie Ray Vaughan and Albert King. Here, he discusses why Jimi will never be topped in the annals of guitar greats...

When you hear the name Jimi Hendrix, what are the first things you think of?

It's all about innovation. Jimi Hendrix was able to find new sounds by just sitting down and experimenting on his own. He found all these different techniques that seemed to work for him, things like using his thumb for bass notes over the neck. He had big hands so he was able to use his own physicality to help him accomplish whatever he was hearing in his head. And it feels like he never gave up – that guy would do whatever it took to make it happen! It's almost impossible to comprehend just how innovative he was and how he ended up influencing me. I'd actually say there's

nothing he did that didn't influence me – from his legendary tone to the way he used chords to writing and everything else. I could sit here all day long trying to explain his contributions to the world in terms of guitar playing, songwriting and even lyrics. He could express himself beautifully.

Hendrix could draw from deep within, but he was also a shrewd observer – and therefore able to tell the story of the world around him.

Yeah! Even all these years later, I'm still blown away by the sheer magnitude of how Hendrix was able to communicate and talk about things that were happening in his era, in his time. He was

"HENDRIX WAS TRANSLATING THE HUMAN EXPERIENCE THROUGH HIS GUITAR"



➔ telling us about the world around him, and it was in a terrible state. He would channel all of that frustration and anger into his guitar.

Which probably explains why his Strat could sound like bombs going off and missiles shooting down from above...

He was trying to emulate things that were going on during his time. It was an expression of mayhem, chaos and turmoil and what an awesome translation it was. When you read up on his life, you get an understanding of his backstory and it becomes clear he was trying to recreate the destruction from all the way and the uneasy state of the world at the time. It's still going on all these decades later, we got a whole lot of chaos going on right now. Hendrix was translating the human experience through his guitar, from the eyes of all these different people across the world. But let's not forget the beauty he saw in the world around him too – which you can hear on tracks like *Little Wing* and *Angel*. He was able to channel a delicate side that focused on his love for the people in his life and everything that inspired the beautiful sounds and colours in his mind. From his mind to his instrument to the studio speakers and finally the ears of the listener, it was pure poetry and not a task for the faint of heart. He was brave, beautiful and powerful.

***Little Wing* and *Castles Made Of Sand* are great examples of how he was able to play rhythm and lead at the same time, playing licks within the chords...**

In my opinion, that kind of stuff came from his Curtis Mayfield influence and what he took from the soul and R&B genres. He would take some of those more gospel-style lines and experiment, twisting them in his own way. It led him down the road of finding songs like *Little Wing* and *Castles Made Of Sand*. That's why he was such a big part of the guitar's evolution. He was doing things that had never been done. And we're supposed to try and evolve this thing – anyone that's influenced by me will automatically end up taking on the players that inspired me and turn it all into something new.

In that respect, he was the most innovative force in the history of

electric guitar...

I don't even think he was aware of his skills and the impact he'd end up leaving on this world. He was doing things that hadn't been done prior to him, but of course he was also taking his own influences and moulding all of them into his own unique character. Inspiration is very, very powerful and can lead you into a room with the door closed for days. You will be sat there trying to emulate all these magical noises made by the people you are influenced by and it will take you in a new direction, quite often by randomly trying stuff and making a few mistakes along the way. That's how it worked for me. So I'd listen to songs like *Bold As Love*, *Remember* and *If Six Was Nine*, trying my best to jam along to them. I also loved a lot of the lesser-known tracks like *Peace In Mississippi*. It's easy to forget this guy was experimenting with serious drop-tuning way back then. A lot of these new kids think drop-tuning is this new thing that just came out and it's like, 'No way, Jimi Hendrix was doing that stuff a long time ago!' All these different approaches and techniques were the sound of him getting the noises out of his head and onto the fretboard and ultimately through his amp cabinet. He'd intentionally bust his speakers to create distorted sounds. He had no boundaries when it came to trying things.

It's interesting how similar words have been used to describe your own playing...

I've often questioned myself about my own reckless abandon and a lot of that comes from Jimi. Basically, you'll never know if you don't try. That's one of the most important lessons I learned from him. And who would have the guts to try all this stuff during a live show, not knowing what might happen next? I try to be like that myself. If I hear it, I'll try to strike while the iron is as hot as it can be. You'll never know what might happen until you try. I have a habit of executing things like that on the fly just like Hendrix did. He was always off-the-cuff. Every night was different.



No solo was the same. That's another thing I really learned from – make every night stand out and feel like that night! There was no stone left unturned when it came to unlocking the ideas in his head. And he made you pay attention. He was the one to say, 'Alright, I'm playing this guitar and you will all know who I am!' It's like he came from this whole other planet. He was so ahead of his time, even now you listen to his recordings and they sound like something new and exciting.

There's also another connection because you're both left-handed players who ended up using right-handed Strat-style guitars upside down.

I agree. During Hendrix's time, there weren't a whole load of examples to go from. His technique and style was pure trial and error. He figured it all out on his own. There were no how-to books, YouTube videos, tablatures or anything like that. It was all nose-to-the-grind sitting down and conjuring up whatever he could. And boy, did he come up with some stuff! So there are similarities to me, in that sense. I didn't grow up with a whole lot of examples, either. All the people I was influenced by were right-handed players. I wasn't even paying attention to what way they were playing. I just knew I liked what I heard and I refused to quit until I figured it out.

REVOLUTION IN HIS HEAD

"Until the end of time, we're going to be wondering how this guy came up with this stuff..."

Which of your songs do you think ended up drawing more from that Hendrix influence?

Roughly 19 albums in, I can say there are plenty of conscious and non-conscious things I do directly out of the Hendrix book. I'd be the first to admit it and I'm not embarrassed to say it! I don't care who you are, no matter what style you play, Hendrix will have influenced you somehow. But off the top of my head, there are some chordal things I do in the song *Stand Up* from my most recent record [2022's *Crown*] that you can link to his work on the *Axis*: *Bold As Love*, especially songs like *Castles Made Of Sand*. There's also a heavier kind of influence on my song *Survivor* which has a *If Six Was Nine* sort of style to it. I'm sure there are a handful of songs on every record I've done that will have come from Hendrix's world.

It says a lot that 56 years on from the release of his debut album, he's still influencing us and considered the greatest guitar player of all-time...

It does! And I think it's because he was hearing all these things in his head and would do whatever it took to make it come out of his fingers. There were no limitations – that's what led to a lot of innovative things that still has the world with a huge question mark hanging over our heads, asking ourselves how and where the hell did this all come from? Until the end of time, we're going to be wondering how this guy came up with this stuff. Why did he play like that? What was he thinking? I don't have the answers... I just know I enjoy listening to his genius.

Photos Getty

"JIMI WAS BRAVE, BEAUTIFUL AND POWERFUL"



“HE CREATED A **HEAVIER** TYPE OF MUSIC”

Metal? Psychedelia? It all began with Jimi, says Metallica’s **Kirk Hammett**...

Kirk Hammett has made no secret of the influence that Jimi Hendrix has had on his playing. Over the years this influence has been overt, like when Kirk treated audiences on Metallica’s 1989 Damaged Justice Tour to some *Little Wing* during his solo spot. Or that time he enraged hotel guests with a high-volume performance of *Voodoo Chile (Slight Return)* at 3.14am in one of the highlights from *A Year And A Half In The Life Of Metallica Part 2*. And then there’s the wah pedal connection, an effect that was inaugurated on record by Hendrix and adopted by the Metallica lead guitarist on his signature lead sound.

We asked Kirk what made Hendrix so different, so unique, a player who, all these years on, remains singular; the one that no one can touch. Kirk took a beat, and said it all had to be with the times Hendrix was living in.

Hendrix was enlisted in the military training at a time when war was looming in

Vietnam. After his discharge in 1962, Hendrix was making music in a society that would be at odds with itself, roiling with peace protests and the civil rights movement, creating a cultural backdrop for a confrontational sound that was dark, psychedelic and powerful.

“I could be completely off the mark on this but I think the fact that he was in the army, and it was during the Vietnam War, and he was all geared up to go to Vietnam and fight,” says Hammett. “He was in the [101st Airborne Division] and got out because he injured himself as a paratrooper. I think that the spectre of war, the Vietnam War, and battle, was a huge influence on him, sonically. I think that he wanted to capture that huge militaristic sort of force of power in his guitar.

“With songs like *Machine Gun* and *Star-Spangled Banner*, it feels like it was kind of like a bit of an inspiration there. Big jets moving, bombers, people in battle, distress, crying; the Vietnam War just added a lot of darkness to his playing, and also I think the

civil rights movement added a lot of darkness to his playing.”

And, to Hammett’s mind, there was a visual quality to his playing, too. You heard Hendrix in Technicolor. This, allied to the power and physicality of his sound, created something altogether new.

“It’s interesting. When I think about Jimi, he really did start the heavy metal thread,” Kirk says. “I believe he was very instrumental in what we now know as heavy metal. But he also created psychedelic music. He definitely created a heavier type of music than what was known at the time. And he pretty much singlehandedly created psychedelic music, just by how he played guitar. There was nothing as visual as his guitar playing before him. Maybe The Yardbirds? With Jimmy Page? But the psychedelic stuff that Jimi Hendrix did was like motion colour pictures, like movies. *Are You Experienced?*, the music is so visual, all these images. He created two types of music, just like that! Thank God for that.”

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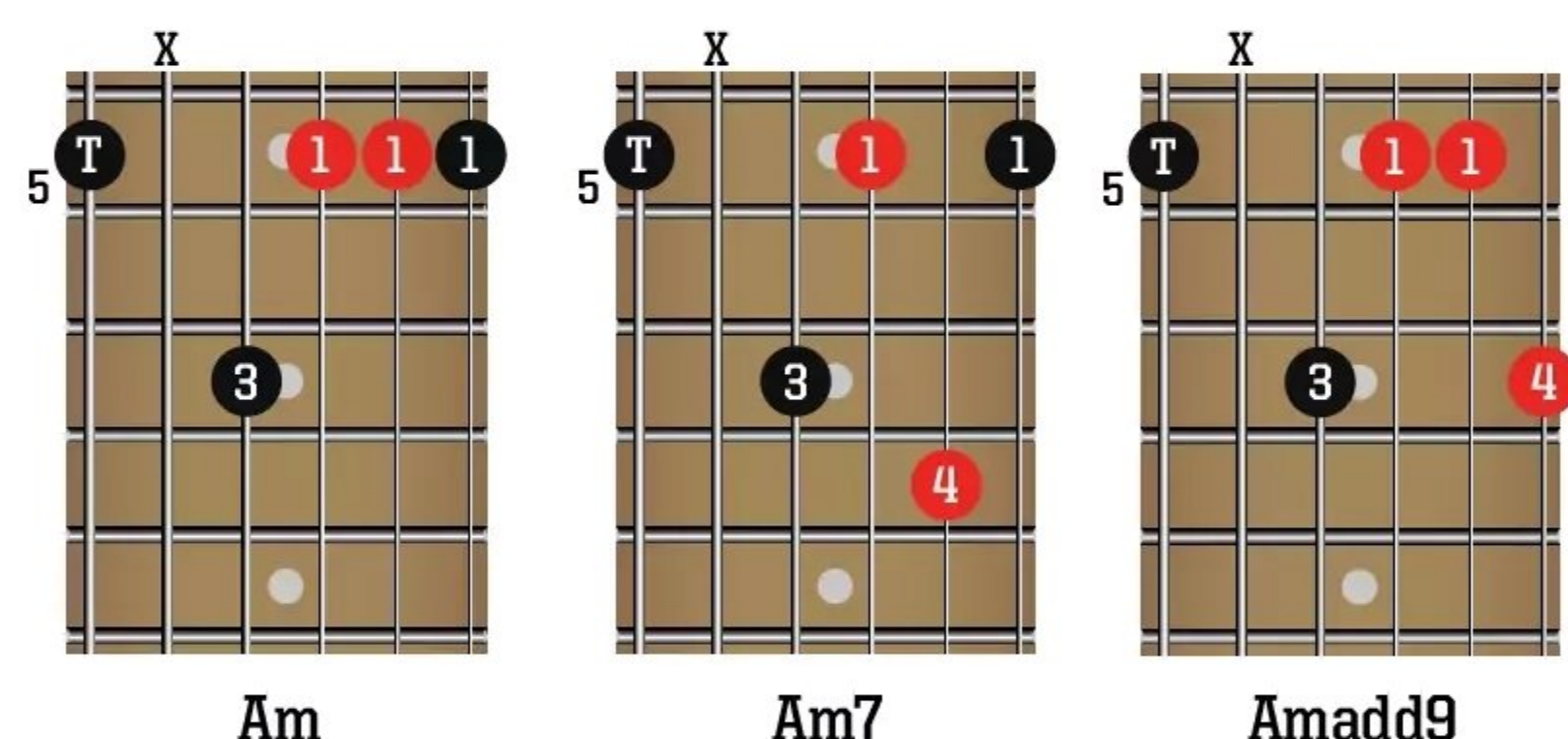
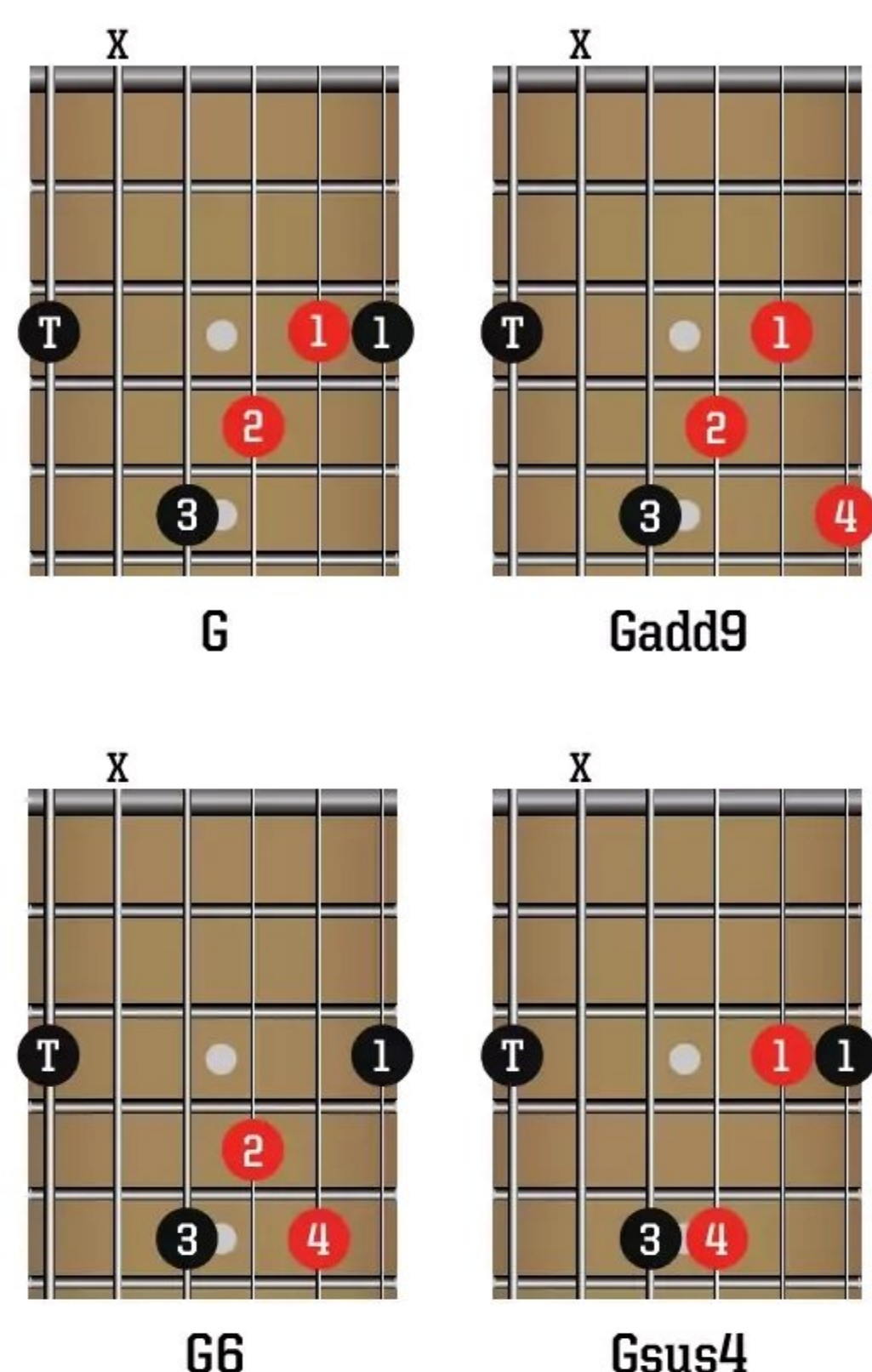
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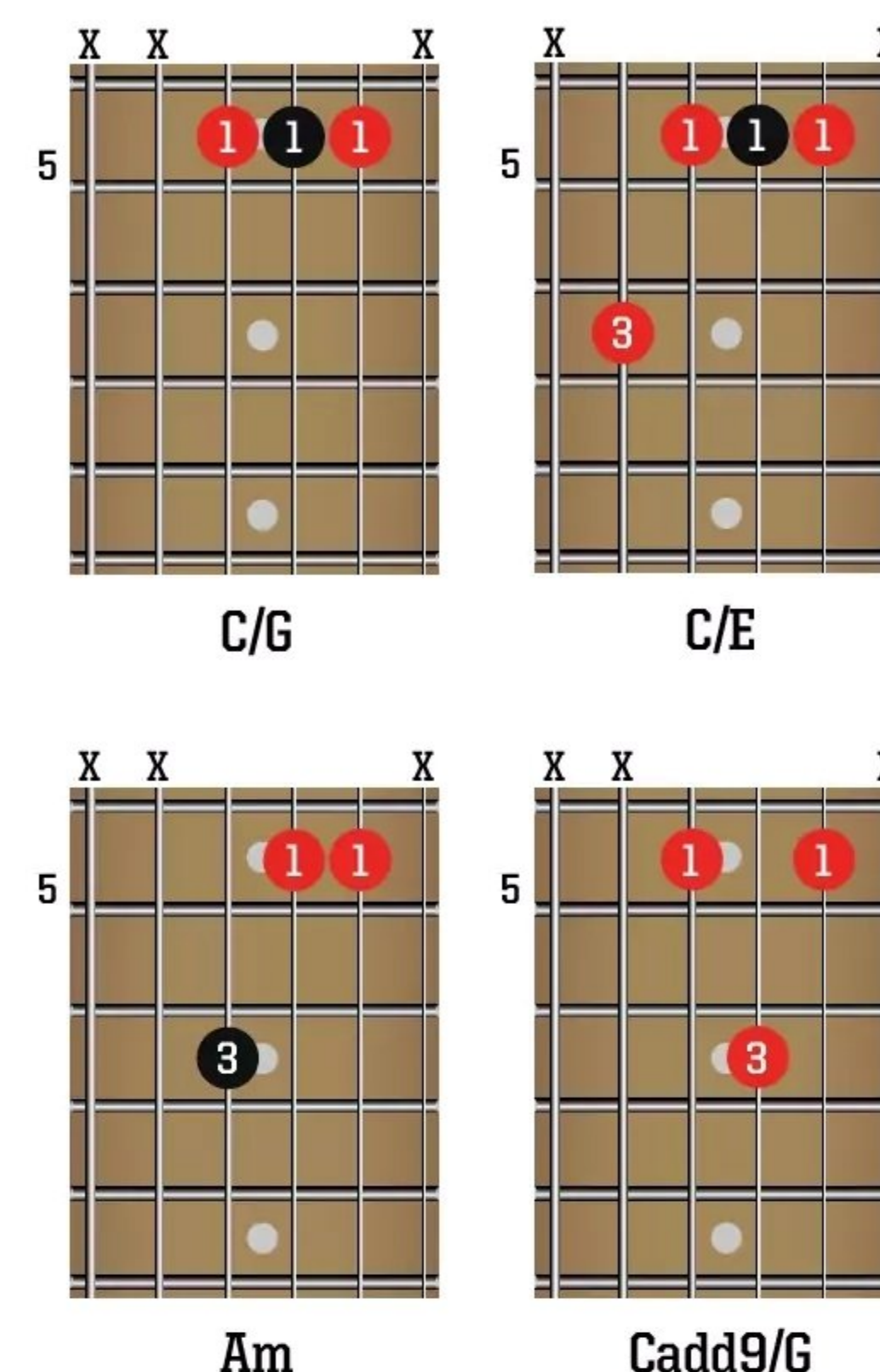
Here's how the most influential guitarist of them all worked his voodoo style...

Classical guitarists may balk, but Jimi's 'thumb over the neck' barring technique allows him to position his fret hand in a way that those magical embellishments fall neatly under his fingers. It's just a matter of wrapping your thumb round the neck to fret the sixth string instead of using your first finger to barre across all six strings. Try the basic G chord first, and hammer on to the extra notes for a *Little Wing* or *Castles Made Of Sand* vibe.

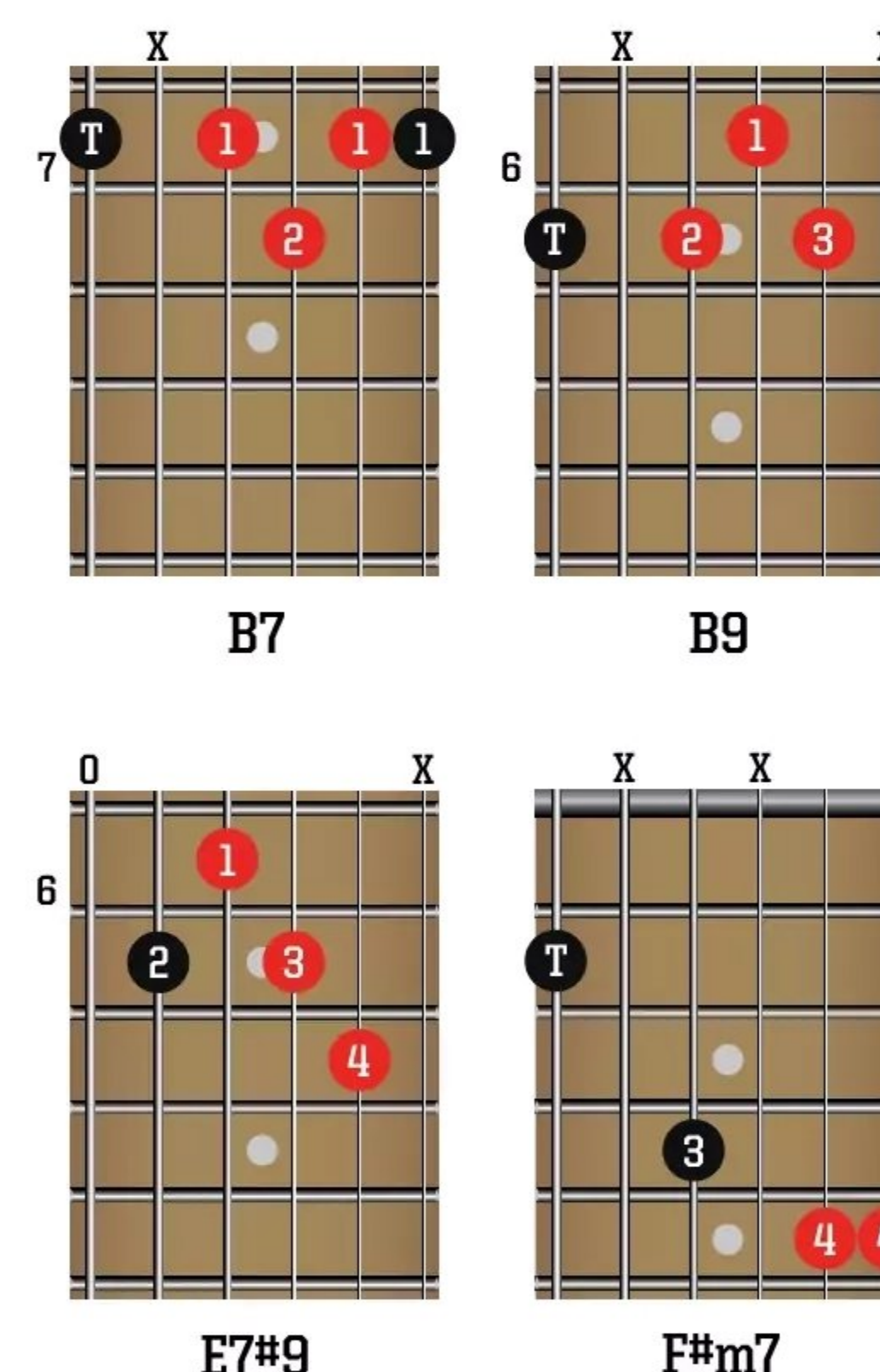


The 'thumb over the neck' and one-finger barre techniques also apply to minor chords. Remember, Jimi would often play only two or three notes from each shape – an idea that allows you to ditch the occasional note you can't easily reach and focus on cleanly fretting the more colourful extensions.

This first-finger barre across three strings is a key part of Jimi's rhythm style. We've really only scratched the surface with a few third-finger variations here but experiment with your second and fourth fingers, too. Start with the one-finger barre and hammer on to the additional notes in C/E, Am and Cadd9/G for authentic sounds in the style of *Wait Until Tomorrow*, *Bold As Love* and many more.



He's arguably best known for his fiery, psychedelic lead guitar style, but Jimi played with so much groove, too. Get your fingers round these edgy sounding chords and you'll be part way to nailing his aggressive funk-rock stylings. The 7#9 is the great man's best known signature chord and can be heard in *Purple Haze*, *Foxy Lady*, *Crosstown Traffic* and more.



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♩=160

G A G A

8va

TAB

8 10 BU 15 12 15 BU 8 10 BU 12 12 BU 15 (17) 15

10 (12) 12 (14) 14 (16) 12 10 (12) 12 (14) 14 (16)

BU BU BU BU

Jimi Hendrix changed everything with his inventive exploitation of early effects and the electric guitars controls. Our example is inspired by songs like *Purple Haze* and *Foxy Lady* and combines unison bends with catchy blues style phrases. The fuzz pedal works particularly well for these type of Hendrix style wig-outs, as does a middle or neck pickup selection.

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LYNYRD SKYNYRD

SWEET HOME ALABAMA

Learn every single rhythm and lead
part in this cleverly arranged
Southern Rock classic, complete with
tab and a full backing track

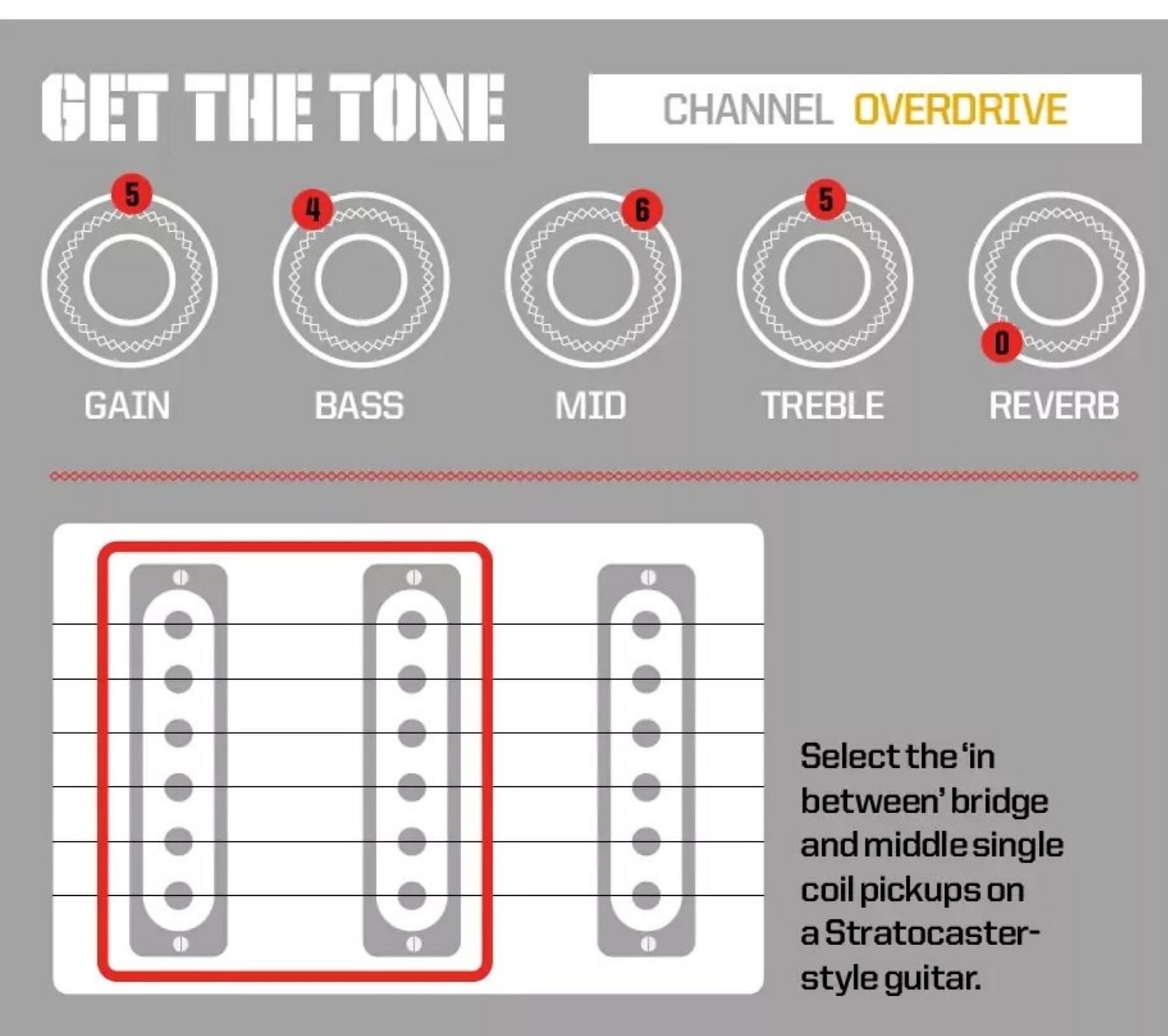
Sweet Home Alabama was recorded by what many regard as the definitive Skynyrd line-up, with Gary Rossington, Ed King and Allen Collins all on

guitar. With three guitarists, it's important to be clear about who's playing what, or the wrong kind of 'wall of sound' will quickly ensue. The three parts here are carefully arranged, making it easy to hear each line.

The first thing you can hear is Ed King's clean Strat playing the iconic intro, joined soon after by King's overdubbed fills and solos. Allen Collins deftly doubles King's rhythm, while Gary Rossington plays jangly contrasting chords. At several points, all three guitarists play the same part in unison. We've tabbed the lot, but we've left Allen and Gary's rhythm parts on the backing mix for a 'full band' experience.

SOUND ADVICE

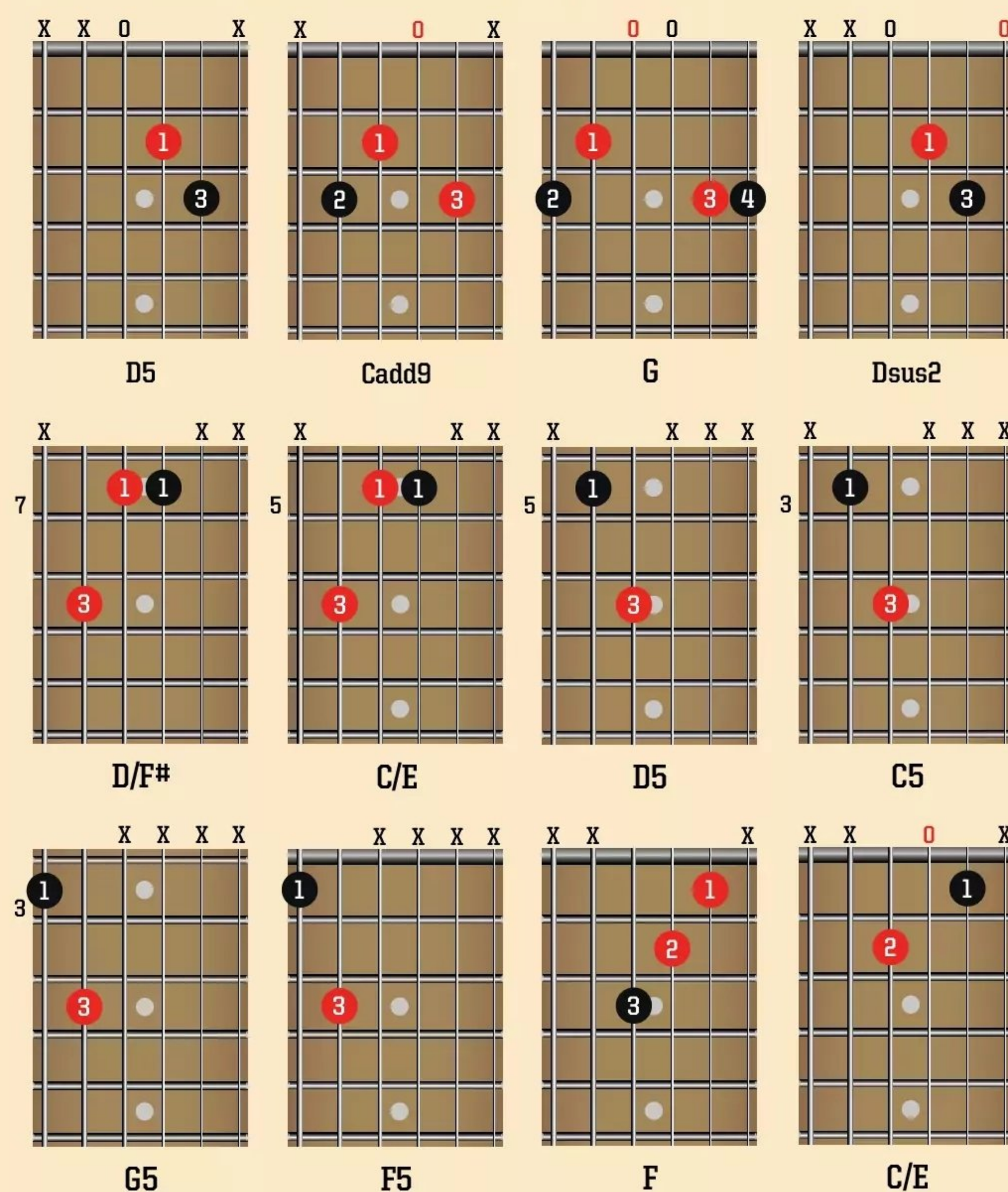
Everything you need to know before playing *Sweet Home Alabama*



For authentic results, you'll need a Strat-type guitar, with the bridge and middle pickups selected. The famous intro was recorded with a Fender Twin amp and the solos with a more driven Marshall. Opt for a clean, but not over-bright tone, perhaps a Twin or Tweed setting if you're using digital modelling. Live, keep an overdrive pedal on hand, ready to kick in for the solos. No need for lush reverbs here – just a hint of the room sound from the studio.

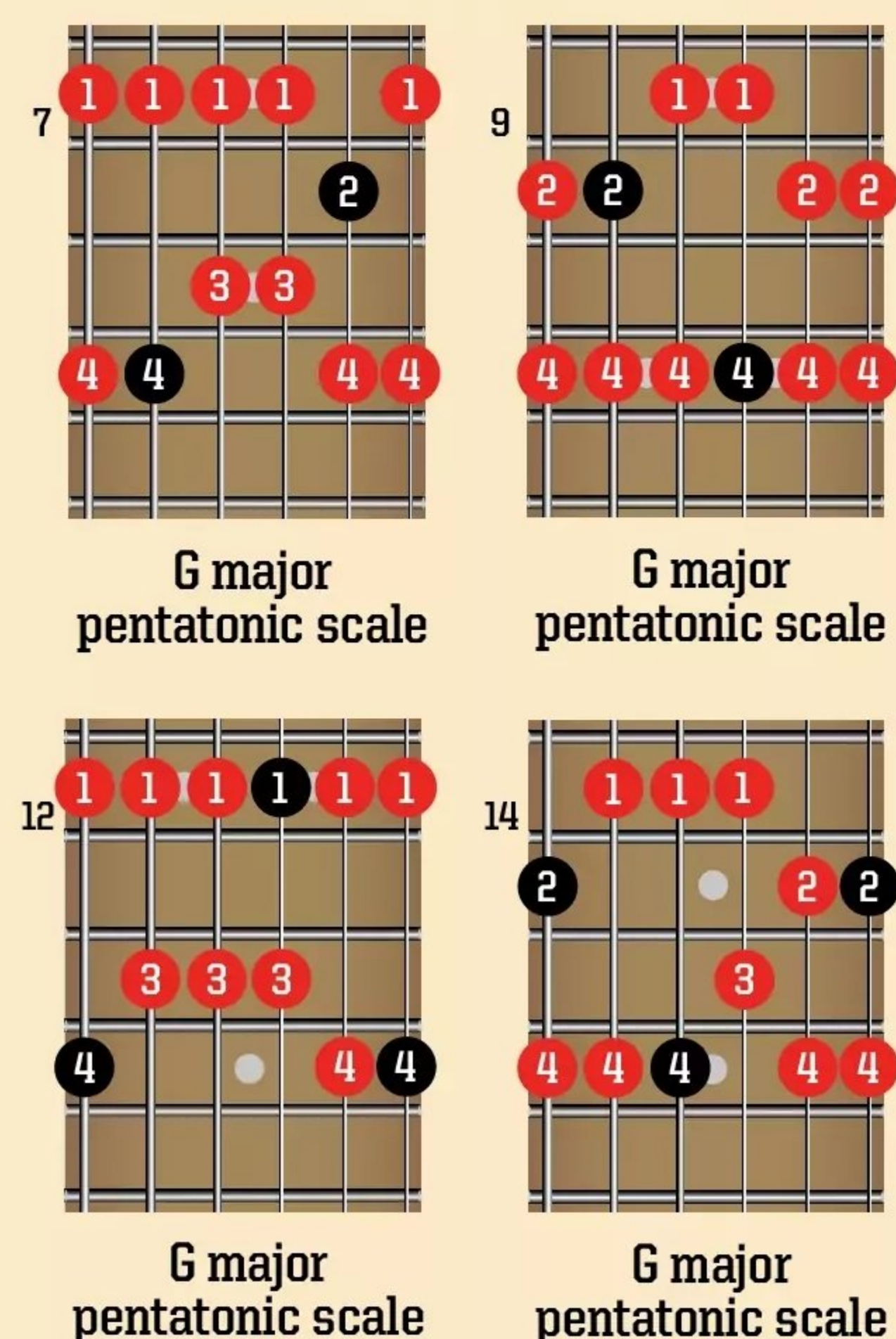
CHORDS

With a mixture of open shapes and two-note powerchords there's nothing too challenging in the chords. Dive in to the tab and you'll see that the first string is often muted out (although not always), particularly on the D chords, and the riff is played mainly on the middle four strings with small picking movements. Stub up against the idle strings with spare fretting fingers to keep them silent.



SCALES

Both solos are loosely based around the G major pentatonic scale (G A B D E), but with many extra 'out of key' chromatic notes making it tough to tell which scale you're using. Solo 2 dips occasionally out of G major pentatonic and into the G Mixolydian mode (G A B C D E F), thanks to those C and F notes. Still, it's easiest to learn these four major pentatonic shapes and treat the other notes as momentary variations on the theme. Practise the shapes then have a go at the solos.



FULL
TAB

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Instantly recognised everywhere, the opening riff in bars 1 to 2 is played with light palm-muting and a strong attack on the root notes to contrast with the jangly higher notes. These should be clear, but not left to ring for too long. Spend extra time honing the twiddly licks at the end of bars 2, 3 and 5.

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This introductory lead line is played with slightly more gain than the rhythm guitar, using the neck pickup, before switching to bridge and middle for the rest of the track. It's an easy line as long as you use your first and third fingers, and make sure you come in bang on time on the first note.

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While Ed and Allen play the main rhythm part, Gary Rossington jangles away on this contrasting arpeggio figure. Remember to hold down the full chord shapes in bars 1, 3 and the first part of bar 2 to make the arpeggios easier. You'll need to leave the chords and change position for the lick at the end of bar 2.

LYNYRD SKYNYRD SWEET HOME ALABAMA Verse

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D⁵

Cadd⁹

G

0:22
0:52

TAB

1

D⁵

Cadd⁹

G

TAB

3

D⁵

Cadd⁹

G

TAB

5

D⁵

Cadd⁹

Verse 1
G

Verse 2
G

TAB

7

Played by Ed and Allen, this part is the simplest play-through of the chord progression in the whole track, so make sure you've got it down. The staccato on the first note of every bar is a vital part of the groove; simply cut these notes slightly short, in contrast to the longer notes that follow. Notice that the final bar replaces bar 8 in verse 2.

LYNYRD SKYNYRD SWEET HOME ALABAMA Interlude

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0:42
2:59

D/F# C/E 3 1. G 2. G w/bar w/bar

Everybody is on board for this descending figure that moves from 7th position to 5th and then open position. You can hear Ed apply a gentle wobble of the vibrato arm in bar 2. With all three guitars in unison, the sound is reinforced, pushing the guitars' perceived volume up in the mix. Just the way we like it!

LYNYRD SKYNYRD SWEET HOME ALABAMA Chorus

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1:11
2:01

D⁵ C⁵ 1.3. G⁵ 1/4

2. G⁵ 4. G⁵ F⁵ C⁵ 4. (Chorus 2) G⁵ rall.

Once again, Ed and Allen's parts are accurately doubled. The phrase always begins with D5 and C5, then you'll notice we have different endings for each subsequent repeat. Use your first finger for every fretted note in bar 3. This helps to make the shift to the next bar easier. Bar 5 replaces bar 4 in chorus 2.

LYNYRD SKYNYRD SWEET HOME ALABAMA Solo

bit.ly/tg378audio

1:28

F⁵ C⁵ D Cadd⁹ G BU BD 15(17) (15)-15 14 15 14 15 10 13 11 10 12 10 9 8 10 8 10 9 10(12) 7 9 8 10 8

LYNYRD SKYNYRD SWEET HOME ALABAMA Solo (cont'd)

bit.ly/tg378audio

4

Ed's first solo begins over the F5 and C5 chords at the end of the first chorus. He starts on an open D shape shifted up 12 frets before moving into G major pentatonic lines played with a bright, distorted tone and heavy pick attack. You'll need to use three or even four fingers for the slippery lines in bars 4 and 5, so practise slowly.

LYNYRD SKYNYRD SWEET HOME ALABAMA Verse 3 (variation)

bit.ly/tg378audio

1:40

This variation kicks off verse 3. It's all about hitting the F and C/E chords in bar 2 on time. Then, it's back to business as usual for the rest of the verse.

LYNYRD SKYNYRD SWEET HOME ALABAMA Solo 2

bit.ly/tg378audio

2:20

1

3

D⁵ **C⁵** **G⁵**

TAB

5

D⁵ **C⁵** **G⁵**

TAB

7

D⁵ **C⁵** **G⁵**

TAB

9

D⁵ **C⁵** **G⁵**

TAB

11

D⁵ **C⁵** **G⁵**

TAB

13

LYNYRD SKYNYRD SWEET HOME ALABAMA Solo 2 (cont'd)

bit.ly/tg378audio

Musical notation for Solo 2 (cont'd). The staff shows a melodic line in G major with a key signature of one sharp (F#). The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody is written in a single staff. The guitar tablature below the staff shows the fret numbers for each note. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody is written in a single staff. The guitar tablature below the staff shows the fret numbers for each note. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody is written in a single staff. The guitar tablature below the staff shows the fret numbers for each note.

This main solo showcases some clever shifts around the fretboard with some G major pentatonic scale shapes, so take your time and choose your fingerings carefully. Bars 5 to 8 are a bit of a stretch, so you'll need to use your first and fourth fingers to reach the higher and lower notes and to avoid hand strain.

LYNYRD SKYNYRD SWEET HOME ALABAMA Solo 2 (rhythm)

bit.ly/tg378audio

Musical notation for Solo 2 (rhythm). The staff shows a rhythmic pattern in G major with a key signature of one sharp (F#). The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody is written in a single staff. The guitar tablature below the staff shows the fret numbers for each note. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody is written in a single staff. The guitar tablature below the staff shows the fret numbers for each note.

This is the rhythm part for the solo and it is played by all three guitars (Ed's solo was an overdub). It also accompanies the outro piano solo.

LYNYRD SKYNYRD SWEET HOME ALABAMA Interlude 2

bit.ly/tg378audio

Musical notation for Interlude 2. The staff shows a melodic line in G major with a key signature of one sharp (F#). The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody is written in a single staff. The guitar tablature below the staff shows the fret numbers for each note. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody is written in a single staff. The guitar tablature below the staff shows the fret numbers for each note.

Another melodic lead line from Ed here accompanying a repeat of the first interlude riff. The harmonics (shown in diamonds) are placed at the 'easy' spots over the 5th, 7th and 12th frets, but, played rapidly, they present quite a challenge. Use your first finger at the 5th and 7th frets, and use your fourth finger at the 12th fret.

LYNYRD SKYNYRD SWEET HOME ALABAMA Chorus (overdub)

bit.ly/tg378audio

Musical notation for Chorus (overdub). The staff shows a melodic line in G major with a key signature of one sharp (F#). The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody is written in a single staff. The guitar tablature below the staff shows the fret numbers for each note. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody is written in a single staff. The guitar tablature below the staff shows the fret numbers for each note.

Here, Ed's short lead lick marks the join between the last two choruses. The bend on beat 3 of bar 2 is a little 'lazy'. Play around until you find the happy medium between lazy and flat!

OPEN-MIC SONGBOOK

LIZZY MCALPINE CEILINGS

Subtle strumming, intricate rhythms and pedal tones create a song that became an internet sensation

Ceilings appears on US singer-songwriter Lizzy McAlpine's 2022 sophomore album *Five Seconds Flat* – a breakthrough song that catapulted her to international stardom after the video went viral on TikTok. Appearances on the *Tiny Desk* concert series and *The Tonight Show Starring Jimmy Fallon* soon followed, establishing her as a major artist.

Lizzy's rhythm technique is controlled and focused, with her

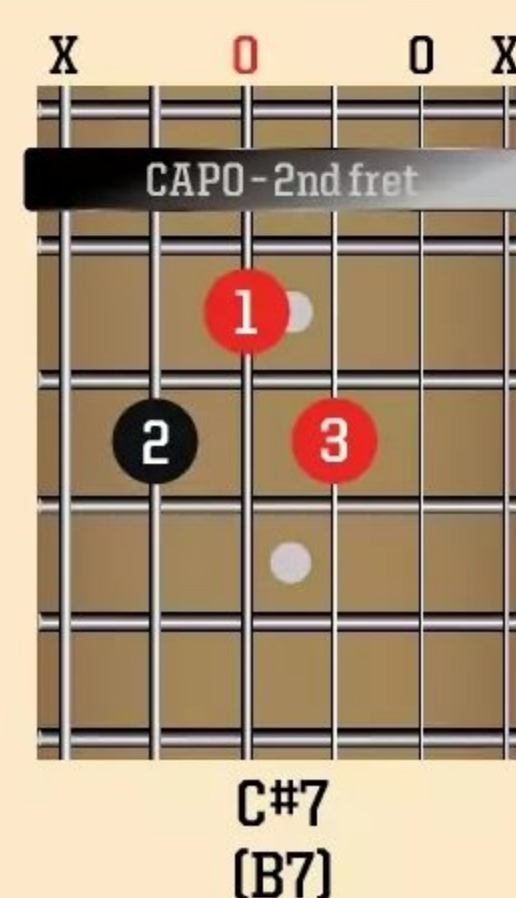
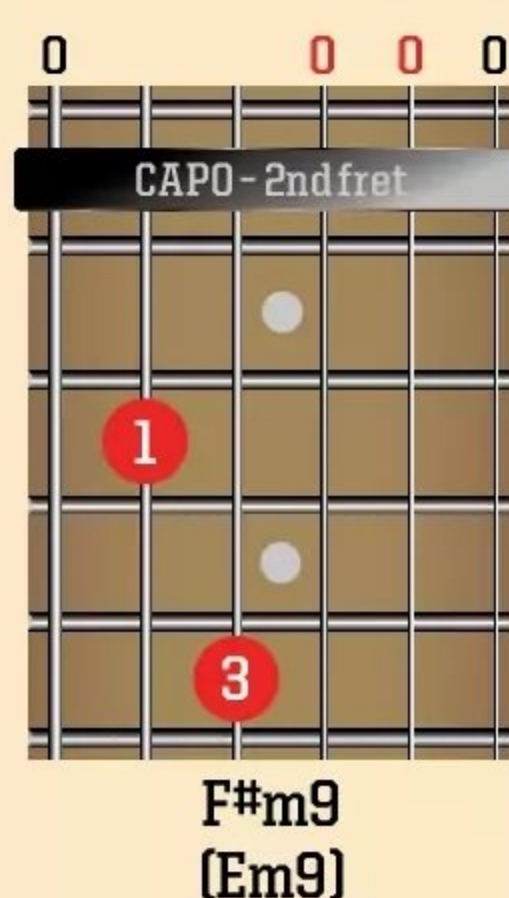
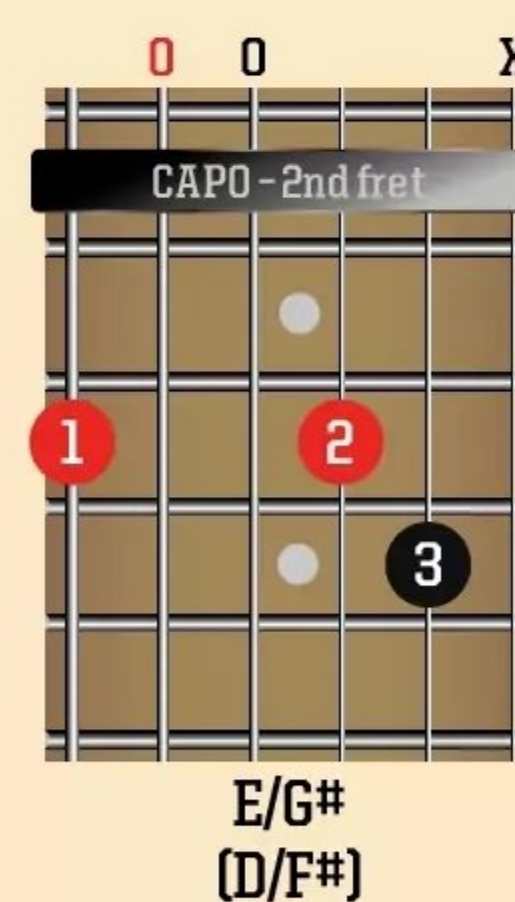
thumb taking strumming duties for a warm, less abrasive tone than when picked. The primary chords (Cadd9, Em7, G and D/F#) all share a D on the second string as their highest note. This creates a 'pedal tone', whereby the chords all "feel" more closely related to each other. Think of *Wonderwall* and you'll get the idea.

Check out YouTube for a solo performance on Lizzy's channel, where there are plenty of close up shots of her fretting and picking hand techniques.



CHORDS

The original recording was performed with a capo on the 2nd fret, so you'll see two names for each chord: first, the true pitch of the capo'd chord, then second, the easier-to-remember shape that you know in open position (shown in brackets). The 3rd fret marker on the Eadd11/B refers to the 3rd fret above the capo, ie, the actual 5th fret. The first string is muted on all chords except F#m9, so you'll need to angle your fret hand to stub out the string in question. Double up by focusing your strums on the lower strings. The sixth string is muted on Dadd9 and C#7, which you can either do with your thumb or a fretting finger.



CEILINGS

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SONGSHEET

Ceilings

Intro

Dadd9 F#m7 Dadd9 A E/G#
Dadd9 F#m7 Eadd11/B

Verse 1

Dadd9 F#m7
Ceilings, plaster
Dadd9 A E/G#
Can't you just make it move faster?
Dadd9 F#m7 Eadd11/B
Lovely to be sitting here with you

You're kinda cute but it's

Dadd9 F#m7
Raining harder
Dadd9 A E/G#
My shoes are now full of water
Dadd9 F#m7 Eadd11/B
Lovely to be rained on with you

It's kinda cute but it's

Chorus 1

Dadd9
So short
A
Then you're drivin' me home
E/G#
And I don't wanna leave

But I have to go

Dadd9
You kiss me in your car
A E/G#
And it feels like the start of a movie
F#m9
I've seen before
Eadd11/B
Before

Verse 2

Dadd9 F#m7
Bedsheets, no clothes
Dadd9 A E/G#
Touch me like nobody else does
Dadd9 F#m7 Eadd11/B
Lovely to just lay here with you

You're kinda cute and I

Dadd9 F#m7
Would say all of this
Dadd9 A E/G#
But I don't wanna ruin the moment
Dadd9 C#7
Lovely to sit between comfort
Dadd9 Eadd11/B
And chaos

Chorus 2

Dadd9
But it's over
A
Then you're drivin' me home
E/G# Dadd9
And it kinda comes out as I get up to go
You kiss me in your car
A E/G#
And it feels like the start of a movie
I've seen before
Dadd9
But it's not real
A
And you don't exist
E/G# Dadd9
And I can't recall the last time I was kissed
It hits me in the car
A E/G#
And it feels like the end of a movie
F#m9
I've seen before
Eadd11/B
Before

LIZZY MCALPINE CEILINGS Intro/Verse

bit.ly/tg378audio

♩ = 74

Capo 2nd fret

Dadd9 (Cadd9) F#m7 (Em7) Dadd9 (Cadd9) A (G) E/G# (D/F#)

1

cont. sim.

Dadd9 (Cadd9) F#m7 (Em7) Eadd11/B (Dadd11/A)

5

Play 3 times

Ceilings is in 6/8 time, but beware - it's an intricate pattern. Played with 16th notes rather than eighths, it can be hard to feel the pulse. It is just regular down-up strumming though, so if you're hitting 12 strums in every bar you should be on the right lines. Note that the tab numbers treat the capo as the 'zero' fret. So, for example, a '3' in the tab is three frets higher than the capo. That's the 5th fret on your guitar.

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 bullsh*t-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 4.5 star overall rating. This is the most exciting new gear that you need to check out



PLATINUM AWARD

Reserved for the very best of the best, TG's Platinum Awards are given to class-leading, gamechanging products that score a maximum 5 stars in every category.



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Compress to impress



SUPERB, A BEST BUY



EXCELLENT



ABOVE AVERAGE KIT



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START ME UP!

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

OPENHAGEN HANGERS

1 If you've ever witnessed the terror of your guitar falling over, you'll know the importance of a guitar stand. OpenHanger's range of guitar hangers is now available in the UK, and takes things a step further by giving you back your floor space. These elegant wall hangers are available in four wood types (oak, stained oak, cherry and walnut), they're collapsable, and designed to work with any guitar featuring an asymmetrical headstock (like a Strat or Telecaster).
£59
www.openhanger.com

ZOOM MS-50G+

2 Cramming over 100 effects into a single pedal, Zoom's latest offering in its MS range is capable of storing 100 recallable presets, using up to six FX blocks per patch. There's preamp modelling and speaker impulse responses too, plus an on-board tuner, colour-changing display (relating to the effect you select) and Zoom says there's app control coming soon via its Handy Guitar Lab. It's available to preorder from Zoom's website now.
£TBC
www.zoomcorp.com

UAFX LION

3 Universal Audio's roaring trade in pedals continues this month with the Lion '68, a Marshall Plexi-style preamp with emulations of three classic Brit amps. Labelled Bass, Lead and Brown, respectively, the three modes ape the Super Bass 100, Lead 100 and a modded, hot head in the style of Eddie Van Halen's Brown Sound amp. It's got three cab emulations, three-band EQ, a boost circuit, room ambience and more!
£TBC
www.universalaudio.com

EHX SPRUCE GOOSE OVERDRIVE

4 Sticking with the vintage Marshall theme is the Spruce Goose Overdrive from Electro-Harmonix, which has its sights set firmly on classic rock and blues tones. It's based on a Bluesbreaker-style overdrive for "smooth, rich breakup that retains clarity and transparency". EHX has included controls for volume, gain, treble and bass, and the Lift toggle switch provides a gain boost for greater saturation.
£129
www.ehx.com

DOD CHTHONIC

5 With low-output pickups becoming the sound of 2023, it makes sense that the rest of our rigs are tailored to sound great with them too. That's what DOD has done with its new Chthonic Fuzz, a silicone diode-based vintage style dirtbox offering (in DOD's words) "fat, corpulent, fudgy, sludgy" sound. It's got three controls (fuzz, volume, and the post-gain tone control, lustre). The Chthonic is out now.
£129
www.digitech.com



FENDER TONE MASTER PRO



£1,649

Fender jump into the lead of the modelling preamp race

Before Fender made guitars they made amplifiers, with a heritage stretching all the way back to the 'Woody' designs of 1946 and even further, if you count the amps Leo made under the K&F brand during his short partnership with Clayton 'Doc' Kauffman. Ever since, the company that can arguably claim to have invented the first proper guitar amplifier has continued to innovate, not just with valves, but solid state and digital technologies too. Fender's first modelling amp, the Cybertwin, wowed everyone when it appeared out of the blue in 2001, and their ongoing heavy investment in digital has paid off with other successes like the affordable Mustang and, more

connectivity you're ever likely to need, with a single input jack and a combi jack/XLR mic/line input, four effects loops and three pairs of stereo outputs, including one on XLR. There's a pair of expression pedal jacks together with toe switch and external amp control sockets, aux in and headphones out, MIDI in and out/thru. Desktop connection for recording and editing is handled by a USB 'C' jack and there's a micro SD socket for future software expansion. There's also Bluetooth for wireless music streaming from mobile devices. A miniature version of Fender's well-known jewel power light sits over the mains input and power switch. The 7" touch screen comes to life with vivid full-colour displays of the amps and effects.

RIGHT NOW, THE TONE MASTER PRO IS THE ONE TO BEAT

recently, the astonishing Tone Master range – which recreated some of Fender's classic black-panel era designs, leveraging the latest heavy-duty digital signal processors, with no menus or presets. Now, Fender have once again caught everyone by surprise with their first entry into the professional modelling preamp market, the Tone Master Pro.

First of all, it looks as smart as you'd expect from Fender. There's a large full-colour touch screen flanked by two sizable control knobs; below it are 10 sturdy footswitches which also function as rotary encoders, with coloured illuminated surrounds and dynamic LED 'scribble strips'. On the rear panel you'll find all the

The left-hand control knob handles browsing and organising presets, while the right-hand knob is a master volume which also opens a mixer screen, displaying all the Tone Master Pro's outputs and their status. The sounds, which use the same modelling technology as the previous Tone Master amps, are stunning, with over 120 amp cab and effects models, including many classic Fender designs. There's a selection of British and boutique amps, including the first officially licensed model of the EVH 5150 III Stealth head, while effects include all the most popular and cult circuits. There's also a choice of 6,000 IRs for cabinet emulations. Editing and



1 TOUCH SCREEN

The Tone Master Pro's touch screen is a thing of beauty, with beautifully rendered full colour graphics linked to an amazing intuitive visual editing system.

2 ROTARY ENCODER FOOTSWITCHES

The Tone Master Pro uses footswitches that double as rotary encoders; they look tough and change function to focus on whatever is being edited.

3 REAR PANEL INS AND OUTS

The Tone Master Pro's rear panel has all the connectivity you're ever likely to need, with highlights including three stereo outputs and four effects loops

AT A GLANCE

TYPE: Digital modelling preamp

DIMENSIONS: 288mm (w) x 149mm (d) x 81mm (h)

WEIGHT: 1.98kg / 4.35lb

CABINET: Alloy/steel

PRESETS: 504 User pre-set patches, over 125 amp/effects models

CONTROLS: Navigate/mode knob, master volume/mixer knob

FOOTSWITCH: Ten assignable footswitch/rotary encoders

CONNECTIONS: Guitar in, line/mic in, effects loops x 4, 3 stereo outputs on jack and XLR, aux in, headphones out, MIDI in/out/thru, expression pedal x 2, toe switch and amp control, Micro SD (for software expansion), USB 'C'

POWER: IEC mains connector

RANGE OPTIONS: The FR-12 and FR-10 full-range powered cabs sell for £519 and £469, respectively

CONTACT: Fender, www.fender.com



Master, master!

The story behind Fender's Tone Masters

Introduced four years ago, Fender's Tone Master digital modelling amps were far from what we've come to perceive as normal for a digital amp. Instead of the usual banks and presets, the Tone Master amps digitally recreated classic valve designs from Fender's mid-1960s black panel era, with just a few rear panel extras including variable output power and cabinet simulation. Just the regular amp controls you'd see on an original 1960s Fender, with the only effects being reverb and tremolo. The sound quality was staggering, using the power of the latest four-core processors to recreate amps like the Twin and Deluxe Reverb in unparalleled detail. They were an instant hit and their reliability has made them the amp of choice for many touring bands. The Tone Master Pro's arrival indicates that Fender are looking to a digital future.



creating presets is simply a matter of dragging and dropping components into the signal chain; tapping on an amp or effect zooms in on that item and the controls become editable by the rotary encoders built into the footswitches. It's swift and great fun to use, with no long menus to get bogged down in.

The amount of processing power used to generate all these amazing sounds is huge; the Tone Master Pro has an eight core processor, double that of its closest competitors, allowing for seamless preset changes with spill-over of reverb and delays if you want it.

There are over 500 preset slots, which can be organised into songs and setlists, while other extras include a 60-second looper and possibly the world's biggest tuner display. The Tone Master Pro doesn't do profiling, though the presence of a mic/line input hints that it's a tantalising possibility for a future software upgrade. The quality of the amp sounds is seriously impressive, however the thing that hooked us is how easy and intuitive the Tone Master Pro is to use. Even without a manual, we were able to access and use practically everything within a few minutes. While competitors can

come close with the quality of their amp models, the Tone Master Pro is way ahead when it comes to accessibility and being just plain fun and inspirational to plug into. With plenty of space for future expansion, the price is identical to its closest competitors, so right now, we reckon Fender's Tone Master Pro is the one to beat.

Nick Guppy

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

ALSO TRY...

LINE 6 HELIX £1,500

Introduced back in 2015, Line 6's Helix was the first of the new generation of modelling floorboards. Perhaps looking a little dated, but still very powerful.

NEURAL DSP QUAD CORTEX DIGITAL AMP & EFFECTS MODELLER £1,649

Like Fender's Tone Master amps, the Neural sports a four-core processor. However, Fender's Tone Master Pro has double that capacity for even more realism.

KEMPER PROFILER STAGE FLOORBOARD UNIT £1,499

Kemper's Profiler does something the Tone Master Pro can't do yet; recreate or build an entire amp model from an audio sample. Never say never, though...



KIRK HAMMETT
SIGNATURE SERIES

LTD KH-V



“

*When I saw the first KH-V,
it was like the perfect
hybrid of reality and my
vision. I literally got
goosebumps! it's an
amazing, amazing guitar.*

- Kirk Hammett

Photo by Ross Halfin

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ESPGUITARS.COM
sound-service.eu





BLACKSTAR HT CLUB 40 MKIII £899

Third time's a charm? Another update for Blackstar's core valve amps

Nothing breeds success like success, and Blackstar's HT Venue series has been one of the world's most successful mid-priced valve amp ranges since its introduction at 2010's winter NAMM show. In 2016 and fully established as a market-leading range, the HT Venue amps received their critically-acclaimed first update. Now, roughly another seven years on and two years since the passing

continuously varies the tone network between British and US voicing. It's a deceptively simple control that adds huge tonal range. The clean channel Voice switch offers a choice of US or British tones, while the overdrive channel Voice switch offers modern or classic sounds. Behind the control panel, the preamp and power amp settings are completely reconfigured every time the Voice switches are used. We loved the classic overdrive's tight, focused

a mono balanced XLR and a stereo line out/headphones jack, which all stay active in standby mode for silent recording, while a high/low power switch drops the output from 40 watts down to four watts for home or studio use. The addition of CabRig makes the Club 40 ideal for modern quiet stages or gigs where volume is tightly controlled, like theatres or places of worship. You can switch the Club 40 into silent mode and send your emulated feed to a console in mono or stereo. There's plenty of volume for live use too, thanks to the Celestion Seventy 80 loudspeaker, one of our all-round favourite drivers. The Club 40 isn't the most compact and portable 1x12 out there, but it's a solid performer built to handle years of live use, with typical Blackstar reliability and huge tonal flexibility to ensure you'll never get bored with it. Beyond doubt, Blackstar's HT Venue MKIII is the best yet.

Nick Guppy

THE MKIII IS BUILT TO HANDLE YEARS OF LIVE USE

of co-founder and Technical Director Bruce Keir, the HT Venue series is once again reborn and rejuvenated, like the BBC's famous Time Lord. What's new? Well, on the outside of our HT Club 40 combo, there's a smart new badge and generally tweaked cosmetics, giving the MKIII a classy, boutique vibe. The clean channel offers volume, bass and treble controls, while the overdrive channel sports a three-band EQ together with Blackstar's patented ISF (Infinite Shape Feature), which

vibe, while the bright, sparkly clarity of the clean channel's USA tone transforms into a very dynamic British voice, with a looser bass and warmer midrange. The big change which really enhances the Club 40's flexibility is the addition of CabRig, Blackstar's own dynamic cabinet emulation software. Along with an all-new digital reverb, CabRig is edited via Blackstar's Architect app using the Club 40's USB-C socket, which also offers four-channel recording, together with

1 NEW BADGE
The new badge design looks smart and sits well over the HT Venue's smart black and silver sparkle grille cloth. It's a very classy look.

2 CABRIG OUTPUT
Blackstar's brilliant CabRig dynamic cabinet simulation features a balanced XLR mono and stereo line outputs, with a choice of three onboard settings and four-channel USB recording.

3 ISF CONTROL
Blackstar's patented ISF (Infinite Shape Feature) continuously morphs the tone network from British to US configuration, expanding the Club 40's tonal range. Simple yet effective.

AT A GLANCE

- TYPE:** Hybrid valve/solid-state preamp and valve power amp
- OUTPUT:** 40 watts
- VALVES:** 2x 12AX7, 2x EL34
- WEIGHT:** (kg/lb): 24/53
- CHANNELS:** Two, clean and overdrive, each with dual voice selection
- CONTROLS:** Clean channel volume, bass, treble, voice select. Overdrive channel gain, voice select, volume, bass, middle, treble, ISF (Infinite Shape Feature), reverb level, hi/low power switch, master volume. CabRig sim select, loop level, reverb dark/light switches (on rear panel)
- FOOTSWITCH:** Two button footswitch (supplied) changes channels, voice select
- CONTACT:** Blackstar, blackstaramps.com

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



FENDER CALIFORNIA SERIES KING VINTAGE

£779

Fender's regal dreadnought is a love letter to the company's past

Fender's legendary electrics tend to take centre stage when discussing the emerging guitar sounds of the early '60s. So much so, that while the Californian guitar maker's iconic models such as the Telecaster, Stratocaster and Jazzmaster enjoy their time in the sun, the company's acoustics are sometimes relegated to the shadows, forgotten to time. Well, not anymore. Fender has decided to shed some light on their early acoustic creations by introducing the California Vintage Series.

This retro-inspired range is populated by three distinct models, the Malibu, Palomino and the instrument we're looking at here, the King. Snuggly sat in its vintage-style hard case with sunshine yellow interior, this all-solid dreadnought looks every bit as retro as the real deal – albeit without the awkward screwed-on pickguard and garish neck plate of the original.

There's no doubt this guitar is a looker. Its aged natural top complements the handsome squared-off body shape, while the exotic wood grain of the Ovangkol back and sides shines through beautifully. The elegant Okoume neck is adorned with pearloid block inlays and crowned with a period-correct six-in-line headstock, culminating in a charming looking guitar that will certainly turn a few heads.

Sticking to the vintage yet modern ethos of the series, Fender has chosen a modernised V neck profile, which is surprisingly comfortable and fits our hand like a glove. The fretwork is tidy and the action is impressively low.

Under the hood, you'll find Fender's Performance-X bracing. This forward-shifted and scalloped design allows more top movement, which, in theory, should result in a fuller sound. To our ears, the King has a brighter quality than we'd typically expect from a dreadnought. The top-end sizzle is quintessentially Fender. There are plenty of mids, too. This guitar is sure to cut through the noise of a busy open-mic night and there's an abundance of character in the tone.

That said, we do feel it lacks the low-end of some dreadnoughts, and we find ourselves longing for bellowing, room-filling bass. Now, that's not to say this guitar is completely devoid of body, and its lighter presentation might well suit your needs – we'd just prefer a little more oomph.

However, the King sonically shines when plugged into an amplifier. The onboard Fishman Sonitone Plus electronics with under-saddle piezo and internal body transducer do a fantastic job at producing a natural-sounding tone that is clean and crisp. This series breathes new life into a mostly forgotten model, bringing it up to date for modern players. While excellent playability and drop-dead-gorgeous looks are no mean feat, at this price, the sheer value for money on offer is this King's crowning achievement.

Daryl Robertson

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

1 BODY This period-correct dreadnought shape is straight out of the '60s catalogue and even comes in a fetching Mojave sunburst finish.

2 HEADSTOCK Fender employs a maple cap to ensure this modernised guitar retains the appearance of the original model. This is the attention to detail we appreciate.

3 NECK This Fender's V profile neck is subtle and not to be confused with the feeling of a vintage Martin. It's softer and more rounded.

AT A GLANCE
BACK & SIDES: Solid Ovangkol
TOP: Solid Sitka Spruce
BODY FINISH: Gloss Poly
NECK: Okoume
NECK SHAPE: Modern V
SCALE LENGTH: 25.5"
FRETS: 20
NUT WIDTH: 1.69"
ELECTRONICS: Fender / Fishman Sonitone Plus
CASE: Vintage-Style Hardshell
FINISH OPTIONS: Aged Natural and Mojave
CONTACT: Fender, fender.com





MAYBURY UPSCALER FISH HOOK S

£950

A hand-made British guitar for under a grand? You bet...

If you've ever fancied your own custom-made guitar, you'll be aware such things don't come cheap. But Jason Snelling, the one-man band that is Maybury Guitars, has come up with a neat spin on a custom build, using reclaimed materials and parts that he magically transforms into a hugely viable and individual build that comes in under £1,000. Meet the Upscaler!

First off, our Upscaler uses Jason's own Fish Hook S outline, an original spin on a Stratocaster with its hooked horns, a motif copied on the headstock. The body wood is spruce: reclaimed floor joists from a 1930s house that was

With a feel that's more boutique than budget, the Upscaler comes very nicely set up and although the original frets aren't huge it's a slinky player with a good weight of 7.4lb. That neck might have lowly origins but really doesn't feel it with a mainstream C shaped profile, all nicely worn-in.

The pickups really suit the build, too. They come from a 2006 Ibanez SZ520: Seymour Duncan designed 'Duncan/Ibanez' pickups specially made for the SZ series. So, the neck is nicely vintage, woody and clear sounding; the bridge has rockier intent that produces a fiery, resonant voice in the JB-style zone.

IT HAS A FEEL THAT'S MORE BOUTIQUE THAN BUDGET

being renovated. It uses a very rustic-looking finish that involves burning the outside of the wood (an old Japanese weathering process – *shou sugi ban* – that is used to make softwood more durable), then Jason applies a chalk paint and sealer. It's quite involved but a lot quicker to apply than a conventional nitro finish. The vibrant teal colour is offset by the vivid tortoiseshell scratchplate while the brass block saddle bridge and dished output jack plate were sourced from eBay.

The neck, too, was once part of a Squier Affinity Strat, but it's been stripped, reshaped and refinished in a worn-through style with oil and wax. Along with levelling and re-profiling the frets, Jason also inlays his hallmark brass and resin inlays to complete the make-over.

All in all, it's a very well-sorted guitar that might seem to be just a bunch of disparate parts but we've played guitars three times the price that really are no better and often lack the vibe and individual style we see here.

Oh, and if you supply some of the parts the price drops, and you can discuss your build with the maker himself. Using reclaimed woods for builds is far from new, but, done this well, it's a viable option to get your hands on a slice of quality UK craft at a fraction of the price that most makers charge.

Dave Burrluck

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

1 REUSED PARTS

Along with its reclaimed spruce body, the neck here is from an old Squier, but re-shaped and re-finished. The second-hand Ibanez pickups were found on eBay. Even the vibrant scratchplate was an off-cut from a previous Maybury build.

2 BRIDGE

Another eBay find, the bridge uses a chromed steel baseplate with six brass block saddles and the strings load through the body.

3 CONTROLS

There are no reclaimed parts in the circuit, although the funky control knobs come from a late '70s record player. We have a master volume and a tone control for each pickup. The cavity is screened with copper foil and we get high-quality Bourns 500k ohm pots, a heavy-duty three-way pickup selector switch and a .047f yellow Mallory capacitor for each tone control.

AT A GLANCE

BODY: Reclaimed spruce
NECK: Maple, bolt-on
FINGERBOARD: Rosewood, brass and resin inlays, 241mm (9.5") radius
FRETS: 22, medium
PICKUPS: Ibanez uncovered humbuckers
CONTROLS: 3-way lever pickup selector switch, master volume, tone 1 (neck), tone 2 (bridge)
HARDWARE: Thru-strung hardtail bridge with six brass block saddles, enclosed tuners - chrome-plated
LEFT-HANDED: Yes
FINISH: Teal (as reviewed) from extensive range of chalk paint finishes and more
CASE: Gigbag
CONTACT: Maybury, mayburyguitars.co.uk





ELECTRO-HARMONIX PICO PLATFORM COMPRESSOR/LIMITER

£109

Compress to impress

Electro-Harmonix's new Pico series sees its Platform Compressor presented in a space-saving enclosure, so now you can squeeze your sound, without having to squeeze your pedalboard space. There's a surprising amount going on, too, with both compression and limiting on offer via the mode switch, and, while it's small, we get controls for Vol (output), Attack, Sustain (here, governing the compression ratio) and a Blend. The latter allows you to dial in some of your dry signal alongside the compressed sound (known as parallel compression), so you can still benefit from the additional punch compression will give you, but maintain some dynamics alongside if you want to.

Now, the attack control on a compressor deals in time, rather than level – the faster it's set, the faster the compressor will kick in,

and that's the same with the Platform. So, faster attack times (with the control set anti-clockwise) mean that the Platform will react to the 'pluck' portion of your note, reducing it for a more smoothed-out sound. This is ideal if you're looking to tame strummed chords (especially on an electro-acoustic). Set the attack speed to be slower (clockwise), and the initial transient will remain uncompressed, while the rest of the note will have its volume reduced. The result is that the perceived loudness of your note's front end is greater than the decay. So now your picked single-note riffs and arpeggios, or spiky, funky rhythm parts will jump out more easily.

The Platform is capable of some pretty aggressive constriction, and the blend control goes from dry at the minimum setting, to compression only at the maximum. 12 o'clock gives a 50/50

blend of dry and effected signal, and you can, of course, park the Blend control anywhere in between. With heavy sustain settings it can become a little bit too squashy, but reach for the blend to restore some dry sound and you'll find that your signal starts to breathe again, just with added smack.

If you're playing clean/semi-clean sounds a lot, then a compressor is almost a must, and used right, it'll inject assertiveness, power and studio-style response into your parts. The Platform does this brilliantly, and takes up very little space doing so.

Stuart Williams

AT A GLANCE

TYPE: Compressor/Limiter

CONTROLS: Volume, Sustain, Attack, Blend, Modes switch

SOCKETS: Input/Output/Power

POWER: 9v PSU (included)

CONTACT: Electro-Harmonix, www.ehx.com

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

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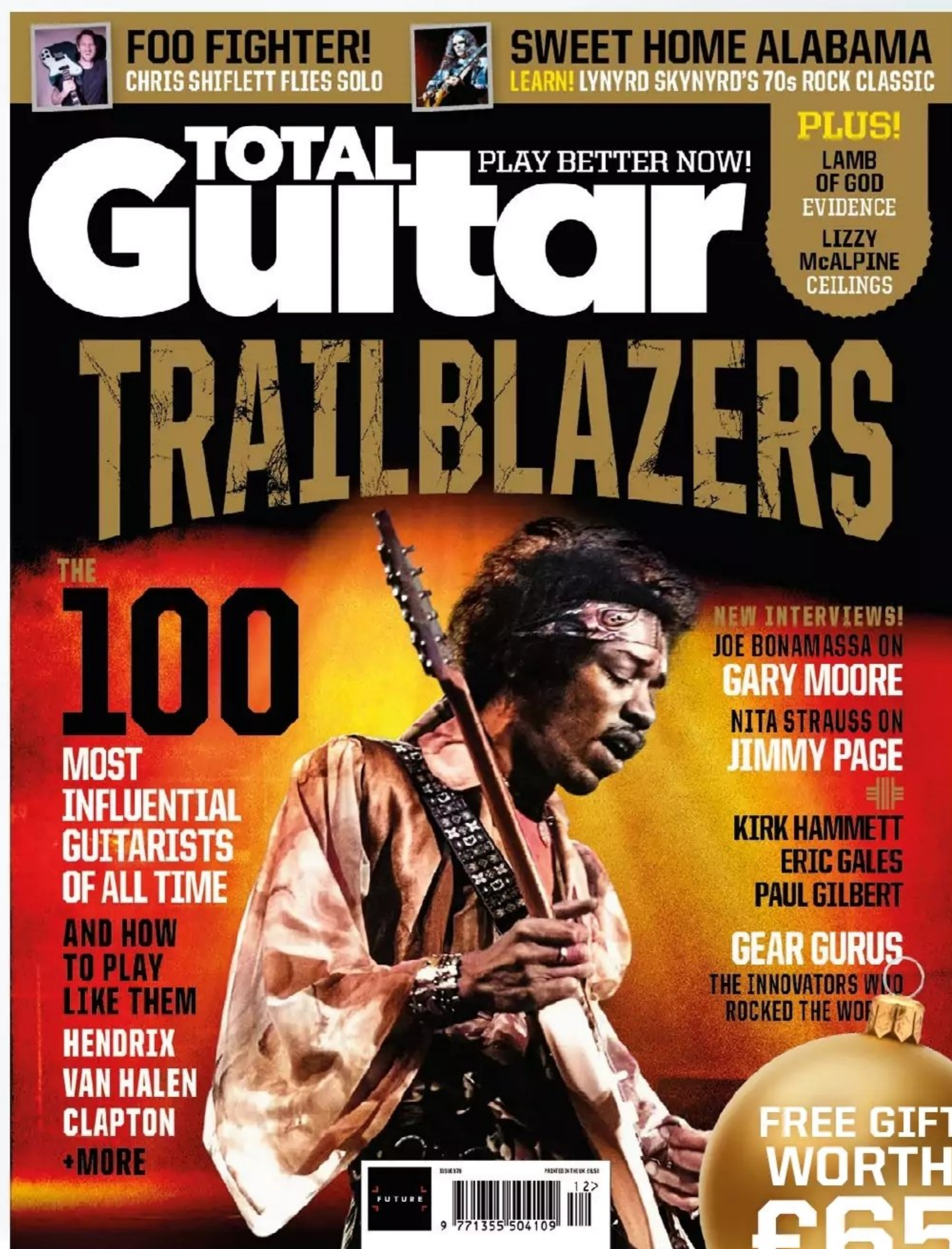


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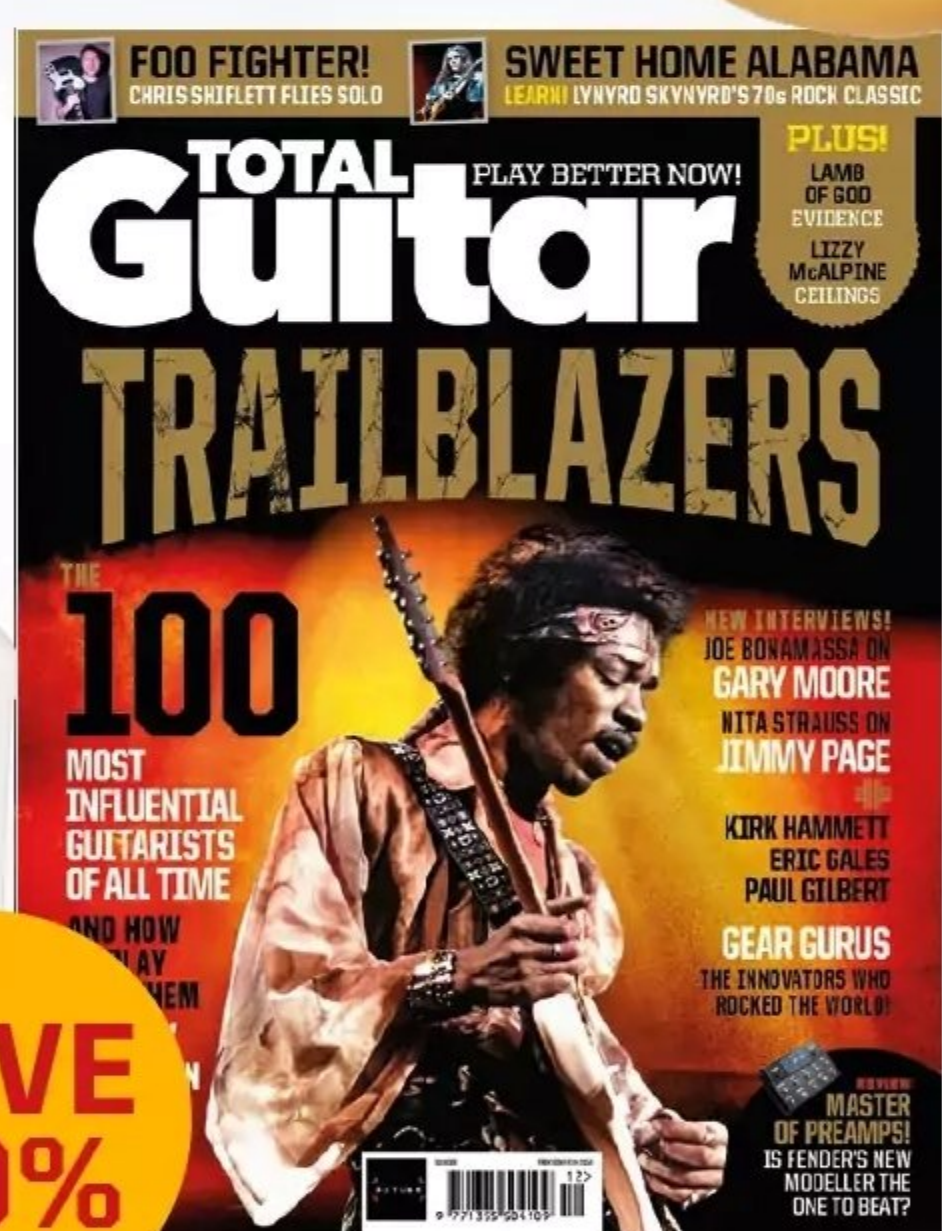
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Words Ellie Rogers

HAWXX

Since the dawn of distortion, heavy music has been closely associated with catharsis and the release of negative emotions. But as Hawxx guitarists Anna Papadimitriou and Hannah Staphnill see it, metal has the potential to be all the more powerful, disruptive and healing if its intensity can be harnessed and redirected towards specific societal ills. “Metal is usually this blank canvas that people can project their feelings onto,” says Anna. “But we want to take that a step further and concentrate that catharsis specifically into feminist rage.”

Their debut full-length record, *Earth, Spit, Blood and Bones*, does just that as it fuses Anna’s guttural seven-string riffs and Hannah’s “noisy, atmospheric squealing” with lyrical themes that decry violence against women and champion self-empowerment. The band also prioritises creating safe gig spaces for female, trans and

non-binary fans, with the aim of mobilising “people that are usually on the margins of these gigs to take up space and be confident.” As Anna puts it: “If you’re moshing, but you’re moshing in a ‘My body, my choice’ kind of energy, it’s a whole other experience.” Their messages have galvanised a strong following since their earliest single releases in 2019, with hundreds of fans coming together to crowdfund the recording of *Earth, Spit, Blood and Bones*.

Musically, Hannah and Anna’s dual-guitar dynamic is where the magic happens. Both Jackson endorsees, they play Pro Plus Series Dinky Modern six-string and seven-string models respectively and rely on Neural DSP Quad Cortexes for all their tonal needs. Together, they meld technical ability with an altogether more conceptual approach to noise making. “It’s not about how fast you can play,” says Hannah, whose specialty is providing animalistic whammy wails atop

her bandmate’s bludgeoning rhythms. “It needs to sound like pain or it needs to sound disgusting, and I guess it’s more like how you might compose soundtracks, because it’s about what the guitar needs to convey.” She adds with smile: “I have written myself into a corner though, because now I can’t play without a whammy [bar].”

But the pair never showboat their considerable chops just for the sake of it, aiming instead to “de-wankify” some of the more clichéd metal techniques. For example, Anna describes the looped verse and pre-chorus lick of *Reckless* as a minute and half of minimalist “sad tapping”, and you’ll hear traditional Greek rhythms from her childhood getting the heavy Hawxx treatment on *If Not Now Then When*. “Every song is its own world and we kind of serve that song to the best of our abilities,” stresses Hannah. “I think that’s always important,” adds Anna. “We don’t ever aim for flashiness...”

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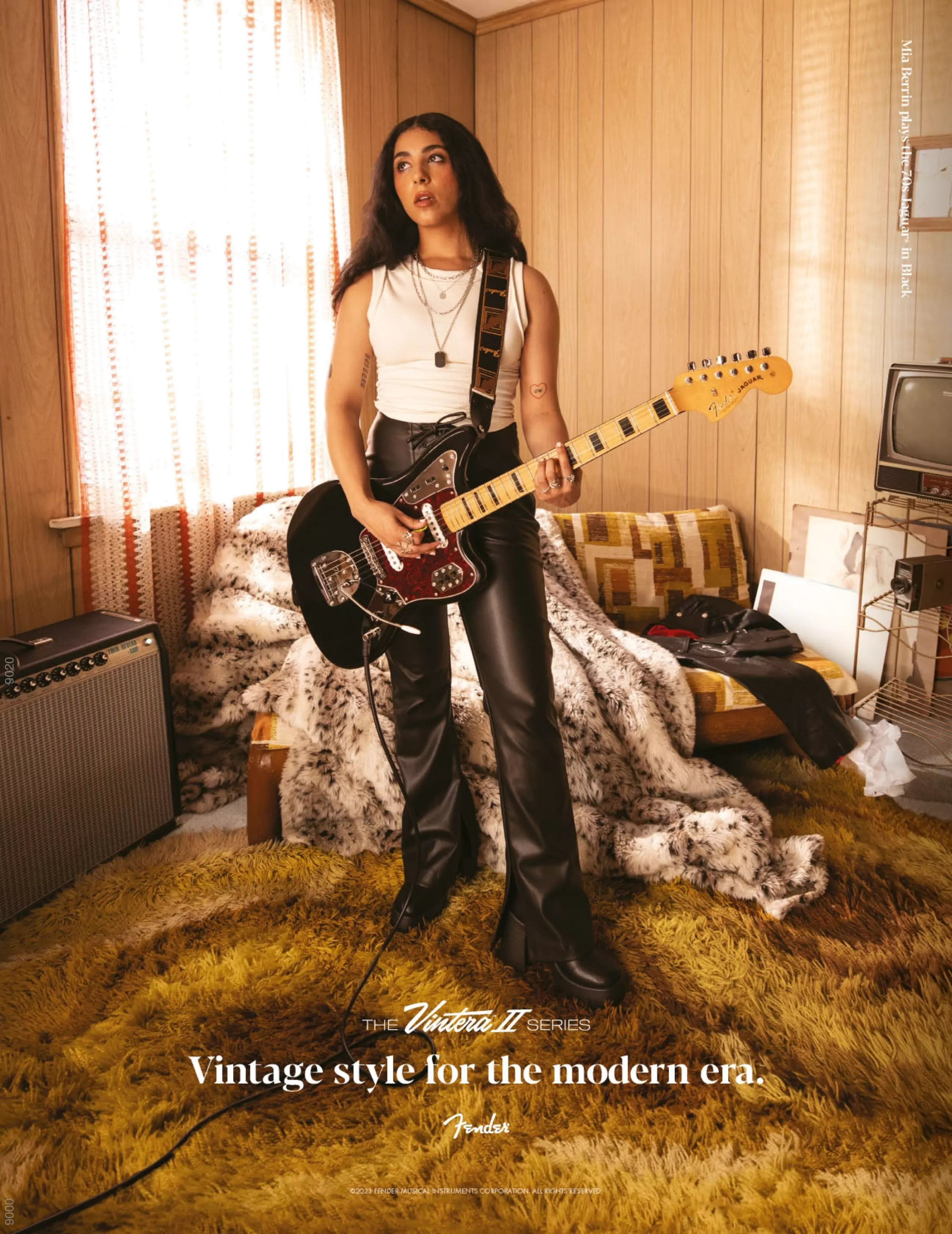
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