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JOHN MAYALL
All Your Love

GREEN DAY
21st Century Breakdown

DREAM THEATER
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THE ROLLING STONES
Angie

THE PRODIGY
Invaders Must Die (video riff)

GREEN DAY (part 1)
21st Century Breakdown (video)

VAN HALEN (part 3)
Eruption

RADIOHEAD (part 2)
Paranoid Android (video)

JOHNNY MARR (video)
We show you how to play his best guitar moments from This Charming Man, Dashboard, Cheat On Me, Getting Away With It & Gravitate To Me

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On Your TGCD

Whenever you see the TGCD logo in your magazine, it's time to **turn on your computer**, check out the accompanying **audio or video** on your disc and play along with the mag

Mark Morton, TG's new tutor, brings you the art of metal guitar on p.105

LISTEN & LEARN

Stick your TGCD in your computer and listen to your audio lessons, then play along with the backing tracks...

Track 1 to 6
Tuning guide
(E A D G B E)
No tuner? No problem... Get your guitar in tune with these reference notes for each string!

Nail the whammy bar in a month
Your four-week practice routine

Johnny Marr
Learn our cover star's signature techniques and how to use them with TG's guide to Marr guitar

Key techniques
Example 1: sliding chords
Example 2: arpeggiated chords
Example 3: strumming
Example 4: staccato chords

Bulding the Marr sound
Example 5: capo'd strumming
Example 6: arpeggiated and staccato chords
Example 7: distorted rhythm part

Strum-along!
The Rolling Stones
ANGIE
MP3. Intro/verse and backing

John Mayall
ALL YOUR LOVE
MP3. Full track
MP3. Backing track

Van Halen
ERUPTION (PART 3)
MP3. Tapping outro

Young Guns
WINTER KISS
MP3. Verse riff
MP3. Backing track

Dream Theater
FORSAKEN
MP3. Full track
MP3. Backing track

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WATCH & LEARN

Put your CD in your PC or Mac to watch our Video Lessons and guest spots from the world's hottest guitar players. If the disc doesn't run automatically, double-click on the interface icon to start up the TG CD. If you are using a Mac, you will need to double-click on the CD icon first.

RIFF OF THE MONTH
The Prodigy
Invaders Must Die

Johnny Marr's five best riffs
The Smiths – This Charming Man
Electronic – Getting Away With it
Modest Mouse – Dashboard
The Cribs – Cheat On Me
The The – Gravitate To Me

Green Day (part 1)
21st Century Breakdown
(intro, verse chorus, bridge)

Radiohead (part 2)
Paranoid Android (intro/verse, chorus, bridge, solo 1, solo 2)

Beginner's acoustic
6/8 time

Beginner's electric
One finger per fret

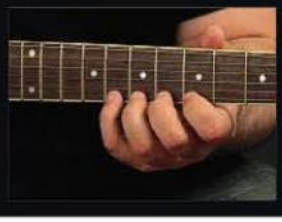
Video Lessons
NEW! Mark Morton
NEW! Justin Adams
Joe Bonamassa

Modern Masters
Marty Friedman

Get Your Grades!
RGT Grade Four acoustic
Rockschool Grade Two

This month's video highlights...

21st Century Breakdown
TG breaks down the initial open chord thrash in the first of this two-part Green Day video lesson

Lead skills
Whether you're a beginner or seasoned pro, the one-finger-per-fret approach is an essential trick

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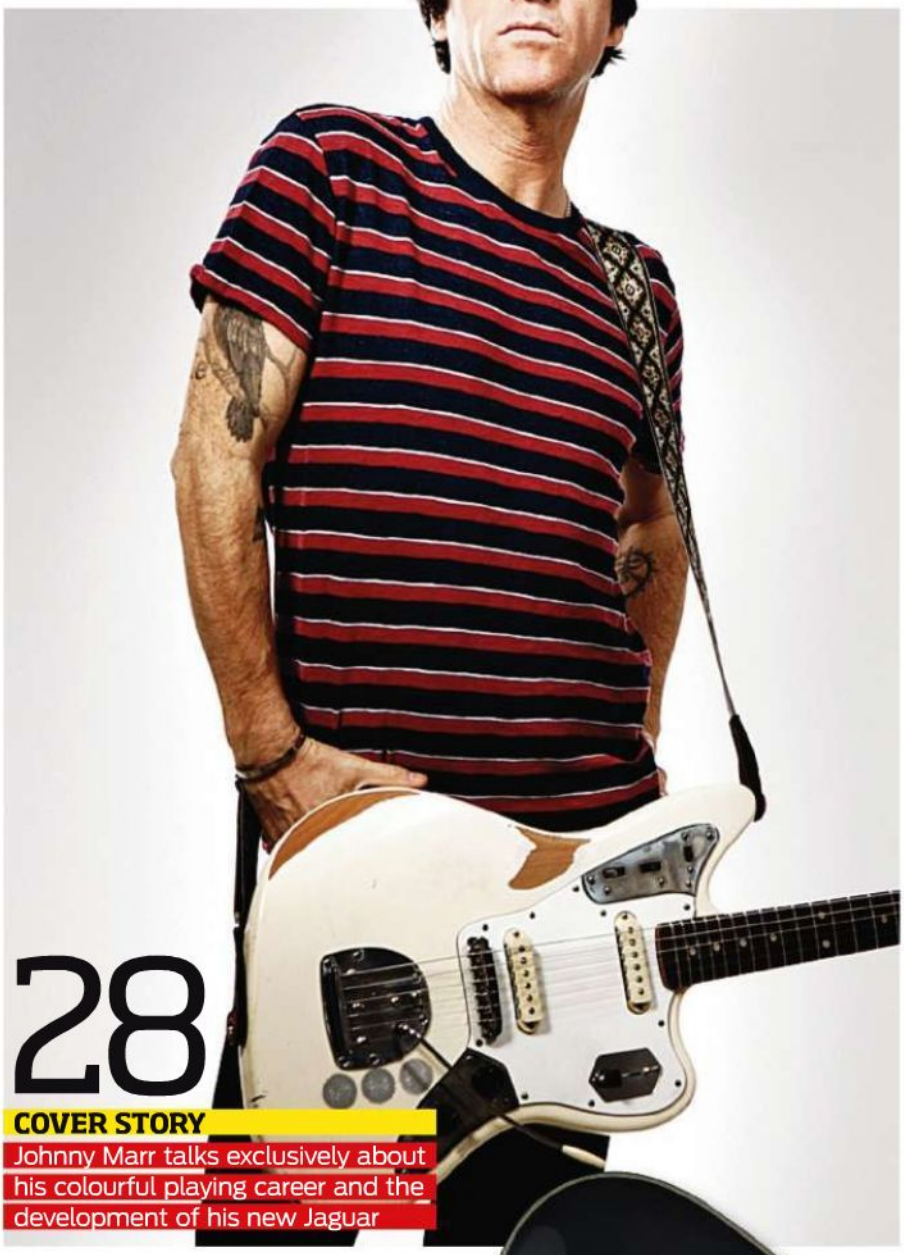

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ADAM GASSON

"INTERVIEWING JOHNNY MARR FOR THIS COVER WAS A SCHOOLBOY FANTASY AND HE DIDN'T DISAPPOINT. A GENIUS AND A GENTLEMAN"- HENRY YATES

TG may not have been born when The Smiths changed the face of 80s music, but we sure fell in love with them when we got our teenage mitts on a copy of *The Smiths*. What stood out for us, naturally, was the understated yet beautiful guitar playing. Johnny Marr is a truly versatile player, adding a wide range of bands to his CV including Electronic and The Cribs. TG writer Henry Yates was lucky enough to interview the great man for our cover feature, so we'll hand the final words over to him: "Johnny was in pain from an injured elbow and jet-lagged from Japan, but he still chatted for over an hour, laughed at my jokes, and indulged my fanboy questions about The Smiths. Interviewing him was a schoolboy fantasy, and he didn't disappoint. A genius and a gentleman..."

Claire

Claire Davies, Acting Editor

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Guitar over car: the real ride of your life

Star Letter

Vaguely literate? Mildly amusing? Win a TC Electronic PolyTune!

TG: the mid-life crisis antidote

25 years ago, as a long-haired goth, I picked up a guitar, struck a pose, joined a band and turned the amp up to 11. I couldn't play, we weren't very good, but boy was it fun! Then real life kicked in with a job, family and mortgage. The guitar went in a cupboard, my hair fell out, and Radio 4 replaced John Peel. I turned 40 and, thoroughly looking forward to a mid-life crisis, I began to consider the merits of leather trousers and a red sports car. My wife said that I wasn't allowed. Sulking in the newsagents, my eyes fell upon the Xmas '09 issue of TG with The Edge on the front cover. Inspired, I dug my old guitar out from the back of the cupboard and started to play for the first time in years. I subscribed to TG and challenged myself to *really* learn to play. TG has been fantastic for this. My favourite part is the 'Nail It... In a month' section of Monitor because it structures, by week, the techniques that I missed out upon in my youth. I get huge satisfaction in feeling myself really improve as a guitarist. As a mid-life crisis, it's pretty good.
Mark Richardson, via email

WIN! TC ELECTRONIC'S POLYTUNE TUNER WORTH £75!

Fed up of tuning one string at a time? The TC Electronic PolyTune pedal uses strobe technology to make this a chore of the past. Strum all six strings at once and it will detect the pitch of all the incoming signals. You can then adjust the strings in PolyTune mode or tune each string individually. Quick, accurate and very clever!

Song choices

I am an avid reader and collector of *Total Guitar* – my collection starts at issue 22. Although I love the magazine and will continue to purchase it, I am, at the moment, a little bored of the same old band songs repeated. I realise that it must be difficult to get permission from music publishers, etc, but why not look at bands that I am sure would love the exposure? Family, Atomic Rooster, Groundhogs, 10 Years After... Theses bands were not as global as The Beatles and Led Zeppelin but still had great songs.
Special K, via email

Hi Special K, we have to ensure that we cover a lot of different genres in our Learn To Play section, focusing on both modern and established bands. As you pointed out, we're not always granted the permission to print the songs we would like, but we believe we offer a good spread of tracks to help readers develop as players, as well as broadening their musical horizons. Niche bands are harder for us to sell to readers, but we are always looking for fresh bands and songs to tab, so keep mailing us at TotalGuitar@futurenet.com with your suggestions!

"THE ROCKED & RATED COLUMN IS THE BEST. IT'S JUST MARVELLOUS!"

For the record

Hellooo there people at *Total Guitar* :) I was hoping you could give me a quick bit of buying advice when it comes to recording? At the moment I have a Line 6 TonePort but I need some editing and recording software as I only have the actually port itself. If you could recommend any cheap software, that would be brilliant.

I was also thinking about braving some vocal work, which I'm guessing would involve some sort of mic but I don't know where to start looking

Steinberg's Cubase Essential 5 is great for home recording

SKULL CANDY
TG listens to music on Skullcandy headphones
www.skullcandy.com

for them. And what is a decent price to pay? If the software could let me involve vocal recordings, too, that would be even better.
Sam Blakeman, via email

Hi Sam, give Steinberg's Cubase Essential 5 a try – it retails for around £100. You don't mention which TonePort you have but, assuming it has a proper XLR microphone input, you could try a good all-purpose large diaphragm condenser mic like the SE Electronics SE2000, at around £80. Don't forget you'll also need a mic stand, cable and pop-shield if you're recording vocals.

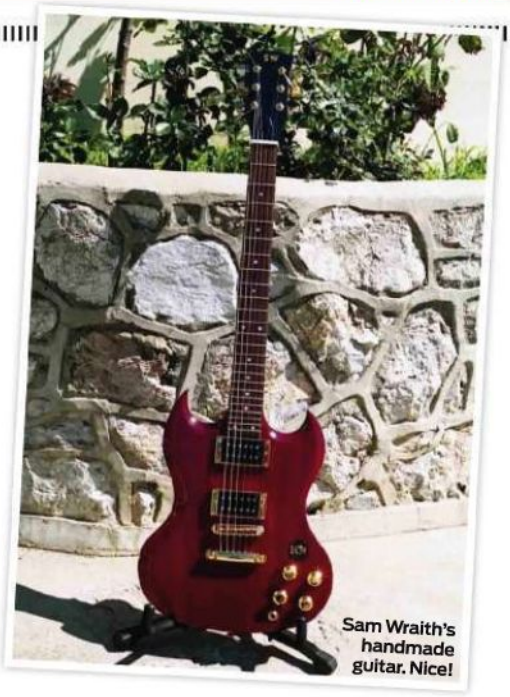
'Totally Guitar'

I've just finished making my first guitar [see pic, right] and I also came up with a guitar poem after reading issue 204, called *Totally Guitar*. Hope you like it [here's an extract – Ed]:

My guitar lessons have cost a packet
In the end I just couldn't hack it,
My teacher tried to sell me a heavy metal dream.
"I'll teach you how to shred,
So you can play like Buckethead".
But who I really wanted to be
Was Julian Bream.

How much trouble would it be,
To get me playing like EC?
Teach me how to make it sound like old Slowhand.
Show me how to bend those strings,
Really really make it sing,
Something I can do
When I'm the leader of the band.

Could you train me in the art of play,
The Eddie Van Halen way?
How do I learn to tap out
killer Morse code?
Show me some guitar tricks,
Some tasty easy licks,
Something I can use
When I find myself out on the road.
Sam Wraith, Gibraltar



Sam Wraith's handmade guitar. Nice!

Can u please do a video lesson on For A Brother by Velvet Revolver. If not can u do the tabs. Please
Zeyn

Do a steal your sound on synyster gates. it would be helpful because of their AMAZING!! new album
Anon

Text TXTTG followed by a space and your message to 87474. Texts cost 25p plus your standard network tariff. Remember to tell us your name!

I ♥ TG!

I'm from Malaysia and I'm working really hard trying to be a good musician. *Guitar Techniques* has always been my loyal magazine back in Malaysia. In 2009 I came to London to further my studies, made some friends locally and got influenced by them to start reading *Total Guitar*. At a glance, I thought it was just a guitar magazine for beginners and posers. After reading a few issues, I was wrong. Now my favourite guitar magazines are both *Total Guitar* and *Guitar Techniques*.

I personally think the Rocked & Rated column is the best. Comparing the latest gear of different amps, effects pedals and guitars is just marvellous. TG204, featuring the classic rock albums, has changed my view on how difficult it is to make an album, and how can you ignore a guitar mag that gives you a poster with seven modes! Not to forget about the video lessons that *Total Guitar* has provided. I LOVE TG!
Stanley Long, via email

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TOM MORELLO HAS A BLAST ON NEW RELEASE!

New Street Sweeper Social Club EP will "brutalize listeners with bulldozer funk"

ROMY SUSKIN

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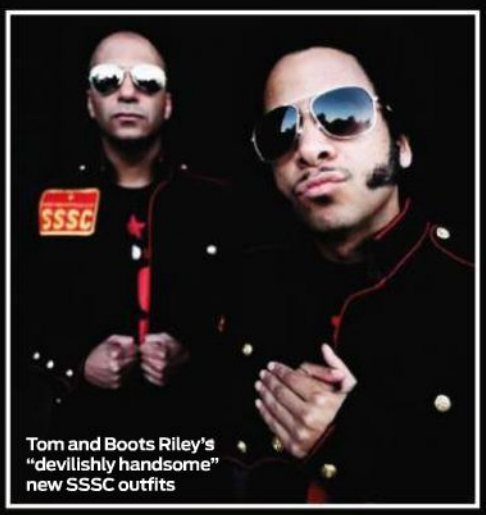
NEW BANDS
Set your lugholes alight with TG's hot list

24
WIN! PEAVEY AXE
This Jack Daniels guitar is signed by Slash and more!

Ghetto Blaster hits the shelves on 6 September

After this summer's series of gargantuan shows with the revitalised Rage Against The Machine, you'd think Tom Morello would be up for a rest. Not him. The guitarist returned to his day job with Street Sweeper Social Club and is now ready to unleash the duo's new EP, *Ghetto Blaster*.

The seven-track collection, due to be released 6 September (and already available online), has got Morello very hot under the collar. We've heard the EP, and can tell you he's right to be excited. "We have a great time in Street Sweeper," Tom tells TG over the phone from his West Coast home. "We look devilishly handsome in our outfits and we enjoy brutalising the listeners with our bulldozer funk!"



Tom and Boots Riley's "devilishly handsome" new SSSC outfits

*"I'M WRITING THE FUNKIEST, HEAVIEST, **MOST OUTLANDISH** GUITAR PLAYING"*

Bulldozer funk, indeed. The first Street Sweeper release to be recorded with the full touring band, *Ghetto Blaster*, offers guitarists an insight into a side of Morello's playing that they've never seen before. "The idea for this record was to strike somewhere between the first Clash record and the deepest, early-70s funk and then smatter that with my own brand of steamroller riffery," says Tom of his inspiration. "Some of the very first records I heard around the house were by War and The Temptations, and Street Sweeper really allows me to explore that part of my musicality."

A more pronounced funk influence isn't the only development, though – the EP features some of Morello's most expansive lead work ever committed to tape. "This record gets kind of outlandish with the guitar playing," says the Rage man, laughing. "For example, the *Promenade* 'Guitar Fury Remix', that developed out of our live show and has this two-minute long, no-holds-barred solo. It's the kind of thing you might find in *The Song Remains The Same*!"

"More than just a project"

The guitarist finally feels free to combine all his musical interests: "Street Sweeper Social Club is more than just a project," says Tom. "It allows me to write and record the funkiest, heaviest and most outlandish guitar playing that I can come up with and do that in the context of music that is true to my political leanings."

Speaking of which, the new record features a cover of MIA hit *Paper Planes*. A previous live favourite on last year's Nine Inch Nail/Jane's Addiction NIN|JA tour (which SSSC opened), it was vocalist Boots Riley who got hit by that particular thunderbolt. "I thought we needed a steaming contemporary cover song to slay the goth kids," the guitarist reveals. "So Boots suggested *Paper Planes* and two Lady Gaga songs... So we went with *Paper Planes*!"

If you're a Morello fan, make sure you pick up the next issue, our Monster Riffs special, for a full riff-writing masterclass with Tom! ■

CANCER BATS FOR UK TOUR

Canadian metallic post hardcore outfit, Cancer Bats, have announced a set of UK headline tour dates, their first in support of their four-star album *Bears, Mayors, Scraps & Bones*. The 12 shows represent the 'Bats largest headline gigs in the UK to date, including a slot at London's 1,100 capacity Electric Ballroom on 29 October. Other stop-offs will include Folkestone, Tunbridge Wells, Nottingham, Leeds, Cardiff, Coventry, Dublin, Belfast, Stoke, Aberdeen and Newcastle. Also in the pipeline is a deluxe reissue of the aforementioned album, which will include a DVD of their incendiary show at London's Garage back in April. ■

NEW KINGS OF LEON

Southern stadium rockers Kings Of Leon have announced that their new album will be titled *Come Around Sundown* and is set for release on 18 October. The band debuted new material during a series of shows throughout the summer and have so far given audiences full renditions of new songs with the working titles *Southbound*, *Immortals*, *Mary* and *Radioactive*. Recorded in New York at Avatar Studios – birthplace of The Strokes' latest opus – the new album is the Tennessee native's fifth full-length and sees them once again entrust production duties to long-time collaborators Angelo Petraglia and Jacquire King. ■

10 Guitar Tracks to Download this month

1 LOSING SLEEP
Edwyn Collins
Rousing track from new album, feat. collaborations with Johnny Marr, Ryan Jarman and Alex Kapronos

2 THE ALCHEMIST
Iron Maiden
The heavy metal veterans strike classic Maiden gold on new album track from *The Final Frontier*

3 BIRDS & PLANES
Dinosaur Pile-Up
The grunge revivalists from Leeds are back with this tune containing some monster 7/8 riffing

4 HIGH FIVE, SWAN DIVE...
Pulled Apart By Horses
Download it then consume this grunge pumping, math rock craziness of a track live

5 GIRLS VS BOYS
Wilder
'Indie with synths' is old hat, but Wilder's afrobeat rhythms and chants separate them from pack

6 ZOMBIE GIRL
Monsters In The Attic
Hear the power of raw, full-bodied acoustic on unplugged EP *Tales Of The Worm* from the London punks

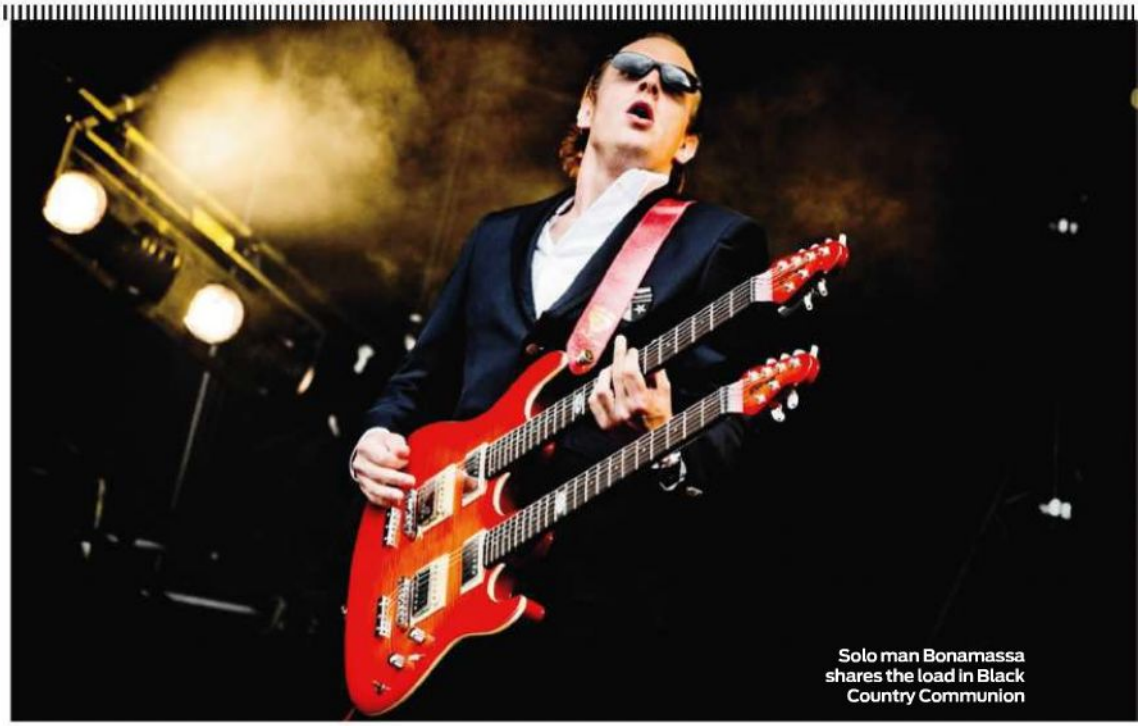
7 THE MANN
Mojo Fury
A two-minute ball-buster that's reminiscent of McLusky's jams (ie, angry men making indie punk)

8 DNR
Zoroaster
Thick, sludgy metal grooves pull you through this track like an overloaded locomotive. Intense stuff

9 ANGEL DANCE
Robert Plant
This single from *Band Of Joy* fuses acoustic folk grooves, bluesy electric guitar and Plant's legendary voice

10 LEAVE ME BE
Spectrals
A heavenly opening guitar line and stomping chorus make this a glorious lo-fi surf-pop stormer

CHRISTIE GOODWIN



Solo man Bonamassa shares the load in Black Country Communion

Joe Bonamassa reveals his rock roots

Guitarist explains honesty behind new project

Black Country Communion may be the latest in a long line of supergroups, but it's no vanity project. Blues ace Joe Bonamassa, Glenn Hughes (Deep Purple), Jason Bonham (The Who, Led Zeppelin) and Derek Sherinian (Dream Theater) say they've formed a "proper band" equal to, or greater than, the sum of its parts.

"It's an honest-to-goodness, back-to-basics rock record, a band captured in a room," Joe tells TG. "If you think 'supergroup' and think there's limo drivers for the limo drivers, that wasn't the case. We kept it blue-collar and I think the record reflects that."

Joe has gone back to basics with his equipment, too: "It's just two Marshalls, a Super Bass and a Jubilee, with a simple pedalboard and a couple of Les Pauls."

Despite the fact that the band formed after a casual chat with producer Kevin Shirley and vocalist Glenn Hughes, they had clear intentions from the start: "We didn't want to make a 'weekend rock record' and do it haphazardly and call it Hughes & Massa," Joe explains. "We wanted a situation where it was real band, with real songs that was cohesive and had a sound to it, a different sound."

*"IT'S A BACK-TO-BASICS **ROCK RECORD** WITH TWO MARSHALLS AND A COUPLE OF LES PAULS"*

According to Joe, if the record goes down well, you'll be able to catch the band on tour next year. Head to p.26 for TG's review of the album. ■

Keef autobiography due soon

Guitarist tells all (that he remembers)

Keith Richards' autobiography, *Life*, is due out 26 October and, if even half of the rumours regarding its content are to be believed, it will make very interesting reading.

Having sold the rights to publishing house Little, Brown And Company for a cool £4.8million back in 2007, Richards has co-written the book with author James Fox. According to *NME*, Fox drew on a variety of sources, as well as talking extensively with the book's subject. One such source, former *NME* scribe Nick Kent, told the magazine that, apparently, "the guitarist has an excellent memory... and is using other peoples' reminiscences to contrast with his own, rather than fill in any inconvenient memory gaps".

It seems that various members of rock royalty are a little concerned about the book's rumoured no-holds-barred approach. Indeed, the *Daily Mail* is reporting that, not only will the book detail accounts of Richards' own rock 'n' roll exploits, but that it is also "said to contain numerous revelations about Sir Mick's private life". ■

KEITH RICHARDS

Up the Duff!

Ex Guns N' Roses bassist Duff McKagan is recording a second solo album with his band Duff McKagan's Loaded

RIFF OF THE MONTH

The hottest riffs around – on your CD

The keyboard to this track part is awesome on guitar

Guitarist: Rob Holliday

ON YOUR TG CD

THE PRODIGY

INVADERS MUST DIE

The title track from The Prodigy's 2009 album features this electronic/hardcore riff, which, although played on a keyboard, transfers perfectly onto guitar (played live by Rob Holliday). This is partly because of the guitar-like distorted sound of the keyboard patch and partly to the bass line giving the track an organic and less synthesised feel.

The similarities to guitar playing don't end there – the riff uses the guitar-friendly blues scale, which is the basis of many classic guitar riffs, dating back to Black Sabbath and Led Zeppelin. Specifically, *Invaders Must Die* uses the C# blues scale (C# E F# G G# B), which is the C# minor pentatonic scale with an added ♭5 interval. This unsettling interval gives the riff an evil character. The riff is first played as quieter single notes, so back off your volume for this part. For the powerchords, switch to full volume with a distorted, abrasive tone. ■ **(CG)**

THE PRODIGY: Invaders Must Die - riff

You'll find the *Invaders Must Die* Video Lesson by clicking on the 'Video Riffs' link on the main menu of the TGCD.

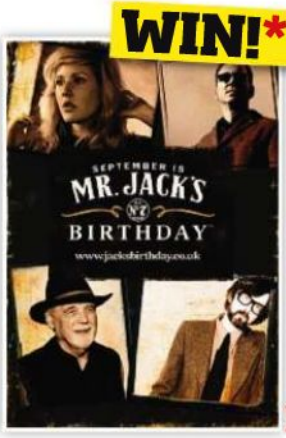
Duane Eddy for JD gig

Stars align for birthday show

Come 7 October, Tennessee's Jack Daniel's will celebrate its birthday with a jaw-dropping concert at London's Clapham Grand. Previous events have featured slots from Frank Black, Patti Smith and The Flaming Lips, and this time they're flying in Southern guitar legend Duane Eddy, who has worked with Willie Nelson, Ry Cooder, Sir Paul McCartney and George Harrison, among others.

Appearing alongside Eddy will be none other than one-man cultural institution Jarvis Cocker, post-modern crooner Richard Hawley and Miss 'Big In 2010' herself, Ellie Goulding. It's a great line-up and one that's bound to yield some extremely unusual (and pretty special) one-off collaborations.

There will be a limited number of tickets available at the venue on the night. Or, if you're feeling lucky, head to www.totalguitar.co.uk and enter our JD competition online* for a chance to win tickets and a Limited Edition Fender JD guitar! ■

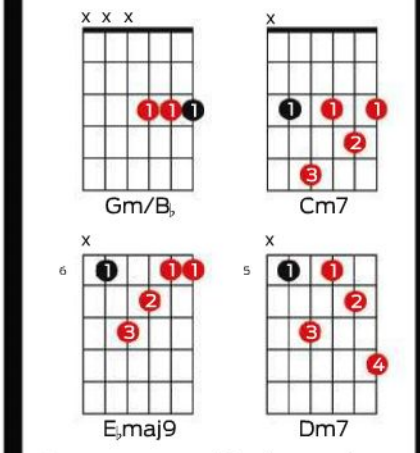


Songs in the key of...

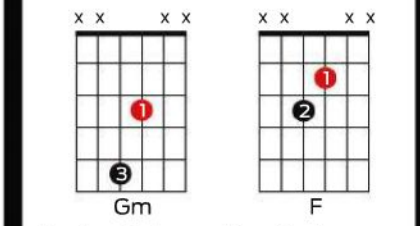
G minor

The chords you need to play iconic tracks

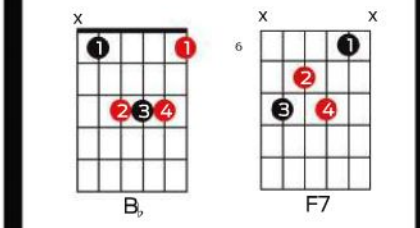
Below you will find 10 chords in the key of G minor. Try listening to the tracks listed at the bottom of the page to see if any chords match the songs. This is a good exercise in ear training.

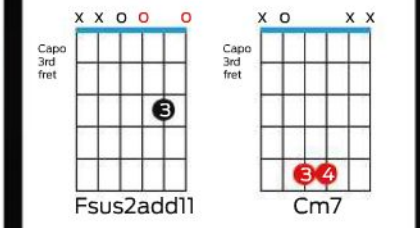


To get a reggae sound, just focus on the top three strings in each chord



Use these 3rds as an alternative to powerchords when playing with distortion





Fsus2add11 shows complicated sounding chords aren't always hard to play

Top 5 songs in G minor:

Skid Row: Youth Gone Wild
Dire Straits: Money For Nothing
Eric Clapton: I Shot The Sheriff
ZZ Top: Tush
Deep Purple: Smoke On The Water

NAIL... THE WHAMMY BAR ...IN A MONTH

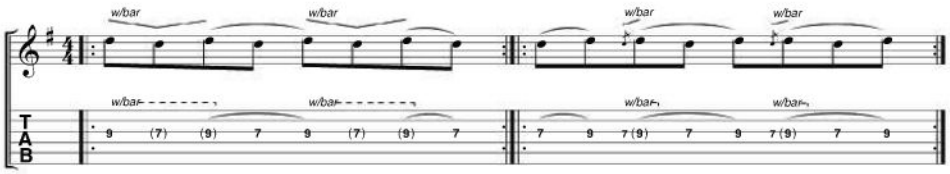
ON YOUR TG CD

#17 From gargling to 'lizards down the throat', it's time to use your whammy

The whammy bar (or vibrato arm) can create subtle pitch changes as well as extreme bends that mimic the sounds of other instruments. The following exercises use subtle pitch changes to create bending/sliding sounds. How far you move the bar depends on your guitar's setup; if you're using a locking vibrato most of these bends will be easier. Think in a similar way to string bends, where you bend to a 'virtual' fret. When using the bar to bend down, it's the same principle in reverse. Whatever your guitar, you'll be using a mixture of push/pull movements with your pick hand fingers. ■

1 WEEK ONE

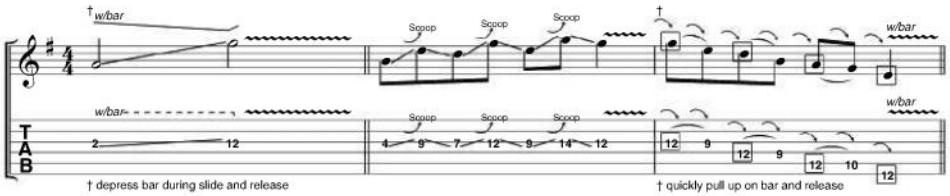
PITCH WHEEL EXERCISE — ON YOUR TGCD



Bars 1 and 2 use the whammy bar to bend the E down a tone to D, so practise getting the intonation right before you attempt the licks. Take hold of your pick and use the remaining fingers of your pick hand to push the bar down.

2 WEEK TWO

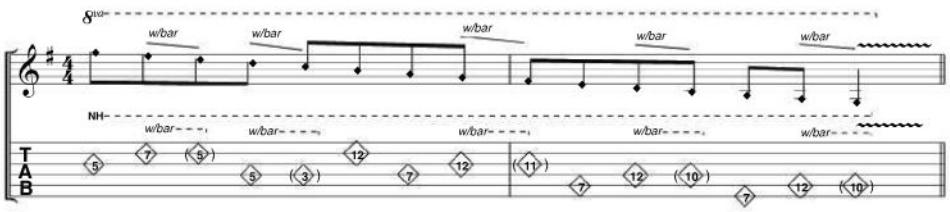
JAPANESE EFFECTS — ON YOUR TGCD



Bar 1 is Satriani's 'lizard down the throat' technique where you slide up a string and bend down with the bar at the same time. Try to maintain roughly the same pitch as you slide up, releasing when you reach your target note.

3 WEEK THREE

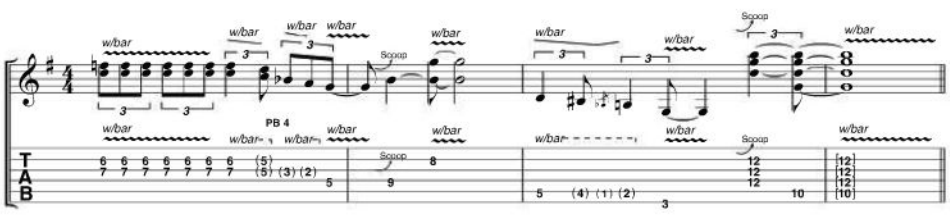
NATURAL HARMONIC SCALE — ON YOUR TGCD



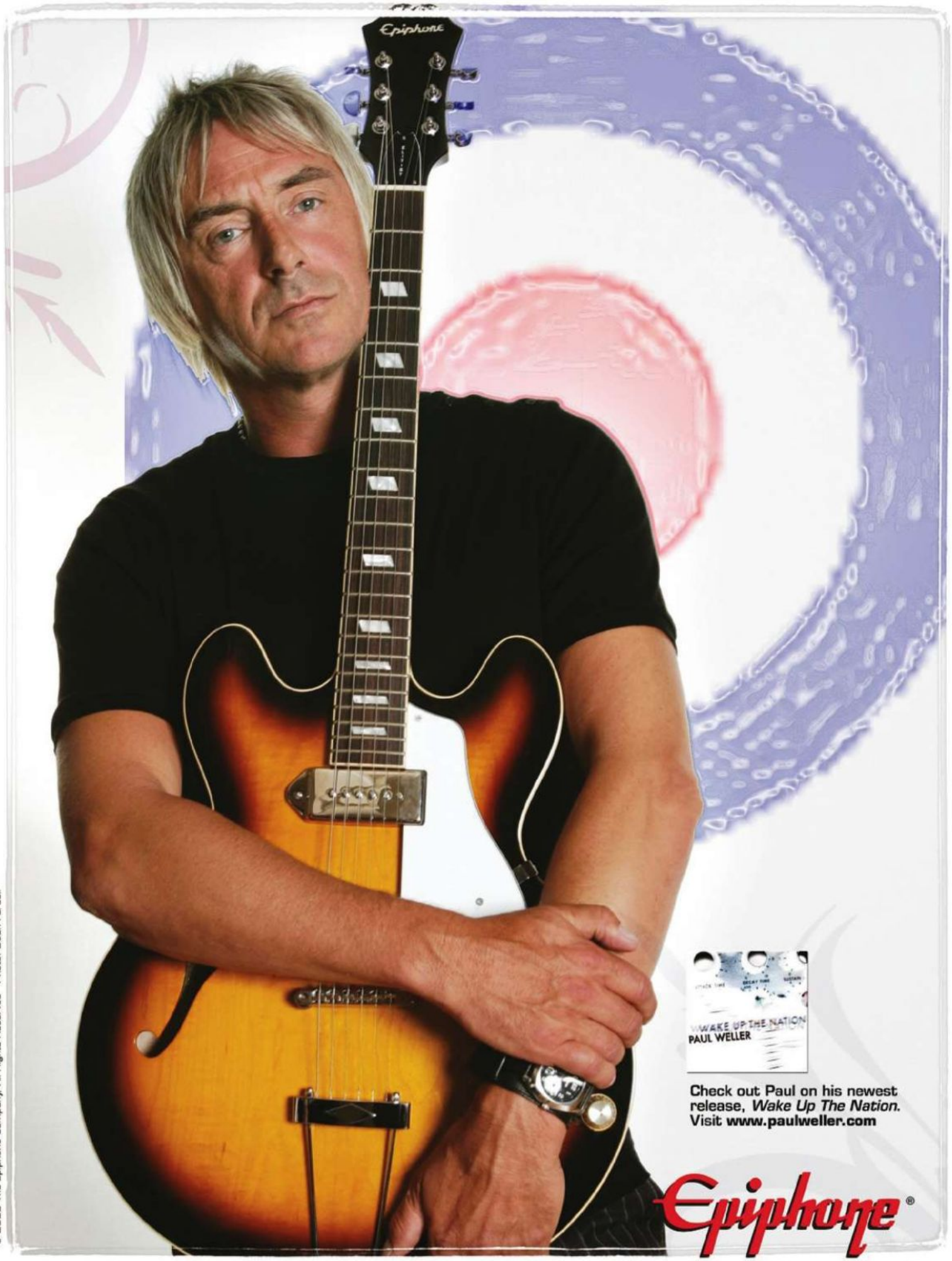
Depending on which string you're on or whether you need to bend down either a semitone or a tone, the distances you need to move the bar will vary. This comes down to feel, a bit like string bending.

4 WEEK FOUR

SLIDE EMULATION — ON YOUR TGCD



You can achieve a slide guitar effect with a few subtle whammy bar moves. This exercise attempts to mimic the sound of a bottleneck sliding up and down an open tuned guitar.



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Check out Paul on his newest release, *Wake Up The Nation.* Visit **www.paulweller.com**

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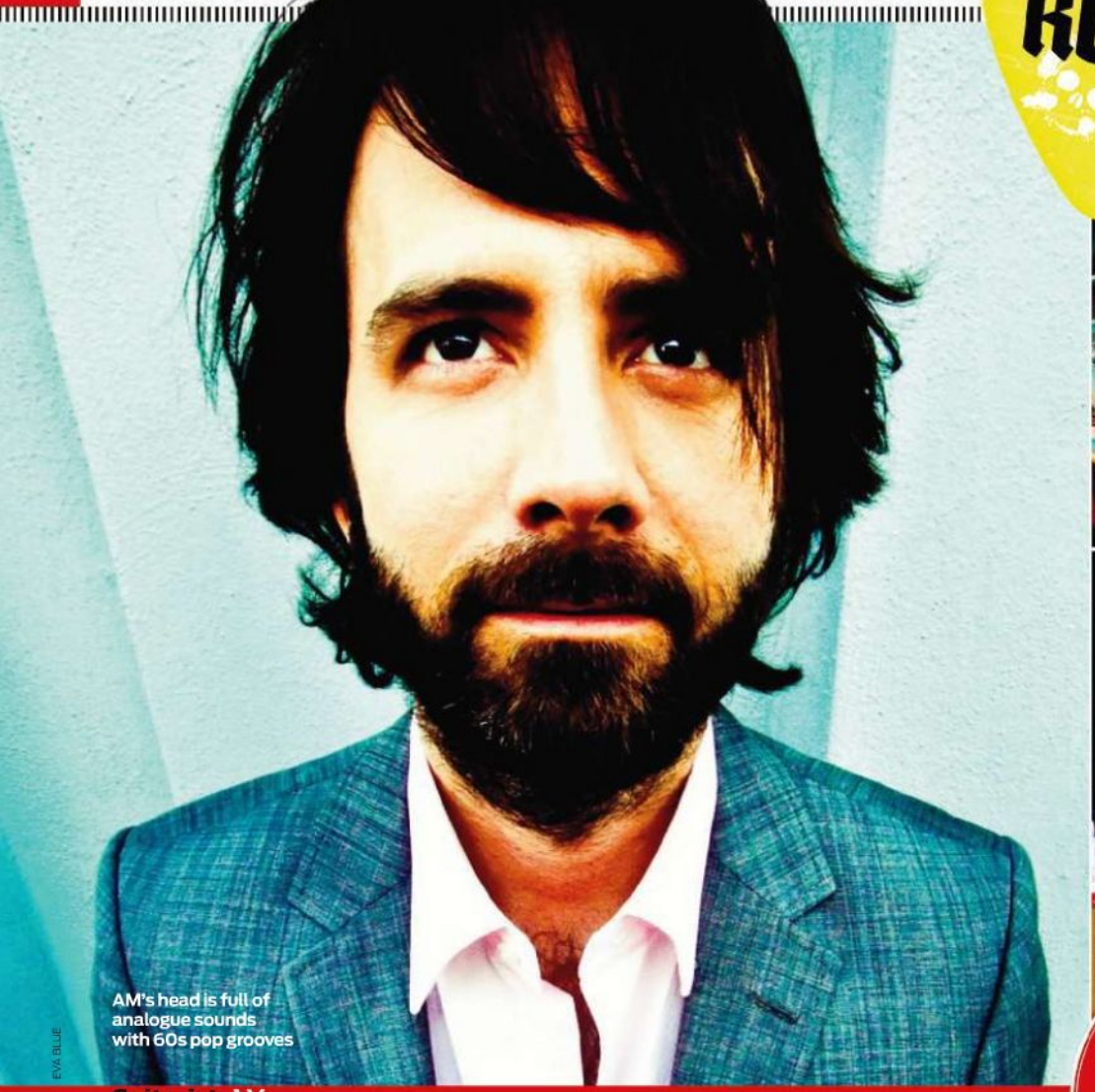

AM's head is full of analogue sounds with 60s pop grooves

EVA BLUE

GO ONLINE FOR MORE TG **NEW BAND** CONTENT
www.totalguitar.co.uk

Guitarist: AM

AM

LA lounge lizard brings back classic guitar pop

Who are they and what do they sound like?
Band, man and idea combined, it's probably best to let AM himself explain: "AM is me, but AM is also a reference to a different way of non-digital life that has gone by," he explains. "The sound definitely borrows from the classic era of songwriting, with touches of Brazilian Tropicalia, 60s psychedelic rock and pop like The Byrds and The Beach Boys, and a heavy rhythm and groove vibe *à la* 60s Brazil."

Tasty! Tell us more about the Brazilian themes...
"I've been really deep in to Brazilian music for some time," AM enthuses, "and I supported Caetano Veloso, which was a career highlight. There's also Jorge Ben and João Gilberto, Os Mutantes, and I've been listening to a lot of Turkish psychedelia as well. I grew up in New Orleans, so my stuff has always got a groove. Above all, it's pop-ish. I know that word is kind of elusive these days – what is pop any more? It's catchy music, with a definite lean towards 60s and 70s rock and pop."

What's the manifestation of all these influences, then?
AM's latest album, *Future Sons And Daughters*, has just arrived in the UK for your listening pleasure. "Musically, I was really able to challenge myself," says AM. "I wanted the record to reflect my style but also exhibit what I'd been listening to over the years."

*"THERE'S TOUCHES OF **60S PSYCH ROCK, POP** AND A **BRAZILIAN GROOVE**"*
AM

LOWDOWN

FOR FANS OF:
Caetano Veloso, The Byrds

KEY KIT: Vintage Gibson ES-335, Silvertone 1448, Danelectro Silvertone 1484 and 1441 amps, Boss DM-2, auto wah

OUT NOW:
Future Sons And Daughters

MORE INFO:
www.myspace.com/amsounds

What gear is behind the sound?
As you might expect, it's vintage wall to wall. "I used a 60s Gibson [ES]-335 and a 60s Silvertone guitar, a 1448. I almost exclusively used Silvertone and Danelectro amps from the 60s – there's one called the 1484 that is a head and cab, and another is a 1441 that I got for $100 out here in LA some years ago. I also use an old Boss DM-2 and, believe it or not, I'm bringing back the auto wah," AM continues. "I don't know anybody who uses those any more but I love it so much. The best way I can describe it is an aquatic tone. It sounds like you're underwater when you play!"

And his technique?
Think funky and sharp. "I love the one-note electric guitar vibe, and the funk approach where you play really minimal, stabby chords," says AM. "I love that thin, bright guitar tone. It's groovy, it's fun, it's trippy". **(RP)**

Guitarists: Andy Burrows, Nick Hill

I AM ARROWS

Ex-Razorlight drummer goes for guitar

Who are they and what do they sound like?
New 'solo' outing from ex-Razorlight sticksman Andy Burrows. The blissful 70s pop of debut album, *Sun Comes Up Again*, is the result of five years of pent up ideas and untapped multi-instrumental talent. Let's look at the facts: Dave Grohl, Ringo Starr, Phil Collins. Proof that drummers can step from the shadows and forge successful careers in their own right. You can add Burrows to that list.

Razorlight have had a few chart hits. Surely Burrows will find that a tough act to follow?
Actually, Burrows had a hand in the the writing of some of those songs you mention, including *America* and *Before I Fall To Pieces*. Granted, he may have recruited a band to handle his new songs live, but the album is all him. Layering lush acoustic guitars with jangly upbeat licks and melodies, Burrows is an accomplished songwriter who uses his guitar as the ultimate songwriting tool.

*"ANDY BURROWS USES HIS GUITAR AS THE **ULTIMATE SONGWRITING TOOL**"*

Which of these new tracks can rival the Razorlight catchiness?
We've had *Green Grass* on repeat and almost welded our stereo shut to declare it our tune of the summer. The album itself is a glorious affair, with a diverse cross-section of acoustic ditties, pop gems and rich, layered guitars that echo the emotion and glory of Eagles and The Band with the indie pomp of MGMT and Mercury Rev. With Muse support slots already under his belt, it won't be long before Burrows has his second spell at the top of the charts. **(CB)**

LOWDOWN
FOR FANS OF: MGMT, Brendan Benson
OUT NOW: *Sun Comes Out Again*
MORE INFO: www.myspace.com/iamarrows

Guitarists: Luc Morris, Tyla Campbell

TIGER PLEASE

Who are they and what do they sound like?
Big, emotive power-rock anthems are what this Welsh five-piece are about. Think *The Joshua Tree*-era U2 combined with The Gaslight Anthem's take on heartfelt, blue-collar rock. Guitars swirl and interplay, often with Edge-style delay from lead guitar, but some atypical rhythmic phrasing gives Tiger Please their own colour. Singer Leon Stanford does a passable Brian Fallon, but throughout album *Seasons* there are hints of Eddie Vedder's earnest growl, too. With their huge sound and broad appeal, this lot could go global. **(CBu)**

LOWDOWN
FOR FANS OF: Pearl Jam, The Gaslight Anthem, U2, Funeral For A Friend
OUT NOW: *Seasons*

Guitarists: Peter Shoulder, Luke Morley

THE UNION

Thunderous classic blues rock

LOWDOWN
FOR FANS OF: The Answer, Bad Company
OUT NOW: *The Union*
MORE INFO: www.myspace.com/theunionofficial

Who are they and what do they sound like?
The Union is a new offering from Luke Morley, former guitarist for legendary UK rockers Thunder, and ex-Winterville vocalist/guitarist Peter Shoulder, who is also no slouch on the old six-string. Expect dollops of soulful rock with a ballsy blues twist from the pedigree of classic rock fraternity.

*"DOLLOPS OF SOULFUL ROCK WITH A BALLSY BLUES TWIST FROM **ROCK'S PEDIGREE**"*

Aren't they too established for a new band piece?
OK, so they're not quite the whippersnappers that usually grace these pages, but you can't deny the awesome power of Thunder in their prime. And, besides, this is a totally different beast. You want riffs? You got 'em. You want solos? Sure thing. Fat-ass, catchy tunes? It's all here. The Union's self-titled debut album is packed to the rafters with guitar-driven tunes.

What's the guitar history behind these two?
Morely cut his teeth on guitar more than 20 years ago and considers himself on safe ground when it comes to straight-ahead rock. Shoulder may be more known as a vocalist, but Morely reckons he's "a very impressive guitar player". For proof of their chops, check out the axe-fuelled opener *Watch The River Flow*, the riff-tastic *You Know My Name* and the countrified *Amazon*. You can catch The Union on tour later this year, when they'll surely be bringing the 'thunder'. **(CB)**

Guitarists: Jonathan, Alex 'Temple'

EVERYTHING EVERYTHING

Who are they and what do they sound like?
Manchester's hotly tipped indie stars might be nominated to be the BBC's Sound Of 2010, but they've been aggressively pillaging the sounds of the 80s like a raiding party of pop Vikings. The synthesiser sounds and funky bass stylings of ABC mix with Foals-y math rock, world rhythms and even a bit of synth-whistling that might have been cribbed from Warren G. But it's the choppy funk guitars and clever rhythms of *Photoshop Handsome* and *MY KZ, UR BF* that deserve your attention. **(CBu)**

LOWDOWN
FOR FANS OF: ABC, Foals, Wild Beasts, Hadouken!
OUT NOW: *Man Alive*

HOT NEW BANDS
Those about to ROCK

Guitarists: Sam Colley, James Colley

FEED THE RHINO

Who are they and what do they sound like?
Kent's screamy hardcore outfit take the groove and grime of Pantera and add a Queens Of The Stone Age twist courtesy of some sparing psychedelic guitar noodling. Monster riffs, bludgeoning beats and the awkward rhythms of post hardcore are all present and correct on debut album *Mr Red Eye*. Those who like their hardcore a little more melodic may find singer Lee's brain-aching scream a touch repetitive after a while, but there's no denying the band's raw, unabashed power. **(CBu)**

LOWDOWN

FOR FANS OF: Pantera, Queens Of The Stone Age, Gallows, Rolo Tomassi

OUT NOW: *Mr Red Eye*

Guitarists: George Elliot, Ned Wyndham

SCOUNDRELS

Cajun-flavoured London indie kids

LOWDOWN

FOR FANS OF: Creedence Clearwater Revival, The Zutons, Peter Green, Mark Knopfler

OUT NOW: *Hangman's Lament* (single)

MORE INFO: www.myspace.com/scoundrelsofficial

Who are they and what do they sound like?
Picture a bunch of skinny jean-clad lads plucked out of the urban sprawl and dumped somewhere in rural Louisiana for a summer, and you'll have an idea of what Scoundrels are all about. Bonding over a mutual affection of classic rock 'n' roll at a London music college, a demo from the enterprising four-piece found it's way to the ears of A&R legend Seymour Stein, who swiftly bundled the lads on to a plane heading straight for the heart of the Deep South. "We recorded the album with CC Adcock," says lead guitarist George Elliot. "He's basically a swamp pop guitar genius, and a really cool guy. It was an amazing studio, in the middle of nowhere. The whole thing was a brilliant experience."

*"WE RECORDED WITH **SWAMP POP GUITAR GENUIS** CC ADCOCK. AMAZING EXPERIENCE"*

Nice story, but can they play?
Well, with a lifetime spent studying the old masters under his belt, Elliot has got the goods. "I was brought up on blues really," he says. "Muddy Waters, Clapton... that sort of thing. I'm really into [late Texan bluesman] Johnny 'Guitar' Watson at the moment, and I play with a lot of fingerpicking like Mark Knopfler."

How does it come across live?
Thanks to their time entertaining the crowd in the States, you can expect a barrage of shuffling Southern stomps and bluesy riffs belted out on homemade guitars. "I built my main guitar," Elliot tells us. "It's a flat top with a pickup in it that I got for about £30. It sounds heavy!" **(RP)**

Guitarist: Robert Aaron Ellingson

YOUNG EMPIRES

Who are they and what do they sound like?
Unsigned, disco-crazy Canadians making the kind of funky, synth-heavy, indie that causes A&Rs to fall over each other at live shows. Looping basslines and choppy guitars are joined by Japanese pan flute on *Rain Of Gold*; elsewhere, programmed beats and 808s recall the 80s, while their moody atmospherics will be familiar to Bloc Party fans. There are hints of Friendly Fires, The Rapture and even Prince in places, but guitar-based indie lies at the music's four-to-the-floor beating heart. **(CBu)**

LOWDOWN

FOR FANS OF: Bloc Party, Friendly Fires, The Rapture, Yeasayer

OUT NOW: *White Doves* (single)

Who are they and what do they sound like?
The Young Veins is the new project from ex-Panic At The Disco guitarist Ryan Ross and bassist Jon Walker. Originally a two-piece, they added a keyboardist, drummer and bassist (Jon now handles lead guitar) last winter. Panic At The Disco fans might be a little surprised: this is classic, 60s-style rock and pop music in full analogue glory. Think Jefferson Airplane, The Kinks and 60s British Invasion bands and you'll be on the right lines.

Are they rocking retro instruments, too?
Much like the band, they're new under the guise of old: "Jon and I are both using these Vox AC30s that have been refinished in old 60s chassis," explains Ryan. "The guitar I'm playing is an Epiphone Casino. I actually prefer it to the Gibson ES-335s – it's a little bit lighter and I prefer the neck. I also use a compressor and a fuzz pedal."

*"I STILL **FUMBLE AROUND** ON GUITAR BUT I LIKE **CREATIVE** NOT FLASHY PLAYERS"*

Guitarists: Ryan Ross, Jon Walker

THE YOUNG VEINS

Ex-Panic guitarist's retro rock fix

Have Ryan's guitar influences changed since Panic?
"I don't consider myself that much of a guitar player," Ryan tells TG bashfully. "I still fumble around on it and there's a lot of guys that are a lot quicker than me, but the guitar player of Gang Of Four [Andy Gill] is a big influence. Not musically, but I like how he's technically not that great, but he's really creative. If you look at The Who, Pete Townshend is a super-cool guitar player, but he's not that flashy." **(MP)**

LOWDOWN

FOR FANS OF: The Kinks, British Invasion bands, Jefferson Airplane

OUT NOW: *Take A Vacation!*

MORE INFO: www.myspace.com/theyoungveins

ROAD TESTED

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GEAR

The hottest new pedals, guitars and equipment coming your way soon

Boss bolsters its pedal line-up with the PS-6 and ST-2

New Cube amps and Boss compact pedals

Roland unveils a slew of new equipment for autumn

Choose from a range of wattages with the Cube XL

We love hearing about new gear, so we were properly excited when Roland UK announced not one but six new products in its catalogue. Fresh from the drawing board are a new range of Cube amps – The Cube XL Series – and two additions to Boss' multi-million-selling range of compact pedals, the PS-6 and ST-2.

The four-strong line of Cube XL amps is available in 15, 20, 40 and 80 watt versions. The 15XL has two channels, Clean and Lead, with three Lead modes, including the brand new Extreme model. The rest of the series features these channels as well as the new Heavy Octave effect and the JC Clean channel, based on Roland's Jazz Chorus amp made famous by Andy Summers of The Police and The Cure's Robert Smith. Prices for the series range from £89 to £339.

*"ROLAND'S **CUBE XL SERIES** INCLUDES THE JC CLEAN CHANNEL BASED ON THE JAZZ CHORUS AMP"*

Next up, the PS-6 Harmonist (£119) is a continuation of Boss' popular PS-5 pedal, giving you up to three-part harmonies, pitch shifting and detuning. It also includes the new S-Bend mode that can create massive whammy bar style pitch bends over four octaves (from -2 to +2) by applying pressure to either the built-in stomp switch or by connecting a separate expression pedal.

Finally, there's the new Boss ST-2 Power Stack. This compact pedal emulates the sound of a driven, high-output valve stack, offering drive sounds from a vintage crunch to balls-out, high-gain distortion. Boss also informs us that it maintains dynamics, reacting to picking attack in the same way as a genuine valve amp. The pedal costs £99, and along with the other new releases, should be available later in the autumn. In the meantime, go to www.roland.co.uk and check them out online. ■

IN PRAISE OF... EBOW

The EBow (also referred to as the 'energy bow' or 'electronic bow') was first marketed in 1976 at the NAMM show. This little gadget can play one string at a time, and works by creating a vibration as it hovers above the string (the Ebow doesn't actually make contact with the string you want to play). The resulting sound is a harmonically rich sustained note – similar to the sound of a bowed instrument – and when layered with effects, it can create huge ethereal textures. The EBow has more effects up its sleeve, as well; by changing your hand position and adjusting the angle of the EBow, it's possible to emulate the sound of horns, harmonica and pizzicato strings.

The device is currently on its fourth incarnation, the PlusEBow, which produces a harmonic above the note you play. The EBow has a diverse list of users, including Metallica, Radiohead, Queen and Bloc Party. If you've never heard one, you need to give it a try! ■

EVOLUTION OF AN INSTITUTION

1976 EBow goes on sale, marketed at the NAMM show

1998 Fourth model, the PlusEBow, is introduced

2010 PlusEBow is still used by big-name guitar players

DOA, OK!

Dean's annual DOA UK event takes place on the 25 September. Turn up at the Standard Music Venue, Blackhorse Road, London on the night, and for the measly sum of £8 you'll be treated to a night of booze, beards and big-ass guitar riffs in the company of Michael Angelo Batio, Saxon's Doug Scarratt and UK metal mob Onslaught, as well as all the latest Dean Guitars gear. Go to www.deanguitars.uk.com for more info on the event. ■

BORN SLIPPY

For those of you gigging with a small enough collection of pedals to not warrant a 'board, chances are you'll have come up against the predicament of how to stop your pedals gliding around the stage while you're busting out that face-melting solo. Stageworks has the answer, with its non-slip pedal mats. The mats measure 460 x 200 x 5mm and are sold in packs of two for £14.99. Head over to www.stageworksgear.com to find a dealer. ■

SOUNDS GREAT FOR MOGAMI

Sounds Great Music is now the exclusive UK stockist of Mogami guitar cables. According to Mogami, these implements of sonic delivery offer you the utmost in tonal clarity, frequency response and durability. There are two ranges to choose from (Gold or Platinum), and the cables are available in lengths of one foot to 40 feet. Prices start at £19. Contact Sounds Great (www.soundsgreatmusic.co.uk) for more details on Mogami. ■

STEAL THEIR SOUND

It's Grand Theft Axe as TG reveals the gems stashed inside professional gigbags!

10,000 MARBLES FUCKED UP

MARSHALL JCM800 2203KK
£1015
"The treble's at five, the presence a shadow off 10, the gain about 8 and the volume 6 or 7. But nobody cares except for us, right? As long as the sound is loud and presentable, we're good."

GIBSON SG VOODOO
£800-£1000 USED
"This guitar is really light and easy to play onstage. To record, I use a Gibson [Les Paul] Studio – they have a lot of sustain and my thing is sustain. I always play on the 'down' [bridge] pickup so my leads cut through. 'Down' is loudest and that's it."

BEHRINGER FX600 DIGITAL MULTI-EFFECTS
£25
"This is a $20 multi-use pedal. It's got a flanger, chorus, pitch shifter, delay and tremolo but I really just have it for the tremolo. I'll use that effect at the end of a lot of the songs."

DOD FX17 WAH/ VOLUME
£50-£70 USED
"I often use a combination of a wah and delay [Boss DD-6] to give this big, evolving sound like on the first part of the record [*Son Of Father*]. It makes it sound wavier and have more charisma."

MXR FLANGER M117R
£209
"If there's a section where there are no drums, I'll put it on. I'll put it on in the intros but never really in the meat of the song. It's gives you that 'peaks and valleys' type sound, a bit of texture."

JESSE WILD

They're Livin' it!
Aaron Carey
Make it Better Later
VRE100 – REISSUE
Jon Sudbury
UK Guns N Roses
AV3 – ADVANCE
Birdy
Vampires of New York
V100 – ICON Lemon Drop
MIK CRONE
K.O.KAINE
AV1 – ADVANCE
Trevor 'Leather' Nichols
K.O.KAINE
EST100 – REISSUE
Graham Oliver
Dawson Saxon
VR200BKMS – METAL AXXE
Matt Black
Invisable Idols
AV3HW – ADVANCE
Bernie Tormé
GMT
V6 – ICON
John McCoy
GMT
V4 – ICON
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Win!

a signed Peavey Jack Daniel's guitar!

Signatures include Slash, Five Finger Death Punch, Steel Panther and loads more!

Here at TG we get to meet the world's most exciting guitarists, so when we went to this year's Download festival we seized the opportunity by getting them to sign a guitar for one of you lucky readers to win. Of course, we needed a guitar to get signed, and the generous rock-lovin' folk at Peavey UK (www.peavey-eu.com) supplied us with a Peavey Jack Daniel's EX model (worth £349) on which to collect the scrawls of some big-name guitarists. Over the course of the weekend, Slash, The Dillinger Escape Plan, Steel Panther, Five Finger Death Punch, My Passion, HIM and Gannin Arnold signed their names on the axe – whose Jack Daniel's branding embodies the spirit of rock 'n' roll. As well as the guitar, the winner will receive a Jack Daniel's strap, a pick set and two sets of strings, with a combined value of £45.

To enter the competition, answer the question below correctly.

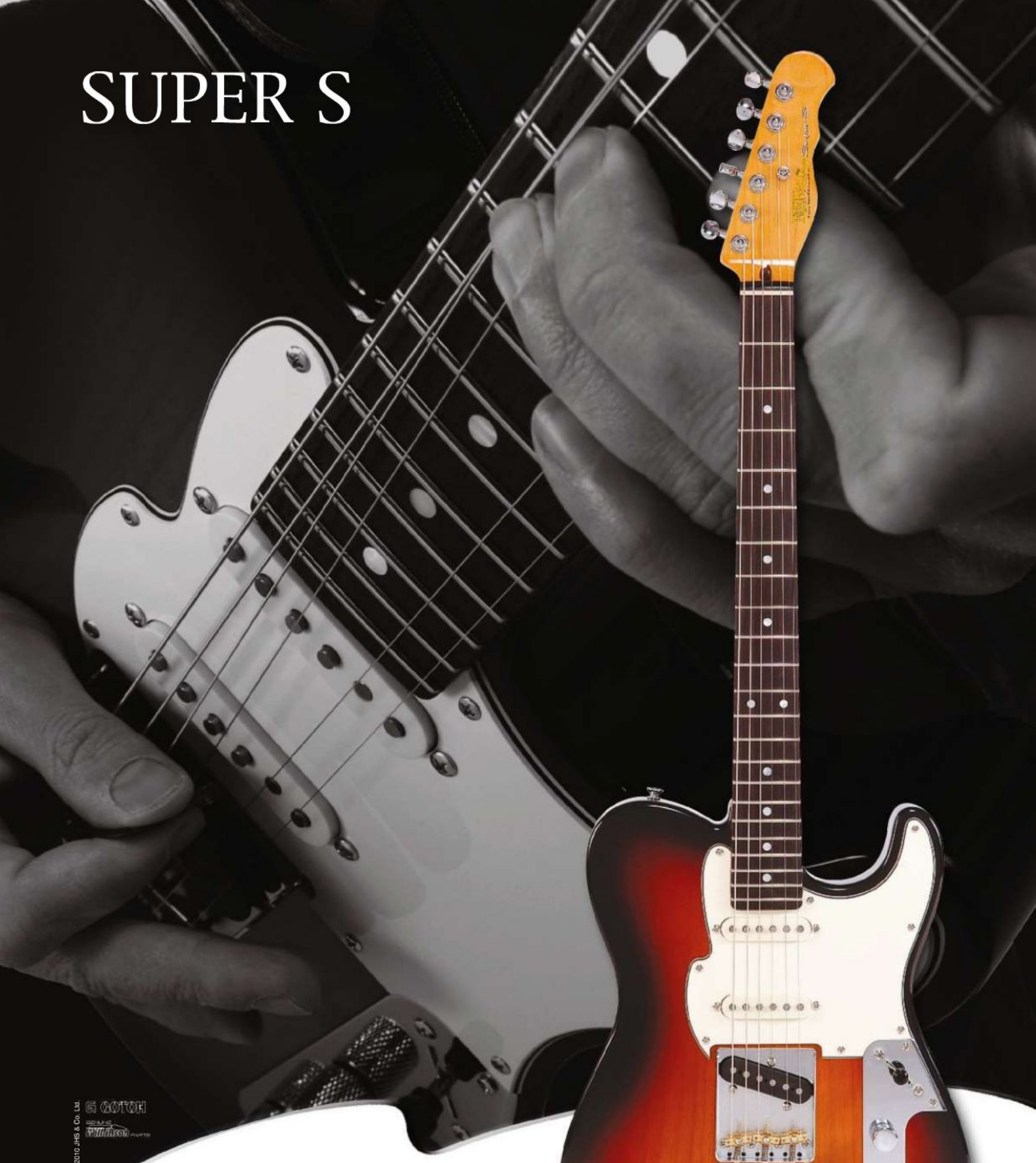
What kind of drink is Jack Daniel's?

a ***Vodka***
b ***Rum***
c ***Whiskey***

To enter, text TGJACK followed by a space, your answer then another space and your name (eg, TGJACK c Dave Smith) to 87474. Alternatively, you can go to **www.futurecomps.co.uk/tg206jack** and enter the competition online.

T&Cs: Under 18s must obtain parental consent to enter this competition and be able to demonstrate this to Total Guitar's reasonable satisfaction. Answers must be received between 27/8/2010 and 30/9/2010. The winners will be selected at random from all correct entries received between the relevant dates and will be sent the prize free of charge. Each winner will be notified within 28 days of the closing date and will be required to give details of a delivery address in the UK to which the prize should be sent. Texts will be charged at £1 plus your normal network tariff. By entering this competition, you consent to us using your personal details to send you information about products and services of Future and Peavey UK which may be of interest to you. If you do not want to receive this information, please include the word STOP at the end of your text message. For full terms and conditions, please see page 77.

SUPER S



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A thoughtful development, subtly blending the best attributes of two classics. Offering the player all the versatility of the traditional 3 single coil pickup layout design, the Blue Label Super S also offers the instantly recognisable tonality of the iconic bridge-mounted single coil pickup.

Intonation is always an issue with this style of guitar, but the Super S features the unique and innovative Wilkinson WT3 bridge. Constructed from thin gauge steel for authentic tone, it features fully intonatable machined brass saddles for perfect intonation, irrespective of string gauge.

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FRET-King by Trev Wilkinson .com

ALBUMS

★☆☆☆☆ Poor
★★☆☆☆ For fans only
★★★☆☆ Good
★★★★☆ Excellent
★★★★★ Exceptional

This month's releases... reviewed by guitarists, for guitarists

Melody prevails on Stone Sour's solid third album

STONE SOUR
Audio Secrecy
★★★★☆

What's this?
Third album from Corey Taylor, Jim Root and Josh Rand et al, recorded at Blackbird Studios in Nashville.

Any good?
A real 'songwriters' album, *Audio Secrecy* is a natural step-on for the band and showcases even more of their melodic side. Slipknot fans will love the tasty guitar playing from Jim and Josh, with solos starting to fly as early as second track *Mission Statement*. Check out the huge choruses on *Say You'll Haunt Me* and *Dying*, the beautiful lead break on *Hesitate*, the soaring solo on *The Bitter End* and the Pink Floyd-esque *Imperfect*.

In five words!
There's nothing sour about this

Claire Davies

Download: *The Bitter End*

The last album I bought

MATT BIGLAND, DINOSAUR PILE-UP

"It was Monotonix, *Where Were You When It Happened?*. I bought it direct off the guitarist at a show for £3 'cos that's all I had. They're a rad band, true modern-day punk rock in ethic, old-school Hendrix and Sabbath collision in riffs. Their guitarist is a true badass player."

BLACK COUNTRY COMMUNION
Black Country
★★★☆☆

What's this?
Debut album from the "blue-collar" supergroup featuring Joe Bonamassa on guitar alongside members of Deep Purple and Dream Theater.

Any good?
As good as any rock group you'll hear and, like all the classic bands, BCC can write songs, too (even if they sometimes verge on pastiche). Joe's on blistering form throughout, whether laying down sludgy, Sabbathy riffs like *Down Again*'s or weeping lead lines as on *Song of Yesterday*.

In five words!
Bon' gets his rocks off

Stephen Lawson

Download: *Sista Jane*

IRON MAIDEN
The Final Frontier
★★★★☆

What's this?
Maiden are back and they're in the mood for an epic or three.

Any good?
Maiden are stretching their canvas wide, with five of the 10 tracks passing the eight-minute mark. The album's at its best when they knuckle down and the lean, hard riffs of *The Alchemist* approach the dizzy heights of their 80s peak. The longer tracks are more formulaic, invariably opening with acoustic before launching into the full metal pomp that Maiden are known for. Beautifully produced and played.

In five words!
An unmistakeable if predictable album

David West

Download: *The Alchemist*

RAY LAMONTAGNE
God Willin & The Creek Don't Rise
★★★★☆

What's this?
Country tinged fourth album from the softly spoken singer-songwriter.

Any good?
Anyone who enjoys Neil Young's catalogue (in particular, the sterling *Harvest*) is in for a treat. Wailing pedal steel lines echo across the high frequencies, while LaMontagne holds it down with his subtle acoustic playing and achingly emotive voice. The bluesy tones of *Repo Man* up the tempo, but feel a little misplaced on this fine collection of prairie lullabies.

In five words!
Slow burning, subtle country grooves

Matthew Parker

Download: *This Love Is Over*

Production headaches?

Check out *Brian Pern*, an online sketch series about a flagging record producer. We love his solar-powered guitar!

Bullet For Christmas

Welsh metal kings Bullet For My Valentine are back for their first UK headline tour in two and a half years this December

THE VASELINES
Sex With An X

★★★☆☆

What's this?
21 years after their debut album was released, the influential Glaswegians return with their second full-length.

Any good?
They're the band that Kurt Cobain cited as his "most favourite songwriters in the world", so you'd be right to expect a certain level of quality. Considering the extremely lengthy interim , musically speaking, not much has changed since their debut album *Dum-Dum*. Therefore, expect thoughtful, three-chord guitar pop, fuzz pedals and a well placed sense of irony.

In five words!
Late but worth the wait

Matthew Parker

Download: *I Hate The '80s*

THE BRIAN SETZER ORCHESTRA
Don't Mess With A Big Band Live!

★★★★☆

What's this?
A two-CD souvenir of the rockabilly legend's 2009 Japanese tour.

Any good?
Brian always kills live. Old Stray Cat favourite *Fishnet Stockings* is a masterclass in sizzling rockabilly guitar, as are *Gina* and *'49 Mercury Blues* but, hey, there are no lumps in this gravy. OK, so the 2004 *Ultimate Collection* live orchestra set covered most of the tracks here, so some fans may see this latest release as money for old rope... No way! This twine is particularly fine.

In five words!
Killer rockabilly – with knobs on

Ed Mitchell

Download: *Fishnet Stockings*

GRINDERMAN
Grinderman 2

★★★☆☆

What's this?
Second effort from Nick Cave's side project, featuring several members of his main squeeze The Bad Seeds.

Any good?
If you liked the distorted guitars and grimy confessional attitude of the debut, you'll love this. But there is a twist: whereas *Worm Tamer* and *Palaces Of Montezuma* are vintage Cave (classically dark but direct, with a pop sensibility), the likes of *When My Baby Comes* and *Kitchenette* are sprawling, listless epics. A typically contrary collection from the dark lord.

In five words!
Angry middle aged man music

Graham Dalzell

Download: *Worm Tamer*

OF MONTREAL
False Priest

★★★☆☆

What's this?
10th record from the (misleadingly named) US indie experimentalists.

Any good?
Buzzing synths, funk guitars and bizarrely brilliant lyrics (example: "When they torture you / it's like standing on a dragon's tongue") are all deftly interplayed, but it's the canny manipulation of structure and genre conventions that keeps things fresh. However, despite its numerous merits, *False Priest* occasionally struggles to keep up the pace and staggers a little under its own intellectual weight.

In five words!
Idea packed, intelligent future pop

Matthew Parker

Download: *Enemy Gene*

INTERPOL
Interpol

★★★☆☆

What's this?
The fourth studio album from the glacial kings of New York indie, and their last with bassist Carlos Dengler.

Any good?
On opener *Success* the guitar lines float through streams of delay and reverb, first single *Barricades* lifts the tempo slightly with some stabbing staccato, and closer *The Undoing*'s simple two-note riff conjures the atmospheric feel of a film soundtrack. So, while the guitars certainly provide the beating heart of this record, their role is more supportive than standout.

In five words!
A collection of cool motifs

Lucy Rice

Download: *Barricade*

GET CAPE. WEAR CAPE. FLY
Get Cape. Wear Cape. Fly

★★★☆☆

What's this?
Sam Duckworth's third album under his folk/punk/electronic alter ego.

Any good?
Like Duckworth's second album, the production is upped here, while elements of electric and fingerpicked and strummed acoustic are again set against a backdrop of rock, funk, hip hop, punk and drum 'n' bass. Still, there's some tasteful playing, moments of contagious songwriting and collaborations with Shy FX and Baaba Maal to keep things fresh.

In five words!
Get album. Play album. Enjoy

Stuart Williams

Download: *The Plot*

Best of the rest

DOMINIC MILLER
November

★★☆☆☆

Dominic Miller is a great guitarist and, having working with everyone from Sting to Pavarotti, you can't knock his credentials as a talented session player. However, his own analogy that session guitarists' solo compositions sound like "great actors with average scripts" sadly applies here on *November*. **(MP)**

GOLDHAWKS
Trick Of Light

★★☆☆☆

These guys sound like they'd sell their left testicles to share a stage with U2 and bringing in producer Gil Norton (Foo Fighters) has no doubt increased the likelihood of such an occurrence. It's all a bit soulless, though, meaning that Goldhawks already sound a little dated. **(MP)**

LES SAVY FAV
Root For Ruin

★★★★☆

Having bubbled under the surface for a little over 15 years, Brooklyn art punks Les Savy Fav may well have delivered a career best. *Root For Ruin*, the 'Fav's fifth full-length album, finds the band in a rejuvenated and exuberant state and, what's more, they're displaying genuine creativity within the confines of a traditional setup. **(MP)**

3 of the best

The best guitar albums of the past three months

1

PAUL GILBERT
Fuzz Universe

★★★★☆

"PAUL KNOWS HOW TO CRAFT A DECENT TUNE WITHOUT SOUNDING 'TOO' SHREDDY"

2

ARCADE FIRE
The Suburbs

★★★★☆

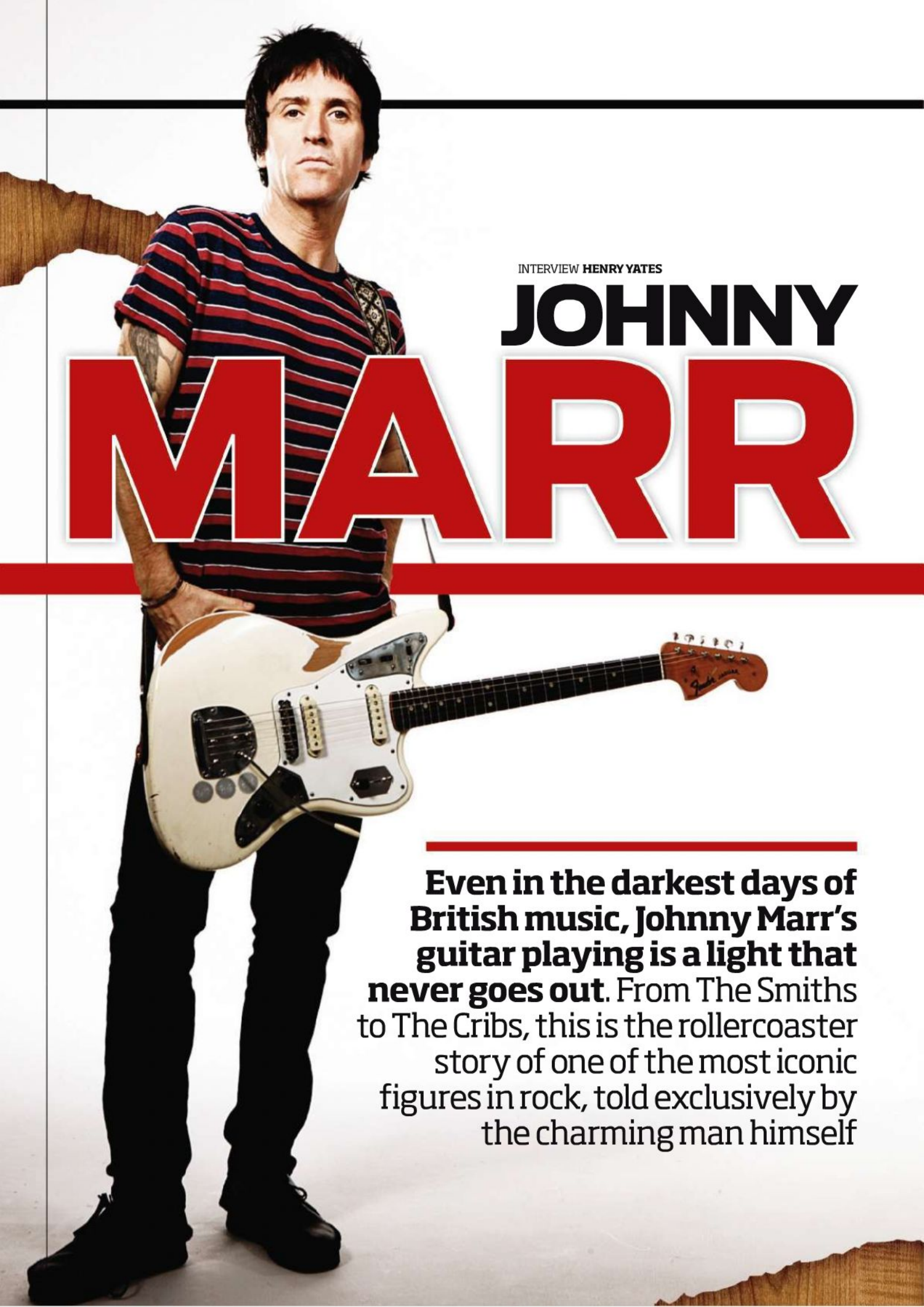
"THE SOUND OF A BAND HITTING THEIR STRIDE IN IMPECCABLE STYLE"

3

BLACK LABEL SOCIETY
Order Of The Black

★★★★☆

"ZAKK EMPLOYS THE TECHNICAL WITHOUT SOUNDING MECHANICAL"



INTERVIEW **HENRY YATES**

JOHNNY MARR

Even in the darkest days of British music, Johnny Marr's guitar playing is a light that never goes out. From The Smiths to The Cribs, this is the rollercoaster story of one of the most iconic figures in rock, told exclusively by the charming man himself

This interview starts with a national emergency. Johnny Marr has injured his elbow. It's been killing him, he says, since he banged it on the door of The Cribs' tourbus in Japan, and he's late calling because he's been hunting for a physio to ease the pain. To anyone with an ounce of national pride, this is heart-in-mouth news on the scale of Wayne Rooney's torn metatarsal. This is the elbow that joins the hand that played *This Charming Man* when The Smiths saved music in 1983. The one that powered a thousand thrilling tracks by the Pet Shop Boys, Oasis and Modest Mouse. The one currently employed by indie upstarts The Cribs on their never-ending world tour in support of last year's studio album *Ignore The Ignorant*. It's the most cherished elbow in British rock. Johnny senses our concern. "I've been in the wars," he reassures us, "but I'll be all right."

TO UNDERSTAND JOHNNY Marr's status as a national treasure, you have to appreciate the desperate state of British music in '82. Punk was dead, bubblegum synth-pop had an icy grip on the charts, and most guitarists still standing were knocking out a pastiche of the first Van Halen album. "Guitar culture had many crimes and criminals," Johnny sighs. "There was some good stuff, but the art of the song had disappeared. Pop had become very manufactured. Rock was about virtuosity, and machismo was lurking everywhere, or else it was about 'groove', which often implies a fear of chord changes. I've tried to wipe out the memories of poodle-cuts, but The Smiths was definitely a reaction."

JOHNNY WAS DIFFERENT. Alongside his eclectic influences (see the box on p.32), the critical difference from other gunslingers fumbling along to records was that he didn't isolate the lead guitar, but tried to nail every part, thereby stumbling on his idiosyncratic 'one-man-band' style. "I wanted to pull off the whole thing so it sounded like a record," he says. "The organ, the bassline, get the melody in if you were lucky… I didn't believe that you either had to play folk fingerpicking or earnest strumming. I wanted to make a big picture."

Even so, Johnny needed a foil. In 1982, he beat down the door of reclusive local oddball Morrissey, and the pair set to writing the first batch of songs that saved our lives. There was, he says, no pattern to their partnership. "Sometimes I'd write on a four-track," Marr remembers, "get on the motorbike and drop it through Morrissey's letterbox: things like *William, It Was Really Nothing*, *Nowhere Fast*, *Well I Wonder*, *How Soon Is Now?*, *Please, Please, Please*. For *The Queen Is Dead*, it was back to writing face-to-face. *Half A Person* was both of us sat on the studio stairwell. *Is It Really So Strange?* was written in a hotel room. We were still writing face-to-face at the end."

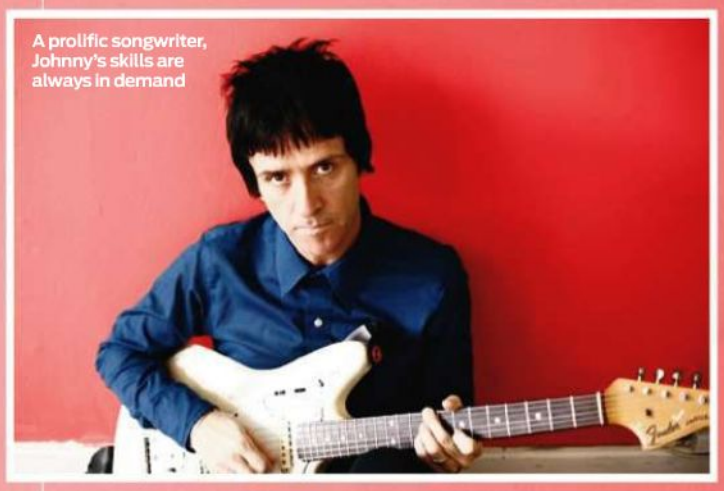
All hail Johnny Marr: one of the greatest British guitarists of all time

TIM MOSENFELDER/CORBIS

As the band exploded, so did Johnny's guitar collection. Most iconic in this enviable lot are the black '83 Rickenbacker 330 used on *What Difference Does It Make?* and his cherry-red Gibson ES-335. But there were many others of note: the 60s Gretsch 6120 heard on *Stretch Out And Wait*; the Gibson ES-355 12-string played on *Stop Me If You Think You've Heard This One Before*; the '54 Gibson 295 used for parts of *The Queen Is Dead*. Amps included everything from a Roland Jazz Chorus (used on the recording of the first and self-titled album in 1983) to a Fender Blackface

"GUITAR CULTURE IN THE 80S HAD MANY ***CRIMES AND CRIMINALS****. THE SMITHS WAS DEFINITELY A REACTION"*

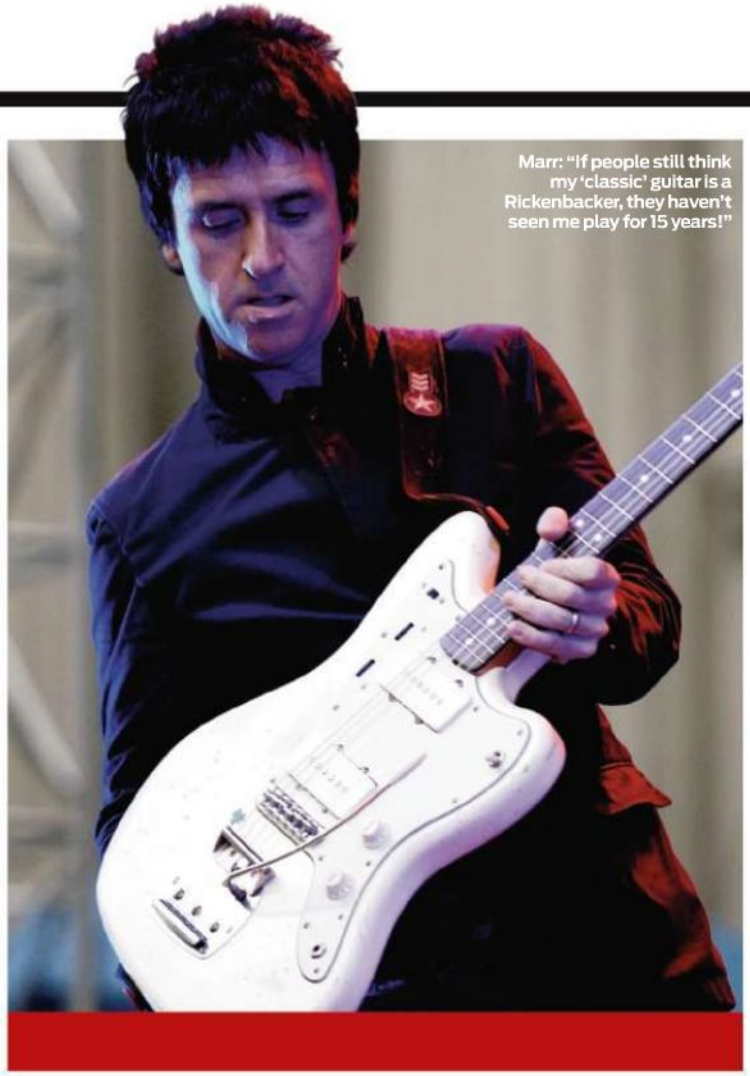
MARR



A prolific songwriter, Johnny's skills are always in demand

*"MY SIGNATURE FENDER JAGUAR WILL BE A **HYBRID OF ALL THE GOOD BITS OF MY OLD JAGS**. I WANT TO BEAT THE NAYSAYERS"*

Marr's endless love affair with the guitar will surely stand the test of time



Marr: "If people still think my 'classic' guitar is a Rickenbacker, they haven't seen me play for 15 years!"

Twin (post-'86). "I think I've played every model," Johnny smiles. "How great is that?"

Similarly, while dullards dismiss Johnny's style as 'jingle-jangle', it would take a whole issue to cover his techniques over the band's five-year, four-album, 70-song run. *This Charming Man* had glistening doublestops and diatonic 3rds that accidentally echoed Afrobeat (with lead played on a '54 Tele). *How Soon Is Now?* saw him relaying a Bo Diddley groove played on a '63 Epiphone Casino to four Fender Twin Reverbs, then adding that iconic doublestop slide. *Last Night I Dreamt That Somebody Loved Me* superimposed major and minor tonalities (a favourite Marr trick). Aside from a harmonised lead on *Shoplifters Of The World*, he rarely played solos (see box on right).

Instead, Johnny would layer tracks, creating stacked melodies and rhythmic counterpoints. "One of the most insanely layered was *Hand In Glove*, which I think had 16 guitar tracks," he recalls. "*This Charming Man* has seven or eight. It's gratifying that people are still working out those little bits and pieces that are on top, because it was worth me taking the time. These days I'm able to do it more with one part. I'm more technically proficient, I guess."

TUNINGS WERE ECLECTIC, with plenty of Nashville and open voicings. "*The Headmaster Ritual* is interesting," Johnny notes of the *Meat Is Murder* opener. "It's in open D with a capo on the 2nd fret, and it's a combination of two riffs: one from before I joined the band, and another bolted on when I got this burst of inspiration a year later."

Johnny cites his songwriting as "melodic but unpredictable"; for many Smiths fans, his gift was progressions that sounded simultaneously joyous and tragic. "Well, that's often how I feel," he agrees. "I think your personality comes out in the guitar: you are what you play. Songs like *The Boy With The Thorn In His Side*, I'm tapping into how I felt as a human being. Everything I've done that's really meant something to people, I always did out of plain exuberance or reflection. I've never done anything high or drunk that's stuck around very long."

THE SMITHS NEVER lost it, but Johnny increasingly felt himself painted into a corner, and after a fractious period in which the overworked guitarist downed a nightly bottle of Rémy Martin cognac, August 1987 saw the most mourned band split since Lennon waved off McCartney.

So began the fascinating second phase of Johnny's career. His first role: the journeyman collaborator. Check the inlays of countless albums and there's Johnny: guesting on 80s hits like The Pretenders' *Windows Of The World* and Bryan Ferry's *The Right Stuff*; working with 90s acts like Beck and The Charlatans; bolstering post-millennial fare like Oasis's *Heathen Chemistry* and John Frusciante's *The Empyrean*. Sometimes, says Johnny, he was there for his writing, other times for his chops: "But they're not mutually exclusive. A guitar part can define a song. Talking Heads' *(Nothing But) Flowers* came to life when I played my part. Suddenly, the chorus was born."

But Johnny has rarely been without a band. In the early 90s, he had two: alt rockers The The, and Electronic (with New Order's Bernard Sumner). Despite the heavy use of a Gibson ES-330, many saw this aptly named project as an attempt to ditch his classic guitar sound. "That's true," he admits. "Sometimes it sneaked out, like on [Electronic's] *For You*, but I'd started using filters, sampling and looping guitar. There's stuff that sounds like synths that are actually guitars. I was on a voyage of discovery, trying to make pop and reacting against what indie had become."

Fair point: Johnny has never been satisfied to rest on his reputation as the patron saint of indie. Post-millennium, he's been a light-footed presence on many different scenes, not least in 2006, when he joined US alt rockers Modest Mouse to sprinkle *We Were Dead Before The Ship Even Sank* with angular riffs.

"MODEST MOUSE IS my most mind-bending and head-scratching playing," he says. "It was like being thrown in the ocean. If you listen to *Invisible* it's crazy-busy and sounds like five guitars but it's just me and Isaac Brock bumping into each other! On some tracks, like *Fly Trapped In A Jar*, people who don't know me personally would be really surprised to hear me playing that stuff. I actually play a tapping riff on *Little Motel*… the evidence is there!"

It's a career characterised by curveballs, but Johnny threw the biggest yet last February, when he joined The Cribs to co-write *Ignore The Ignorant*. Spin gems like *We Were Aborted* and you'll hear an evolved guitar sound with little in common with *Heaven Knows I'm Miserable Now*. It turns out he played three Jaguars on the album: a '63 and '62, plus the hybrid that inspired his forthcoming Fender signature model.

"If people still think my 'classic' guitar is a Rickenbacker then they haven't seen me play for 15 years," he grins. "With The Healers, I used an SG. In The The, I used a Strat. It's been a Jaguar since 2005, when I started this pursuit of a certain sound. Midway through the Modest Mouse set I'd swap from Jazzmaster to Jag, and every time, it

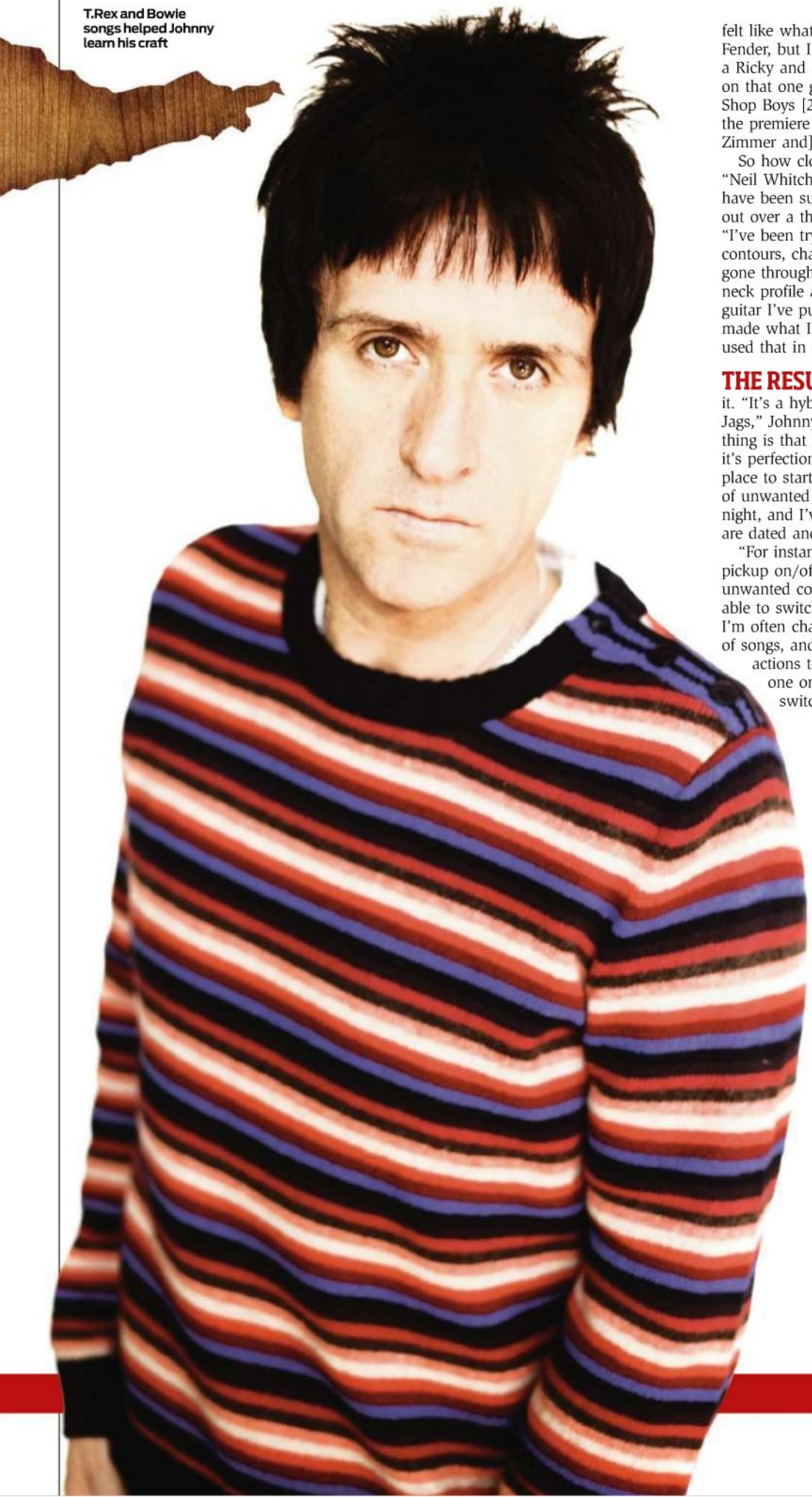
SOLO? NO-NO!

Johnny is rock's most reluctant soloist

"Why don't I put more solos in my songs?" muses Johnny. "It just wouldn't be who I am. When people talk about a 'guitar solo', they're generally talking about a pentatonic break in classic rock, and it does imply a certain thoughtlessness and showboating. But actually, when I think about it, it can be an opportunity to do something artful, beautiful, interesting or violent. There are plenty of guitar breaks that I absolutely love, like *I Can't Explain* [The Who], or *The Last Time* by The Rolling Stones, or *I Feel Fine* [The Beatles]. They're interesting because they're little 10-second bursts of pop art, and when I have done solos that's been my approach. Probably the one I thought about most before I did it was in *Forbidden City* by Electronic. There's only about four notes, but the singing stops and it's a gap written specifically for a solo. I imagined it as a climactic burst of art..."

TIM MOSENFELDER/CORBIS

MARR



T.Rex and Bowie songs helped Johnny learn his craft

felt like what I should be playing. I play it like a Fender, but I get it to sound like a cross between a Ricky and a Gretsch. I try and do everything on that one guitar. I did a record with the Pet Shop Boys [2009's *Yes*] using it. I even used it at the premiere of *Inception* with [composer Hans Zimmer and] a 20-piece orchestra."

So how closely was he involved with Fender? "Neil Whitcher, Justin Norvell and Jason Farrell have been supplying me with parts and helping out over a three-year period," he explains. "I've been trying out different bodies, changing contours, changing the bridge and wiring. I've gone through 11 or 12 old Jags to get the right neck profile and magnets… every aspect of this guitar I've put through gigs and recording and made what I thought was the perfect one, and used that in every situation I possibly could."

THE RESULT IS A JAG, but not as we know it. "It's a hybrid of all the good bits of my old Jags," Johnny explains. "The really important thing is that I love the Jag as it was, and I think it's perfection, which is kind of an interesting place to start. In spite of that, there are a number of unwanted conditions that don't cut it night after night, and I've got rid of the things that I think are dated and unnecessary.

"For instance," he continues, "the individual pickup on/off switches: if ever there was an unwanted condition on an electric guitar, it's being able to switch it off! So I got rid of that. Secondly, I'm often changing pickup position in the middle of songs, and you'd actually have to do two actions to switch one pickup off and the other one on. So I've got a four-way Telecaster switch, and what the extra fourth position

THE MAKING OF MARR

The influences of an 'alternative' guitar hero

While his peers gurned through *Smoke On The Water*, Johnny's early influences took in Neil Young, Bert Jansch, 50s Sun rockabilly, Rory Gallagher, Nils Lofgren, girl groups like The Ronettes, and James Williamson on The Stooges' *Raw Power*. At 11, he didn't yet know what was 'cool'. "I was young enough to not be elitist," he grins. "That came when I was 14; that healthy stage when you equate commercialism with Beelzebub. I wasn't so political about it. I had an undying love of pop music, and in the late 70s, just before I started out professionally, pop was littered with good records by bands like Blondie. I'd play along with Mott The Hoople, Bowie... Luckily, I was of an age where pop records were often built on guitar riffs, but were still in the charts. So the T.Rex records were great for playing along to: something like *Jeepster* is built on a Howlin' Wolf riff, or *Get It On* or *Telegram Sam* – that classic run of singles."

does is give me the opportunity to put both pickups in series."

Those pickups are, says Johnny, "copied from my '62 Jaguar. We discovered that they're in opposing polarities. Even without the guitar being plugged in, that magnetic pull has an effect on the strings. If you change it, the string has a much more focused wave. The tone circuit, which most guitarists just cover with duct tape to stop it switching onto, I've changed that so the high-pass filter that was normally at the bottom is now at the top, and that's something that I use a lot. I tried to be as comprehensive as possible, but without getting too bells-and-whistles. It's a fine line. You can take things too far. You want the guitar to sound good as soon as you switch it on."

Rocking out with Cribs co-guitarist and vocalist Ryan Jarman

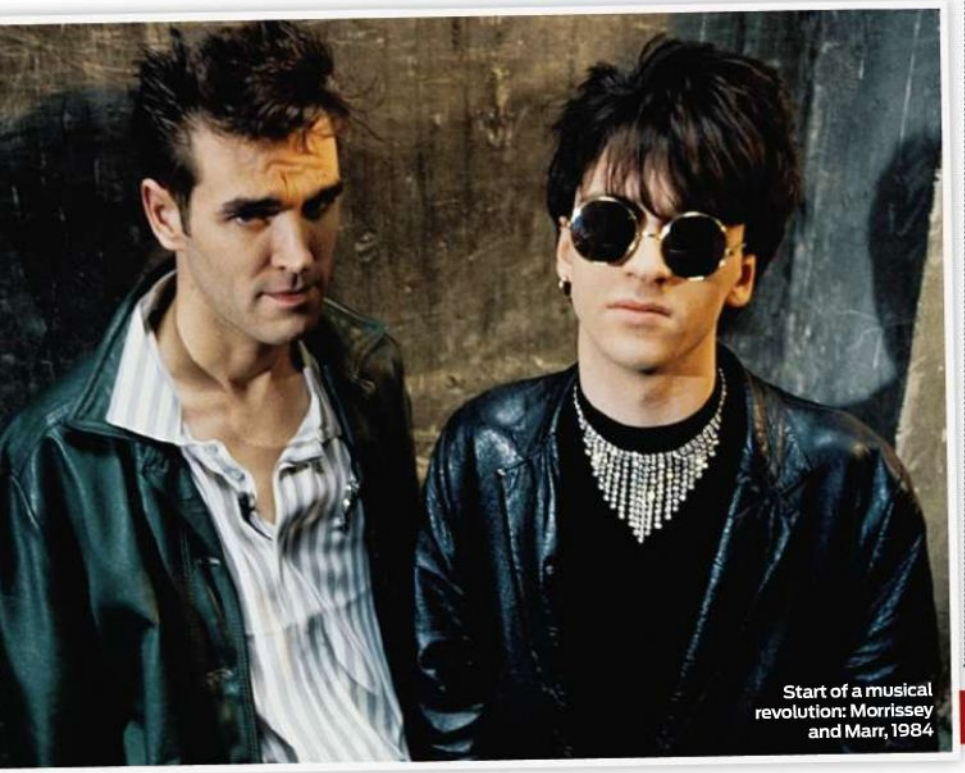
"YOUR PERSONALITY COMES OUT IN THE GUITAR: **YOU ARE WHAT YOU PLAY**. I TAP INTO HOW I FEEL AS A HUMAN BEING"

Johnny's Jag also promises to be a comfortable ride. "The neck is copied from a '65 Jag that I was given by a guitar dealer in San Francisco, because he knew I was a Jag freak," he recalls. "It's slightly more substantial than the regular '62 or '63 neck, which I think is going to please people who don't get on with the small necks on the Jags. If you like Jags already, it really stands up. I want to beat the naysayers. A few of my mates run a mile as soon as they see one. I almost feel a certain duty to correct as much as I can without changing what I love about it."

Johnny has got more into effects over the years: key pedals now include a Diamond Compressor, Carl Martin's AC-Tone and PlexiTone, Menatone's King Of The Britains and Eventide's ModFactor and TimeFactor. "With that, I either use a 60s Deluxe I've had since The Smiths, or a Super Reverb and a Marshall Plexi [run together] to simulate a giant Deluxe," he adds.

That's the sound: how about the dynamic with Ryan Jarman? "We're very deliberate about being a twin-guitar assault," says Johnny. "Ryan is a busy player and I am, too, so we both fizz and whoever comes to the top is backed up. In the *Cheat On Me* verse, I'm playing a very harmonic, clipped riff while Ryan lays this feedback bed, almost like a haze underneath my riff. Instead of overdubs, we're trying to create this great sound on the stage and the live take."

Ryan must have balls of steel to play alongside you. "He doesn't need them," Johnny shoots back, "because he knows he's good. Ryan is one of the best guitarists to come out of British pop culture. He's in an elite handful of people doing innovative, unexpected things."



Start of a musical revolution: Morrissey and Marr, 1984

27 YEARS SINCE *Hand In Glove*, the same is true of Johnny Marr. Once his elbow heals, he plans to get even better. "I'd have to live several lifetimes to be as good as I want to be," he says. "I once read an interview with a guitar player who said you get to a certain point and never get any better. Playing guitar has always been the thing I love most in life, and that sounded like such a sad state of affairs. Luckily, that hasn't been the case for me. I don't think it ever will be."

GARY WOLSTENHOLME/REDFERNS SIPA PRESS/REX

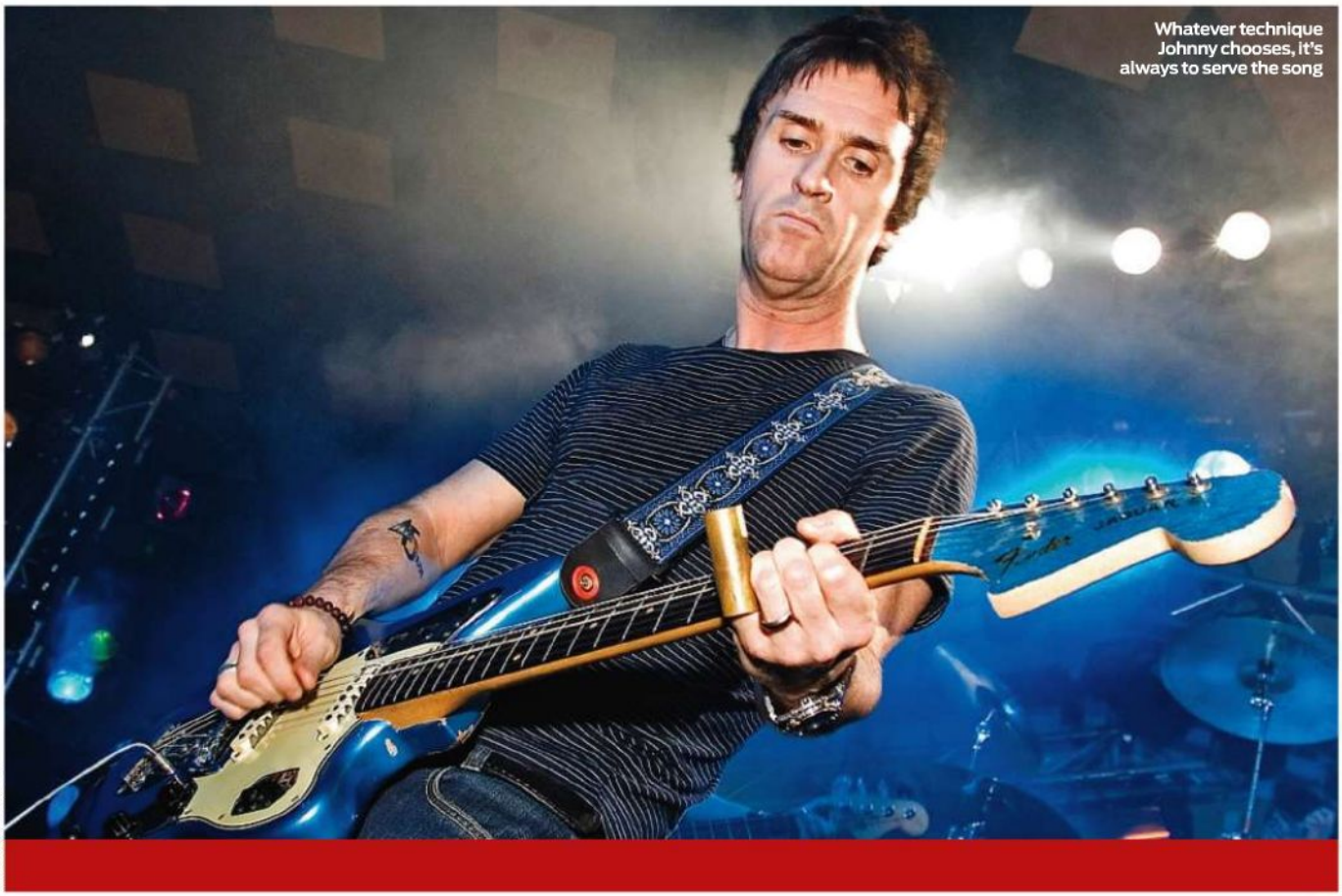
JOHNNY MARR STYLE GUITAR

WORDS **JAMES UINGS**

TG CD

Squeeze **every ounce of colour from the chords** you play and bring life to your songs with TG's guide to Johnny Marr's style and techniques

TG's cover star has a playing style that can teach you how to expand your playing without spending hours learning scales to solo over chord progressions. Instead, Johnny Marr looks at getting the most out of every chord he plays by using a range of techniques to create variety in his parts. As well as individual parts, Marr is a master of writing multi-layered arrangements that fit together seamlessly to produce a perfect sonic blend. Everything he plays is created to make the song sound as good as possible – an approach all guitarists can learn something from. TG's guide to Marr's style takes you step by step through his key techniques and then applies them to musical examples so you can see and hear them in a practical situation. ■ *With thanks to Modern World Studios, Tetbury, for loaning us the Rickenbacker 340 used in the video accompanying this feature*



Whatever technique Johnny chooses, it's always to serve the song

DREW FARRELL/RETNA

Key techniques

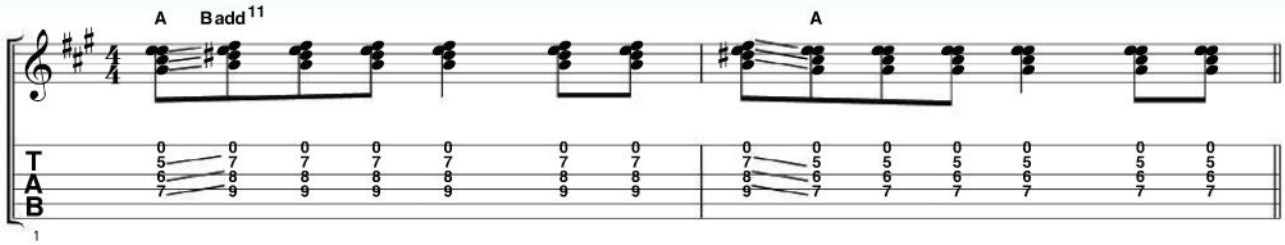
Marr creates flowing lines in songs by sliding between chords. This is quite a tricky manoeuvre. You need to hold the chord shape steady as you slide and maintain pressure on the strings to keep the notes sounding. The droning open string is another way to get a bit more Marr in your sound.

One simple way that Marr plays chords is to arpeggiate them. This is achieved by brushing the pick through the strings to 'spread' the chord. This technique produces a sound that is mid-way between a regular strum and picking the notes of the chord individually (arpeggio).

Marr has named funk legend Nile Rodgers as an influence on his playing and you can hear this in his fluent rhythm style. Like Rodgers, the majority of his playing takes place on the highest sounding strings and Marr keeps his wrist in a constant eighth motion (two strums per beat) or 16th motion (four strums per beat). He edits out the notes he doesn't want to play by moving his pick away from the strings at the appropriate time.

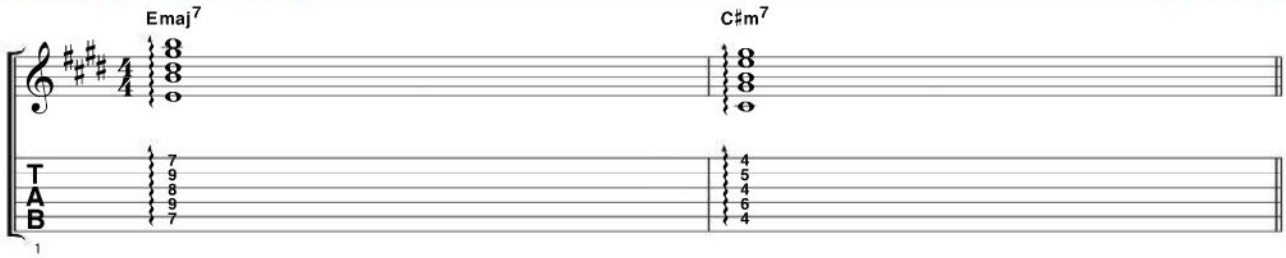
Another feature of his playing is the staccato parts on the top two or three strings, as famously heard on The Smiths' *This Charming Man*. ■

EXAMPLE 1: sliding chords — **ON YOUR TGCD**



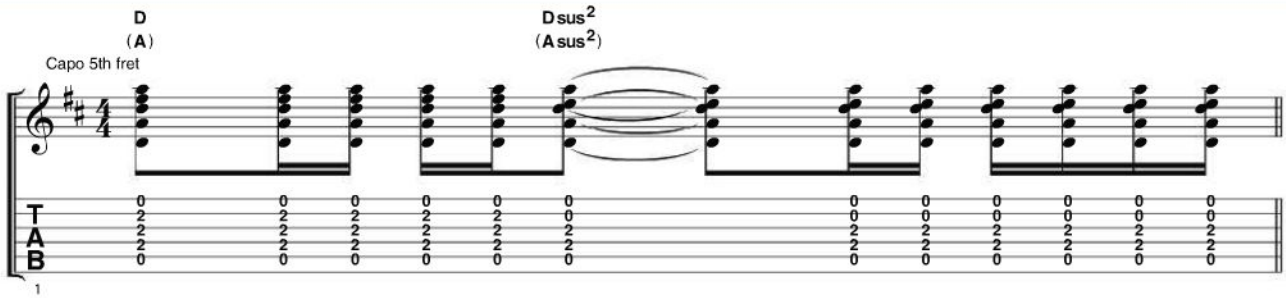
Lock your hand into position and hold it firm as you slide. Keep pushing into the neck to maintain pressure. These techniques should keep the notes ringing and ensure that you land on the correct chord.

EXAMPLE 2: arpeggiated chords — **ON YOUR TGCD**



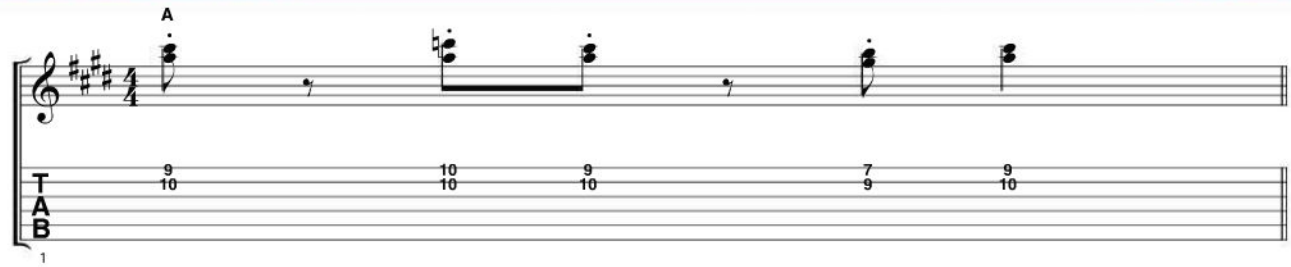
Brush lightly through the strings. Hold your pick loosely so it doesn't snag on the strings and make the chord sound forced. Avoid the temptation to rush, otherwise you'll end up with a strum rather than an arpeggiated chord.

EXAMPLE 3: constant motion strumming — **ON YOUR TGCD**



Strum four times for every beat of the bar (or one foot tap). Keep your wrist loose and relaxed and move your pick a tiny amount away from the strings when you don't want the chord to sound.

EXAMPLE 4: staccato chords — **ON YOUR TGCD**



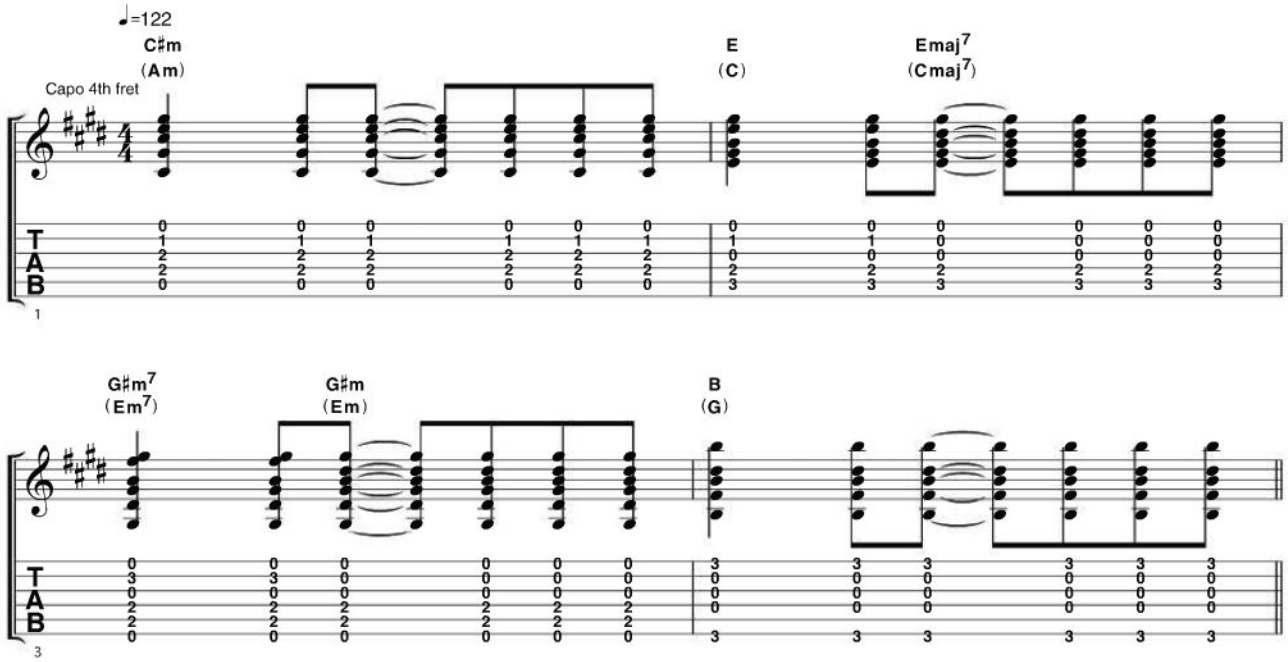
Release the pressure on the strings directly after you've played the notes. Don't take your fingers all the way off the strings – just stop pressing down. At tempo your fingers will bounce on and off the neck.

Building the Marr sound

Now you've had the 101 on Marr's techniques, you can put them into context with some musical examples. A big part of Marr's style is the way he layers parts. With that in mind we've created a track with multiple parts, so you can see how he goes about building his sound.

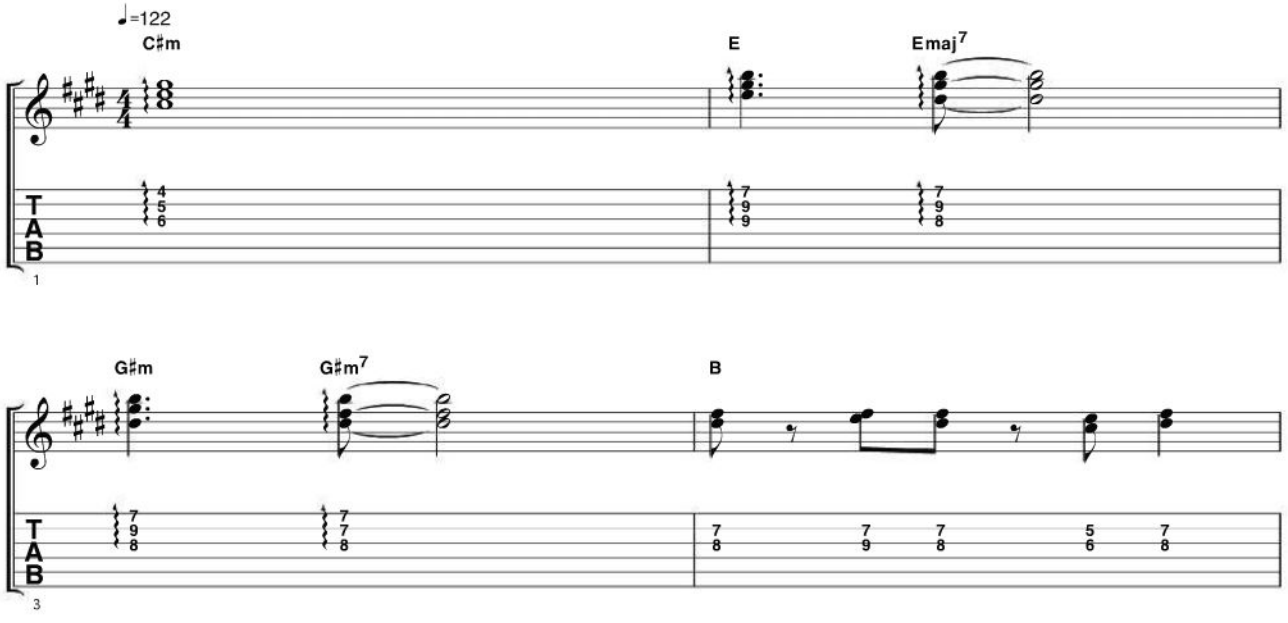
The basis of a lot of his work in The Smiths was strummed open chords with a capo. While you can hear bouts of acoustic and electric, often both sounds would feature together in one part. Example 5 features the same part played on both electric and acoustic. Example 6 shows how Marr builds a part as the song progresses. Early in a song he'll play arpeggiated chords and sparse, choppy rhythms. As the song's momentum builds, he'll move to strumming the chords and picking the notes of the chords. These ideas fill the sound out more and give a sense of progression from the early, more sparse lines. Example 7 is a simple, distorted part that uses mostly single notes. This kind of idea is not immediately apparent, but it adds to the overall sound and would be missed if it were omitted. ■

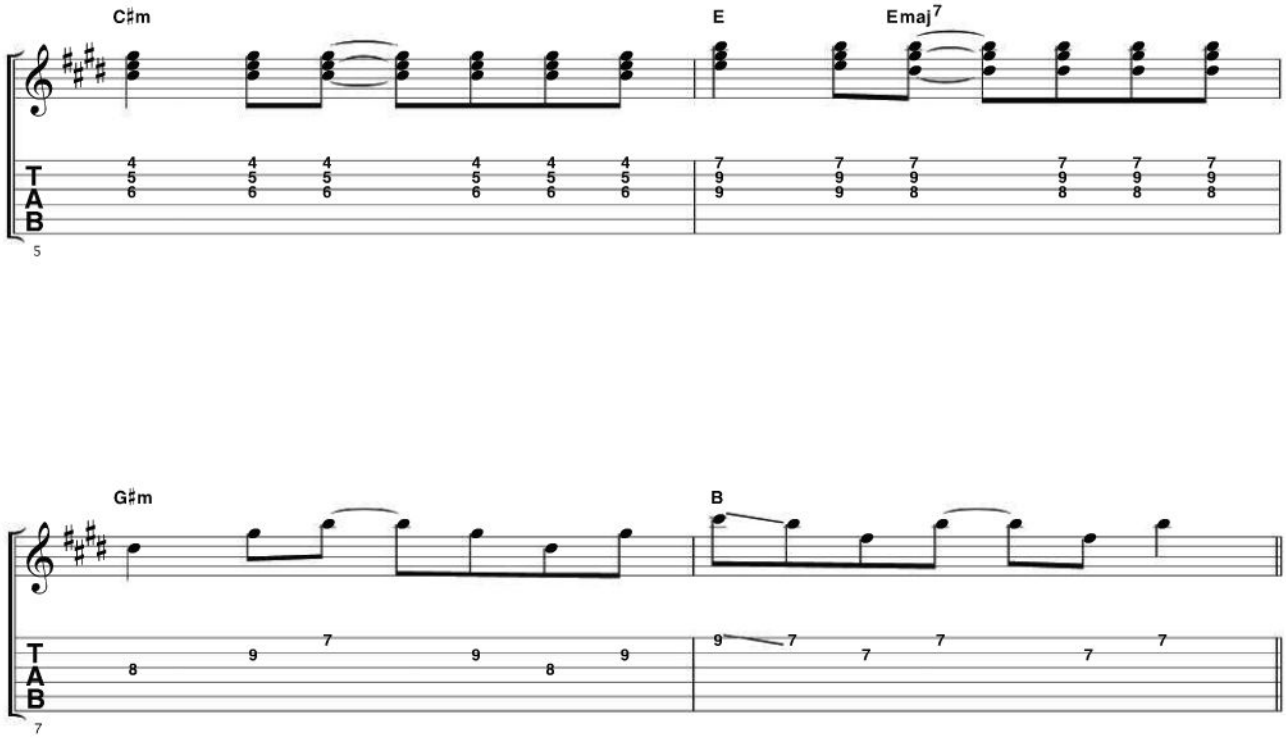
EXAMPLE 5: capo'd strumming — **ON YOUR TGCD**



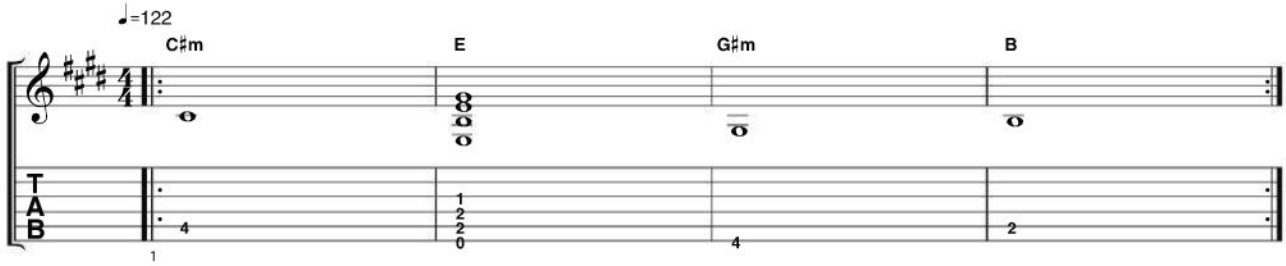
Make sure you fret the chords with the tips of your fingers to ensure all the notes ring out clearly. This is much more of a consideration when you're using a capo because your fingers have less room to manoeuvre.

EXAMPLE 6: arpeggiated and staccato chords — **ON YOUR TGCD**



EXAMPLE 6: arpeggiated and staccato chords (cont'd) — ON YOUR TGCD

Play the E chord in bars 2 and 6 with your second finger on the E note on the third string. This approach facilitates the smooth transition to the subsequent Emaj7 and G#m chords.

EXAMPLE 7: distorted rhythm part — ON YOUR TGCD



This is a simple part, but while there isn't anything to worry about technically, pay attention to your timing and make sure you don't play the notes ahead of the beat. Avoid the temptation to add vibrato – just let the notes ring as they are and decay naturally.

END

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8-10 October/ExCeL London

See top live acts... Meet iconic musicians... Learn new techniques...

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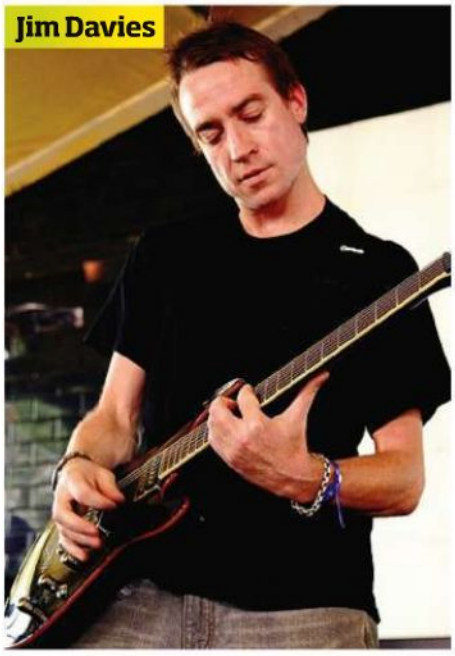
Have been confirmed for the London Music Show 2010, to take place from Friday 8 until Sunday 10 October as part of a stellar line-up of world-class guitarists, drummers and DJs. Hundreds of exhibitors will also be present, showcasing the best new gear around

GUITAR ZONE

Newton Faulkner



Jim Davies

Percussive acoustic star Newton Faulkner will be on-site all day on Saturday 9 October, playing a live set as well as hosting a percussive acoustic tutorial and appearing in the Guitar Zone. Jim Davies will be present on each day of the London Music Show, hosting a specially crafted FX tutorial for all you stompbox lovers!

Book

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London Music Show tickets are now on sale – buy them in advance and save a huge 25 per cent on the regular price. At the London Music Show 2010, you can look forward to interactive lessons from famous musicians, invaluable advice on how to improve your playing, as well as spectacular live performances from a line-up of very special star guests.

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Tickets are available for purchase via www.londonmusicshow.com and our 24-hour hotline, which can be reached on 0871 620 7059.

Keep an eye on TG's website (www.totalguitar.co.uk), Facebook and Twitter pages for more London Music Show updates as they happen.

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Black Label Society

On pummelling new album 'Order Of The Black', **Zakk Wylde hoists the bar even further with his ferocious guitar work**. There's so much good stuff on this album that TG got the big man to walk you through his tricks on the album, track by track

INTERVIEW **CHARLIE GRIFFITHS**

PORTRAIT **NEIL ZLOZOWER**

A few hours before Black Label Society's appearance at High Voltage Festival in London, Zakk Wylde sat down with TG to guide us through *Order Of The Black*, in his inimitable manner. Zakk's playing on the band's eighth release – the first to be entirely recorded and mixed at Zakk's private studio, The Bunker – is more ferocious and more refined than ever, with some of his most insane shredding to date. But there's also plenty of tasteful, emotive moments and, of course, plenty of those bone-crushing riffs. Zakk gives us rundown...

Crazy Horse
Featuring: flange effects
"For the intro riff I used the Eddie Van Halen flanger pedal. Y'know, it sucks when you get a setting and then you go back later and the knobs have changed and you're like, 'M*th*****er!' And you have to spend six hours finding where the setting was... So I just used the default 'Unchained' setting that's on the pedal. I play the heavy riff with the pedal on, and for the licks I turn it off. When we do it live my guitar tech Moby switches it for me. He used to work for Dime and Dime used to only have one pedal onstage, so that's a little trick I got from him."

Overlord
Featuring: tapping with pick
"The solo in *Overlord* is all minor pentatonic scale, Frank Marino type sh**. I do the Randy Rhoads style tapping where you tap real fast with the right hand and slide both hands down the neck. I do it how Randy used to do it and tap with the side of the pick. If you use the pick you get a cleaner attack and it bounces real fast."

Parade Of The Dead
Featuring: whammy bar licks
"This riff is like an F#, *Miracle Man* type thing, y'know, from when I first started with Ozzy. All the riffs are on a Les Paul, but the solo was on the [Epiphone] Graveyard Disciple guitar. That guitar has a Floyd Rose, so I could do the Jimi Hendrix lick, where you trill between two notes and slowly drop the whammy bar. I recorded that solo all on the neck pickup so it has that real smooth tone."

Darkest Days
Featuring: pedal steel effects
"I was listening to The Rolling Stones when I wrote this track. I actually wrote it on acoustic guitar, but when I went over to the studio I transferred it to »

Black Label
Society

piano. I did some pedal steel licks on there, too, just using a volume pedal and a slide. I got a real pedal steel in my house, but it sounded fine on the Les Paul. All's you do is bring up the volume pedal when you slide up to the note. It's pretty easy to do."

Black Sunday
Featuring: legato
"The intro lick is all hammer-ons and pull-offs. Y'know, I usually I pick every note, but I recently saw Allan Holdsworth at the Iridium in New York and guy is insane with legato and all the wide stretches. Al's amazing, y'know, he never picks a f***in' note! I incorporated some of that on this album, but not the scales he uses, though. I mean, the way he breaks down the fretboard I have no idea, because his scales are so unconventional. I've been watching his instructional video and I still don't f***in' get it! After I did that intro [bassist] JD says, "Yeah, it sounds like real, real slow Paul Gilbert". Nobody gets out alive, man!"

*"ADD A VIBRA-SLAP EFFECT TO THE **LOCRIAN MODE** AND IT GIVES YOU THE F***IN' CHILLS!"*

Southern Dissolution
Featuring: pinched harmonics
"The opening riff is a straight-up, heavy metal, sludging, f***in' tank, y'know what I mean, with the squeals, of course. I got the squeals from Billy Gibbons, but I just do them on the lower strings. It's all in how you hold the pick, and I rake the strings to get a bit more into it and hit them with my fingernail, too. In the studio I double-track them and that's when everything comes to life. On this album, I used my red Marshall JCM[800] 2203 amp and my signature amp [JCM800 2203ZW] that the guys made for me. I recorded the whole album with one track of one and one track of the other."

Time Waits For No One
Featuring: lick facilitating piano!
"This track is on piano, so there's not much guitar to talk about. I would recommend for any guitar player to learn piano 'cos it'll give you a whole new way of looking at chords and sh**, y'know? The solo on this track was like a Neil Schon from Journey type thing. Neil Schon is a f***in' amazing guitar player, very tasty."

Godspeed Hell Bound
Featuring: super-tight licks
"I think I was listening to Ministry or Rammstein or something and I thought, 'Yeah, it'd be cool to have a riff like that, y'know, a straight-up metal riff on the open bottom string'. You've gotta be tight with your drummer with that type of thing, so that's why I always practise with a metronome to keep my sh** together."

War Of Heaven
Featuring: the Locrian mode
"The beginning of this track is very scary. I was going through my Roland Jazz Chorus and my Gibson '58 Junior with the P90 pickups. The Roland Jazz Chorus just sounds so f***in' good clean, like on *Enter Sandman* it sounds perfectly clean, y'know what I mean? That intro is in F# and I was using like a Locrian mode, which is a really scary mode. Then we put the vibra-slap effect in there, that rattlesnake type sound, and I was like, 'Ooh, that gives me the f***in' chills!'"

"Look, no pick hand!" Zakk shows off his legato skills on *Black Sunday*

ZAKK WYLDE'S SONIC BREW

The lowdown on Zakk's influences

ALLAN HOLDSWORTH

Signature technique: Legato
Hear it on: *Metal Fatigue* (*Metal Fatigue*, 1985)

Allan uses a mixture of complex fingerpicked, dense sounding chords and a breathtaking legato technique. His approach is mathematical and scalar, letting him see symmetrical patterns all over the fretboard. To play his 'sax-like' rapid note flourishes, he uses minimal picking and the 'reverse hammer-on'; instead of a sideways pull-off, he lifts his fingers directly off the strings for a more fluid sound.

FRANK MARINO

Signature technique: minor pentatonic licks
Hear it on: *Ain't Dead Yet* (*The Power Of Rock And Roll*, 1981)

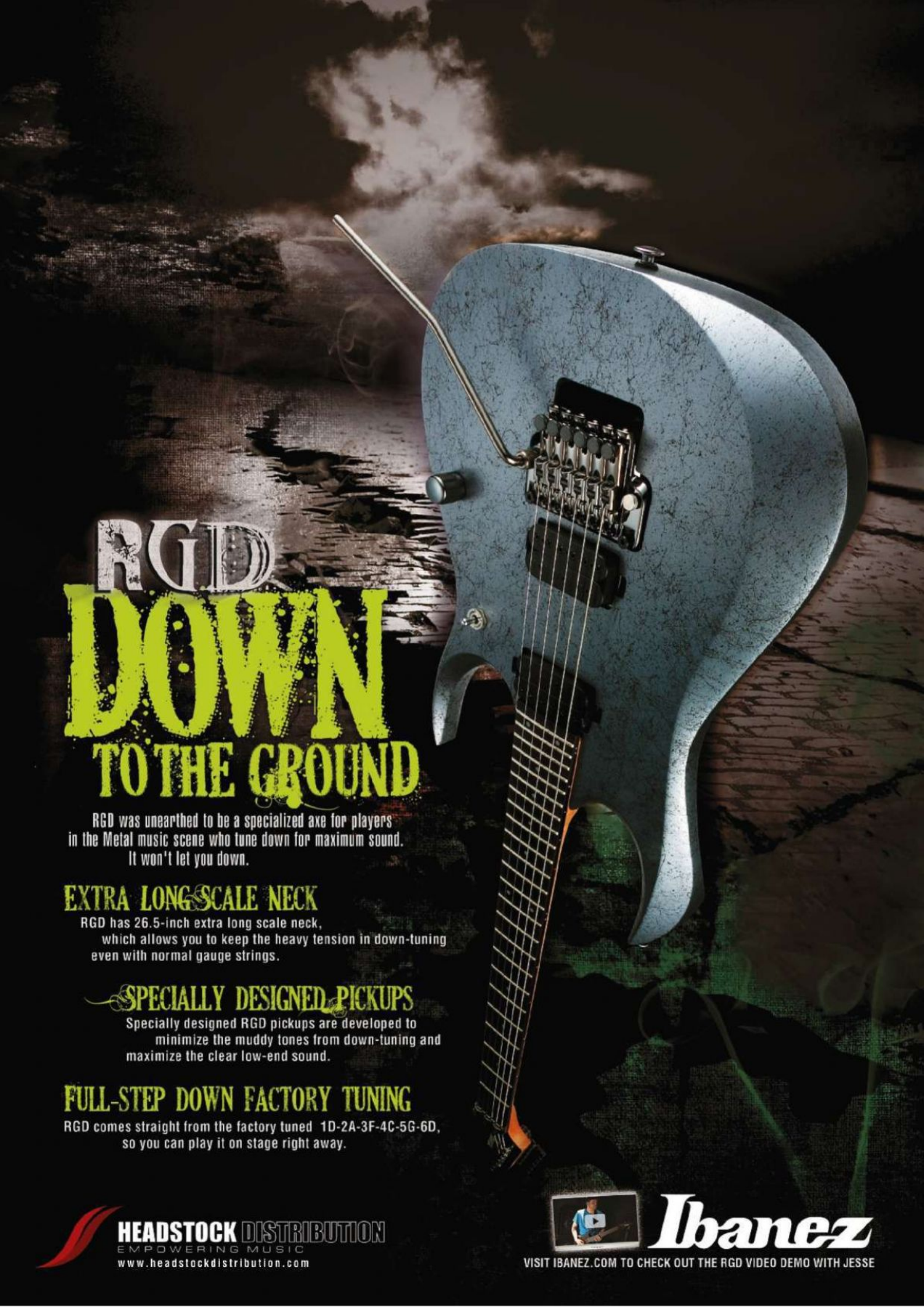
Mahogany Rush's guitarist is all about powerful blues, rock and metal improvisational styles. A mixture of psychedelic sounds and aggressive-yet-fluid minor pentatonic runs characterise many of his licks, as well as unison bends and a technique where he bends one string while simultaneously pre-bending an adjacent string. **(SA)**

Shallow Grave
Featuring: no guitar!
"There's no guitar on this song – none, zero! It's just piano and some strings. Originally I put f***in' powerchords in where the chorus is but I heard it and thought, 'F*** that!' and took it out. It didn't need it; sometimes less is more. You should play that to people and say, 'This is Zakk Wylde' and they'd be like, 'Oh, the *Guitar Hero* guy... where the f***'s the guitar?' Just because you're a guitar player doesn't mean the song has to have guitar."

Chupacabra
Featuring: hybrid picking
"We were watching a Mexican beer commercial and the name was Chupacabra, so we decided that should be the name of the track since it has that kinda Spanish sound. I recorded this one on my Epiphone nylon string guitar and used the pick and the second and third finger to do a fingerstyle thing. That's why I've got these long nails on these two f***in' fingers. Although I snapped them off before I f***in' did it, so I had to actually go in the f***in' manicure place and they stuck fake nails on. They said, 'What about the rest of them?' and I said, 'No, I don't need them on the rest of my f***in' hands!' But then I said, 'Oh you can do my toes, though'. Keepin' it tough, y'know."

Riders Of The Damned
Featuring: drop tuning
"This has a Black Sabbath kind of riff with the wide vibrato in there. I use a .060 to .011 gauge strings, but the whole guitar is tuned a step down, so the strings are pretty floppy, man. I got a .070 gauge string for when I tune down to B, just so the string snaps back. I remember somebody came up to me and said, 'Hey Zakk, I got a pack of your Zakk Wylde strings with the .070, I think it almost broke the f***in' neck off my guitar!' I go, 'Dude, you're not supposed to tune to A440, y'know!'"

January
Featuring: playing with feel to a click
"This was done on acoustic tuned a whole step down, then the bottom string tuned down again [to C]. I really liked the chord progression in that song. This was actually the first thing we recorded in The Bunker before we even got the drums down there. I just set up a mic and recorded it to a click track, which I always do to keep everything tight. But you don't want to sound like a f***in' robot, so you have to play around the click to make it swing and give it feel."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THE GUITAR DOCTOR

TG lifts the lid on the five health threats that every guitarist faces, and seeks the expert advice you need to beat them. The guitar doctor will see you now...

WORDS **HENRY YATES**
ILLUSTRATIONS **MATTHEW TAYLOR**

Take the TG doc's advice and avoid waiting room woes

*SH** HAPPENS. PEOPLE GET HURT. THAT'S ROCK 'N' ROLL.*

TG can't help you with the self-inflicted moments of idiocy: Pete Townshend skewering his hand on his vibrato mid-windmill (Washington, 1989), let's say, or Matt Bellamy gashing his mouth with his own headstock (Atlanta, 2004). We can't protect you from the external factors, like the stage invader who broke three of Noel Gallagher's ribs (Toronto, 2008) or the faulty pyro that singed James Hetfield (Montreal, 1992). And it's not up to us to warn you about the cumulative effects of JD, cigarettes and Little Chef.

This feature is about the five major health risks that every guitar player faces, whether you realise it or not. Tinnitus. Carpal tunnel syndrome. Tendonitis. Arthritis. The crippling fallout from bad posture. These may not be the sorts of injuries that make the headlines, but every one of them has the potential to derail your career, blow your technique, force you to lay down your guitar, and even ruin your life.

The good news is, it doesn't have to be this way. With a little knowledge and a few lifestyle changes, you can stop the buggers in their tracks. And if you're already wrestling with them, we can help you stop them getting worse. With the expert help of Dr Timothy Jameson, best-selling author of *Reach For The Top: The Musician's Guide To Health, Wealth And Success*, we'll give you a clean bill of health, and make sure that nothing stops you rocking.

AFFLICTION: **TINNITUS**

CELEBRITY SUFFERER: PETE TOWNSHEND (THE WHO)

Yeah, we know: real men play on '10'. They also hit middle-age with chronic tinnitus, haunted day and night by the maddening squeal of their own ruined ears. "If you think of Pete Townshend and The Who," says Dr Jameson, "we're talking about 120 or 130dB of prolonged exposure, and that destroys the little hairs in the eardrums that help to control sound. Statistics show that just 30 minutes of exposure like that a day causes hearing loss. If you have prolonged exposure and do nothing about it, you can lose your hearing completely."

PREVENTION:

Beating the buzz doesn't have to mean reinventing your black metal band as a Jack Johnson covers outfit. First of all, it's critical to give your lugs some downtime between batterings. "If it's short-term, tinnitus goes away on its own," says the Doc, reassuringly. "I remember going to Who concerts in the 70s – you'd come out and hear a buzz all through the next day. But that subsides, your inner ear structures heal."

When you do play, defend yourself. "The primary thing is to get moulded earplugs made specifically for musicians," advises Dr Jameson. "They don't change the quality of the music you hear, but they do change the intensity, the decibels that reach your ear. Of course, it has a lot to do with your sound setup, too. If you're playing live, how loud do you really need it onstage? If you're having your amps mic'd, they don't need to be blasting loud to get a good tone. You can have your sound system [ie, PA] create the intensity of the loudness, not an amp that's blasting right in your face. So it's really important for you to consider your onstage atmosphere."

*"PROLONGED EXPOSURE TO HIGH DECIBELS **KILLS THE SENSITIVE FIBRES** IN THE EAR, CAUSING HEARING LOSS"*

TREATMENT:

Like being mauled by a bear, long-term tinnitus is rare (only affecting one in 100 people) but pretty serious (there isn't technically a 'cure'). "If you have exposure day after day, the ear loses its ability to heal," sighs the Doc. "If you don't stop, it will kill those sensitive fibres in the ear, and that's what causes the prolonged hearing loss. Once it gets to that point where you've lost your hearing, there's really no way of regaining it. The only way you'll get it back is through devices – you know, like hearing aids. A lot of the time, people lose the high end of the frequency, so they need a hearing aid that amplifies the higher end frequencies."

Do you play on 10? Shake the room now and you will pay later!

Music too loud, for too long... aids may be your only option

AFFLICTION: CARPAL TUNNEL SYNDROME

CELEBRITY SUFFERER: JOEL STROETZEL (KILLSWITCH ENGAGE)

From Jared Leto's hair to Slash's snake collection, there are literally hundreds of better pub conversations than the mechanics of the human wrist. Consequently, it's news to TG that it comprises an intricate 'tunnel' of carpal bones, through which a 'median nerve' passes to connect with your fingers. If you're lucky, all this works like clockwork as you fret *Plug In Baby*. If you're not, it starts to hurt. A lot. "At its worst, CTP is incapacitating," says the Doc. "You start getting irritation of the nerve as it passes through the wrist opening, and you get tingling and numbness, specifically in the thumb, index and middle fingers, always on the palm side. It happens to guitarists all the time, especially on the fretting hand."

PREVENTION:

Warming up backstage is a no-brainer, but also try structuring your set to break up finger-twisting shred odysseys with easier numbers. If you can drop to a light string gauge without compromising your vibe then do it, consider using a wrist support like Radiohead's Jonny Greenwood, and remember that you're playing a musical instrument, not throttling a chicken. "It's critical to look at your wrist," says the Doc. "If you're creating a big angle at the joint while fretting notes, you should change how the guitar is placed on your body. If you look at Clapton, his hands are so relaxed it looks like he doesn't even have to think about playing. If your wrist is always contracted and flexed, you have a higher tendency to create irritation. It's the guitar players who tighten up and put too much pressure on the fretboard: that's what really aggravates the wrists."

TREATMENT:

For serious cases, your GP can give an injection of corticosteroids, while the doomsday scenario is surgery to cut the ligament. But don't freak out: a decent chiropractor should be your first stop. "If someone comes in with a carpal tunnel problem," says the Doc, "I'll evaluate all the way up the arm, because I usually find other problems in the elbow, shoulder, even the neck. It's common with CTS that there's a problem in the way the joints and the nervous system are working. The other thing we'll look at is overall health: things like thyroid problems and diabetes. But it's usually a mechanical problem, so I'll work with the joints and the nervous system to free up the passageways and get the nerves freed up."

Relax your wrist or aggravate your median nerve: your choice!

Be careful or you may need steroid injections. Ouch!

DOCTORS TIP: LOOK AT HOW YOUR GUITAR IS PLACED ON YOUR BODY AND KEEP YOUR WRIST RELAXED

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AFFLICTION: TENDONITIS

CELEBRITY SUFFERER: STEVE VAI

Seems that God isn't a shredder. If he was, the big man wouldn't have created tendonitis, smiting us with a sharp pain in the elbow, forearm or wrist as we enter the eighth hour of our speed-picking workout. "Tendons connect muscle to bone," explains Dr Jameson, "and they get inflamed with repetitive work. With guitarists, it's simply the repetition involved with playing so many notes. Think about Vai and how many notes he plays. It's probably thousands; thousands of repetitions; thousands of motions of the tendon. So you can get a micro-tearing of the tendon, especially where it attaches to the muscle."

Time to ease up on those all-night shredding sessions

PREVENTION:

Tendonitis is most likely to strike the fledgling axeslinger whose enthusiasm writes cheques their weedy fingers can't cash. "A lot of guitarists pick up a guitar and play for eight hours a day," says Doc Jameson. "But their muscles aren't ready, so their tendons get inflamed, because there's too much force being put on a muscle that's not strong enough. Definitely warm up. Playing guitar is a sport: you don't go out there cold. If you're about to perform, especially for an hour or more, you have to prepare your body. It's even good to do aerobic exercise before you go out. It does wonders to get the blood flowing, get the muscles warmed up."

Wrist supports, stress balls and hand-grippers are good, but don't dismiss the importance of lifestyle. If all you do is doss around, you can't expect your body to fight back: "If the guitarist is healthy, has good nutrition and the cells are strong, they're less prone to tendonitis than somebody who is weak, physically, nutritionally, even emotionally. Chiropractors look at the whole person and what's happening in their life, not just where the tendon is sore."

Got pain? Don't ignore it, see the Doc now!

TREATMENT:

First off, stop murdering *Symphony Of Destruction*. Now follow the 'R.I.C.E' treatment: rest for at least three weeks, apply ice to stop secondary tissue death, compress with a bandage, and support (elevate) your wrist to let fluid drain. Then bite the bullet and see the doctor, whose heavyweight solutions include steroid injections, physio and shockwave treatment. Just don't ignore it. "It's the dreaded 'maybe-it'll-go-away' syndrome," sighs the Doc. "I'll get musicians who'll say, 'My hands have been numb for a year and I can't play any more – fix me, Doc'. One thing I'd like to get across is that if you're experiencing any pain, especially long term, you should get it evaluated, because it can lead to disabling problems."

AFFLICTION: **ARTHRITIS**

Keef may have got away with it but arthritis is debilitating

*"PLAYING **GUITAR IS A SPORT**: YOU DON'T GO OUT THERE COLD. IT DOES WONDERS TO **GET THE BLOOD FLOWING, GET THE MUSCLES WARMED UP**"*

CELEBRITY SUFFERER: KEITH RICHARDS (THE ROLLING STONES)

"Like cataracts and colostomy bags, arthritis holds little fear for the youth of Britain. As a hot young buck with a full head of hair, your own teeth and lead in your pencil, this doesn't affect you, right? Don't count on that. While it's true that 66-year-old walking cadaver Keith Richards is the highest-profile sufferer – he's almost lost the use of his right hand after decades clawing out *Brown Sugar* – your bones could start to grind any time. "Keef is lucky he's alive as far as I'm concerned," the Doc comments. "Arthritis is wear and tear of the joints. The most common is osteoarthritis, where joints get worn down and roughened, so they start getting irritated and painful. It's usually due to overuse and misuse, but it can be genetic. If you're playing guitar, it doesn't have to be in your hand, it could be the shoulder, elbow, spine. Osteoarthritis is more common in older people, due to the ageing process, but it can start early."

PREVENTION:

Easy to say in hindsight, but try not to cripple yourself. "If you were in a trauma, like a car accident or a sports injury, when you were young, that can lead to early decay of the joints," says the Doc. "Now you start putting extra forces on those joints with playing the guitar and it's gonna cause pain and inflammation."

Next, read up on Keef's lifestyle in the early 70s – then do the opposite. "There's nutritional supplementation that's good for arthritis," says the Doc. "It's what we call essential fatty acids or fish oils. They combat inflammation, so I like to get musicians on them, plus a good supplementation of vitamins. Chiropractic treatment is helpful, even some physiotherapy. Also, things like massage and any type of physical work that maintains mobility. Arthritis typically happens when the joint function is lost or there's an abnormality in how the joint is working."

TREATMENT:

There isn't a 'cure', as such, more the postponement of the inevitable. However much it hurts, regular exercise is crucial to keep up mobility, while losing weight can also help reduce pressure on joints. If standard paracetamol isn't cutting it, your GP can prescribe anti-inflammatory painkillers and capsaicin cream for the hands. Thermotherapy or a TENS machine can help to numb the nerve endings, while the hardcore option is joint replacement (arthroplasy). Better start laying the groundwork: it's later than you think...

DOCTORS TIP: NUTRITIONAL SUPPLEMENTS LIKE FATTY ACIDS OR FISH OILS CAN COMBAT INFLAMMATION

AFFLICTION: POSTURE

CELEBRITY SUFFERER: RICK PARFITT (STATUS QUO)

Look at you: Les Paul clattering around your ankles, head jerking back and forth like some demented pigeon, hunched over your pedalboard, throwing the horns. You're feeling like a proper rock 'n' roll star, but you're going to end your career in a wheelchair. "I had a 20-year-old patient who was a headbanger guitarist and he looked like he had a 70-year-old's neck," recalls Dr Jameson. "The heavy, forceful, forward-and-back motion of the neck had destroyed his spine. Posture is one of the most important factors in injury prevention, as far as muscular skeletal injuries. I can't emphasise that enough."

PREVENTION:

Take a good, hard look at your moves in a full-length mirror. "With guitarists, I typically see the head leaning forward, looking down at the guitar, which creates degeneration in the neck, and goes down the nerves into the hand," says the Doc. "Another is asymmetry – or tilting to one side – which if you're holding a guitar, especially a heavier one like a Les Paul, can create distortion in the shoulders and pull on your neck. You see players who have the guitar slung down by their hip, bending over to play. Maybe that attracts the chicks, but it creates a forward flexion of the body, which leads to cubital tunnel syndrome: a compression of the nerve at the elbow, which usually causes tingling in your ring and pinkie finger.

"How high should you have the guitar? Everybody's different depending on body size and build – a 6'4" person will be different to someone who's five foot, someone's who's obese or someone who's a stick. But proper musicians have the guitar at a height where your hand, shoulder, elbow, wrist and spine are relaxed. You have to look at your body and arm in relation to the guitar. Your hand should be relaxed at the strings, whether you're speed-picking or fingerpicking."

TREATMENT:

Stop the headbanging routines now, sort your posture out and your spine can be saved. "Often, a chiropractor can correct their posture, work with their bodies, correct the spine and arms," Doc Jameson tells TG. "It's the long-term stuff [that is the real problem]. When you really injure your spine, you stretch the ligament that holds the bones together. Once you do that, it's never the same again. It's like getting hit by a truck. Doing that headbanging guitar stuff is basically destroying your body, and you'll really regret it when you get to your 40s, 50s or 60s, and start losing function because of all the stress in the spine."

Reach For The Top: The Musician's Guide To Health, Wealth And Success by Dr Timothy Jameson is published by Vendera and available from Amazon.

Your mum was right: headbanging really is bad for you

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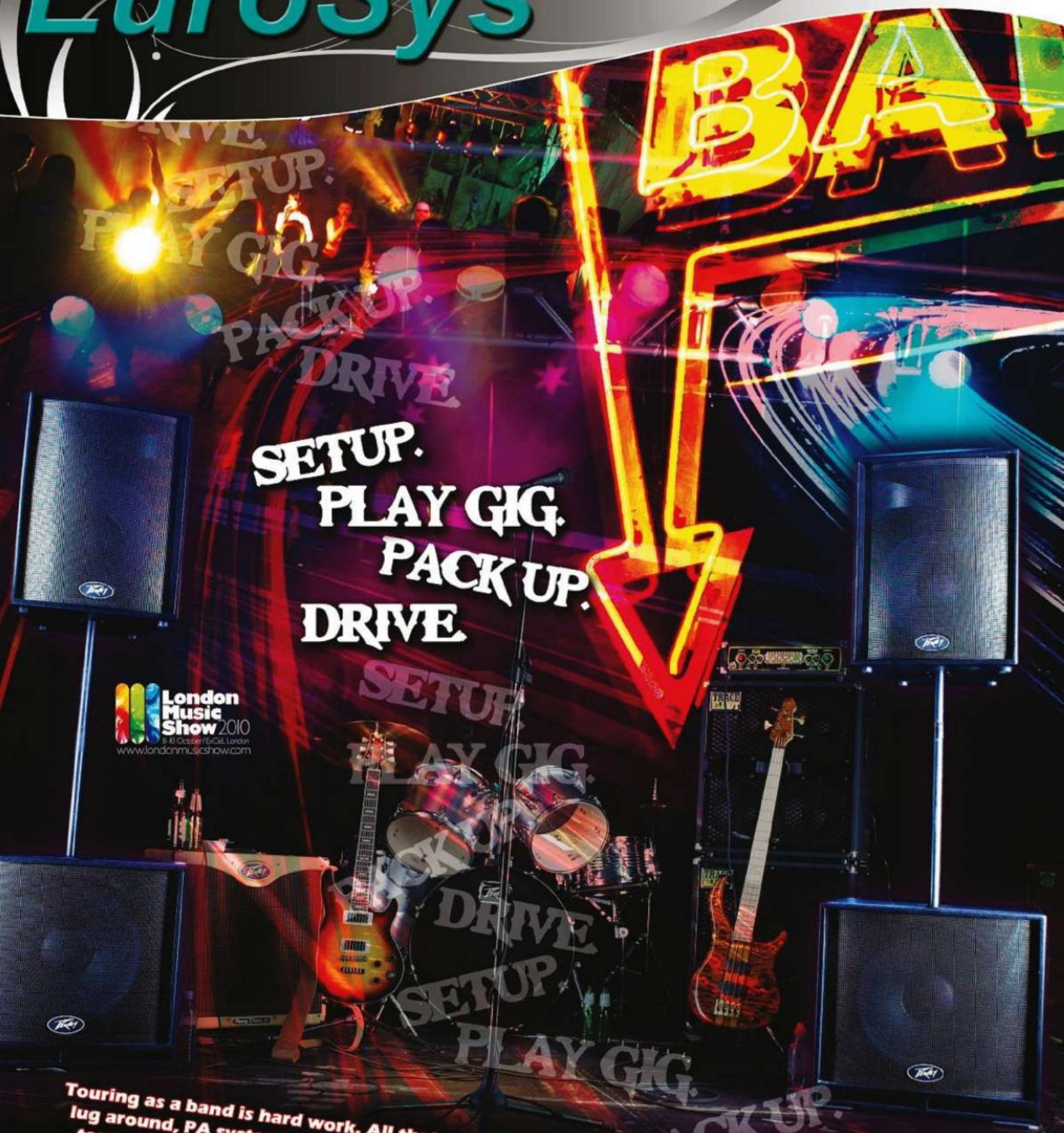

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MODERN HEAVY METAL

INTERVIEWS **STUART WILLIAMS/CHRIS BIRD** PHOTOS **JOBY SESSIONS/ADAM GASSON**

FEATURING

The complex beast that is **modern metal guitar can't be bound by the usual genre constraints**, as four of the most diverse heavy metal guitar partnerships demonstrate...

Metal guitar playing has come a long way since its conception. What started as the by-product of an industrial accident in Aston has spread across the globe. Far from being limited to moody-looking dudes who enjoy bothering the devil at weekends, metal's vast list of sub-genres draws upon a diverse and musically rich set of influences.

For most, metal guitar conjures preconceptions of heavily distorted guitars creating the kind of superhuman death-noise that requires hours of solitary wood-shedding from the focused lone metaller. Blistering lead playing, bowel-quivering rhythms and a guitar that will poke your eyes out are just a few of the ingredients needed to achieve the status of a hairy demi-god. But over the years metal has evolved into a complex, multi-headed beast. Along with the techniques mentioned above, metal guitar in 2010 is constructed with the down-tuned guitars of its founding fathers, the precisely executed rhythms and time signatures of prog rock, and the sophisticated harmonies of jazz.

Heavy metal (to use its birth name) has never been *heavier* or more technically advanced. There are dozens of great metal bands plying their wares around the world today, and we have spoken to four of modern metal's most distinct guitar partnerships – each coming at metal from a different angle – to talk about the techniques, tools and tones involved in mastering one of the guitar's most revered styles.

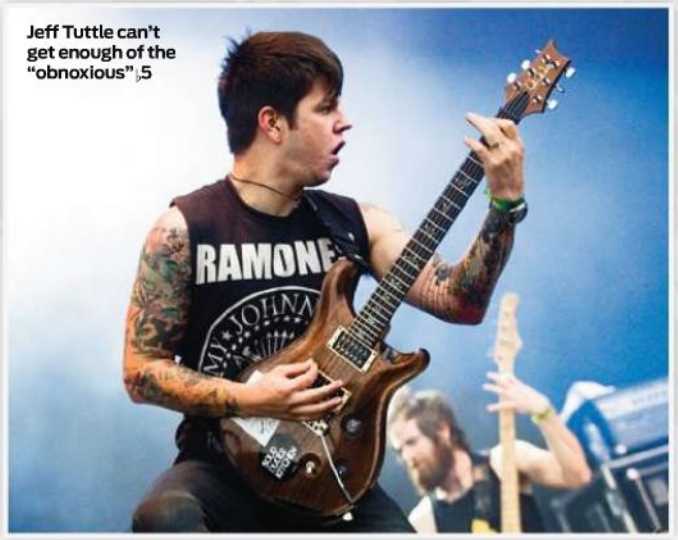
Death metal to mathcore

Representing death metal are Job For A Cowboy's Bobby Thompson and Al Glassman, known for their breakneck speed and straight-up aggressive sounds. Five Finger Death Punch have released two chart-busting albums of melodic metal, with guitarists Zoltan Bathory and Jason Hook fusing mammoth riffs with melodic hooks. The Dillinger Escape Plan's Ben Weinman and Jeff Tuttle mix contorted rhythms, dissonant chords and refined picking techniques to be hailed as true pioneers of the mathcore style, while Killswitch Engage axe-slingers Adam D and Joel Stroetzel's palm-muted riffing, pinched harmonics and harmony lines have taken metalcore out of the underground and into the mainstream.

Delve into modern heavy metal with TG and explore the style and sound of the beast at home.

THE DILLINGER ESCAPE PLAN

Mathcore genius Ben Weinman and his partner in crime Jeff Tuttle **break all the rules when it comes to metal guitar**



Jeff Tuttle can't get enough of the "obnoxious" ♭5

What are the main elements of The Dillinger Escape Plan sound?
Ben Weinman: "A lot of what people consider the Dillinger sound is based around tri chords, chromatic and diminished scales, and whole tones. We also tune to standard, which is pretty rare in heavy music these days. I love bands that tune down, and I love how it sounds, but standard E has always pushed me to be creative without relying on a tuning."
Jeff Tuttle: "There's something about flattening the 5th that's just so off putting. To me, it really exemplifies so much of what Dillinger is about, because it's so abrasive and powerful. What better way to do that than play the most obnoxious chords ever created!"

What gear helps define that sound?
Ben: "I play ESP guitars with active EMG 81s through a Mesa/Boogie Mark V. I use different guitars live – some higher grade, some lower grade – so for consistency reasons, and the EMG being a pretty aggressive pickup, it works well."
Jeff: "I use a PRS Standard Satin with passive pickups – the Seymour Duncan Custom Custom into a Mesa/Boogie Road King. I prefer passive pickups because they just let the amp speak for itself. As for the effects, it's standard stuff. I don't like to give away the secret recipe! I didn't invent the pedals, I just found cool ways to use them."

You covered Aphex Twin's *Come To Daddy*. What kind of comparisons would you draw between metal and electronica?
Ben: "People like Squarepusher, Aphex Twin and Venetian Snares sometimes seem more like peers to us than other metal bands do. It's about breaking rules and being influenced by everything, not just what's supposed to be in that genre."

*"BANDS LIKE **APHEX TWIN** SOMETIMES SEEM **MORE LIKE PEERS** THAN METAL BANDS"*
BEN WEINMAN

How do you approach odd time signatures?
Ben: "If you want to get proficient at anything you should start learning slowly. Once we construct something that sounds cool, we'll start extending and shortening the measure in different ways. When you keep doing that, eventually it sounds like it has a lot of different time signatures. Basically, it's different versions of the same thing, like a long sentence of many words."

What about multi-fingered tapping?
Ben: "I used to sit there tapping the guitar with the ring and pinky fingers on my right hand to build strength. To keep it clean, don't pull your hand off too soon – let the note ring out. No matter how fast you're playing you should be able to hear the note before you move your hand. That's the hardest thing: you want to rush, but having the patience to get your hands in sync is difficult."

And alternate and down-picking?
Ben: "Practise alternate picking exercises using different combinations of patterns in four, three and two so you don't get finger-twisted. Also, play slowly exactly the same way you play fast. There's no way you can quickly move between speeds if you're changing the way you hold your pick."
Jeff: "You should also watch James Hetfield's right hand religiously. That dude is a machine!"

You wear your guitars higher than most metal bands. How does this affect your playing?
Ben: "Technically, you should always have your guitar at the same height it would be when you're sitting. It gives your hands the best position..."
Jeff: "...and you can't play what we play with the guitar strung around your penis! You're gonna get carpal tunnel real quick."

Do you warm up?
Ben: "Yeah, I like to run through chromatic scales. And I'll do some string skipping exercises and get my hands co-ordinated. It's just as important to be physically warmed up, too; stretching your forearms and hands will do wonders for you." ■

Ben Weinman gets seriously heavy in standard tuning

FIVE FINGER DEATH PUNCH

Low tunings and a sense of melody have earned Jason Hook and Zoltan Bathory a reputation as metal's 'hot new guitar duo'

You have massive guitar sounds. How do you achieve this?
Jason Hook: "Zoltan does a lot of the meat and potato riffing, and if there's stuff that has to be layered on top then we try to pick a different inversion so that it's a separate sound and a different texture."
Zoltan Bathory: "It comes down to the way we write, too. We have very similar styles, and technically either of us can play all of the parts. We're tuned down to B, which is just so dark and heavy sounding. The trick is to have really heavy strings – I have .013 to .070 on my guitar. It hurts!"

How do you maintain definition in your sound?
Zoltan: "One thing is to look at the gain on your amp. If you use too much it'll get messy. The strength of your picking will also control how much gain you'll need. If you lower your guitar, your picking hand isn't straight and you're not hitting the strings at 90 degrees, which creates noise. My picks have a 15-degree twist, so I can still hit the strings at 90 degrees with the guitar low. They're Dunlop's H10 Speedpicks and are 1.0mm thick."
Jason Hook: "Using a noise gate can also help. We like the clean breaks in between our riffs so the starts and stops have to be pronounced, drastic."

*"WE TUNE TO B, WHICH IS SO **DARK AND HEAVY**. I USE .013 TO .070 STRINGS. IT HURTS!"*
ZOLTAN BATHORY

Your solos are melodic and your songs make use of tension. What's your writing process?
Jason: "It's like hit songwriting: the solo needs to have choruses. It has to have those moments where it works emotionally for the listener."
Zoltan: "As for tension, it's a balance of things. When you have an aggressive part, you need a release. If you have a beat and the riff is right on or pushing, you create tension. At the chorus, we don't just change the licks to something more melodic, we'll play with the timing."

How do you create your distorted sounds?
Jason: "No pedals. At the moment I'm using a Marshall JMP1 preamp. I couple that with two Marshall 9200 power amps."
Zoltan: "It took forever to find an amp. I'm using a Diamond Nitrox. It's expensive but if you want a Ferrari, you need to buy a Ferrari!"

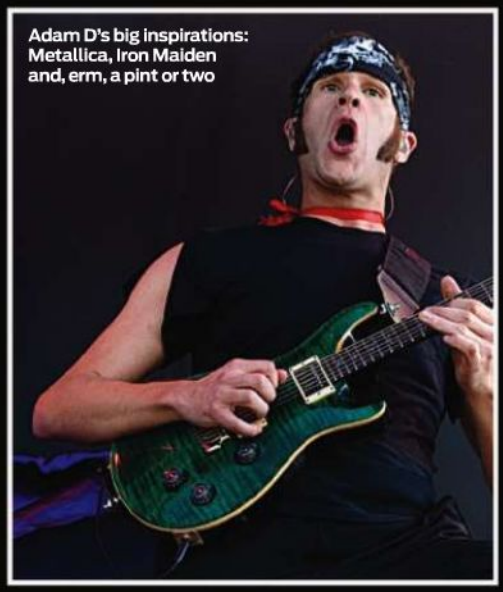
You have a lot of clean parts, too...
Zoltan: "We don't really use those sparkly clean sounds; we go for more of a rolled-off heavy clean tone. If you switch from really heavy to completely clean, it's too much of a drop in energy. I'll switch the amp, or roll off the volume on my guitar, but the point is that the changes need to be flawless."

What guitars are you both using now?
Zoltan: "The model I use onstage is my signature BC Rich. It has a Floyd Rose that I don't actually use – it's blocked so it gives me more stable tuning. I like the feel of it compared to a stop tail. I've got Rockfield passive pickups in there, too."
Jason: "I use a Gibson Explorer. I scooped the lower horn out a bit for better access to the upper frets and shaved the edge down so it's easier on my forearm. I've ripped the pickguard off so the electronics are now covered with a computer cable tidy – direct from Staples!" ■

KILLSWITCH ENGAGE

Caped crusader Adam D and Joel Stroetzel may favour boozing over warm-ups, but they know a thing about **picking speed and nailing that metalcore sound**

Joel Stroetzel keeps his carpal tunnel at bay with warm-up stretches



Adam D's big inspirations: Metallica, Iron Maiden and, erm, a pint or two

Pinched harmonics are a Killswitch trademark. How do you nail them?
Adam Dutkiewicz: "I use teardrop picks – they're a little smaller than standard size plecks. I have better control of the string with them. When I'm on the lower strings, I just pick down and hard, then on the higher strings it's more of a circular motion for alternate picking. I use the part of my thumb that's right by the edge of the pick, where it sticks out to create the harmonics."
Joel Stroetzel: "You almost want to snap the string between the thumb and the neck – rest your thumb on the string just for a split second after you snap it. Once you get the snap down, you go back and forth and get closer to the bridge, closer to the neck and try to find a sweet spot."

When you're playing harmonies, is there a particular interval you stick to?
Adam: "It's usually diatonic 3rds. That's pretty much the standard Iron Maiden style sound, but it depends. Sometimes diatonic 3rds end up sounding a little goofy, so we'll use an inverted 5th or a regular 5th here and there."

How do you maintain power and definition in your palm-muted playing?
Adam: "You have to pick accurately. It's all about where you place your palm and the way you attack the string. If you combine those two things and use proper muting techniques, you'll get definition. You should use your ear and listen to the way the string reacts with your hand."

*"THE AMP IS VERY IMPORTANT TO OUR SOUND. YOU GOTTA GET THE **VALVES BUBBLING!**"*
ADAM DUTKIEWICZ

Where does speed figure in your playing?
Adam: "You should never try to write anything that's above your limitations. If it feels uncomfortable to play, it's gonna sound uncomfortable. I wouldn't call myself a really fast player to be honest with you, but with the down-picking thing... when I first started playing guitar I was just listening to Metallica. James Hetfield is my down-picking hero!"

Do you warm up before you play?
Adam: "I don't really warm up [on guitar]... I usually warm up with a pint or two! It's kind of sad. I should be playing guitar exercises but I don't, I just drink instead."
Joel: "I always find that stretching your hands and wrists helps beforehand. I had carpal tunnel a few years ago and I went to see someone who gave me a bunch of hand stretches for my wrist and stuff. I find that helps a lot."

What's the most important part of your rig for getting the Killswitch sound?
Adam: "The amp is very important. You've gotta have the valves cranking, you gotta get it bubbling. Most of the time we'll set the controls all in the middle and just work from there – get the gain cooking until it sounds heavy. We probably use a little more mid range than most other metal bands, as you don't want it to be a big honky mess, but the mid range can be a very musical part of the guitar."
Joel: "Lately, it's really been the Splawn amps that we've been using. There's plenty of gain but it's not gain-heavy like a Dual Rectifier or 5150. It's more of a focused kind of a mid range type sound. For a clean sound, I usually use a Fuchs Clean Machine or a Fender Twin."

And what about effects?
Adam: "We use Maxon overdrive, the OD808, for a little more attack and definition. Then we have a noise suppressor to cut off any noise in the stops, and maybe a delay pedal for any parts we want to put some space on."
Joel: "Yeah, I use the OD808 in front of the Splawn amp, which I keep on at all times. In front of the clean stuff I have just a Maxon Compressor and then a delay pedal. I also use an ISP Decimator ProRack [noise suppressor] on the effects loop of the Splawn, just to keep any kind of hum out of there." ■

JOB FOR A COWBOY

Bobby Thompson and Al Glassman, purveyors of heavier than thou death metal, talk technique, speed and style

How important is speed for death metal?
Bobby Thompson: "It's important because speed is a key element of what we do, but it's not everything for us. Speed is something that can be achieved with a certain amount of practice, adding in cool phrasing and feel, which is unique to each person."

Are there any particular chords or scales that you'd say give a typical death metal sound?
Bobby: "A lot of death metal stuff is based around a diminished tonality, so doing whole/half diminished, half/whole diminished. Harmonic minor is very common, too."

With so many blast beats and tempo changes, do you find it hard to keep track of where the downbeat is?
Bobby: "It can be, depending on what the drummer's playing. If the drummer's all over the place it can be tricky, live, to find the 'one' beat. We usually have his bass drum so loud in the monitors that we go from the timing of the kick."
Al Glassman: "It's basically all we run. We ask for bass drums all the way up across the board. For our style it's kind of like having a live metronome!"

How do you go about playing syncopated beatdown parts?
Bobby: "If everything's fast all the time, it starts to lose impact. If you have parts that are slower, then when the fast parts come in they sound much more intense. What you should do is develop the muscles in your hand and wrist. Start slowly and get control in your hands. Practising with a metronome was the basis for all my learning."

Do you have any tips for building up your picking technique?
Bobby: "It's important to develop feel and dynamics instead of picking everything the same way. If you're playing a riff and you're picking every single note exactly the same – unless it's supposed to be played like that – then you're probably not doing it right! Developing feel is one of the hardest things. The more time you put into it early on, the more it comes out later. Switch it up and don't just do the same patterns. It's not just picking fast, it's picking the right rhythms, mixing them up and getting good at different groupings."

Is there anything you practise to get the huge palm-muted sound?
Bobby: "It's not always about picking hard; it's about where you're picking on the string. A lot of people pick really close to the bridge pickup, but if you move your hand further in so it's in-between the pickups, that's where the tone comes from. Adam and Joel from Killswitch Engage both have really good muted tone. It's different to a lot of people and they have a really tight, rich sound."

How do you approach harmonising parts?
Al: "We used to harmonise pretty much every riff to make it sound a little darker. I think it takes away from the riff sometimes if there's extra stuff that shouldn't be there. Experimenting with harmonies can totally change the riff, using different intervals like a 5th, 7ths, tri-tones, whatever, rather than a minor 3rd every time."

When you're playing death metal, do you have to use heavy strings?
Bobby: "You don't have to, but we use .013 to .062 D'Addario sets of strings. We want to go back to lighter strings, though. These are a bit too heavy for the tuning we use now, but we've gone down the road of setting up every guitar we own for heavier strings. All of our guitars would need to go into the shop to get re-worked to go back to a lower gauge."

Finally, how do you stop your sound from becoming muddy with low tunings?
Bobby: "We've tuned up a lot since [debut album] *Genesis* – we're in D standard now, which is much higher. It sounds a little better and keeps it from getting muddy because it's not super-low." ■

> *"IT'S* ***NOT JUST PICKING FAST****, IT'S PICKING THE* ***RIGHT RHYTHMS****, MIXING THEM UP"*
> BOBBY THOMPSON

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THE ADVENTURES OF BUMBLEFOOT

INTERVIEW **JAMES UINGS**

Inspiration can come from anywhere, including weirdly named animal diseases!

As Shrapnel Records re-releases Ron Thal's groundbreaking debut, **the guitarist himself delves back into this trickbag of insane techniques** to tell you how the album can help develop your very own playing identity

Prior to its re-release this year, copies of Ron Thal's debut, the album that put him firmly on the guitar world's map, *The Adventures Of Bumblefoot*, were fetching up to a princely sum of $600 on online auction sites. Admittedly, you could go out and buy a guitar for that sort of cash these days, but the lessons you'll learn from this 12-track instrumental body of work really are priceless. 15 years on from its release, Bumblefoot relives the adventures as he talks TG through the techniques, styles and lessons he learned from this revered, home-recorded gem...

THE HISTORY: "Before and leading up to the album, I was gigging around NYC with my band, singing and playing bass in a cover band, giving guitar lessons, teaching music and photography at a school, transcribing instructional tapes, recording and producing other local bands, and starting to release songs on comp CDs.

"Conceptually, the album started in the early 90s while my girlfriend was in veterinary school. I was helping her study and came across a disease that turkeys get called Ulcerative Pododermatitis, also known as Bumblefoot. One of the treatments was to rub haemorrhoid cream on the bird's foot and wrap it in a ball bandage. I was so oddly amused that I wrote a song called *Bumblefoot*. And when it came time to do the album, that song became the trigger of everything. I named every song after a different animal disease!"

THE RECORDING: "In the beginning I had a Fostex 1/4-inch, eight-track, reel-to-reel recorder, and after signing to Shrapnel [in 1994 through founder Mike Varney] I got two Alesis ADATs, a Mackie 24-channel board, two Alesis 3630 compressors, along with my old Boss SE-50 multi-fx and an Alesis MidiVerb.

"Everything was set up in my parents' basement in a little area along the wall: a seat, a rack of ADATs with a mixing board on top, a pair of headphones, and a guitar amp. Five feet away was the big noisy air-conditioning unit for the house, and it was a hot summer. So I'd start recording, the AC would kick on, and I'd have to stop and wait for it to shut off. Then I'd start up again, and go through the same thing. Once in a while I'd sneak upstairs and turn the thermostat up to 90 degrees and get a good batch of recording in, until I'd hear my mom's voice from the floor above, 'Why is it so hot in the house?', followed by, 'Who turned the thermostat up to 90... RONALD!' I'd stop recording, get reprimanded, then turn the thermostat back up again and continue recording."

THE STYLES: "I studied classical and jazz, and would listen to a lot of different music. Sometimes I'd unexpectedly stumble onto something that left an impression. One time as a teenager seeing a documentary on [US blues artist] Elizabeth Cotten, I started writing some ragtime guitar music. When I was a kid a guitar teacher had me get the *Electric Rendezvous* album

*"I RECORDED THE WHOLE ALBUM IN MY **PARENTS' BASEMENT**, FIVE FEET FROM A NOISY AC UNIT"*
RON THAL

from Al DiMeola. I heard the song *Passion, Grace & Fire* and was completely blown away, I started writing Spanish guitar songs. It's like travelling a long road, filled with random stops along the way where you experience something that adds to who you are, and you never know what that might be. We're a sum of our experiences. And that's where songs come from.

"I didn't have a pre-conceived musical plan for *Adventures...*, I just wrote. I was never too concerned about sticking to a genre; to me it's all different parts of one multi-faceted personality. It's like each song is a close-up view of a small section of a big picture, that picture being the album in its entirety. As long as the album captured what I wanted it to as a whole, I didn't think each song had to say it all, each could have a bit of its own identity.

STUDIO TRICKS: "When doubling parts [as with the guitar and bass runs in *Orfs*], try to record the double immediately after, so you're still playing it the same way – picking with the same intensity at the same part of the string, feeling the part and phrasing it the same way. When playing with someone else, be aware of the nuances in their strumming and rhythm, where they place their notes on a beat – some lag behind, some rush in front. If you're doubling a bend, be aware of the slope – if it's a slower rise at first or a quick jump to the higher pitch, if there's vibrato once the pitch is held. The best way to double something is to deconstruct how it was played and play with those elements in mind."

Ron's Vigier doubleneck guitar is the live vehicle for his unbelievable chops

TECHNIQUES: "*Rinderpest* was two tracks playing the melody in octaves, the track with the higher notes being more prominent. They were all picked notes, harmonics from the open strings. The trick is to play softly, so you have room to hit harder and bring out the harmonics that are harder to get. [Use a] clean guitar sound using the bridge pickup, and a strong compressor to bring the soft notes forward and pull back the harder hit notes. It uses a lot of harmonics on the 5th and 3rd frets. You gotta hit 'em just right..."

> *"I DIDN'T HAVE A PRE-CONCEIVED PLAN, I JUST WROTE. EACH SONG HAD ITS* ***OWN IDENTITY"***
> RON THAL

THE THEORY: "I follow my ears, but in the back of my mind I have a sense of what kind of vibe I want to make, and an idea of how to get it. The waves of any two clashing notes, when mixed with the clashing waves in our skulls, will give you a certain feeling. At a basic level, a major 3rd is 'happy', a minor 3rd is 'sad'. But it gets a lot deeper. You can express a lot of your own complexity: 5ths reveal your stability, 7ths your purity, 2nds your openness, 4ths your spirituality, and 6ths are your motivation. So, if you want to say you feel like keeping to yourself while having a manic high episode but are maintaining a cool edgy attitude, you add a minor 2nd, an augmented 5th and a dominant 7th to your riffs."

YOUR OWN ADVENTURE: "I never thought about [developing my own sound], it just happened over time. I guess the weirder my thoughts were, the weirder my music got! My band at the time sounded like a mix of Faith No More, Primus and Soundgarden, and on the side I'd be making weird instrumental music for my own amusement, without any concerns that could put limits on the creative process. A person's 'sound' is something that happens naturally, as long as they don't put things in the way of it.

"Start within. Don't make a plan, don't set any boundaries. Write songs, make music, don't just think about soloing. Make your own music, your own way – don't worry about 'getting signed' or what's in style or being able to play like anyone or proving anything. Just make music that you enjoy. Don't 'try' to be unique, just express your natural individuality. Every person has their own, so be yourself, and make music that represents you. Be vulnerable, truly share yourself."

The Adventures Of Bumblefoot reissue will be available from www.bumblefoot.com/store where it'll be autographed and $5 will go to Multiple Sclerosis research. A 200-page notation book of the album will also be available to purchase at the webstore.

ONE HOT MOTHA

From spanking clean tones through rich and responsive crunch to full-blown high-gain mayhem, the Hayden MoFo does it all. Visit the new Hayden MoFo website and discover the all-valve 30-Watt guitar amp head that Biffy Clyro's Simon Neil describes as 'a real mother******.

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INTERVIEW **CLAIRE DAVIES**
PORTRAIT **JOBY SESSIONS**

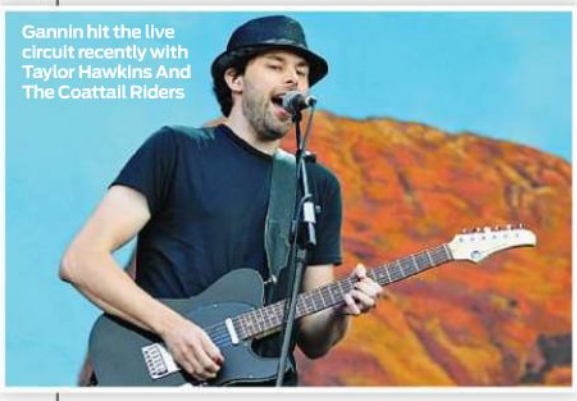
Gannin Arnold

HOW TO WRITE A GUITAR INSTRUMENTAL

As lead guitarist for Taylor Hawkins, Gannin Arnold is well versed in a variety of genres. Here he talks to TG about writing an instrumental, how to market it, and how to find your own niche

Gannin Arnold is the name on many guitar mags' lips at the moment. A budding virtuoso, Gannin has been an in-demand session musician for quite some time now, laying down his smoking guitar licks on various projects including film and TV work, as well as touring with the likes of Jimmy Chamberlin (one-time Smashing Pumpkins drummer) and becoming a fully paid-up member of Foo Fighters drummer Taylor Hawkins' side band The Coattail Riders. Having just released a stunning instrumental solo album, TG caught up with Gannin to find out just how hard it is to write a guitar instrumental... and how to get it out there!

Gannin, how did your instrumental album, *Not From Here*, come about?
"It was a fluke really. I'd just recorded the Taylor Hawkins And The Coattail Riders CD and I had some of Taylor's drum tracks lying around. I started messing around, playing over them and I came up with two songs. I didn't want to do a vocal thing, as some of my favourite records are instrumentals like Jeff Beck's *Wired* and Steve Vai's *Blow By Blow*. After those two Taylor tracks I called Jimmy Chamberlin and asked him to play on a song because I'd just toured with him. Jimmy was up for it and it snowballed from there with all these drummers I liked, including Stephen Perkins [Jane's Addiction], Simon Phillips [The Who, Toto] and Gary Novak [Alanis Morissette, George Benson]."



Gannin hit the live circuit recently with Taylor Hawkins And The Coattail Riders

C. BRANDON/REDFERNS

GANNIN'S GEAR

How to nail Gannin's new album tone

"I used a Vox amp for most of the album, as well as a Top Hat. This album was spontaneous, so it's not like I spent three hours working on my sound. I had a Les Paul Goldtop, and recently I've been endorsing Xotic Guitars, and they also make those RC Booster pedals. On the road I've been using a Carvin Legacy amp. I did a gig with [drummer] Simon Phillips and [bassist] Jeff Berlin in Chicago, and when I got there the backline hadn't shown up, but they had this Carvin Legacy amp. I plugged in and it sounded amazing!"

There are a lot of different styles on *Not From Here*. How would you define the album?
"I like classic rock guitarists like Brian May and Jeff Beck, so the album definitely takes on a classic rock feel. Some of it's progressive as well, and some of it's even jazzy in the style of guys like John Scofield, Pat Metheny and Allan Holdsworth. I'm a fan of fusion guys like John McLaughlin, too. I tried to put all that together in one record, but I didn't go too shred. I wanted it to be a 'listenable' album."

Why go for a purely instrumental album?
"It's hard to break out with vocal music these days. With this instrumental album, I have a niche and I can create a little bit of noise within that. With a vocal project, I don't think my music would get enough attention."

Is it hard to write an instrumental album?
"I found it pretty easy, actually. I would start out with an idea, then I would demo it and send it to the drummer and musicians that were going to play on it. When inspiration hit, I would go with it. It was cool to have two years to do what I wanted. The next one has to be done a little quicker, though!"

Did you have a hand in writing the bass and drums parts for the album, too?
"Sometimes I would come up with a groove, but most of the time I'd leave that to the drummers. When you have a guy like Simon Phillips, you don't tell him what to play – he's so good! The songs Taylor played on, he just came up with his own grooves. It's all about getting the right people together and letting them do their thing."

Because there are no vocals, did you feel like you had to get your chops up?
"I try to practise everyday for around an hour. When I started off on guitar I learned a lot of modes, a lot of theory – and then I tried to forget it! When it's time to play I don't think about it, and then suddenly all this crazy stuff comes out that's unexpected. Sometimes I'm not trying to play slick, I'm just trying to get something out there emotionally, but it's good that I have all that stuff to draw upon, these tools. You have to be well versed in this day and age."

What scales did you use when playing on the album?
"I don't use the harmonic minor scale that much. I used to listen to Yngwie Malmsteen, and when he did that I thought it was freaking amazing. As you get older it becomes a little bit funny, but every now and then I'll dabble with that scale. I like a lot of interweaving chromatic stuff, too. I don't hear a lot of guys doing chromatic stuff, but I'm going to use it all the time!"

The album has some amazing tracks. *America* and *All Torn Up* are a couple of our favourites...
"I've had *America* for about 10 years. It reminds me of 70s classic rock, and that song kind of wrote itself. I wrote *All Torn Up* real quickly, and I was thinking about Robin Trower on that one. I wanted to use the wah pedal on that song and play more bluesy, as my roots are in blues and metal."

> *"YOU NEED TO BE AS CREATIVE AS POSSIBLE AND NOT BE AFRAID TO* ***TRY ANYTHING ONCE****"*
> GANNIN ARNOLD

What advice would you give our readers who want to write an instrumental?
"The biggest thing is to just have fun and don't think about the market at first. You have a lot of ways of presenting your music these days – like the internet – so you have to figure out a way to get your music heard. As for the playing, don't put any limitations on yourself. You need to be as creative as possible and not be afraid to try anything once. Just because someone else has done something before you, doesn't mean that you won't be able to add a new angle."

So, when a reader has an instrumental tune that's ready to go, how should they go about making themselves heard?
"You have to find that one niche that you can use to market your records. For me, it's the drummers I have featured on the record, and I was able to use that as part of my marketing campaign. Also, I play with Taylor, so that was another thing going for me. The internet – with sites like Facebook and MySpace – is a great place to start, and you can upload your stuff to YouTube. I've seen people blow up on there, so it can be done."

Finally, how important is it to get the right band for an instrumental record?
"You can make an instrumental album in a lot of different ways. You can program drumbeats and other instruments yourself, or you can find local musicians to record with instead. Finding the right combination of players is really important, though. Go to local pubs and local music schools and talk to drummers, bassists and other musicians to find out what they're into and how creative they are. I think that's the most exciting part of the process, finding others who are like you."

Gannin Arnold's album, **Not From Here**, *is out now on Ganfu Records. For more info visit* ***http://web.mac.com/gannin***

Gannin Arnold has played with a host of A-list musicians

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LEARN TO PLAY

Every month *Total Guitar* brings you the best full transcriptions, songsheets and riffs, plus video lessons with your favourite players

Welcome

Three of history's most renowned guitarists can be found in this issue's Learn To Play section. John Mayall's 1966 classic *All Your Love*, featuring Eric Clapton in his prime, is on p.78. Advanced players can try Dream Theater's power ballad *Forsaken*, which (despite Petrucci's technical prowess) includes rhythm parts that most players can tackle. And for a tapping workout, take a look at the final instalment of our breakdown of Van Halen's *Eruption*. Other highlights include new guest lessons with Lamb Of God's Mark Morton and the final *Paranoid Android* lesson.

Chris Bird
Music Editor

PAUL BERGEN/REDFERNS

Meet the experts

CHARLIE GRIFFITHS
With his awesome technical prowess, Charlie is TG's shred guru. He teaches at ICMP and you can hear him in prog-metal band Haken.

JAMES UINGS
Former TG Music Editor James is Publishing Manager for rock and pop exam board Rockschool, and has 16 years of guitar teaching experience.

PHIL CAPONE
Phil is currently a tutor at London's Institute of Contemporary Music Performance. He has also written several guitar tuition books.

SIMON YOUNG
Simon is one of TG's most long-standing contributors. Simon transcribes and produces soundalike audio for TG's toughest music-production jobs.

STEVE ALLSWORTH
Steve has played with Rod Stewart, Lily Allen, Westlife, Ronan Keating and more. He teaches at London's Guitar-X and has written many books.

TONY SKINNER
Tony is Examinations Director of the Registry of Guitar Tutors, providing electric, acoustic and classical guitar grade syllabuses since 1992.

This month's lessons

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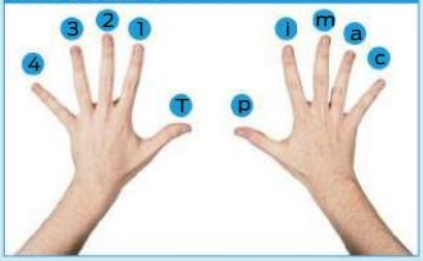
TAB GUIDE

You can get more from TG by understanding our easy-to-follow musical terms and signs...

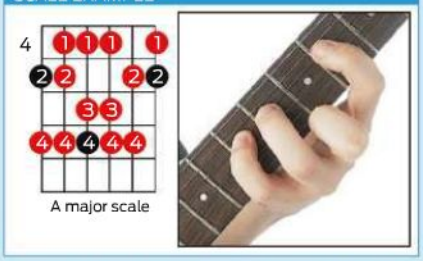
Fretbox examples with photos

HAND LABELLING



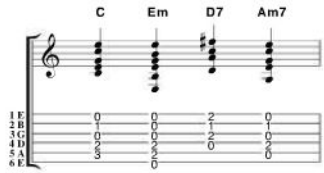
Here are the abbreviations used for each finger: **Fretting hand:** 1, 2, 3, 4, (T) **Picking hand:** p (thumb), i (index), m (middle), a (annular), c (little finger)

SCALE EXAMPLE



The fret box diagram illustrates the fret hand fingering for the A major scale. The photo shows part of the scale being played on the fourth string with fingers 1, 3 and 4.

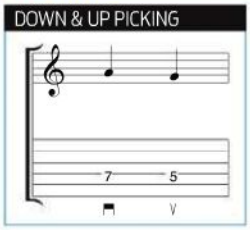
Treble clef and tablature

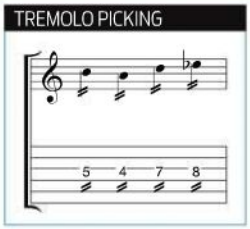


MUSICAL STAVE – The five horizontal lines for music notation illustrate a combination of note pitches and rhythms, and are divided by bar lines. **TAB** – Under the musical stave, tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are the fret numbers.

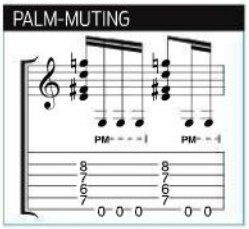
Guitar technique examples

PICKING

DOWN & UP PICKING

This diagram tells you the first note is to be down-picked and the last note is to be up-picked.

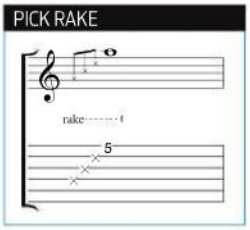
TREMOLO PICKING

Each of the four notes are to be alternate picked (down and up picked) very rapidly and continuously.

PALM-MUTING



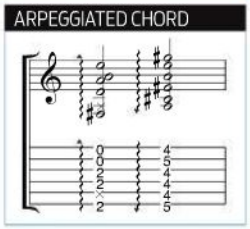
Palm-mute by resting the edge of your picking hand palm on the strings near the bridge saddles.

PICK RAKE



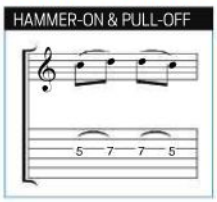
Drag the pick across the strings shown with a single sweep. This is often used to augment a rake's last note.

ARPEGGIATED CHORD

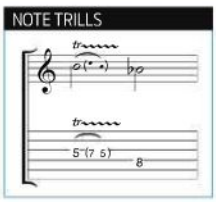


Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

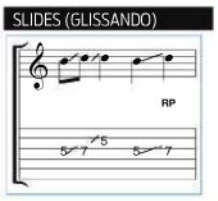
FRETTING HAND

HAMMER-ON & PULL-OFF

Pick first note and hammer-on with your fretting hand for the second note. Then pick the third note and pull-off for fourth note.

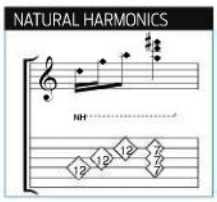
NOTE TRILLS



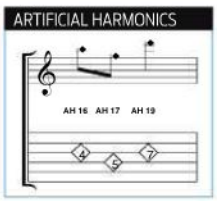
Rapidly alternate between the two notes indicated in brackets with fretting hand hammer-ons and pull-offs.

SLIDES (GLISSANDO)

Pick the first note and then slide to the next. For the last two notes pick the first, slide to the next and then re-pick it (RP).

HARMONICS

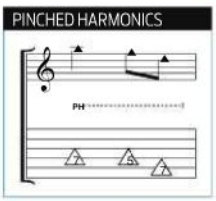
NATURAL HARMONICS

Pick the note while lightly touching the string directly over the fret indicated. A chiming harmonic results.

ARTIFICIAL HARMONICS



Fret the note as shown, then place your index finger directly but lightly over 'x' fret (AH'x') and pick (with a pick, p or a.

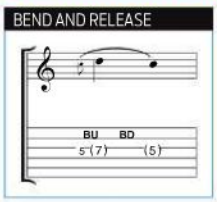
PINCHED HARMONICS



Fret the note as shown, but dig into the string with the side of your thumb as you sound it with the pick.

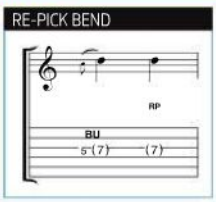
BENDING AND VIBRATO

BEND AND RELEASE



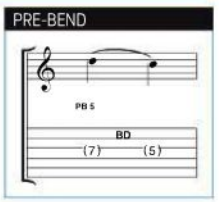
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing again.

RE-PICK BEND



Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the pitch indicated.

PRE-BEND



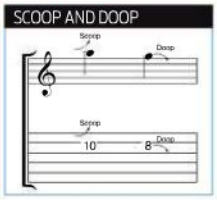
Bend the note up from the 5th fret to the pitch of the 7th fret note, then pick it and release it to the 5th fret note.

VIBRATO BAR/WHAMMY BAR

VIBRATO BAR BENDS

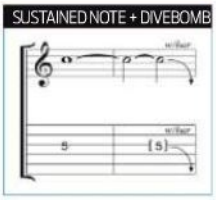
The note is picked as shown, then the vibrato bar is raised and lowered to the pitches shown in brackets.

SCOOP AND DOOP



Scoop – depress the bar just before striking the note and then release. Doop – lower the bar slightly after picking the note.

SUSTAINED NOTE + DIVEBOMB



Note is sustained then vibrato bar is depressed to slack. A square bracket is used if a long held note has a new articulation applied.

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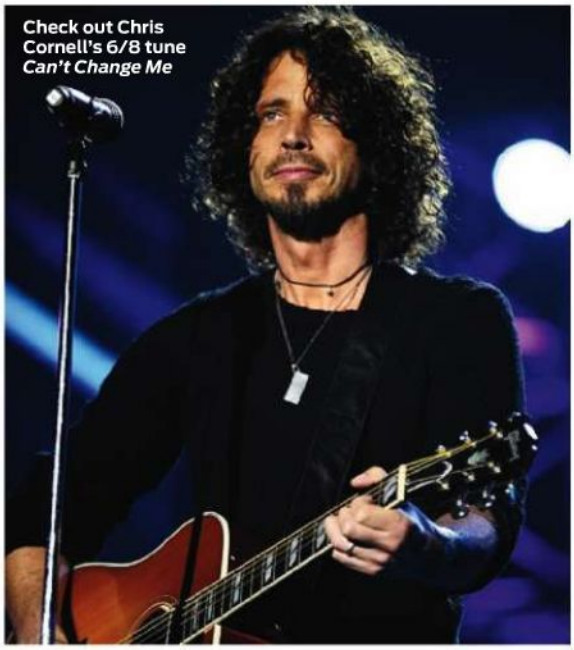


Check out Chris Cornell's 6/8 tune *Can't Change Me*

6/8 time

As a beginner, one of the most useful things to learn is how to play the guitar using different time signatures. Time signatures give you basic information about the underlying rhythm of the music and each time signature has its own basic rhythmic groove.

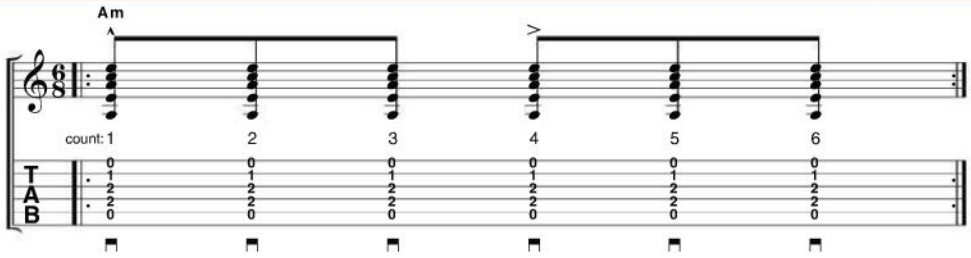
4/4 is the most common time signature of all. The numbers tell you that in each bar of music there are four rhythmic pulses (indicated by the first number 4) and that each pulse lasts as long as a crotchet or 'quarter note' (indicated by the second number). When you play music in 4/4 time, simply count to four and that should help you feel the pulse.

6/8 time has a totally different feel to 4/4, but it does follow the same rules. So the top number tells you that there are six pulses in each bar, and that each pulse lasts as long as an eighth note (that's six eighth notes). To play in 6/8, fret a simple chord, count to six and strum a downstroke on each number. It's common in 6/8 time to play the first and fourth beats in each bar a little louder than the other beats and this should help you to feel the main 6/8 groove. The strumming exercises below will help you develop a feel for 6/8 time. ■

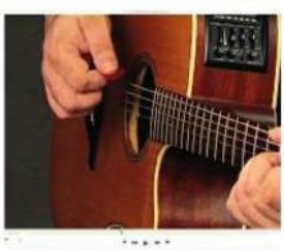
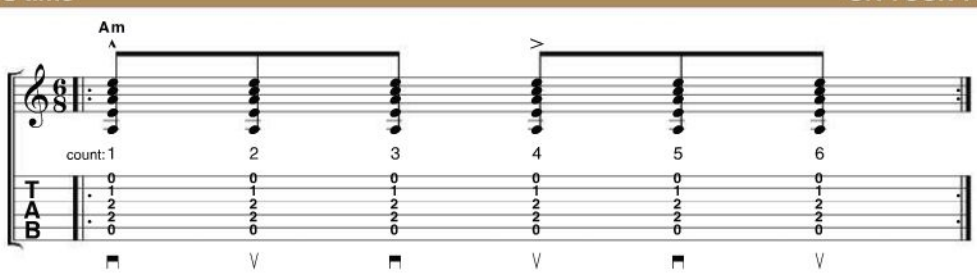
AFTER THIS LESSON YOU'LL KNOW HOW TO...

- ☑ Play four simple open chords
- ☑ Strum two different patterns based in 6/8 time
- ☑ Play a short, strummed piece of music in 6/8 time

EXAMPLE 1: basic 6/8 rhythm — ON YOUR TGCD



Start by fretting an Am chord as shown in the tab. Count to six and strum a downstroke on each number. Make your first and fourth strums the loudest. The other strums should all be a bit quieter. You don't always strum this way, but it gives you a sense of 6/8 feel.

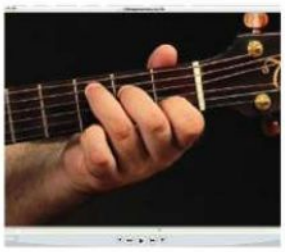
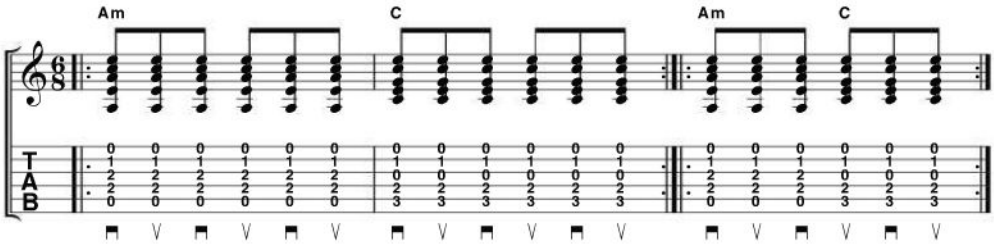
EXAMPLE 2: strumming in 6/8 time — ON YOUR TGCD



This strumming pattern alternates between downstrokes and upstrokes, so one bar of 6/8 goes 'down, up, down, up, down, up'. Improve your control by making your first and fourth strums louder than the others, and then trying to play all the strums at the same volume level.

GUITARS AND BACKING: CHRIS BIRD

LANDOV/RETNA

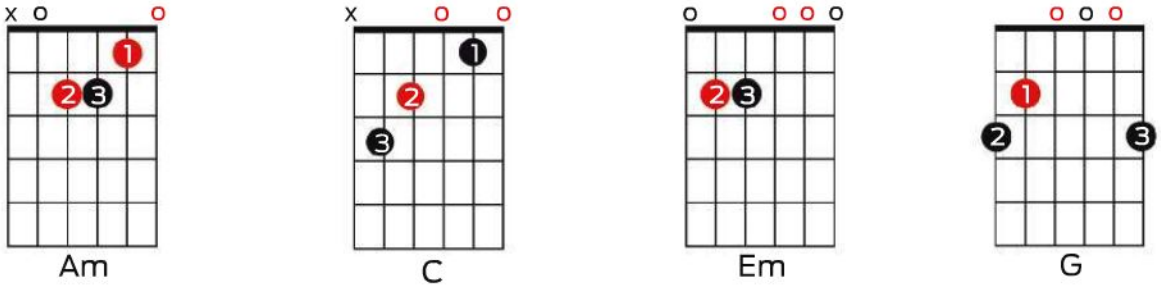
EXAMPLE 3: strumming and changing chords

ON YOUR TGCD



Once you've got the strumming patterns in Examples 1 and 2 together, try playing a chord change. Here we're changing from an A minor to a C chord. Simply move your third finger from the third string (2nd fret) across to the fifth string (3rd fret). Practise this change until it becomes second nature. When you're ready, try strumming a 6/8 rhythm pattern and change chord at the start of every bar, as we've shown in bars 1 and 2. Once this starts to feel easy try changing halfway through each bar.

EXAMPLE 4: more chords

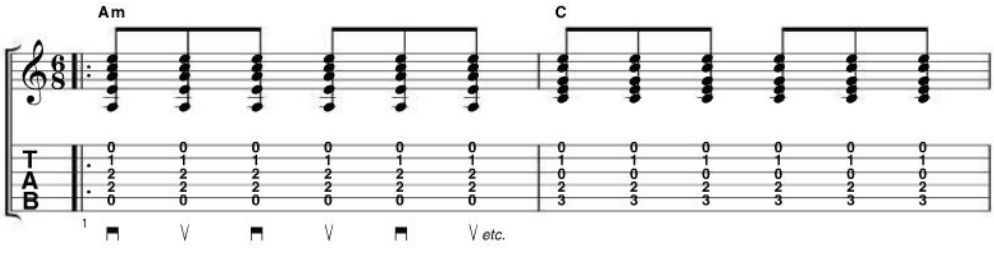
ON YOUR TGCD

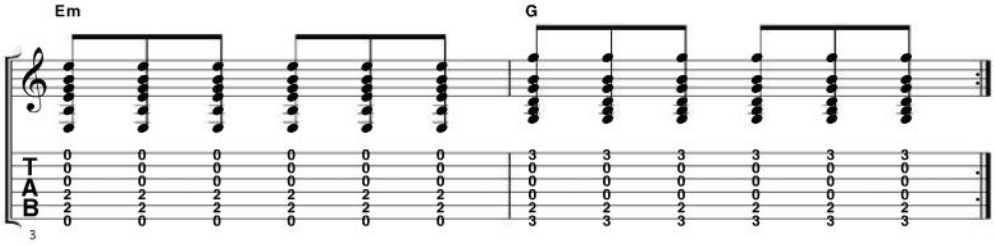


This issue's track uses four different chords (Am, C, Em and G), which we've shown here as handy fret box diagrams. The numbers in the dots tell you which fingers to use and where on the fretboard they go. The black dots are 'root notes', which means they are the notes the chord is named after. For example, the black dot in the Am chord is an A note. You can see there are two C root notes in a C chord, and so on. Practise all the chords and changing between them before you attempt Example 5.

EXAMPLE 5: backing track

ON YOUR TGCD





This issue's track combines the four chords in Example 4 and the strumming pattern in Example 2. Start by practising the chord changes from Am to C, then to Em and to G. Don't forget to practise changing from G to Am because the whole section is repeated. Next, practise the strumming without the chord changes (Example 2). Once you've practised both the chords and the strumming, then you can try playing through the backing track. Start slowly to begin with and build speed gradually.

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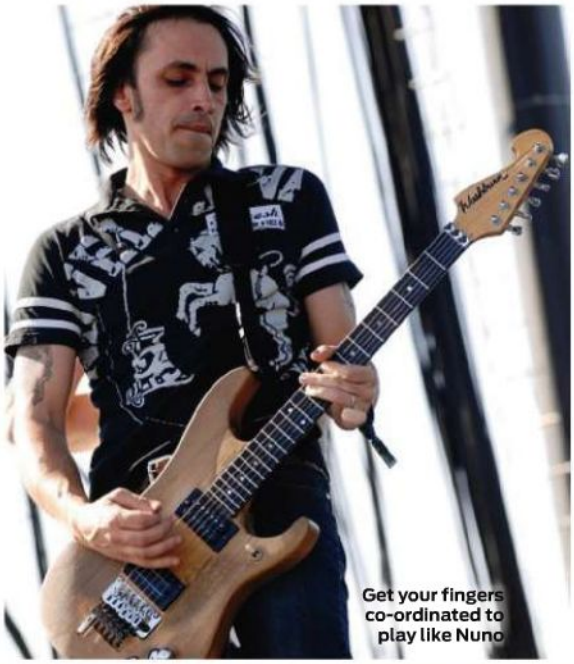


Get your fingers co-ordinated to play like Nuno

One finger per fret

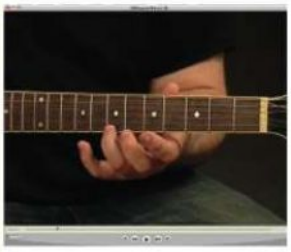
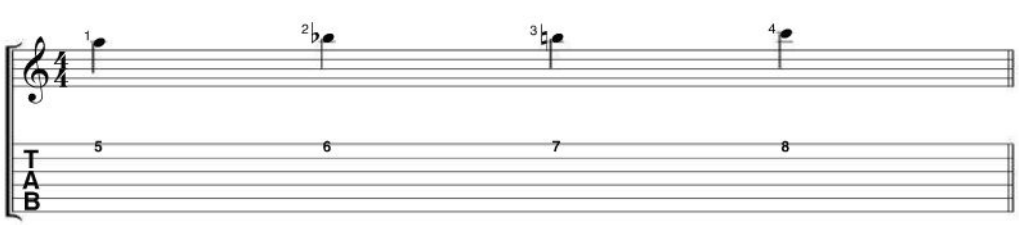
A common mistake made by beginner guitarists is using just one or two fingers to play their first solos. Of course, using one finger is easier in one way, because you don't have to work out which fingers to use. But the downside is that you can't progress onto more complicated solos unless you give all your fingers a workout. The one-finger-per-fret approach is a simple idea that takes the guesswork out of choosing which fingers to use and it helps you develop your fretting abilities, too.

The idea is that you place each of your four fingers at a different fret, one after the other. For our examples we've started at the 5th fret, so your first finger plays all the 5th fret notes, your second plays 6th fret notes, your third plays the 7th fret and your fourth plays the 8th fret. It doesn't matter which string you play – each finger covers every string at a given fret.

This technique can be tricky at first because you have to co-ordinate all four fingers together. Just remember that by using this technique you're progressing as a guitarist. Example 3 opposite is a repeating one-finger-per-fret exercise that helps your fingers get used to working together on the fretboard. Practise the exercise daily. It's even a great workout for more advanced players. ■

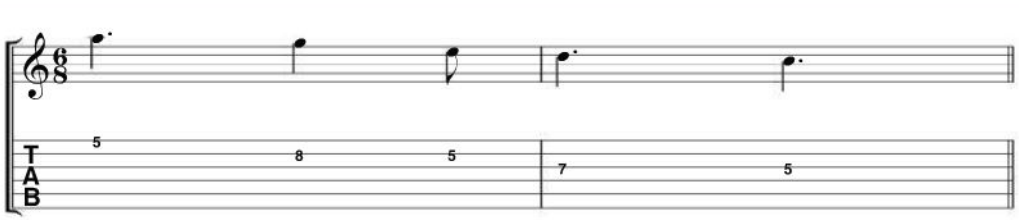
AFTER THIS LESSON YOU'LL KNOW HOW TO...

- Use this technique to make lead guitar playing simpler
- Develop your co-ordination with a simple exercise
- Play a short piece of music using the one-finger-per-fret approach

EXAMPLE 1: one finger per fret — ON YOUR TGCD



This example shows you where to place your fingers for a one-finger-per-fret approach based at the 5th fret. Your first finger sits behind the 5th fret, your second is at the 6th fret, your third is at the 7th fret and your fourth is at the 8th fret.

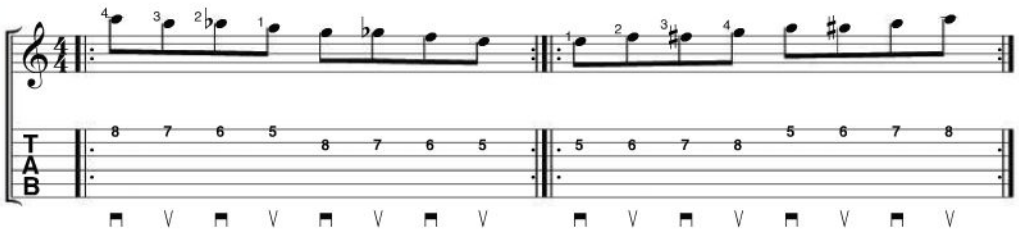
EXAMPLE 2: simple lick — ON YOUR TGCD



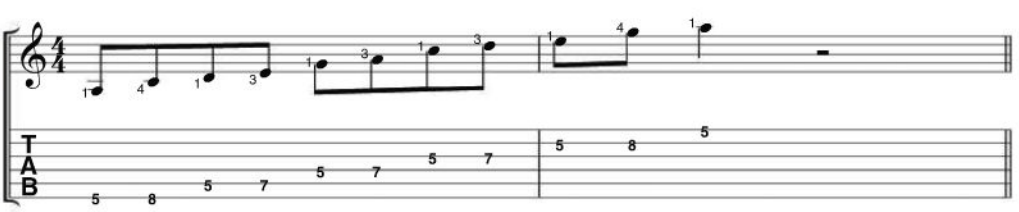
You can use the one-finger-per-fret approach to play musical ideas. The idea is that it takes the difficulty out of choosing which fingers to use. This lick has notes at the 5th, 7th and 8th frets on different strings so use your first, third and fourth fingers respectively.

GUITARS AND BACKING: CHRIS BIRD

DAVID ATLAS /RETNA

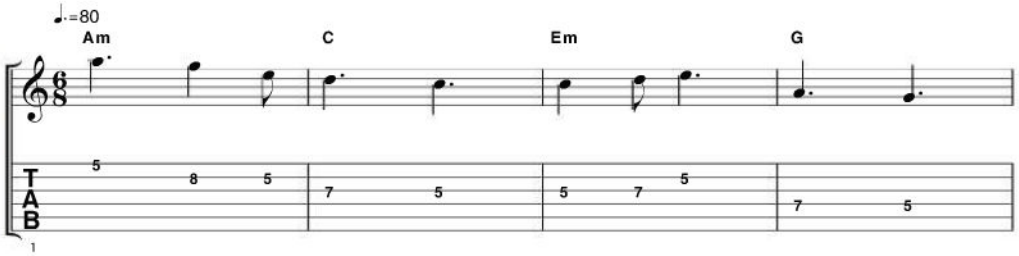
EXAMPLE 3: co-ordination exercise — ON YOUR TGCD

The one-finger-per-fret approach is an efficient way to play a lot of music. Most licks sound clearer using this method than just using one or two fingers (you have to jump around the neck a lot if you only use one or two fingers). However, it can take a few weeks to get your fingers working together. This example features two exercises, one going up through the frets and one going down. Stay in the one-finger-per-fret position from the previous examples and pick 'down, up, down, up'.

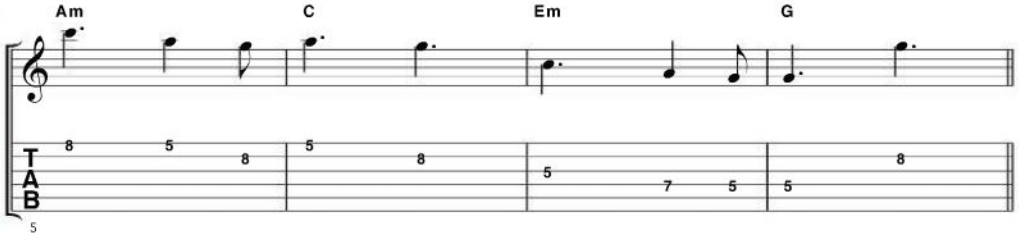
EXAMPLE 4: A minor pentatonic scale — ON YOUR TGCD



This issue's backing track (shown in Example 5 below) uses a scale called the A minor pentatonic scale. Don't worry about the meaning of the name for now – just learn the scale instead. We've tabbed it here for you. It's not just a useful and common scale, either. It's also a handy one-finger-per-fret exercise. Use your first, third and fourth fingers for the notes at the 5th, 7th and 8th frets respectively. Your second finger gets a rest for this particular scale because there are no 6th fret notes.

EXAMPLE 5: backing track — ON YOUR TGCD





All the notes in the backing track are found between the 5th and 8th frets. This means that you can use a one-finger-per-fret approach throughout the track. Try to keep your fret hand in one position. Remember that the whole point of using a one-finger-per-fret approach is that you don't have to move around so much. Keep each finger as close to the relevant fret as possible, even when you're not fretting a note. The less distance your fingers have to move to reach the next note, the smoother you'll sound.

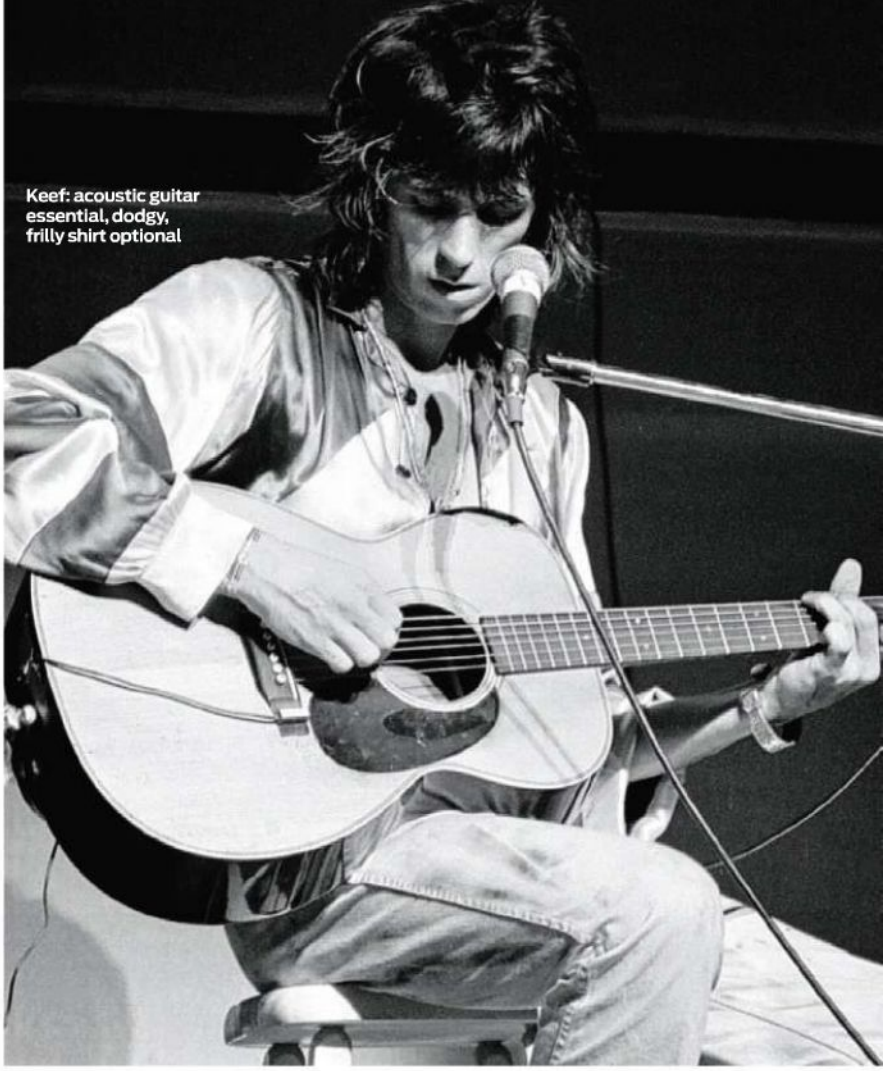
STRUM-ALONG
Learn how to play THE ROLLING STONES 'ANGIE' in 30 mins

ON YOUR TG CD

The Rolling Stones

ANGIE

Find out what it takes to turn a simple chord sequence into a classic riff with Keef's standard-tuned rhythms

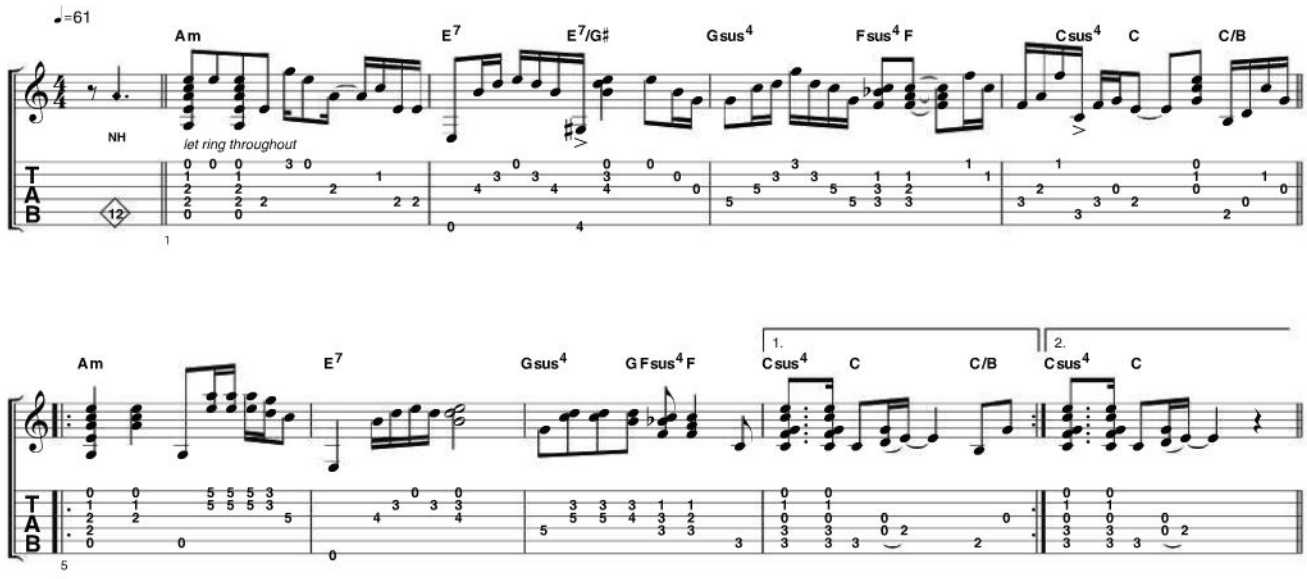


Keef: acoustic guitar essential, dodgy, frilly shirt optional

Keith Richards knows a thing or two about playing rhythm guitar. It's not all about stage-strutting rock 'n' roll anthems either; this song demonstrates a more sensitive side to his technique. Although he famously prefers open G tuning, Keith recorded *Angie* in standard tuning so it will be easy to assimilate some of the ideas here into your playing.

It's Keith's use of 'sus' chords that creates the trademark Stones sound. A sus chord has its 3rd interval note (this is the note that makes a chord sound either major or minor) 'suspended' and replaced by another note (usually a 4th or a 2nd). However, you don't need to get too bogged down in theory in order to use these chords – just let your ears be the judge. Keith alternates between the sus/regular chord sound just by lifting his fourth finger on and off the strings. Why not try adding a few simple suspended chords to your own songs, too? ■ PHIL CAPONE

ROLLING STONES *Angie* – intro/verse **ON YOUR TGCD**

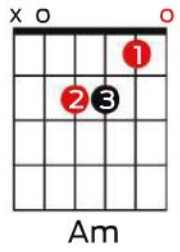


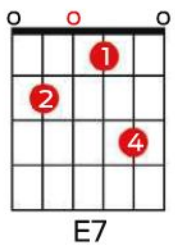
RICHARD LIPPER/REDFERNS

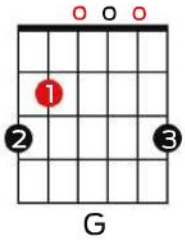
GUITARS AND BACKING: PHIL CAPONE

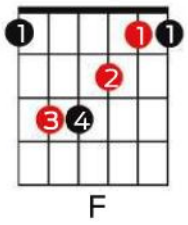
Fret the G and F chords using a first finger partial barre across the first and second strings. For a smooth chord change, your second finger should already be in position on the third string as you add the sus4 note with your fourth finger.

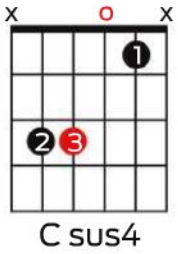
The Chords

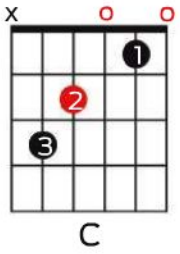


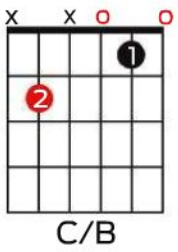


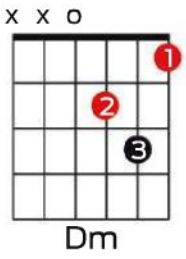


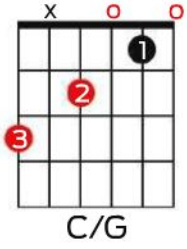












You will need to learn these nine chords to play this tune

'ANGIE'
WORDS AND MUSIC BY MICK JAGGER AND KEITH RICHARD
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VERSE 1
Am E7 G F Csus4 C C/B
Angie, Angie, when will those clouds all disappear?
Am E7 G F Csus4 C
Angie, Angie, where will it lead us from here?

CHORUS 1
G Dm Am
With no loving in our souls and no money in our coats
C F G
You can't say we're satisfied

VERSE 2
Am E7 G F Csus4 C C/B
Angie, Angie, you can't say we never tried
Am E7 G F Csus4 C C/B
Angie, you're beautiful, but ain't it time we said goodbye?
Am E7 G F Csus4 C
Angie, I still love you, remember all those nights we cried?

CHORUS 2
G Dm Am
All the dreams we held so close seemed to all go up in smoke
C F C/G G
Let me whisper in your ear:
Am E7 G F Csus4 C C/B
Angie, Angie, where will it lead us from here?

Piano solo (verse sequence)

CHORUS 3
G Dm Am
Oh Angie don't you weep, all your kisses still taste sweet
C F G
I hate that sadness in your eyes
Am E7 G F Csus4 C C/B
But Angie, Angie, ain't it time we said good-bye?

Strings interlude (verse sequence)

CHORUS 4
G Dm Am
With no loving in our souls and no money in our coats
C F G
You can't say we're satisfied

BRIDGE
Dm Am
But Angie, I still love you baby
Dm Am
Everywhere I look I see your eyes
Dm Am
There ain't a woman that comes close to you
C F G
Come on baby dry your eyes

VERSE 3
Am E7 G F Csus4 C C/B
Angie, Angie, ain't it good to be alive?
Am E7 G F Csus4 C
Angie, Angie, they can't say we never tried

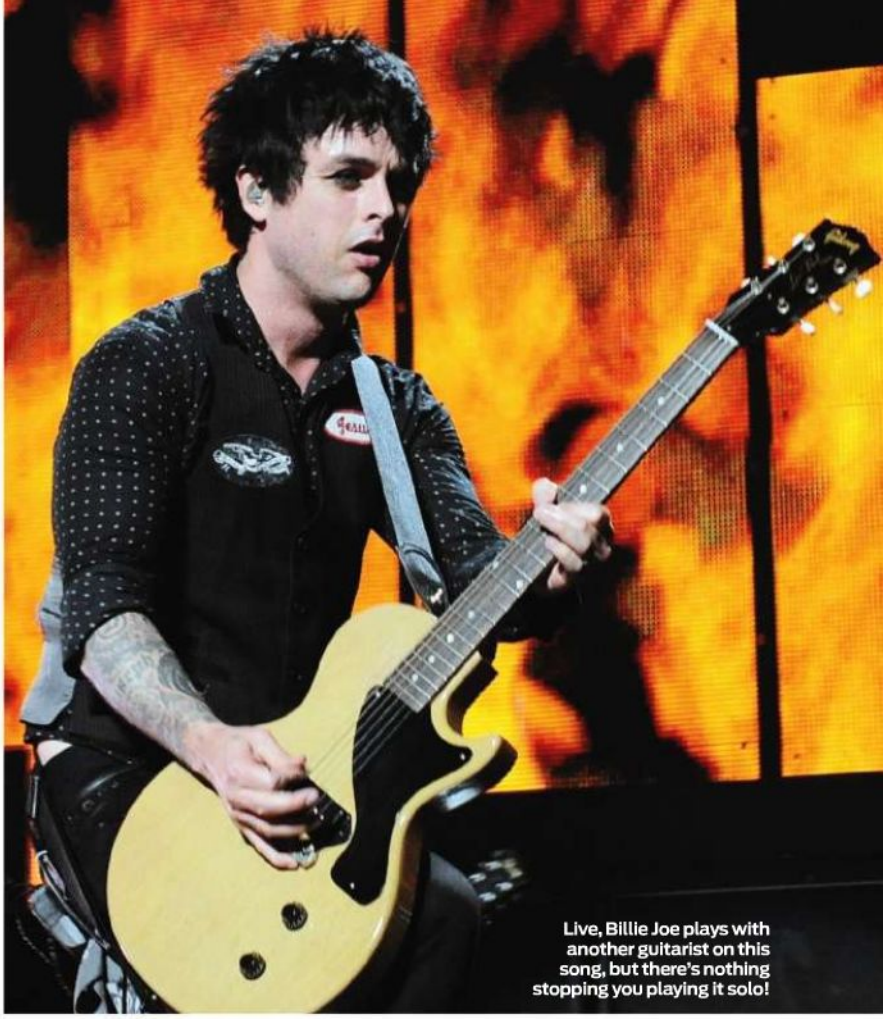
BACKING TRACK ENJ

ON YOUR TG CD

Green Day

21ST CENTURY BREAKDOWN (PART 1)

Nail this beginner-friendly open chord thrash ready for the pumped-up, triplet-feel second part next issue!

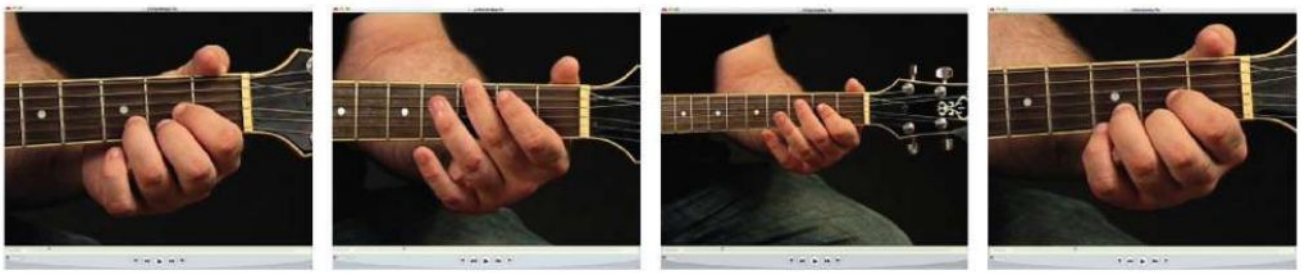


Live, Billie Joe plays with another guitarist on this song, but there's nothing stopping you playing it solo!

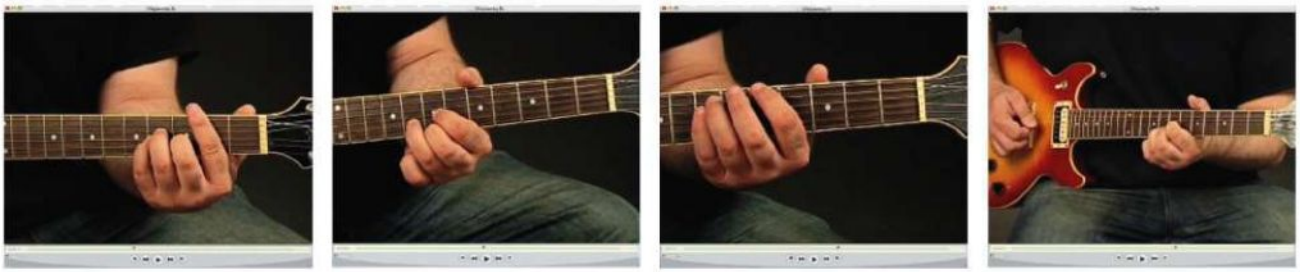
This album title track can be divided into two sections. The first half of the track is a 4/4 time powerchord thrash with a few embellishments. The second half of the track bears no resemblance to the first half, changing groove completely. This issue we're looking at the first half. You can play this section almost entirely with open chords, as Billie Joe does. Admittedly, the verse features Bm and G arpeggios but these are played live by Green Day's second guitarist Jason White. If you don't have a second guitarist, it's worth learning these variations.

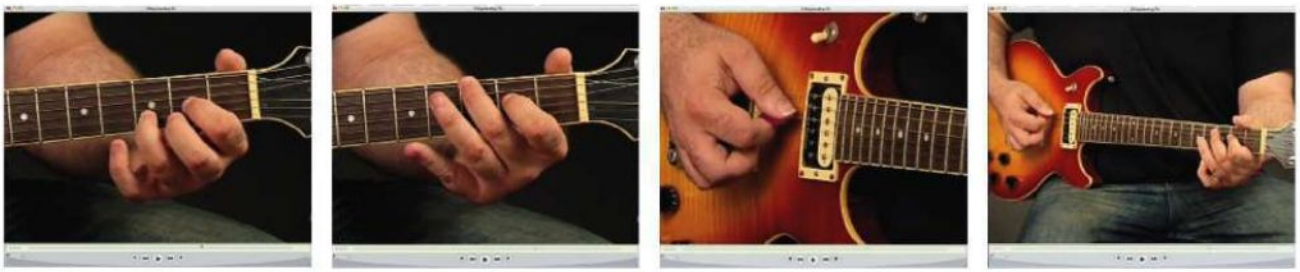
The intro and verse feature a Dsus4 chord. This is played by placing your fourth finger at the 3rd fret of the first string while you play the D chord. Switching carefully between the D and Dsus4 chords implies a simple melody that breaks up the chordal riffing.

Finally, notice that the original track was recorded in E_b tuning, but we've chosen to stay in standard tuning for your convenience. ■ CHRIS BIRD

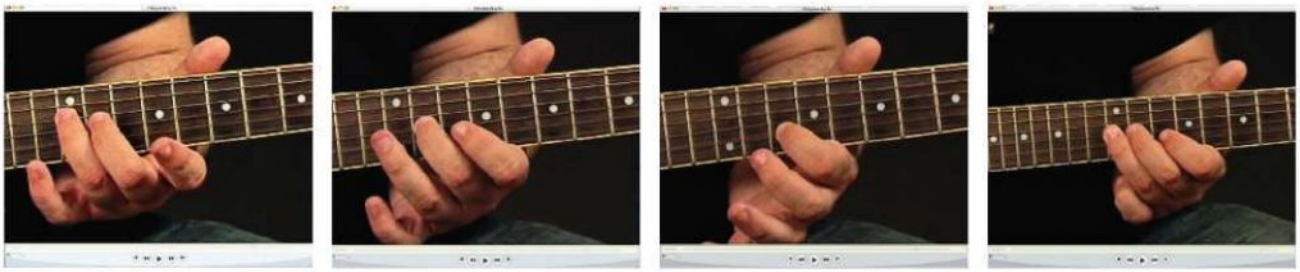
GREEN DAY: *21st Century Breakdown* – intro **ON YOUR TGCD**

Billie Joe plays these chords as open position shapes rather than barre chords, which are much easier to play than barre chord shapes. It's definitely easier to use an open position shape for the Dsus4 chord, which you should thrash out loudly.

BOB KING/CORBIS GUITARS: CHRIS BIRD

GREEN DAY: *21st Century Breakdown* – verse (second half) ON YOUR TGCD

The first half of the verse is the same as the intro. The section demonstrated on your TGCD is the change to the Bm and G arpeggios. These arpeggios are quite laid back so aim for a relaxed feel. Play B5 and G5 powerchords if the arpeggios are too hard for you.

GREEN DAY: *21st Century Breakdown* – chorus ON YOUR TGCD

This is a simple two-bar riff using D5, A5 and G5 powerchords. Notice that the G5 chord change falls on the offbeat between beat 4 and beat 1 of the following bar. Billie Joe uses alternate strumming so hit this change on an upstroke.

GREEN DAY: *21st Century Breakdown* – bridge lead lick ON YOUR TGCD



The key to this short lead lick is to fret the first note (at the 12th fret, fourth string) with your third finger. This leaves you in position to play the remaining notes using a one-finger-per-fret approach without changing position at all.

END

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9. The name(s) of the winner(s) and details of the winning entry or entries will be sent to anyone who requests the same within three (3) months of the closing date of the Competition. Requests should be sent to the postal or email address for competition entries and, if postal, should be accompanied by an SAE.

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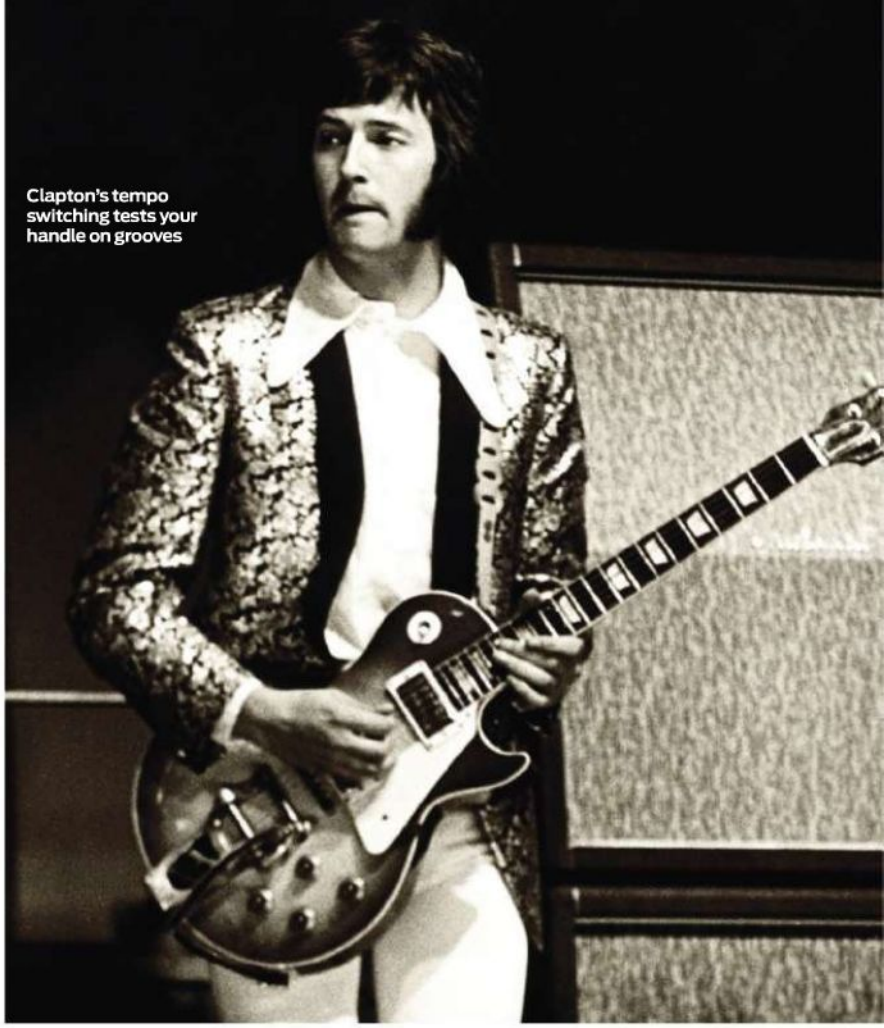
ON YOUR TG CD

John Mayall

ALL YOUR LOVE

Walk on the cutting edge of 60s blues with Eric Clapton's seamless switching between straight and shuffle grooves



Clapton's tempo switching tests your handle on grooves

'ALL YOUR LOVE'
WORDS AND MUSIC BY OTIS RUSH
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Eric Clapton is a household name today, but back in the early 60s he was at the cutting edge of the UK's blues revolution. This song was the opening track on the seminal Bluesbreakers' 'Beano' album (*Bluesbreakers With Eric Clapton*), which Clapton recorded using a Gibson Les Paul and a Marshall 2x12 combo. By cranking his amp up – and ignoring the protests of the recording engineers – he was able to achieve unprecedented levels of sustain. It also made his amp more responsive to picking dynamics.

Clapton's impeccable sense of timing is clearly evident as he confidently cues the band from straight feel into a shuffle groove mid-solo, and then back to straight feel again for the outro. Changing the feel and tempo mid-song is an old-school skill from the days before digital recording and audio quantization became common. It's a professional technique that's still used today, so is well worth practising. ■ PHIL CAPONE

LEARN THIS AND YOU'LL BE ABLE TO

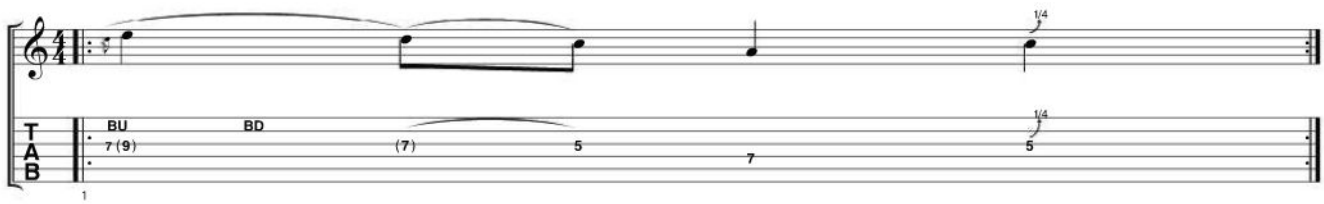
- ☑ Switch between straight and shuffle grooves in the same song
- ☑ Improve both your bending and slurring techniques
- ☑ Learn how to solo effectively over a 12-bar blues progression

Getting the Sound

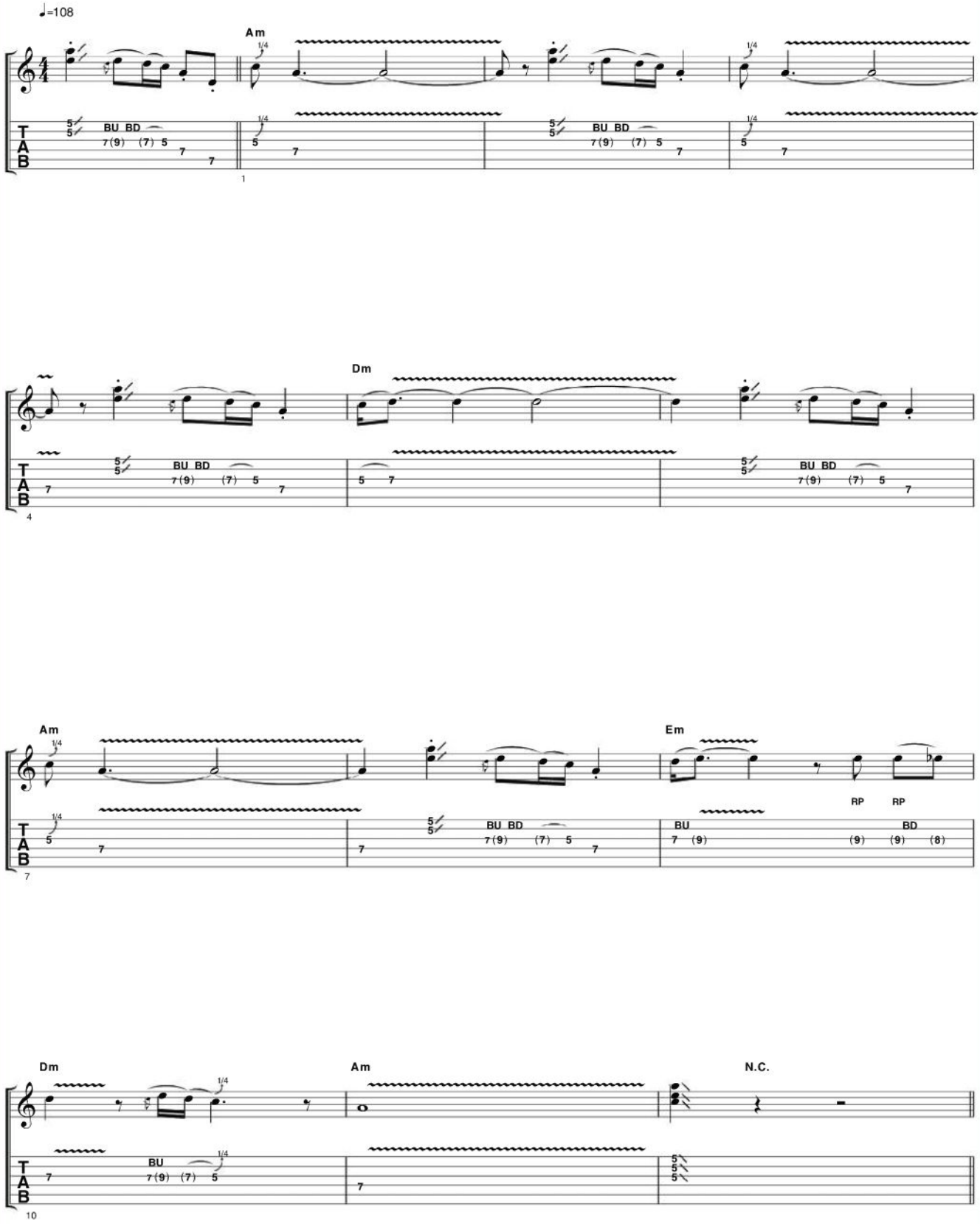
MICHAEL PUTLAND / RETNA

A humbucker-equipped guitar will achieve the most authentic sound, but you can still get close with singlecoils. Select your bridge pickup and roll off the tone to halfway to achieve that classic Clapton sound. Back off your guitar's volume slightly for the rhythm parts.

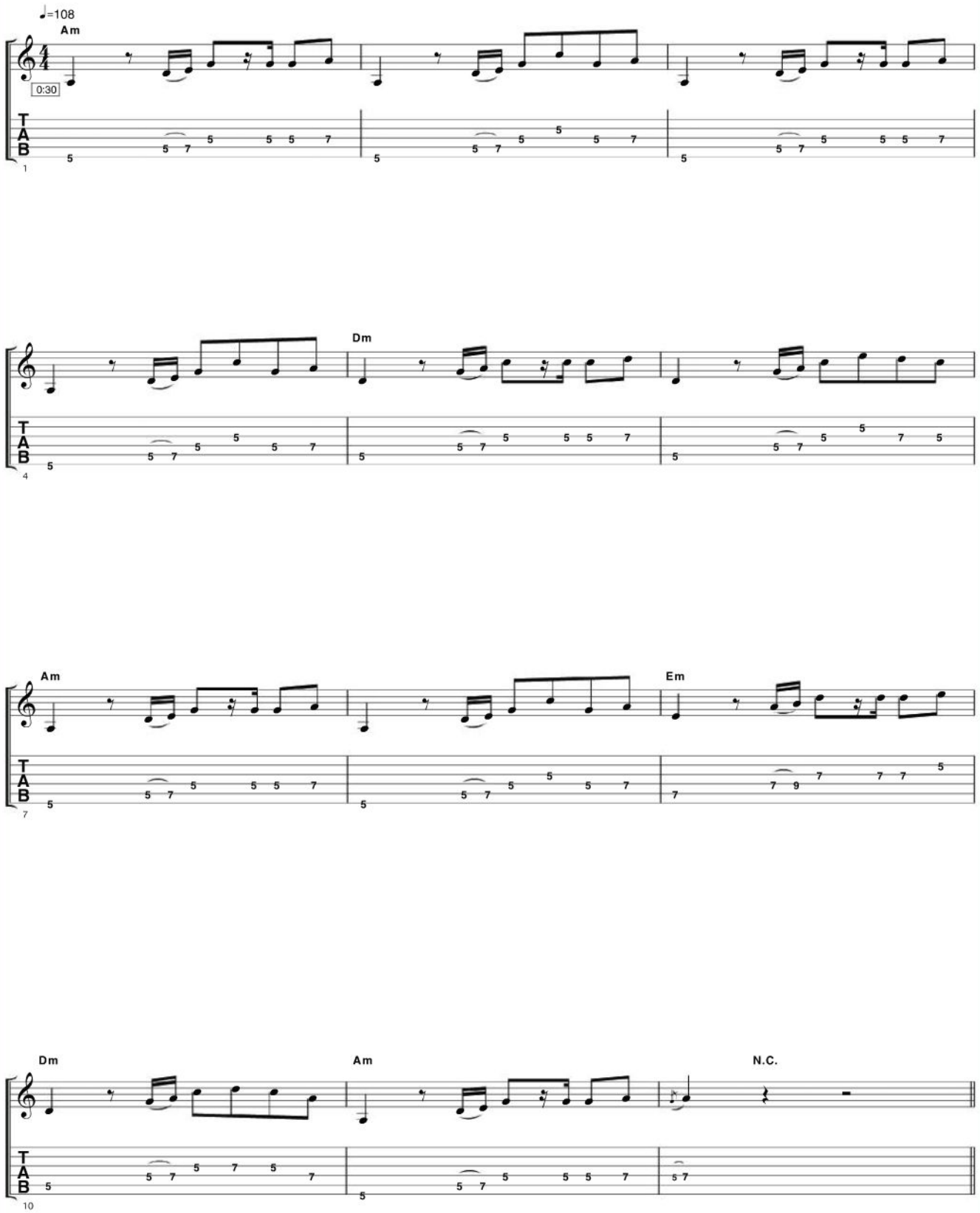
TECHNIQUE FOCUS: bend/pull-off lick — **INTRO**



The recurring repeated bend/pull-off lick in the intro is tricky, so we've stretched it out to make it easier to learn. Bend the string with your third finger while keeping your first finger on the 5th fret ready for the pull-off. Count '1 2& 3 4' and time the notes with your count.

JOHN MAYALL: *All Your Love* – Intro **ON YOUR TGCD**

The recurring doublestop (two notes played together) slide should be fretted by barring with your first or third finger. Slide up to around the 12th fret then release the pressure off of your finger before you lift it off the strings. This mutes the strings and prevents them from ringing out.

BACKING TRACK

JOHN MAYALL: *All Your Love* – verse 1 (riffs) **ON YOUR TGCD**

This two-bar repeated riff should be played with 16th note alternate picking. Even though only the second G note (at the 5th fret) in bar 1 is played with an upstroke, keeping your picking hand moving in a constant 16th note 'down, up' motion gives your playing more groove.

BACKING TRACK

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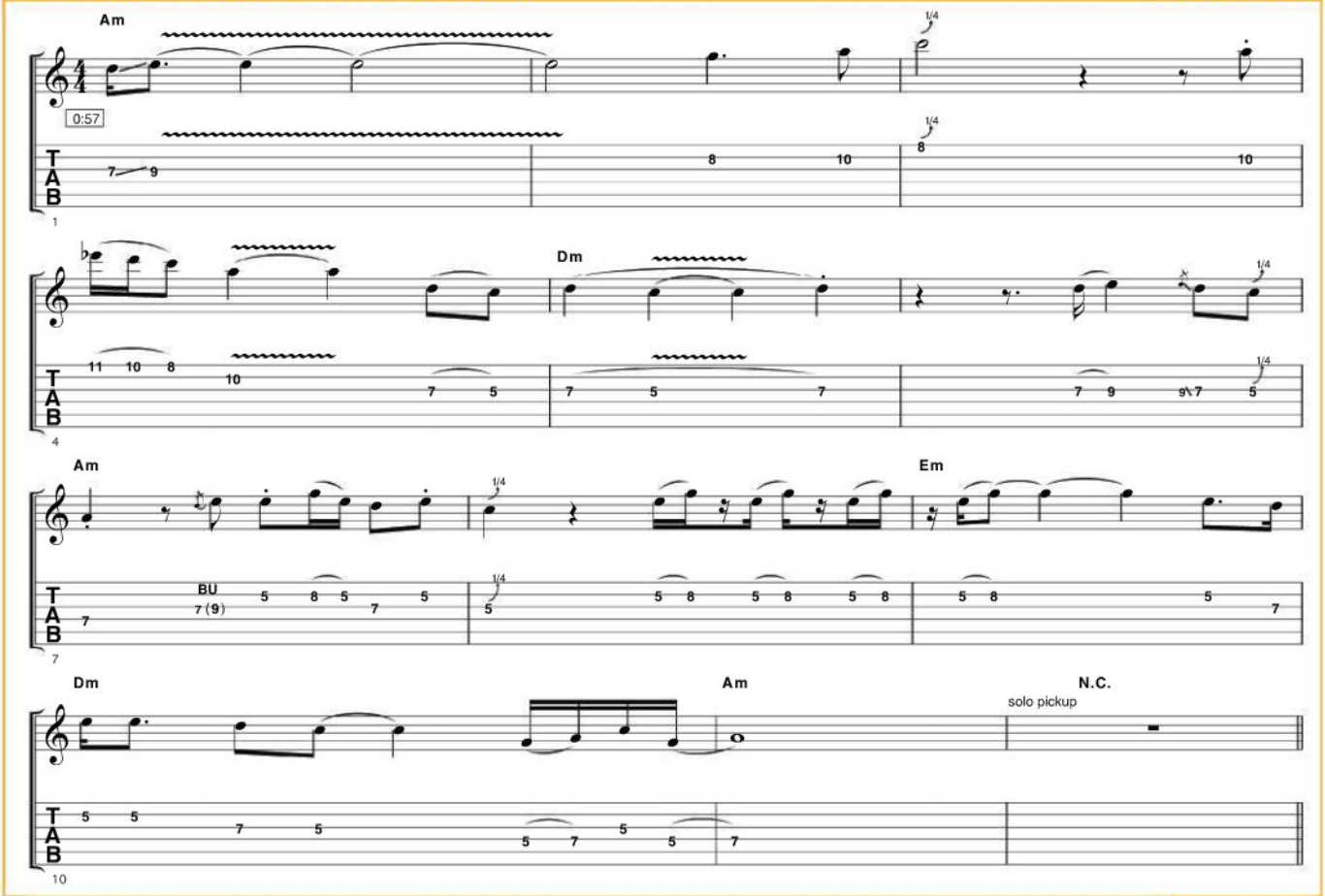
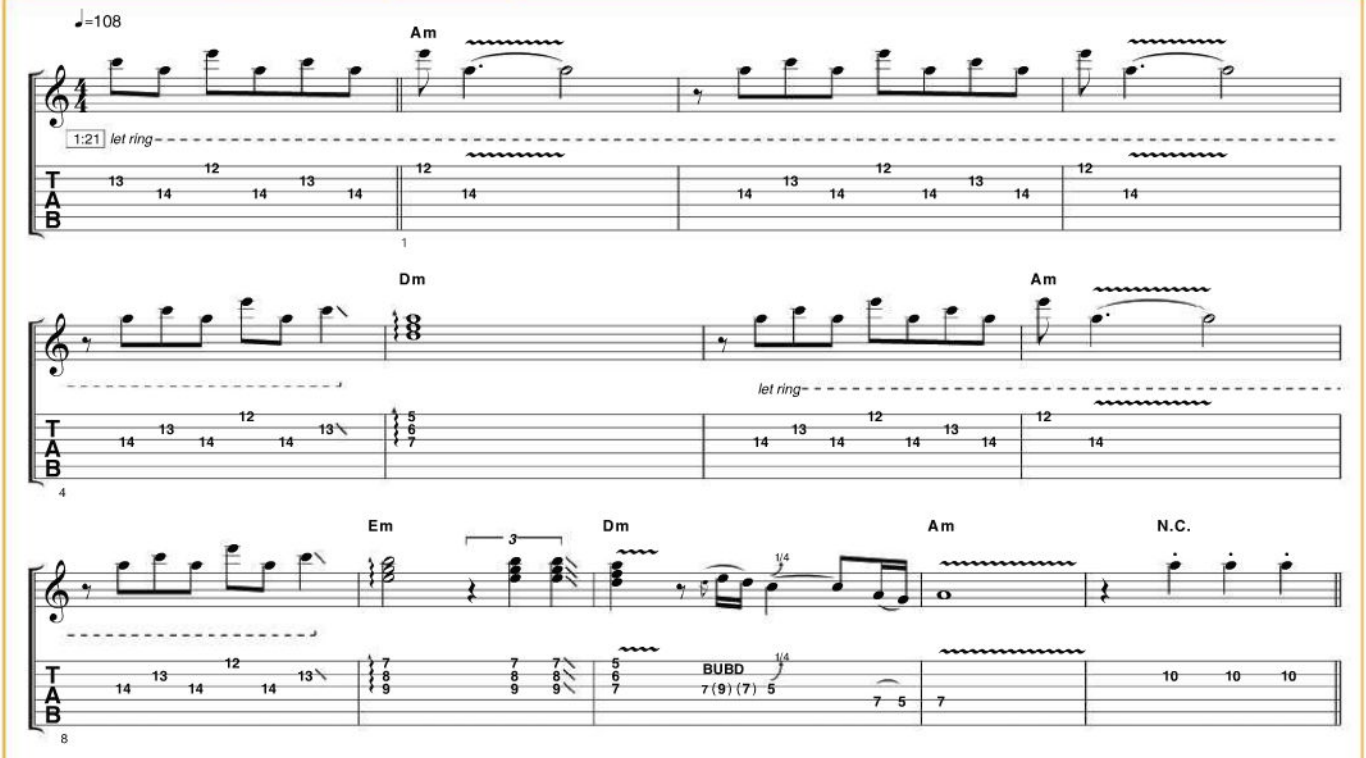
JOHN MAYALL: *All Your Love* – verse 2 (lead licks) **ON YOUR TGCD**

This example demonstrates how effectively picking dynamics can be used. Listen to the full mix to see which phrases should be played quietly (and picked softly) and which should be played louder (picked harder).

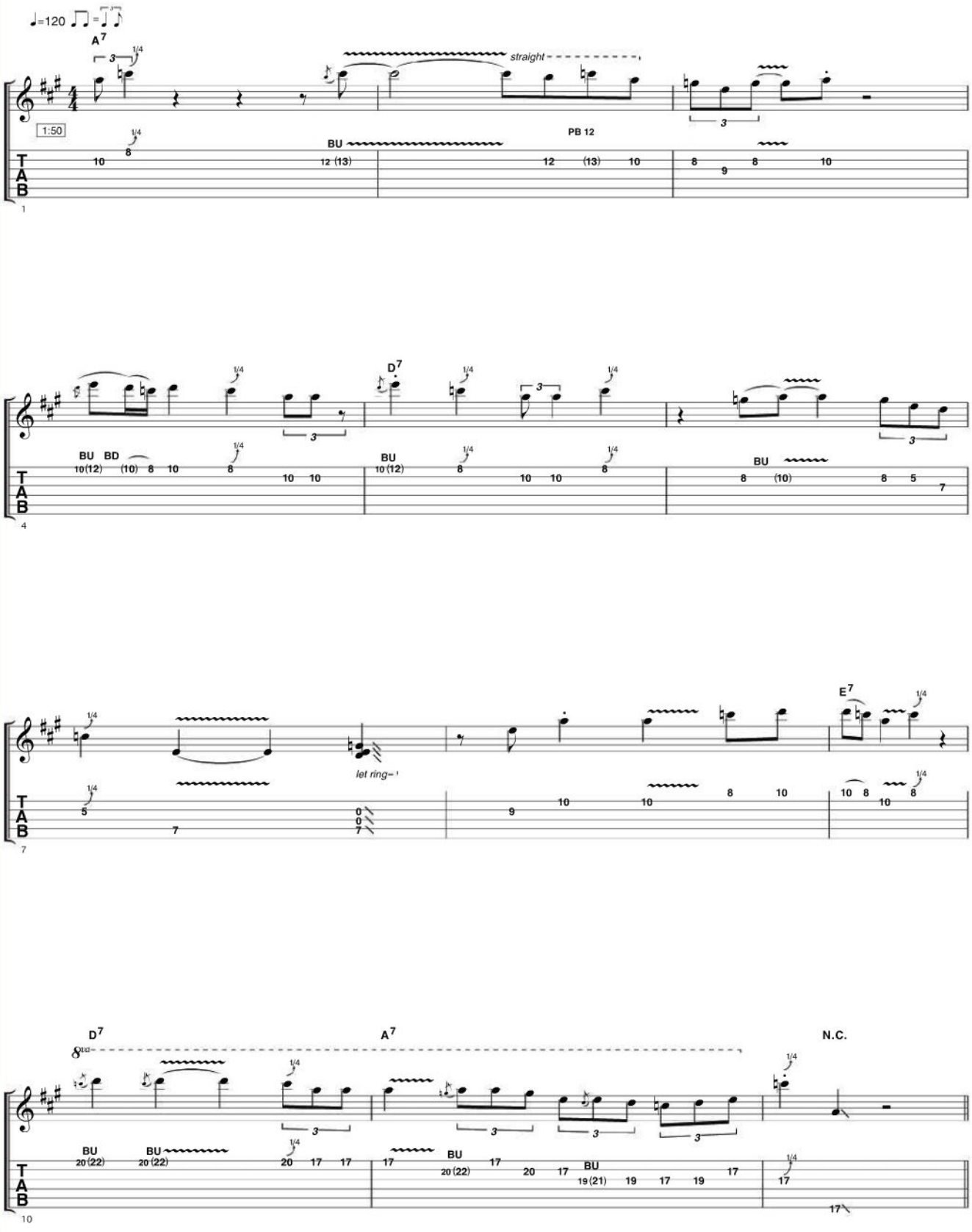
BACKING TRACK

JOHN MAYALL: *All Your Love* – solo (bars 1 to 12) **ON YOUR TGCD**

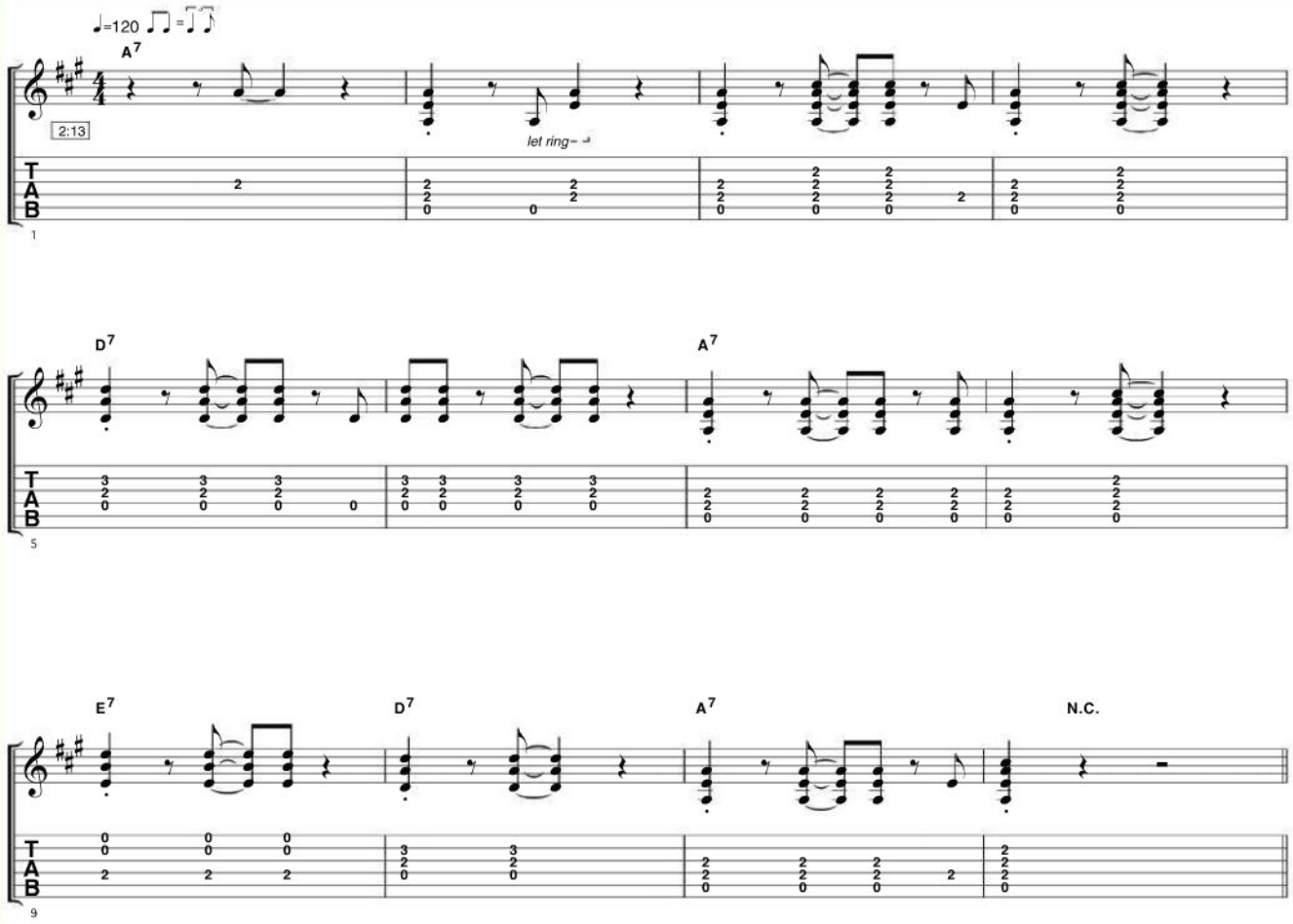


Fret the opening minor arpeggio with your first, second and third fingers. Don't take your fingers off the strings to change position – simply release your finger pressure and slide along the strings. The last four notes in bar 2 are played ever so slightly after the beat they're notated at.

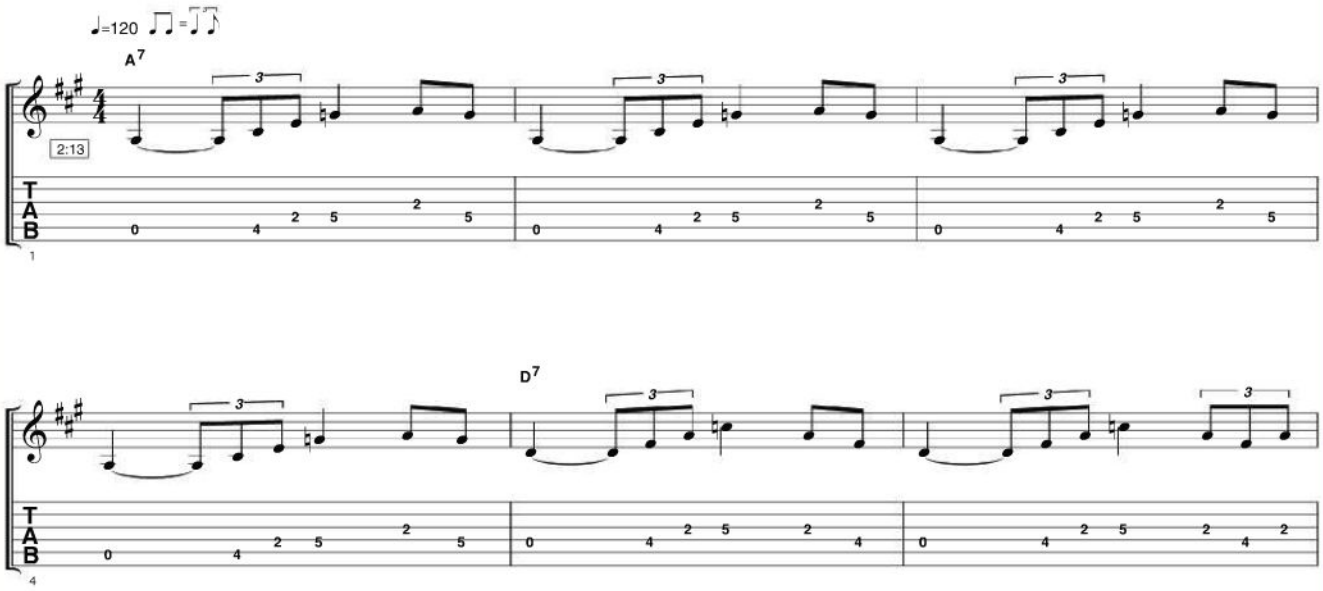
BACKING TRACK

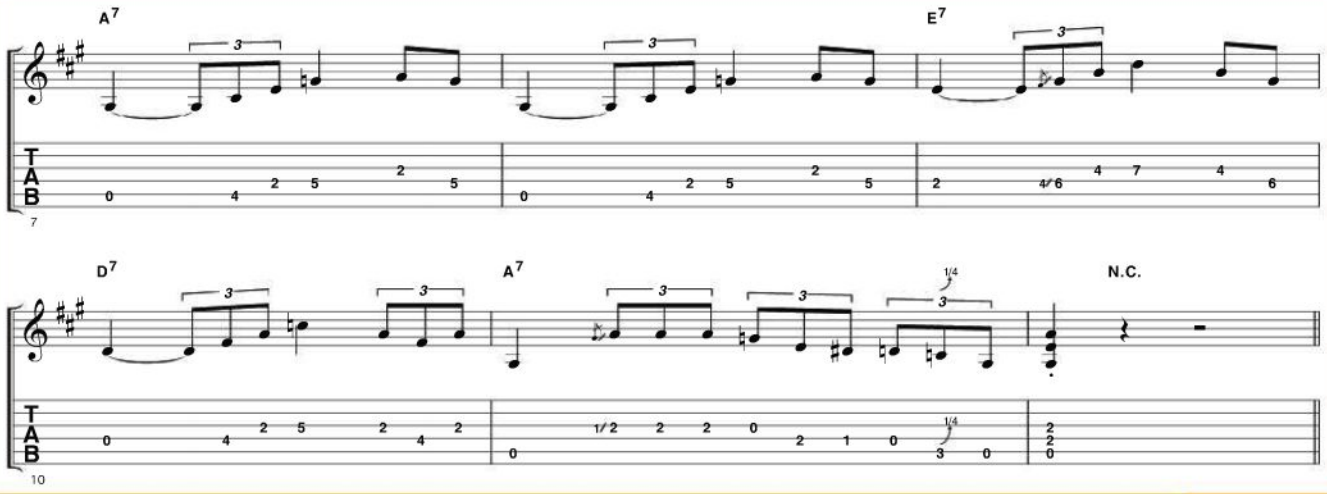
JOHN MAYALL: *All Your Love* – solo (bars 13 to 24) **ON YOUR TGCD**

BACKING TRACK

Clapton's phrasing expertise is on show here, in particular with his string bends. For the phrase in the second bar here you can hear Clapton bending the strings between every note at the same time as he picks them. Learn the phrase with string bends then add the picking in afterwards.

JOHN MAYALL: *All Your Love* – verse 3 (rhythm) **ON YOUR TGCD**

This rhythmical accompaniment complements the main shuffle riffs perfectly. Use alternate eighth note strumming (taking care only to hit the strings indicated) – this helps you to achieve a relaxed, swinging groove.

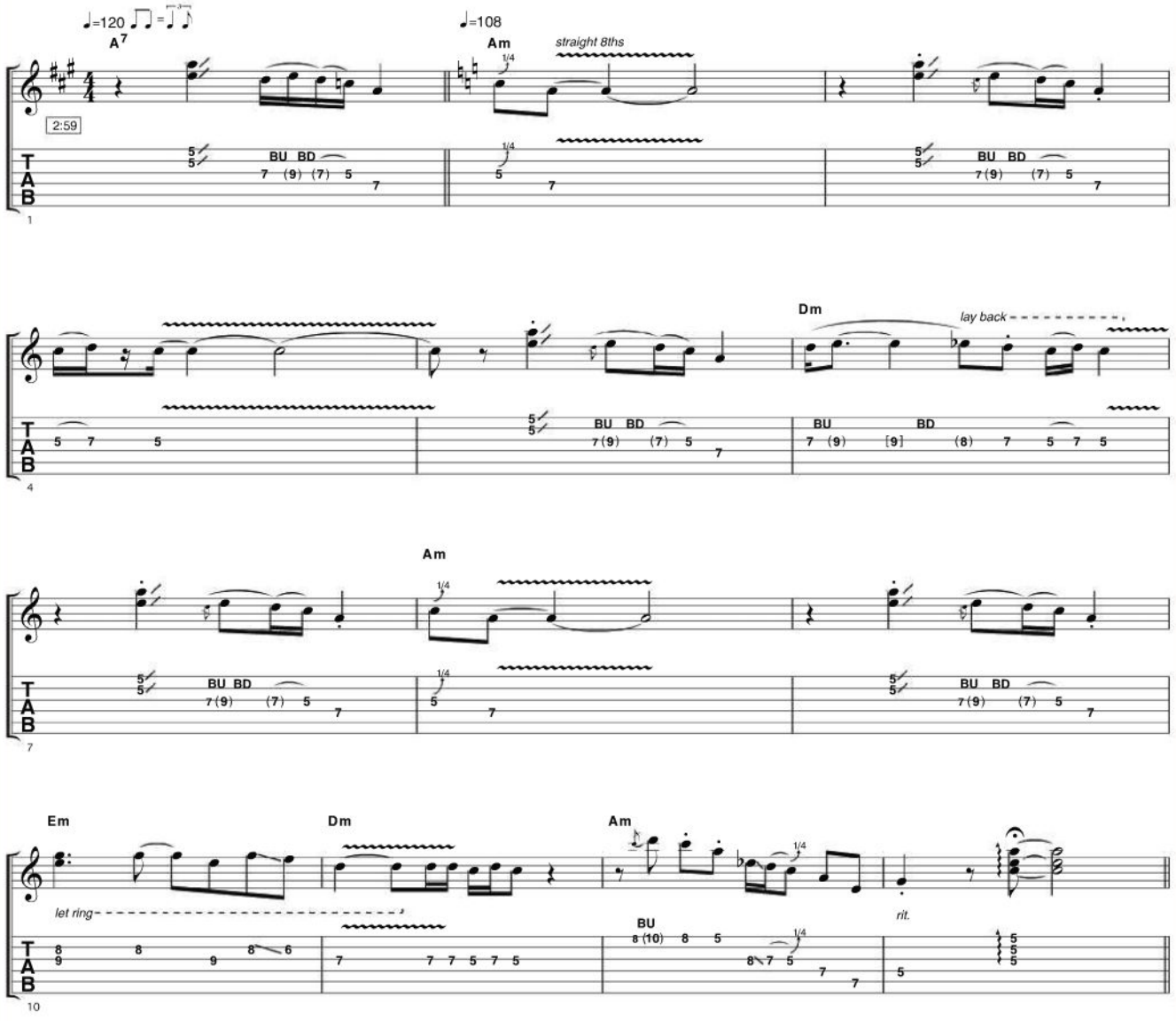
BACKING TRACK

JOHN MAYALL: *All Your Love* – verse 3 (riffs) **ON YOUR TGCD**

JOHN MAYALL: *All Your Love* – verse 3 (riffs) (cont'd) — ON YOUR TGCD



BACKING TRACK

Eighth note triplets always introduce picking dilemmas because there's more than one way to play them. Try starting on an upstroke (bar 1, second note) and then play two downstrokes consecutively. This ensures you end up on a downstroke for the G note on beat 3.

JOHN MAYALL: *All Your Love* – outro solo — ON YOUR TGCD

BACKING TRACK

The 'lay back' instruction above the notes in bar 6 indicates that the notes should be played slightly behind the beat. The last bar also has a dramatic tempo reduction (indicated by *rit*, short for *ritardando*), so listen to the full mix so you can hear where the last A minor chord falls.

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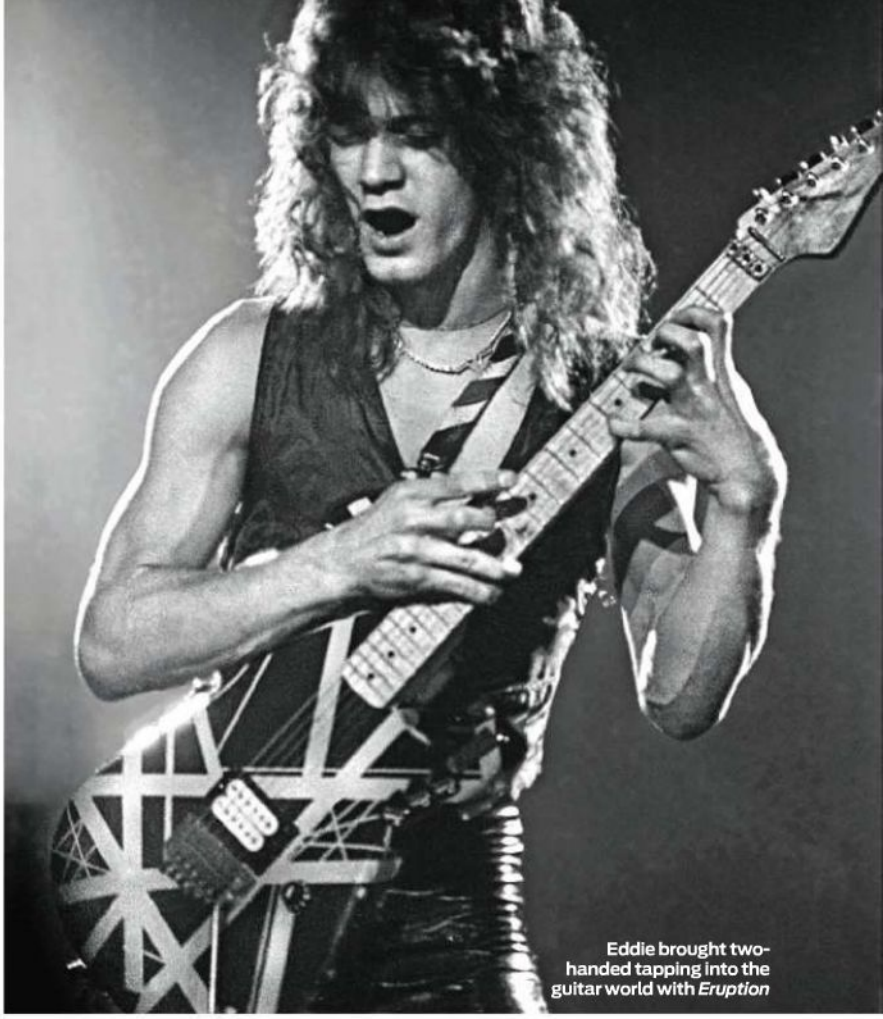

Eddie brought two-handed tapping into the guitar world with *Eruption*

ERUPTION

WORDS AND MUSIC BY DAVID LEE ROTH, MICHAEL ANTHONY, ALEX VAN HALEN AND EDWARD VAN HALEN.

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Eddie's tapping outro is one of the best-loved but least-understood solos in rock. Look at the tab and you'll see that it's not just a case of learning the shapes and strictly tapping out one sextuplet phrase. This is a good starting point for learning each phrase, but it's not the whole story.

Notes frequently occur early in the bar and shapes don't necessarily begin on the first pulse. The tapping pattern also changes from having the first finger of your fret hand on the beat, to the tapped note being on the beat. These variations on a basic theme make this outro more musical than a simple repeated sextuplet pattern.

Eddie taps with his index finger, keeping his thumb anchored at the top of the neck and the pick gripped between thumb and middle finger. You can also try tapping with your middle finger while holding the pick between index and thumb. Either way, mute the low strings with the side of your pick hand as you tap. ■ STEVE ALLSWORTH

LEARN THIS AND YOU'LL BE ABLE TO

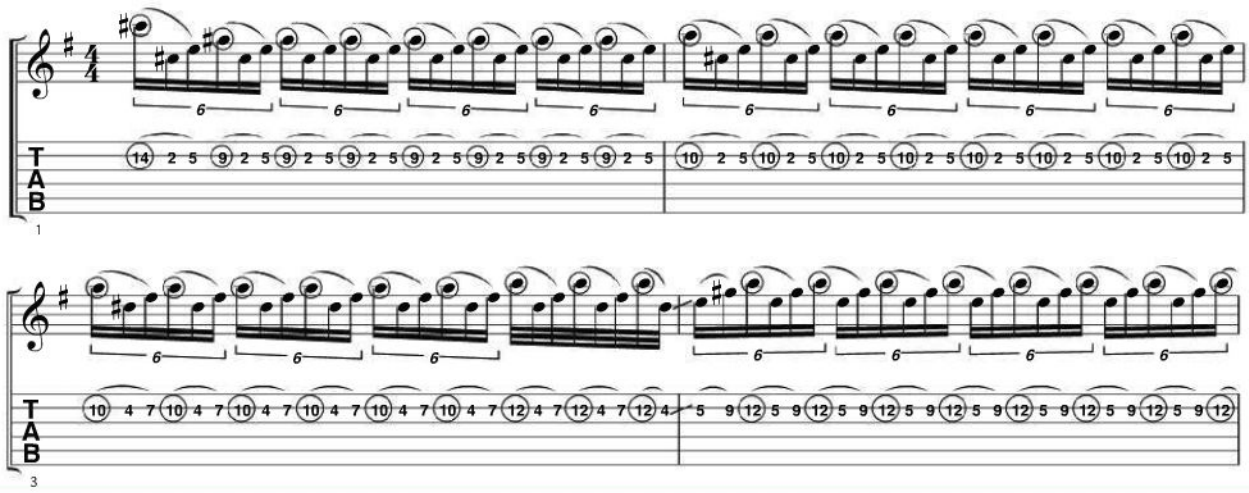
- ☑ Improve your stamina for hammer-ons and pull-offs
- ☑ Master a basic repeating tapped sextuplet pattern
- ☑ Add variation to the rhythmic placement of tapped notes

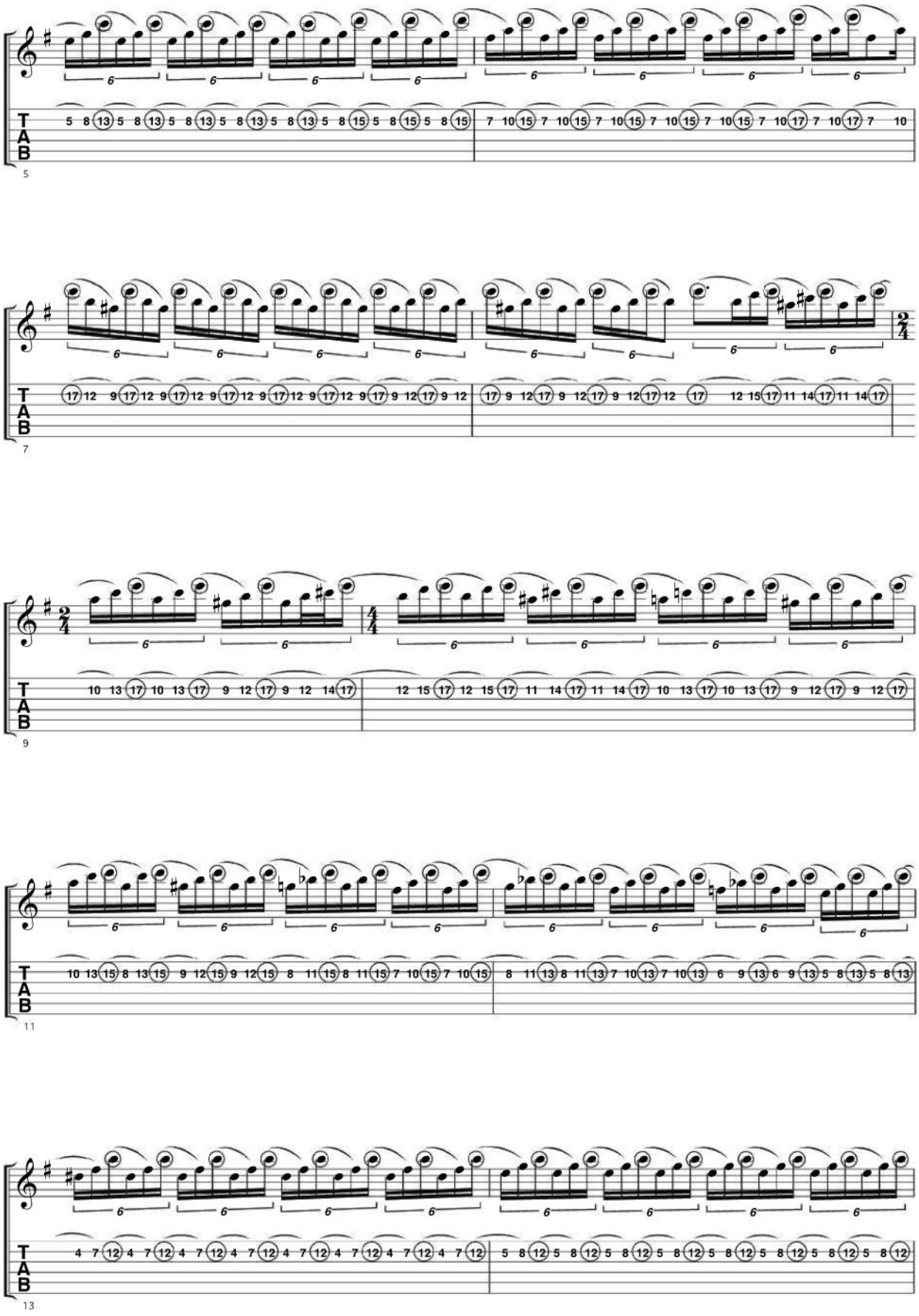
Getting the Sound

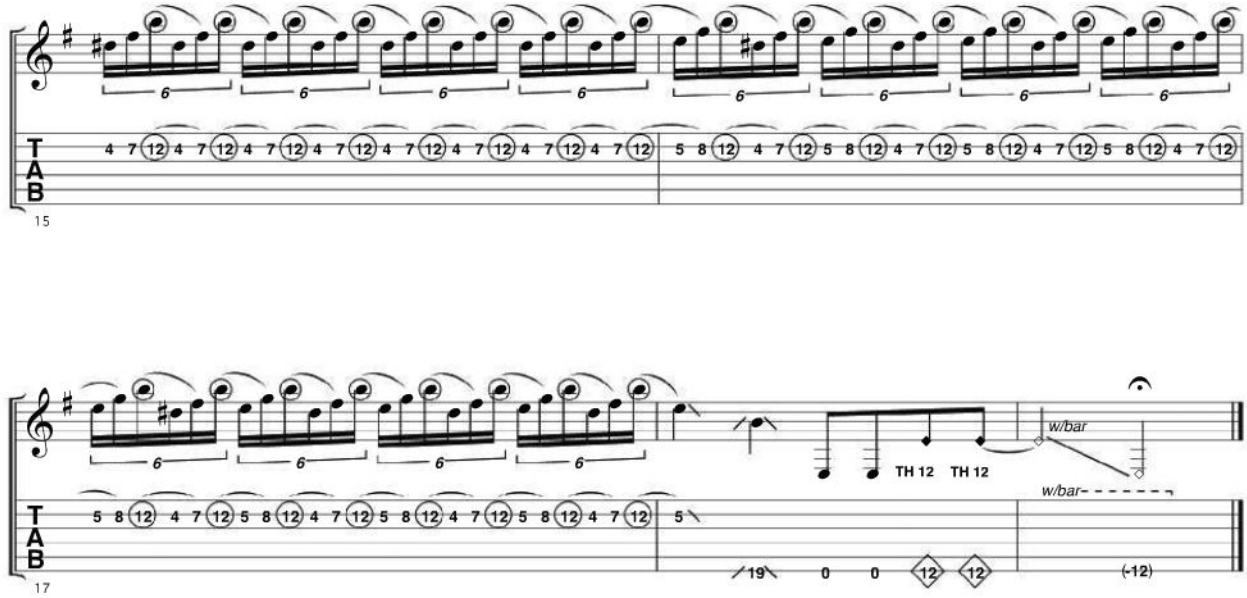
MARTY TEMME/GETTY

Use a guitar equipped with a bridge position humbucker and a locking vibrato arm. Use a phaser to create the swirly sounding effect and a delay pedal for depth. It's hard to emulate Eddie's sound, but a Marshall amp and a metal-style distortion pedal should get you close.

VAN HALEN: *Eruption* – tapped outro **ON YOUR TGCD**



VAN HALEN: *Eruption* – tapped outro (cont'd) **ON YOUR TGCD**

VAN HALEN: *Eruption* – tapped outro (cont'd) **ON YOUR TGCD**



Begin by identifying the basic, repeating sextuplets, such as the second sextuplet in bar 1 or the first sextuplet in bar 2. Practise these to make sure your basic tapping technique is sound. Remember a pick hand tap (shown as a circled note) is both a hammer-on and a pull-off, so hit the string hard and pull away at a slight angle so that you effectively re-pick the string as you pull away. Once you've practised the basic triplets, identify some variations (eg, bar 3, beat 4) and practise these.

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Young Guns

WINTER KISS (VERSE RIFF)

Max your bottom end with drop C tuning to prepare for the fat-sounding tone of this ultra-catchy riff

John Taylor: watch out for the offbeats and keep control of your timing!

'WINTER KISS'
© 2009 YOUNG GUNS

The guitars in this track use a massively low drop C tuning (C G C F A D). It sees all the strings lowered by a tone (the same as two frets), except for the sixth string, which is detuned by two tones (four frets). Drop C is the same as drop D tuning but with all the strings tuned down another tone. This gives the riff a huge-sounding bottom end, but also changes the notes on the fretboard. The names of the chords change to fit the new tuning, too. So, for example, the fingering for the opening Cm chord is the same as it would be for a Dm played in standard or drop D tuning.

Winter Kiss isn't just a powerchord bash, though. The fact that your fingers need to negotiate a tricky G7/B chord shape in bar 3 proves this. You'll have some time during the rest in bar 2 to get your fingers into position, but it's essential that you mute the strings with your pick hand to prevent any unwanted string noise as you change chord position. ■ STEVE ALLSWORTH

LEARN THIS AND YOU'LL BE ABLE TO

- ☑ Incorporate drop C tuned powerchords into your playing
- ☑ Use your pick hand to apply string muting during chord changes
- ☑ Maintain tight control and timing in your rhythm playing

Getting the Sound

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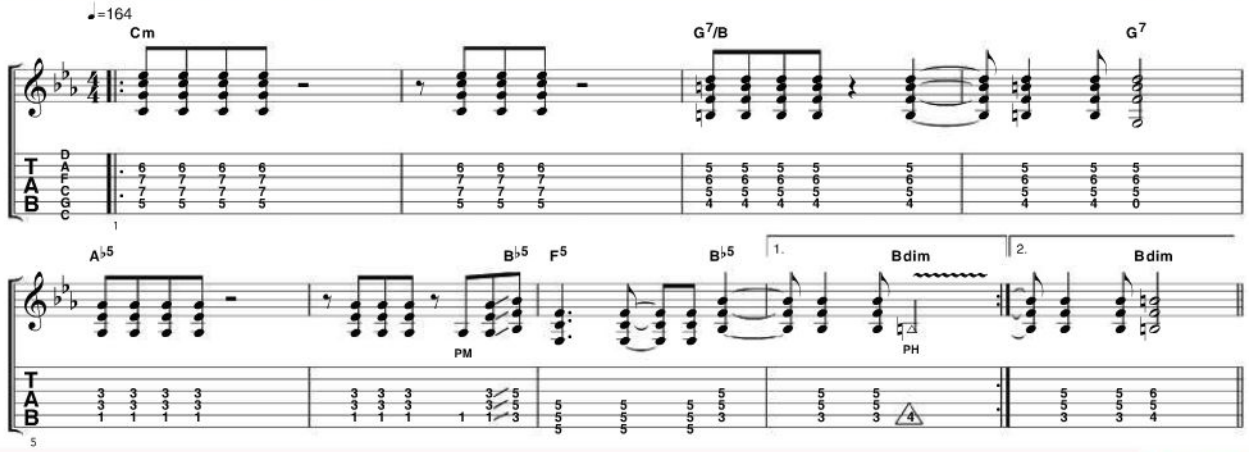
This is a tight, modern-sounding distortion sound so use a high-gain setting with plenty of bass and treble and a touch of compression for smoothness. The extra bass helps reproduce the low notes that drop C gives you. Use a bridge position humbucker for fatness.

YOUNG GUNS: *Winter Kiss* – verse 1 — **ON YOUR TGCD**



GUITARS AND BACKING: STEVE ALLSWORTH

BACKING TRACK END

Your main aim here should be to keep your timing accurate, so that you come in after each rest at exactly the same time as the rhythm section. Notice that the first strums in bars 2 and 6 are on the offbeat – this is the most likely point where you'll go out of time.

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ON YOUR TG CD

Dream Theater

FORSAKEN

Alongside John Petrucci's fearsome lead techniques are more accessible grooves that everyone can try out

Fast sweep picking, alternate picking and legato are all part of Petrucci's arsenal

FORSAKEN

WORDS AND MUSIC BY JORDAN CHARLES RUDESS, MICHAEL S PORTNOY, JOHN RO MYUNG, JOHN P PETRUCCI AND JAMES KEVIN LA BRIE.

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This is one of Dream Theater's more accessible tracks: there are several sections that most players can try, even if John's more electrifying licks are out of reach.

The intro, verse and chorus riffs are powerchord-based. Typically, though, these are more sophisticated than a simple thrashed out part. The intro uses powerchords interspersed with single notes and palm-muted root notes. The verses are in 7/8 time and include syncopated rhythms and semi-pinched harmonics, but most sections follow relatively simple grooves so working on one or two bars per section gets you a long way.

The solo combines fast sweep picking, alternate picking, tapping and legato. There are no shortcuts to emulating Petrucci's incredible speed and technique, so break the licks down into bite-size chunks and master each bit separately. Don't allow yourself to compromise your technique; you'll find it hard to unlearn any mistakes that may creep in. ■ CHARLIE GRIFFITHS

LEARN THIS AND YOU'LL BE ABLE TO

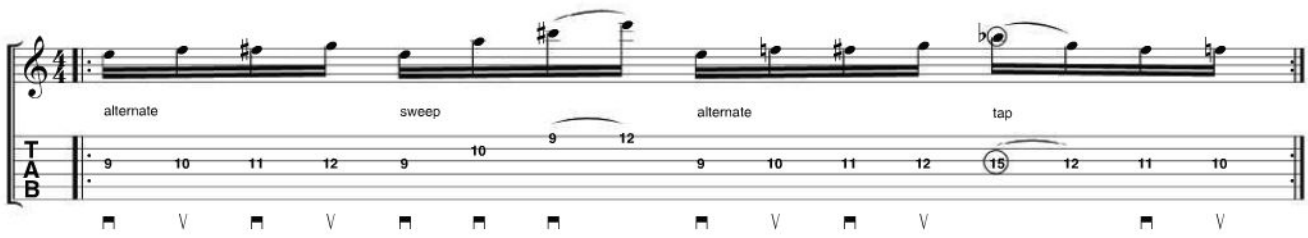
- ☑ Play a variety of simple and advanced lead guitar techniques
- ☑ Master rhythm guitar parts in 4/4, 6/8 and 7/8 time
- ☑ Understand different rhythmic groupings like sextuplets and triplets

Getting the Sound

For the solo, use a neck humbucker with the mid range on the amp scooped out a little. If your sound is fizzy, lower your amp's gain and raise the mids. Use a bridge humbucker for the distorted riffs and a middle position (out of phase) setting for the clean sounds.

CORBIS

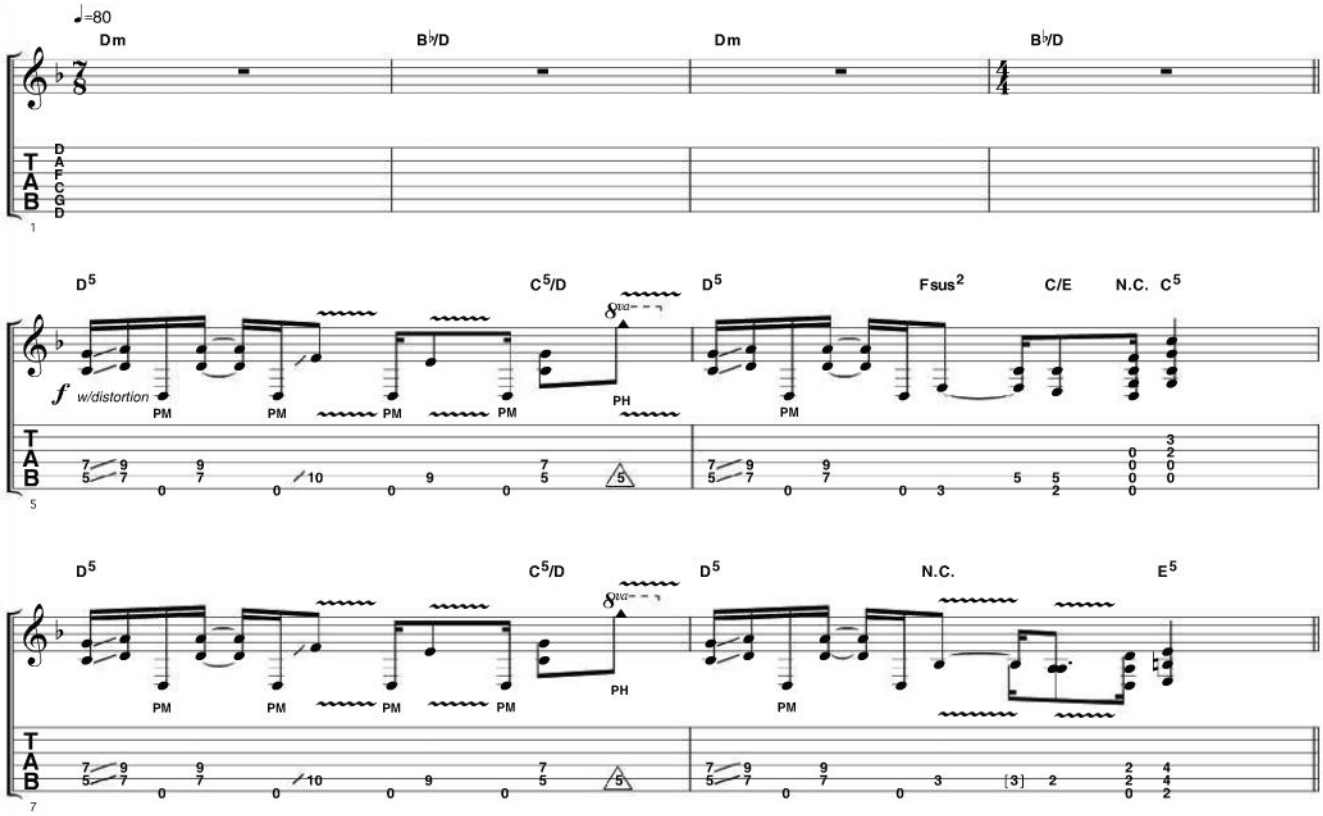
TECHNIQUE FOCUS: changing picking techniques — **SOLO**



Part of what makes Petrucci's lead licks so challenging is how he manages to change seamlessly between different techniques. This exercise will help prepare you for the solo to *Forsaken* as you switch between alternate picking, sweep picking, alternate picking again and finally a tapped lick. Start at a speed where you don't make mistakes and gradually build up to a more challenging tempo.

DREAM THEATER: *Forsaken* – intro powerchord riff

ON YOUR TGCD

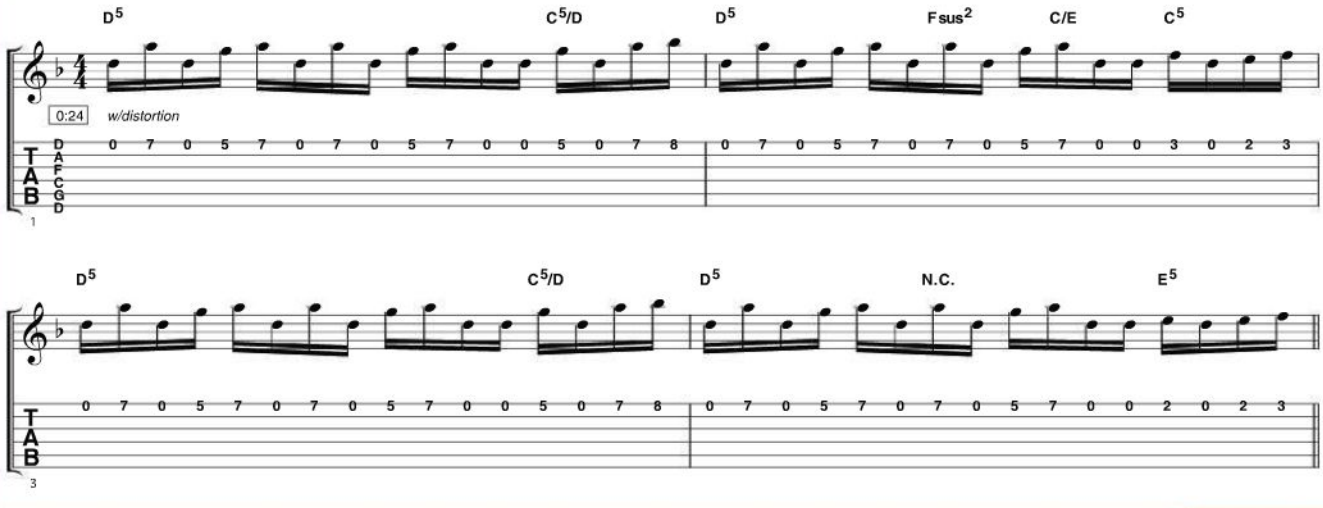


Here you should fret the initial powerchord in bar 5 with your first and third fingers. Hold this steadily so that you maintain the shape as you slide up into the next powerchord.

BACKING TRACK

DREAM THEATER: *Forsaken* – intro single string riff

ON YOUR TGCD

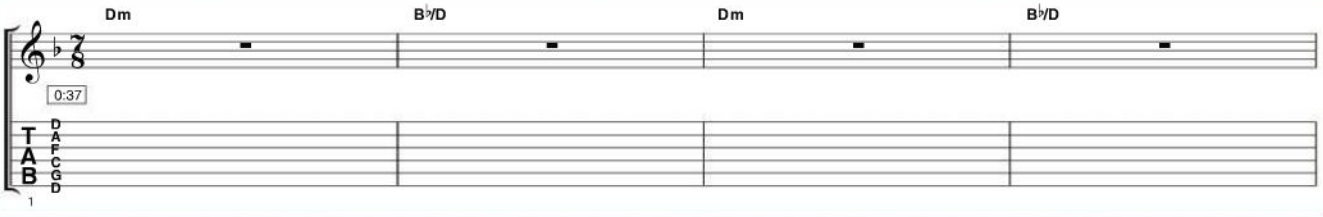


Every group of four 16th notes should begin on a downstroke and continue alternating between downstrokes and upstrokes (alternate picking). The trick lies in synchronising your fretting tightly with your picking.

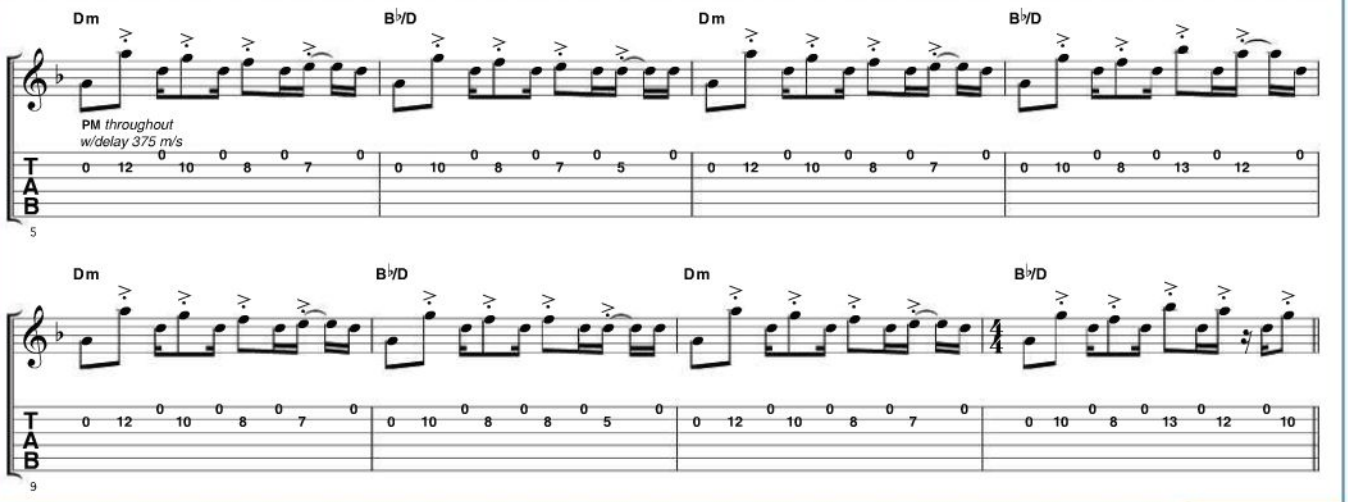
BACKING TRACK

DREAM THEATER: *Forsaken* – verse 1

ON YOUR TGCD



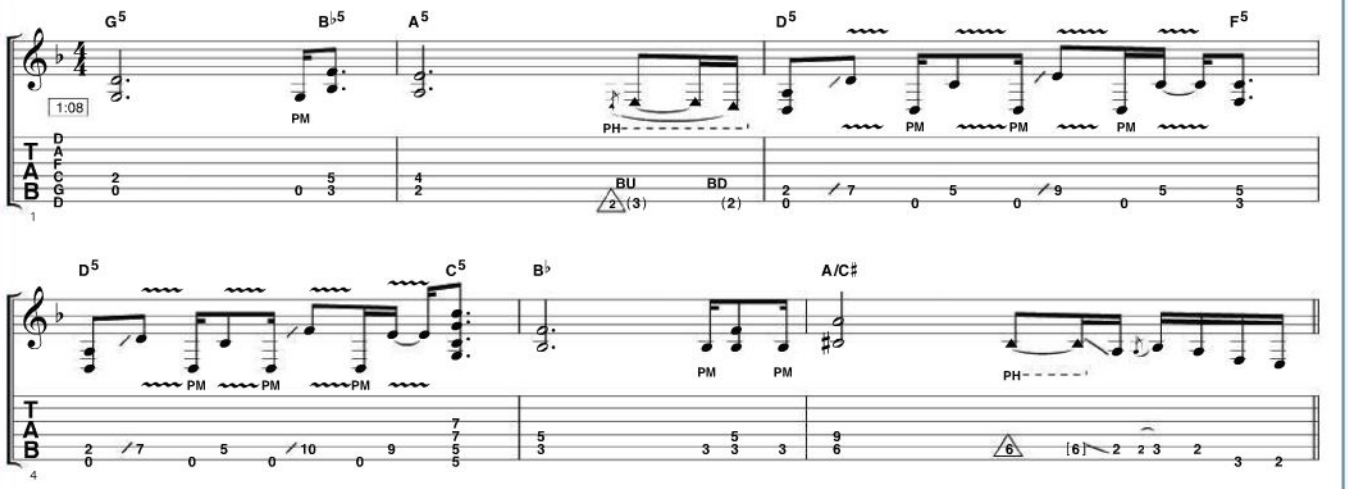
DREAM THEATER: *Forsaken* – verse 1 (cont'd) — ON YOUR TGCD



BACKING TRACK

The verse is in 7/8, which means you should count to seven at twice the speed of the pulse of the 4/4 intro section to stay in time. Practise the seven count against the piano section (bars 1 to 4) and then turn your attention to learning the riff starting in bar 5.

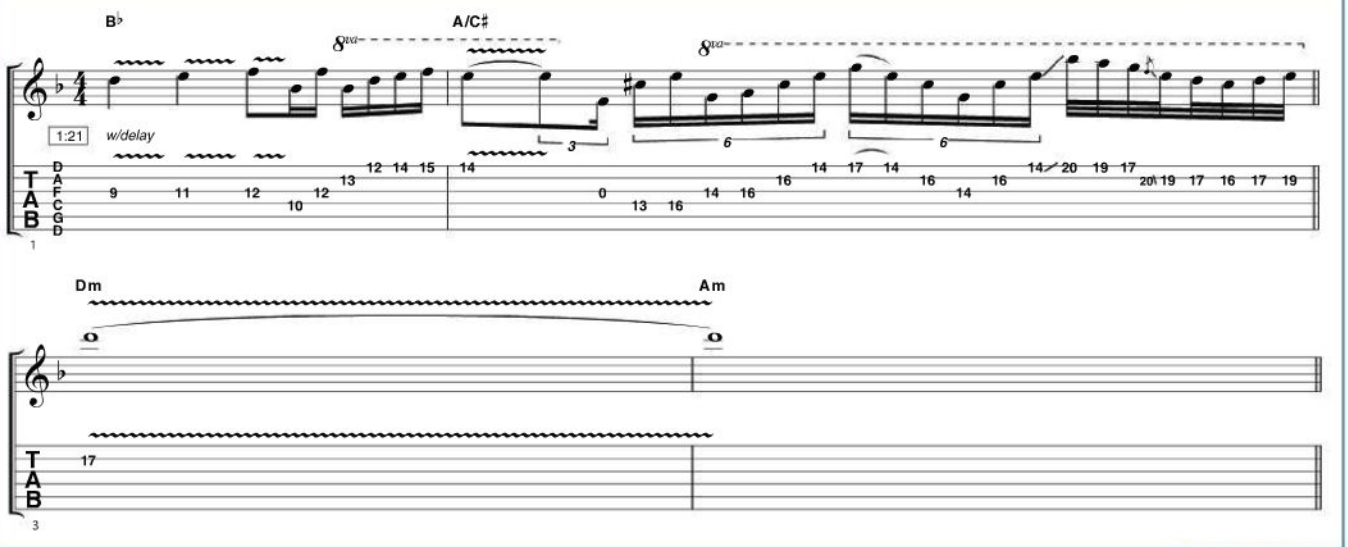
DREAM THEATER: *Forsaken* – pre-chorus 1 rhythm — ON YOUR TGCD



BACKING TRACK

Petrucci plays the pinched harmonic in bar 2 as a 'semi-harmonic'. This is a pinched harmonic, but played so that the harmonic *and* the fretted note ring out. It's the effect you get if you don't quite nail a full pinched harmonic but it still requires control.

DREAM THEATER: *Forsaken* – pre-chorus 1 lead lick — ON YOUR TGCD



BACKING TRACK

This lick begins with four simple melodic notes in bar 1 before leading into an arpeggio based on an open D chord shape but 10 frets higher. The arpeggio found in the two sextuplets in bar 2 is based on an open A chord shape.

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DREAM THEATER: *Forsaken* – chorus

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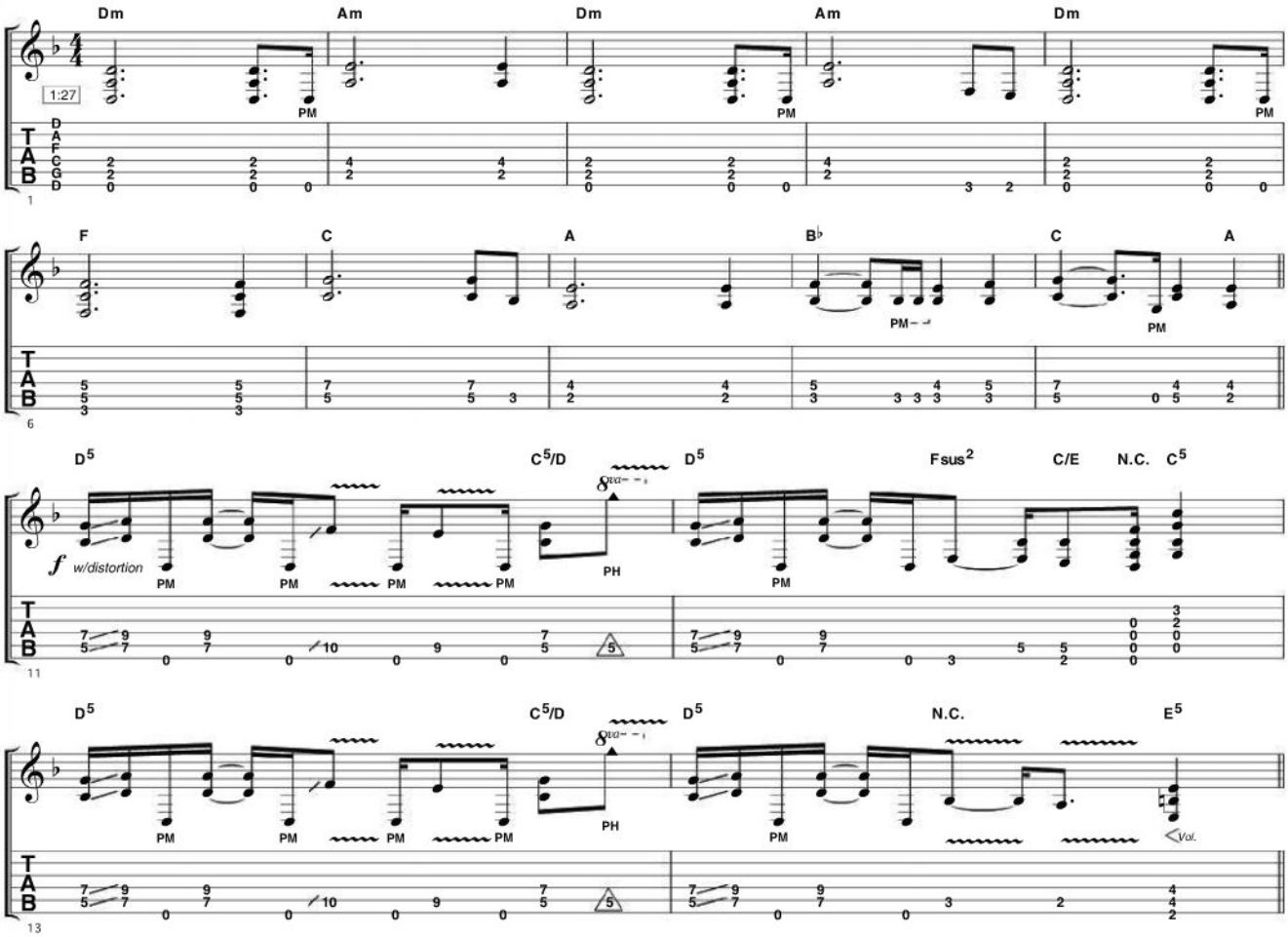
BACKING TRACK

Although this is a relatively simple section, take your time and practise the emphasised chord changes at the end of bars 1, 3 and 5. The open-string note on the final 16th note of these bars gives a slightly choppy feel to these changes.

DREAM THEATER: *Forsaken* – verse 2

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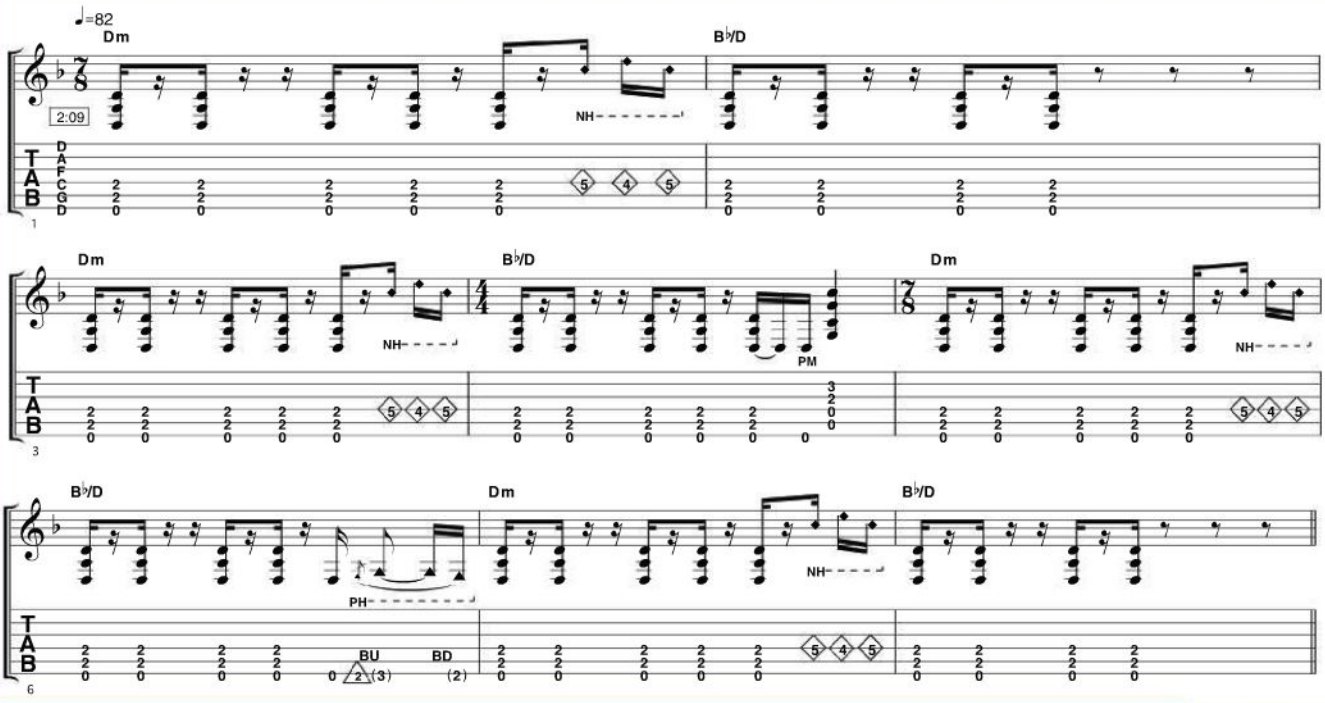
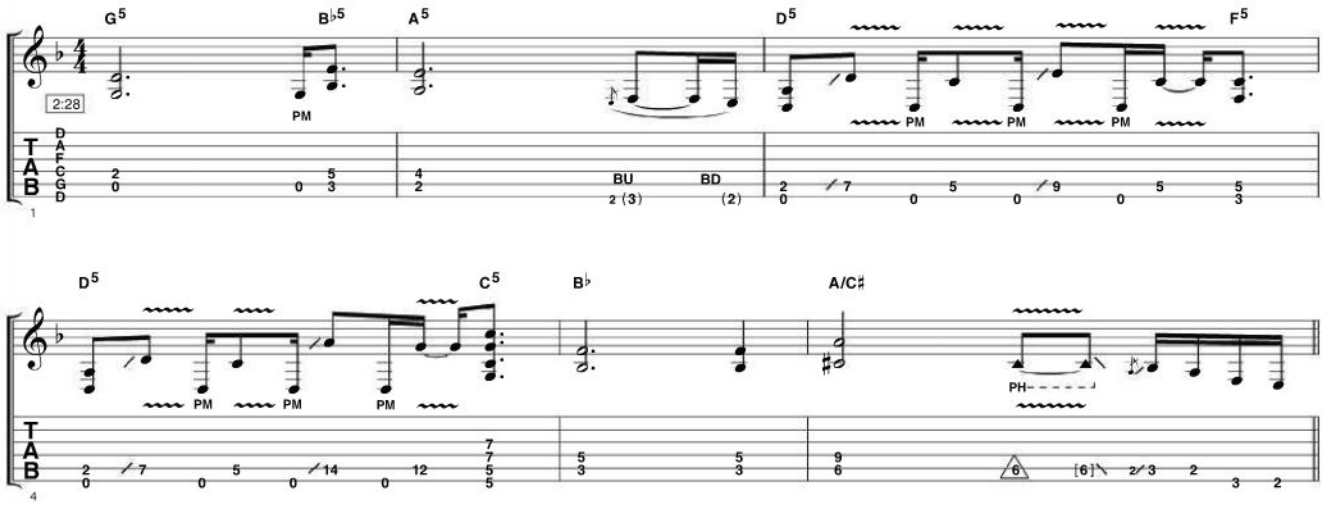
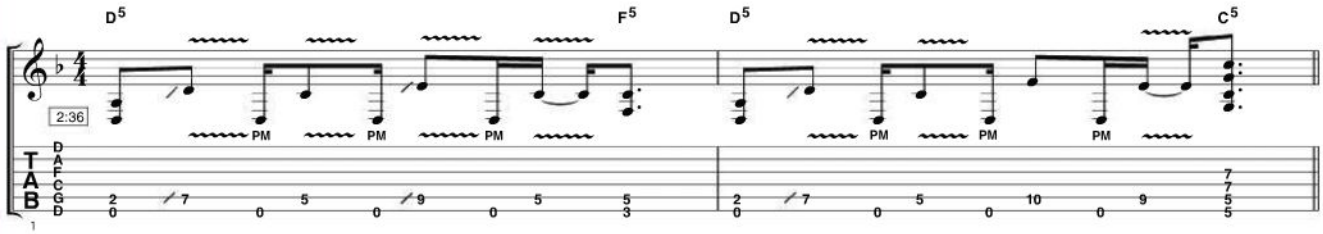

BACKING TRACK

The tricky part here is changing groove between the strong powerchords and the more delicate natural harmonics in bar 1. Use your first finger for the powerchords and your second and third fingers (rather than your fourth) for the harmonics.

DREAM THEATER: *Forsaken* – pre-chorus 2 (guitar 1) — ON YOUR TGCD

BACKING TRACK

You need a deft touch with your pick to emphasise the notes on the fifth string (which carry the melody) against the open sixth string notes in bars 3 and 4. Position your pick hand against the bridge so that the sixth string is partly muted, while the fifth string rings out.

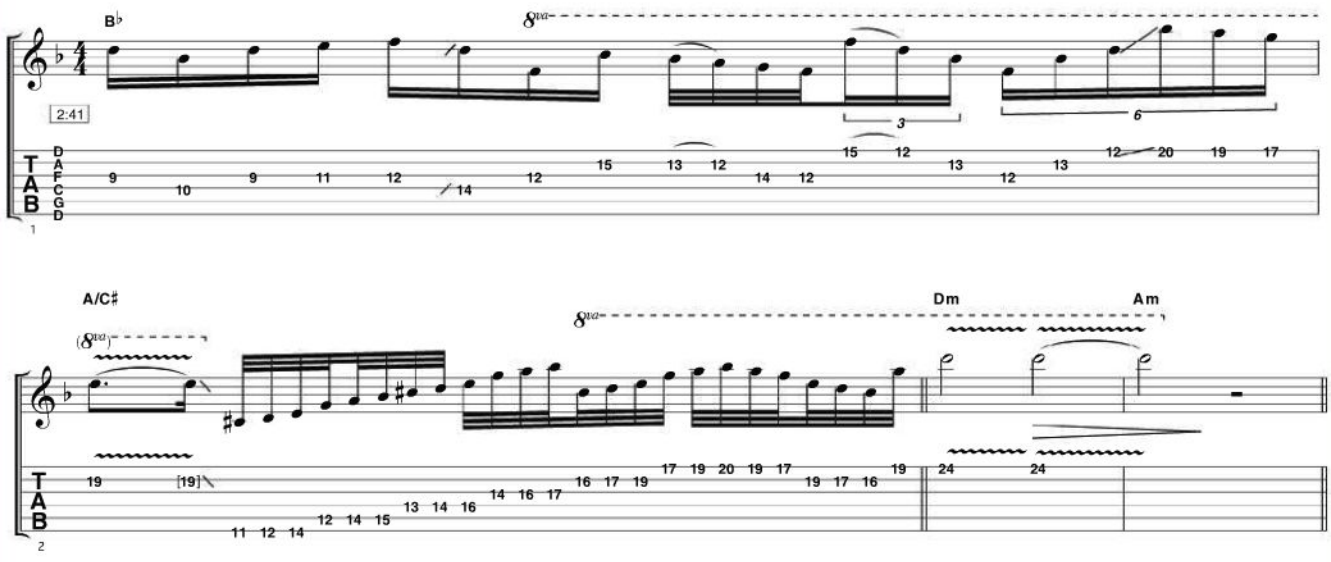
DREAM THEATER: *Forsaken* – pre-chorus 2 (guitar 2) — ON YOUR TGCD



BACKING TRACK

This part is played in unison/harmony with bars 3 and 4 of the previous example, so the same rules about palm muting the sixth string apply. The two parts are identical except for bar 2, beat 3, where the fifth string notes are harmonised.

DREAM THEATER: *Forsaken* – pre-chorus 2 lead lick — ON YOUR TGCD



BACKING TRACK

Although the second half of the lick is faster, the first half is more complex because it switches between 16th notes, 32nd notes and 16th note triplets. Break down bar 1 into short phrases. The flurry of 32nd notes on beat 3 should be twice as fast as the first half of the bar.

DREAM THEATER: *Forsaken* – bridge

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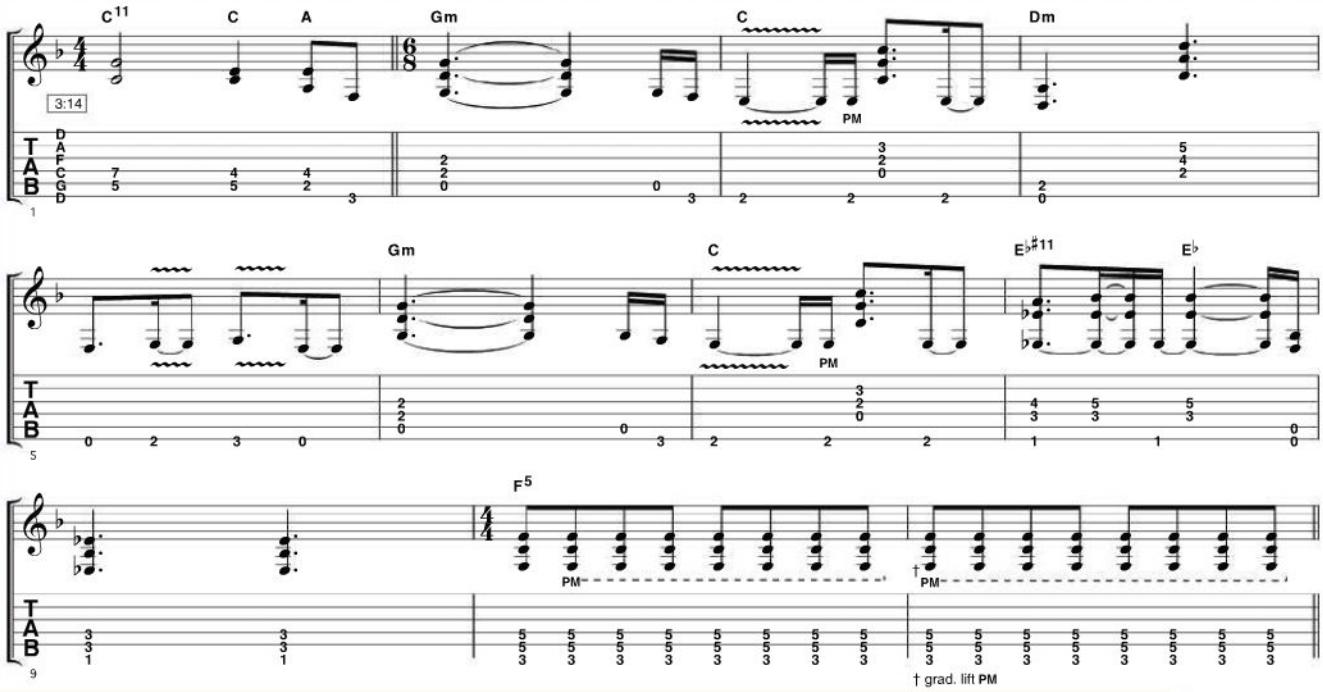
BACKING TRACK

The time signature changes to 6/8 time here, but notice that several notes fall in between the eighth note beats. Count to six in time with the music and play any notes that fall in between the numbers with upstrokes. For example, play bar 4 as 'down, up, down, up'.

DREAM THEATER: *Forsaken* – solo

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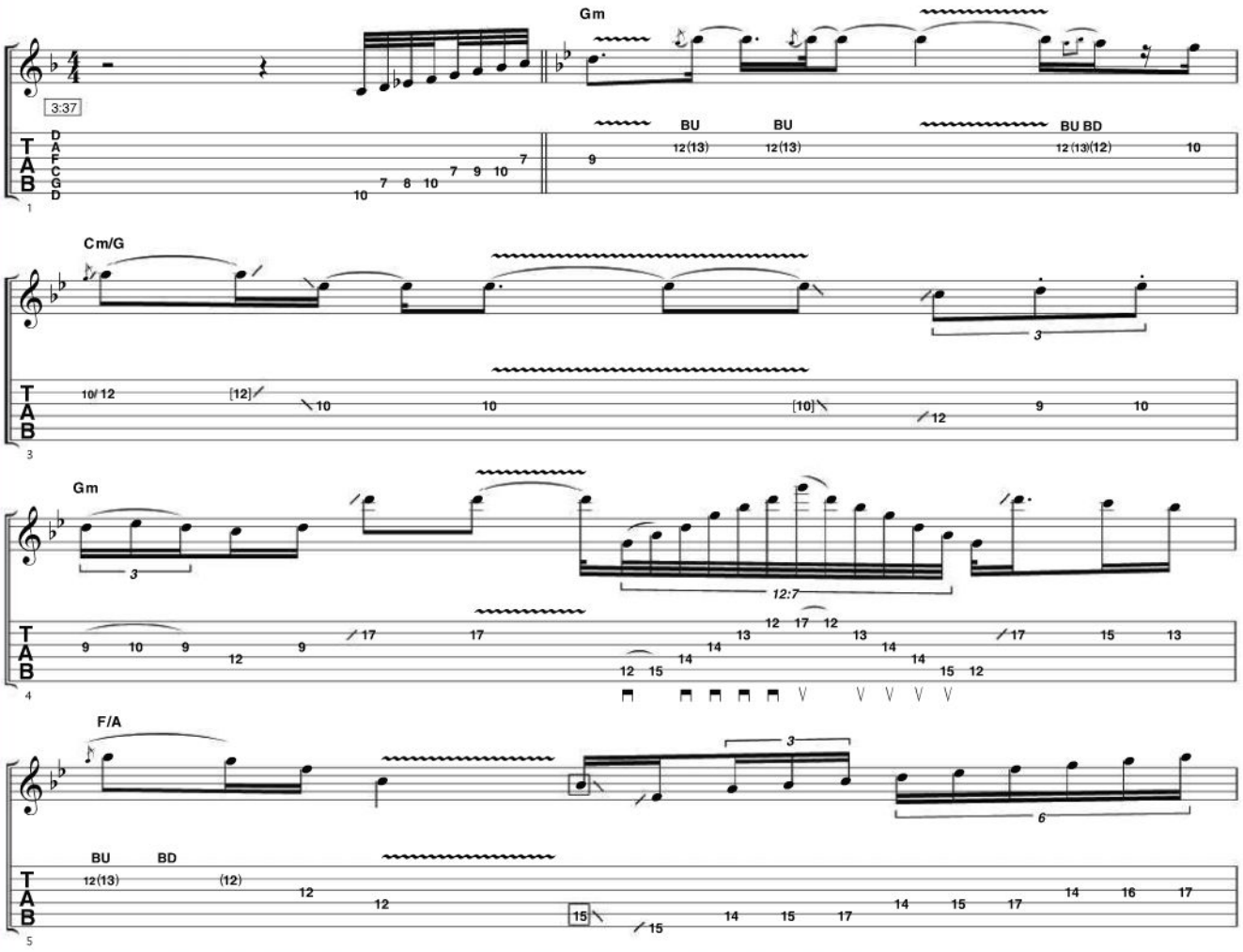

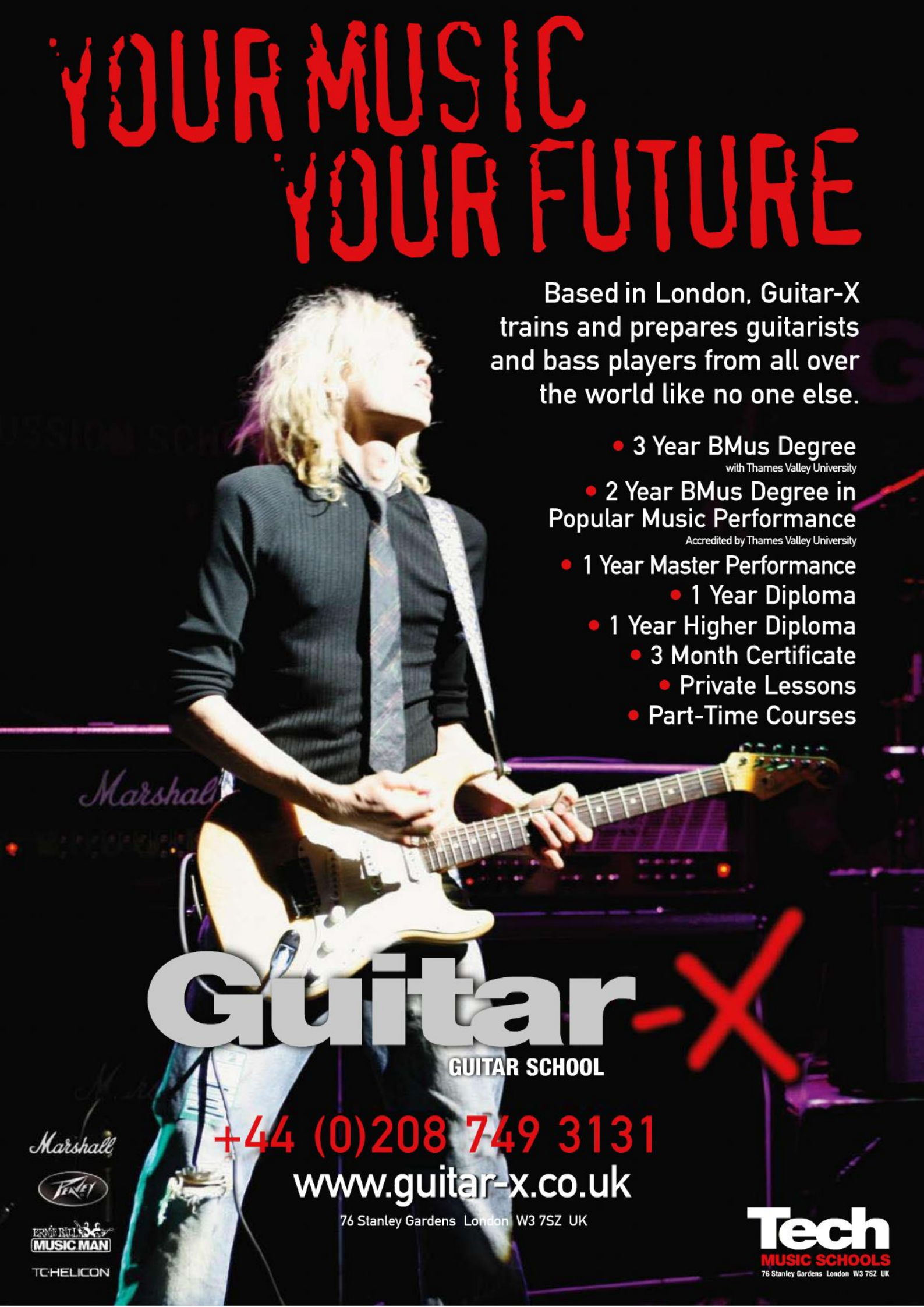
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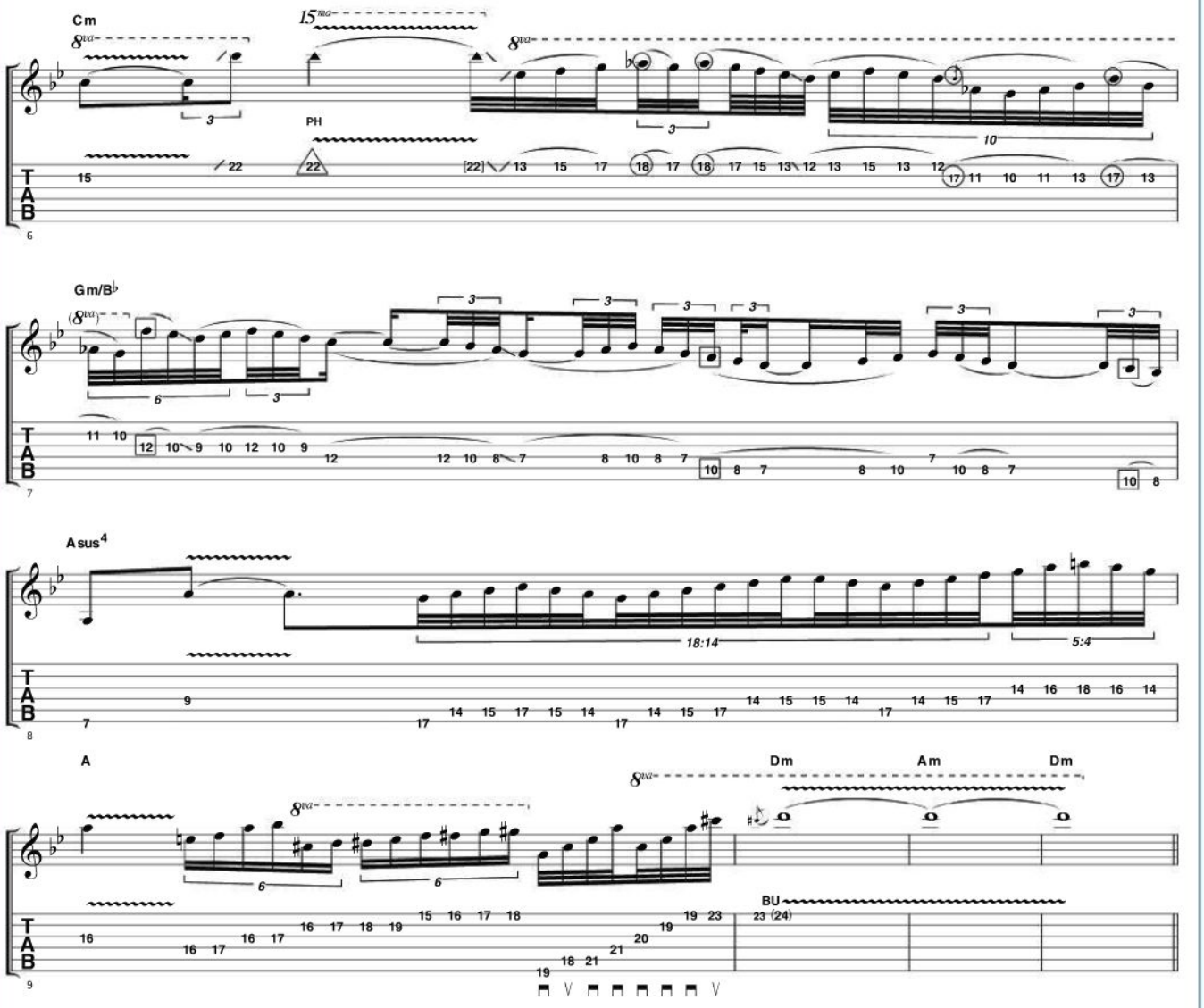
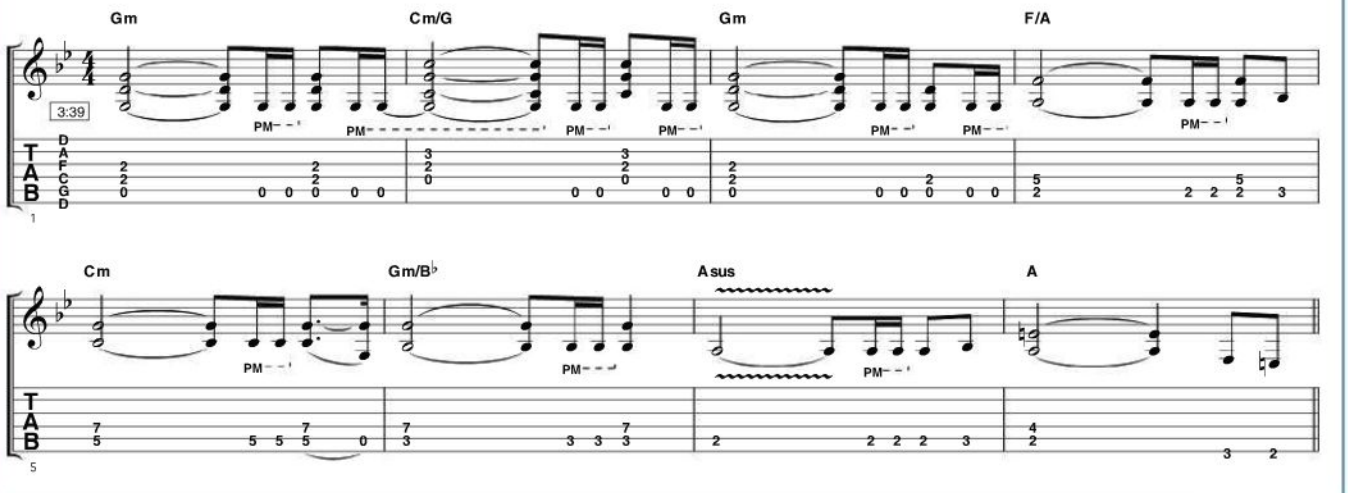
DREAM THEATER: *Forsaken* – solo (cont'd) — ON YOUR TGCD



Petrucci's solo demonstrates his virtuosity and musicality as he switches between beautifully phrased melodies and lightning-fast lines using various advanced techniques. Be realistic and practise the fast licks slowly and aim to build speed gradually over weeks or even months.

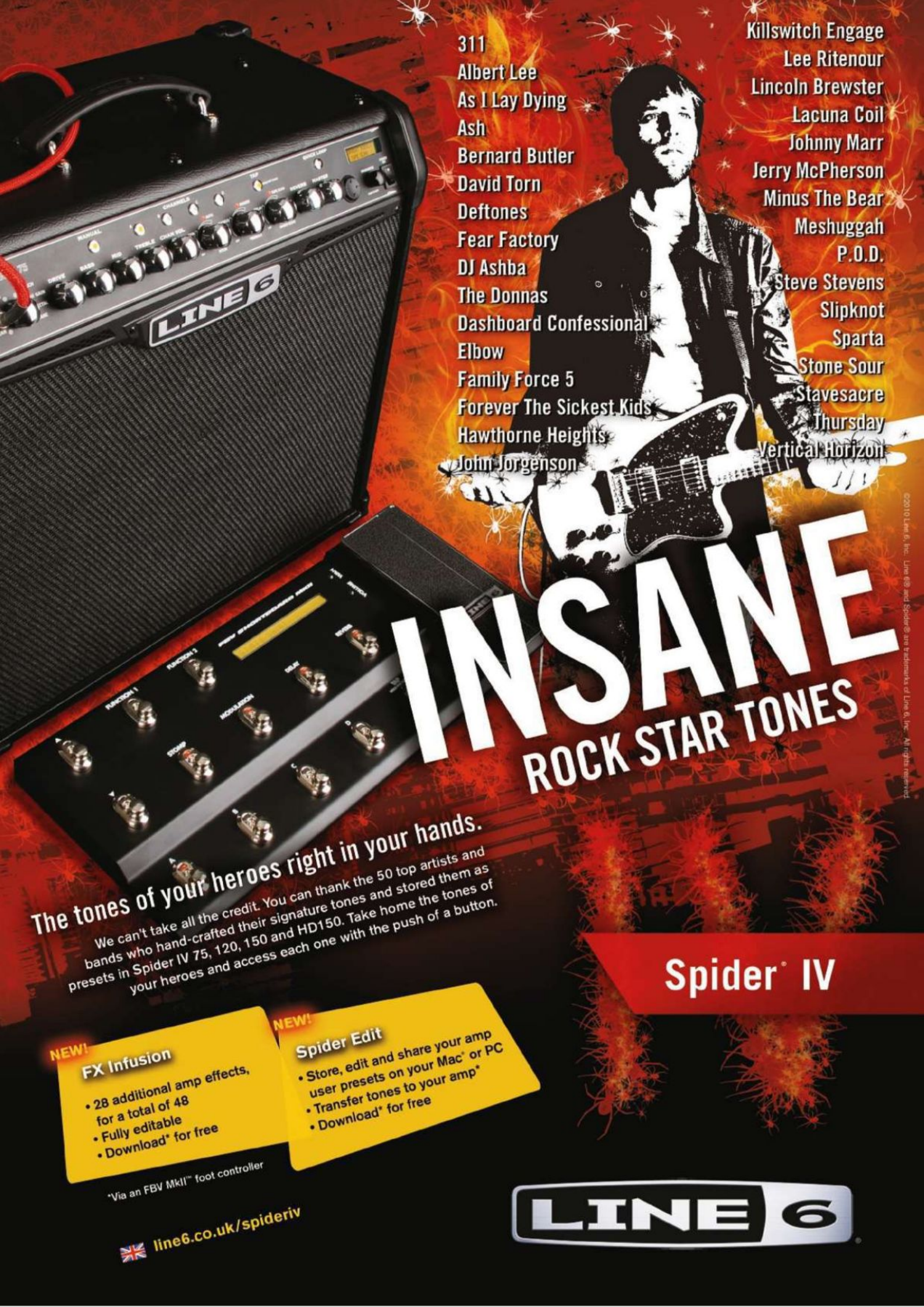
BACKING TRACK

DREAM THEATER: *Forsaken* – solo rhythm guitar — ON YOUR TGCD



If your main goal is to master the solo, take time to learn this rhythm part inside out too. It'll give you an idea of how John's choice of notes in the solo fits with the backing, both rhythmically and harmonically.

BACKING TRACK END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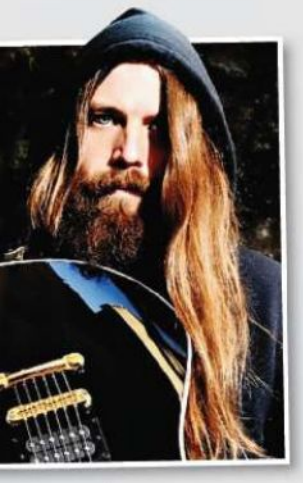

Mark Morton

ON YOUR TGCD

Lamb Of God's guitarist kicks off his guest lesson series by explaining how the minor pentatonic scale is the door to metal soloing glory!

Mark Morton may deal in killer riffs and hulking great solos, but his favourite scale is a simple five-note job that's associated with blues. Metal evolved from the blues, and in this series Mark is going to show you the foundations for becoming a well-versed metal guitarist, starting with turbo-charged minor pentatonic licks.

In his first column, Mark explores the E minor pentatonic scale (E G A B D). The shape he's using can be moved to any key, and by adding a few extra notes, string bends, hammer-ons and pull-offs, he makes the scale sound fiery. If you're new to lead guitar, some of Mark's faster licks might seem intimidating at first, but don't be put off. Bar 1 of Example 3 is a simple phrase that can stand on its own as a cool lick, as can the last bars of Examples 2 and 3. ■ *For more information visit www.lamb-of-god.com*

EXAMPLE 1: E minor pentatonic scale

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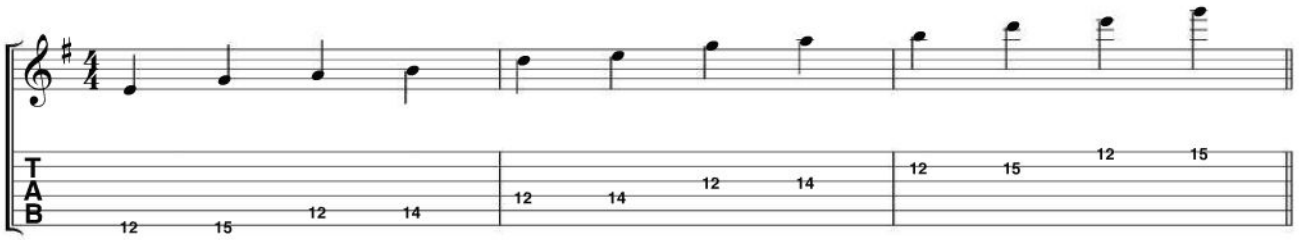

You might be wondering why Mark says it's a five-note scale when he plays 12 notes. That's because he repeats the scale for just over two octaves (playing E G A B D E G A B D E G). Learn this thoroughly, as the secrets of metal guitar are contained within!

EXAMPLE 2: added major 6th

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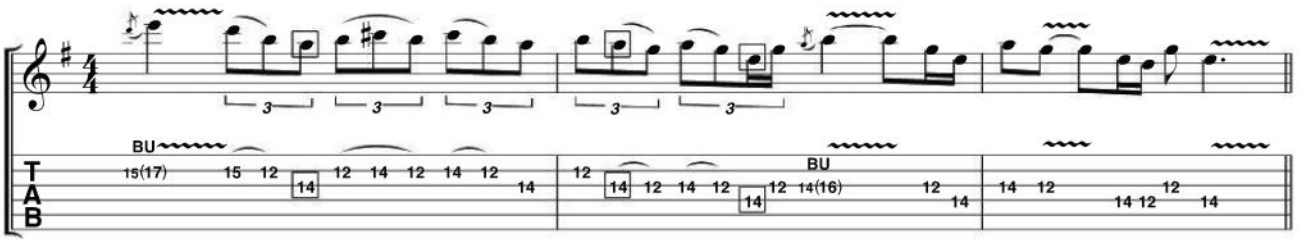
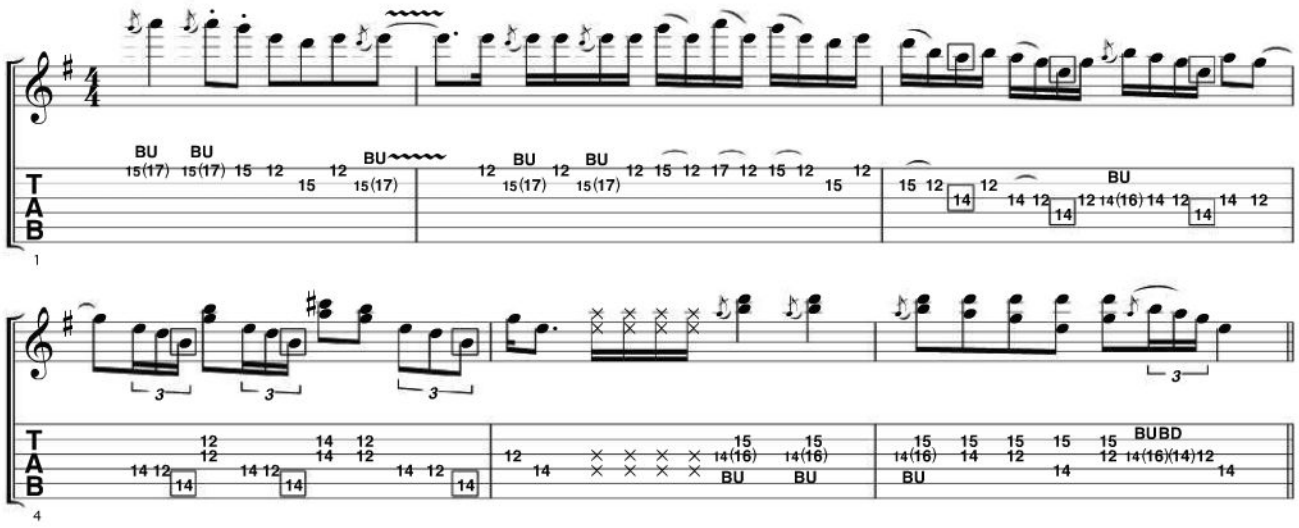


This example features a major 6th (C#, on the 14th fret of the second string) added to the scale. Remember, this lick still sounds great at slow tempos. Watch out for the fret hand taps (shown in squares), and make sure you hammer on with enough energy that those notes are as loud as the picked notes.

EXAMPLE 3: string bends and doublestops

ON YOUR TGCD



Here Mark adds doublestops (two notes played at once) for more aggression. Watch Mark's hands to see how to control string bends while doing this. Accurate bending and vibrato are key to making the scale sound good. Mark also extends the scale up to the 17th fret on the first string.

Justin Adams

ON YOUR TG CD

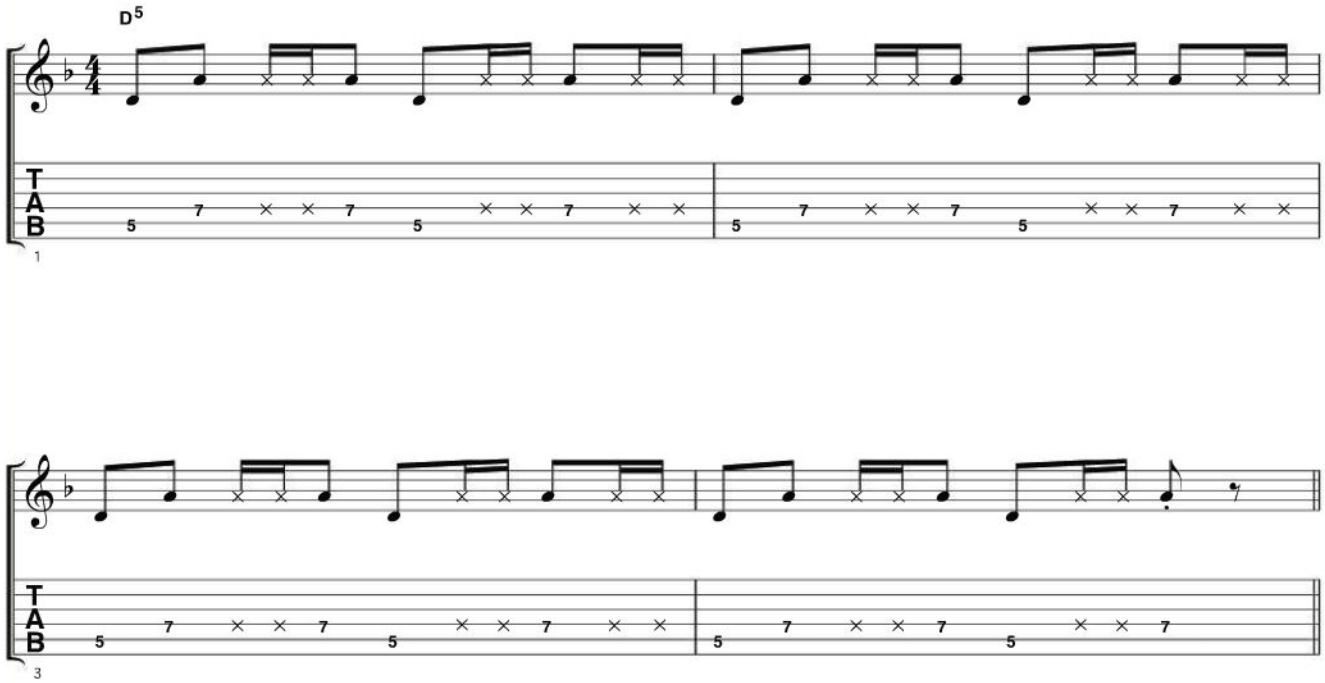
Exotic-sounding licks don't need to be crammed with notes – just get the rhythm right, as TG's world music expert demonstrates

This month, Justin shares his approach to rhythmic and melodic playing when accompanying musicians in Arabic styles. Even though he only uses two notes for the rhythm patterns (Examples 1 to 3), he builds up infectious grooves by using syncopation (playing off the beat) and subtle expressive devices like palm muting and staccato notes.

If you're a funk guitar fan then you'll be used to the 16th note rhythms that Justin uses (each beat is divided into four equal parts; count '1 e & a' to keep time). The challenge is to be able to play these rhythms in a relaxed fashion so you can play some notes on the beat, some off the beat, or even leave space in between each note as Justin sometimes does. The key to success here is to feel the pulse of the music and to pick with a loose, relaxed wrist so you can get all the necessary snap and attack from your pick. ■ *For more information visit www.myspace.com/justinadamsproducer*

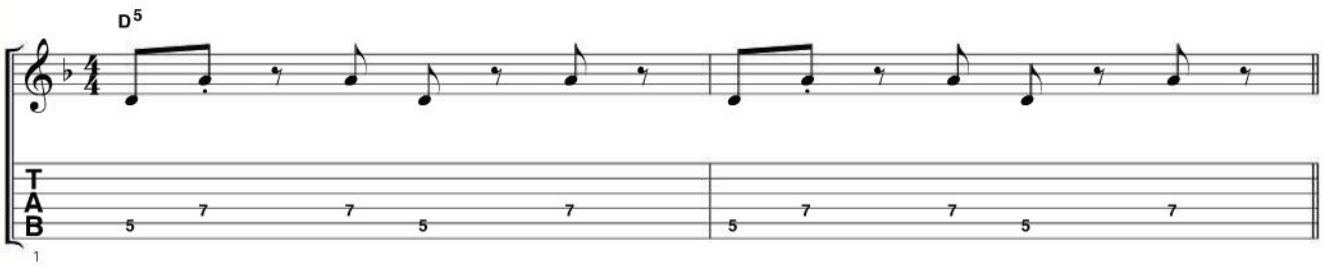
EXAMPLE 1: basic rhythm pattern

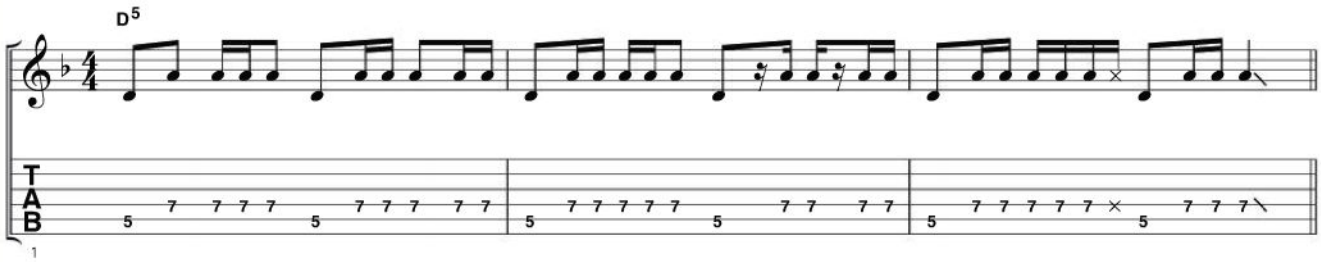
ON YOUR TGCD

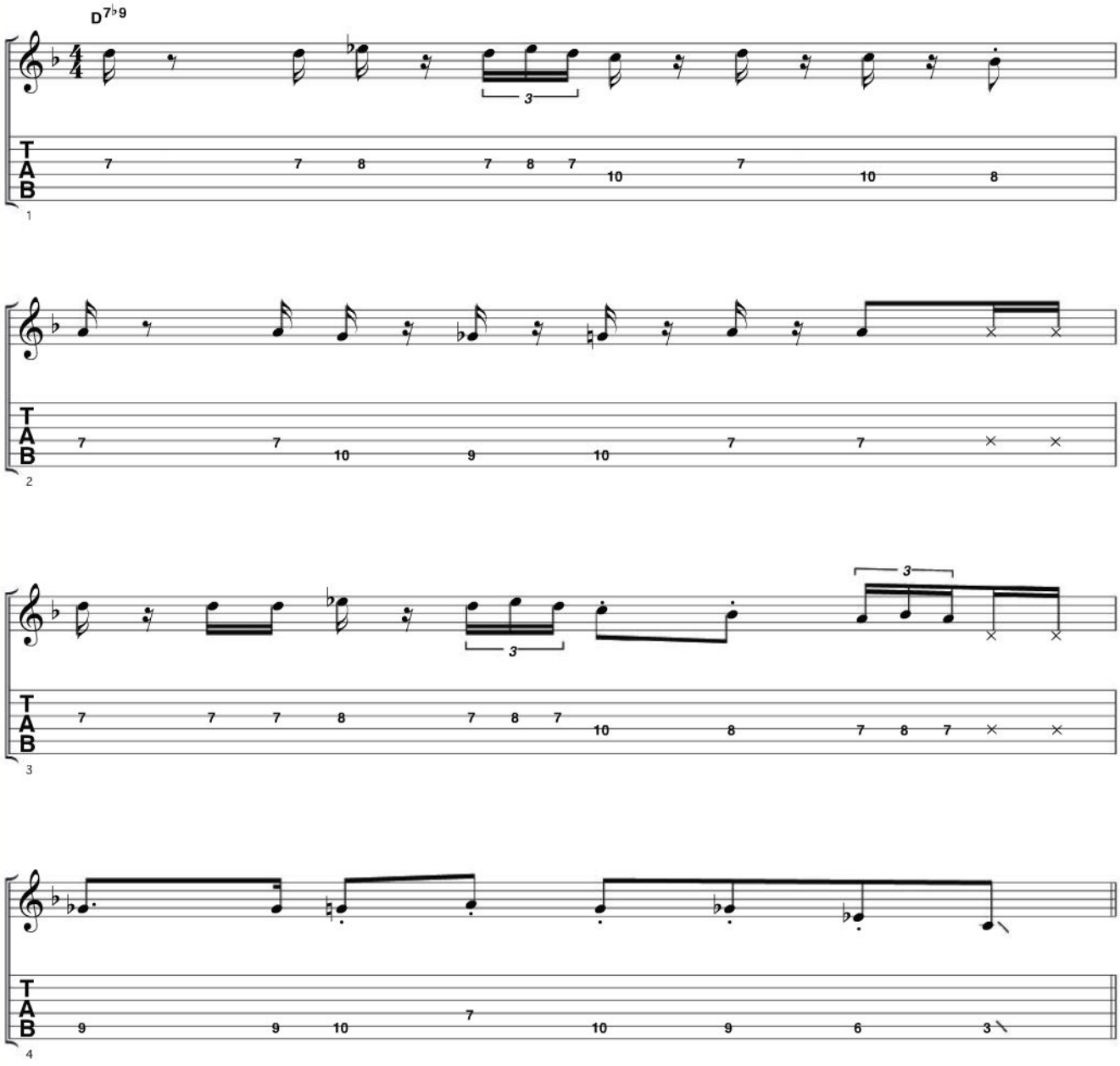


Justin starts by playing this catchy rhythm figure. The notes couldn't be simpler: Justin is fretting a humble D5 powerchord. However, by using 16th note rhythms and muted strings he achieves a driving, percussive effect, influenced more by drummers than guitarists.

EXAMPLE 2: bass-style rhythmic accompaniment

ON YOUR TGCD

Justin demonstrates how a bassist may approach the rhythm (or how a guitar may double a bass part). There is space between the notes so his playing isn't too busy. Listen for the effect of the palm muting – these ideas would sit nicely in the background in a group situation.

EXAMPLE 3: complex rhythm pattern — ON YOUR TGCD

This idea is more detailed and requires a relaxed, controlled pick. Notice how even though Justin is playing unaccompanied he still has a great sense of time and can play around the beat with challenging 16th note rhythms.

EXAMPLE 4: rhythmically phrased melody — ON YOUR TGCD

Justin plays a melody based around the exotic-sounding Phrygian Dominant scale (1 ♭2 3 4 5 ♭6 ♭7). The rhythmic phrasing includes lots of 16th notes, staccato playing and awkward triplets, so start slowly and gradually build speed.

New York – 1976
4 guys in leather jackets and a guitar like this.

Eastwood JR Elite

Play the song to WIN

```
1 |----------------------------
2 |----------------------------
3 |--------------7--7/9--9-9---  x3
4 |--7--7-7-7-7-7--7/9--9-9---
5 |--7--7-7-7-7-5--5/7--7-7---
6 |--5--5-5-5-5----------------
```

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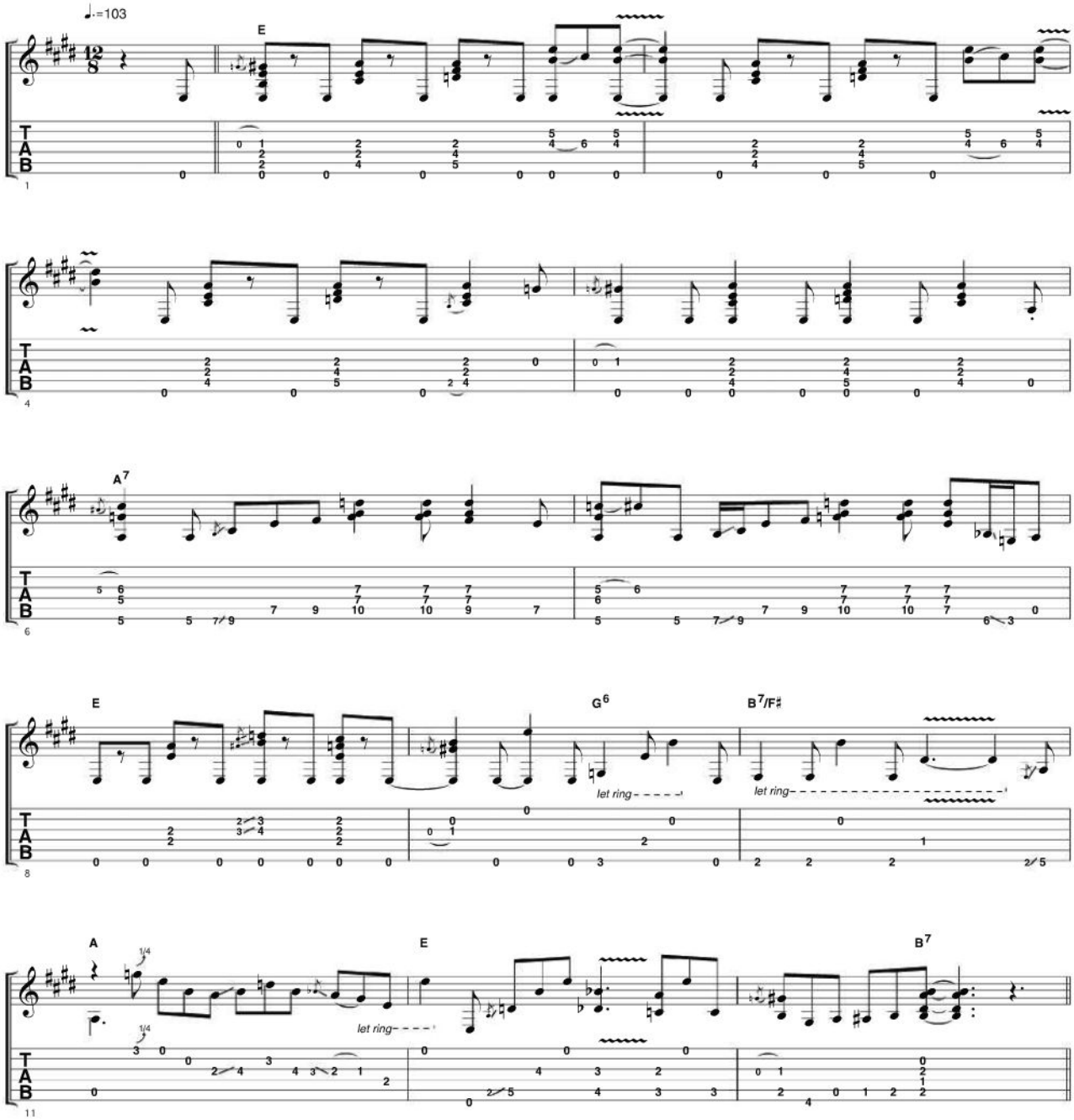
Joe Bonamassa

ON YOUR TG CD

Transform a boring 12-bar blues in E with our blues master's two-part guide to 12-bar blues jamming

For many guitarists, the 12-bar blues will be one of the first things they learn. After a few years of playing, the idea of doing a 12-bar blues in E can seem a bit tedious. However, when you listen to Joe Bonamassa's version of a 12-bar blues you realise that it doesn't have to be that way. Drawing upon his vast experience, imagination and technical abilities, Joe transforms the 12-bar blues into an art form.

Here he underpins the rhythm with root notes, while adding chord stabs and fills at the same time. Use a pick for the bass notes and any available fingers for the higher parts (known as hybrid picking). If you're not yet comfortable with this technique, ditch the pick and use fingerpicking. When you've learned the chords, practise the sequence slowly with a metronome (start at about 70bpm). ■ *For more information visit www.jbonamassa.com*

EXAMPLE 1: 12-bar blues — **ON YOUR TGCD**

Keeping a steady rhythm is crucial. Pay close attention to where each bass note falls in relation to the chords. Eventually you'll be able to keep the root notes going independently without having to think too much, so you can concentrate on the chords.

ON YOUR TG CD

MODERN MASTERS

Marty Friedman

Get inspired by the pioneering sounds and techniques of the most important guitarists from the last 30 years

Marty never uses a whammy bar, preferring to 'fake' the sound instead

PAUL BERGEN/REDFERNS

FACT ME!

MARTY FRIEDMAN

OTHER BANDS: Cacophony, Megadeth

BEST TRACK: *Hanger 18* (Megadeth)

BEST ALBUM: *Countdown To Extinction* (Megadeth)

SIGNATURE TECHNIQUE: Exotic sounding string bends from non-diatonic to diatonic notes

Thanks to his exotic playing approach, Marty Friedman has become a revered guitarist for those with a penchant for the unusual. His unique playing techniques and note selection make him instantly recognisable. Unusual bends and slides, plus faked whammy bar vibrato combined with classic rock licks contribute to Marty's unique style.

Example 1 (opposite) is a typical Megadeth-style solo that starts with an Am7 arpeggio superimposed over a D minor chord. Listen carefully to the sound that's created by playing this sequence of notes over the backing chords. Marty avoids the jazz players' approach to using arpeggios (using altered extensions like #5s and ♭9ths) because he is keen to preserve the rock element in his solos. Bars 5 and 6 feature a rapid 16th note lick using the D Dorian mode, producing a brighter sound than the natural minor scale.

Friedman says he likes to mix his more obscure ideas with 'standard' rock guitar playing to help them stand out. KISS guitarist Ace Frehley's no-nonsense pentatonic licks are an inspiration for him and bars 7 to 8 show how he might use Frehley-style pentatonic clichés to contrast earlier ideas and bring a solo to climatic end.

In 1992, Marty released a solo album called *Scenes*. Unlike many shred albums of the time, *Scenes* was a melodic treat that saw Friedman bring his Japanese influences to the fore. He continued to move in this direction and it has become the main ingredient of his recent releases.

Bars 1 to 4 of Example 2 show a typical Friedman-style pentatonic melody and contain some of his patented bends. Marty believes any note can be used to bend into a scale tone – even if it's not in the scale! Bar 3 contains a semitone bend from the non-diatonic (not in the scale) note F to F# (found in the A major pentatonic scale). He'll often accompany this type of bend with vibrato that imitates a whammy bar by moving below the pitch of the original note rather than moving above the original note the way conventional vibrato does. Sometimes he'll pre-bend a note so that he can apply this technique without any audible bend. Bars 2 and 6 use the same idea but with slides from the non-diatonic B♭ note to the diatonic C#. Both these techniques, particularly the bends, are key elements of Marty's style that he uses to bring Japanese influence into his playing.

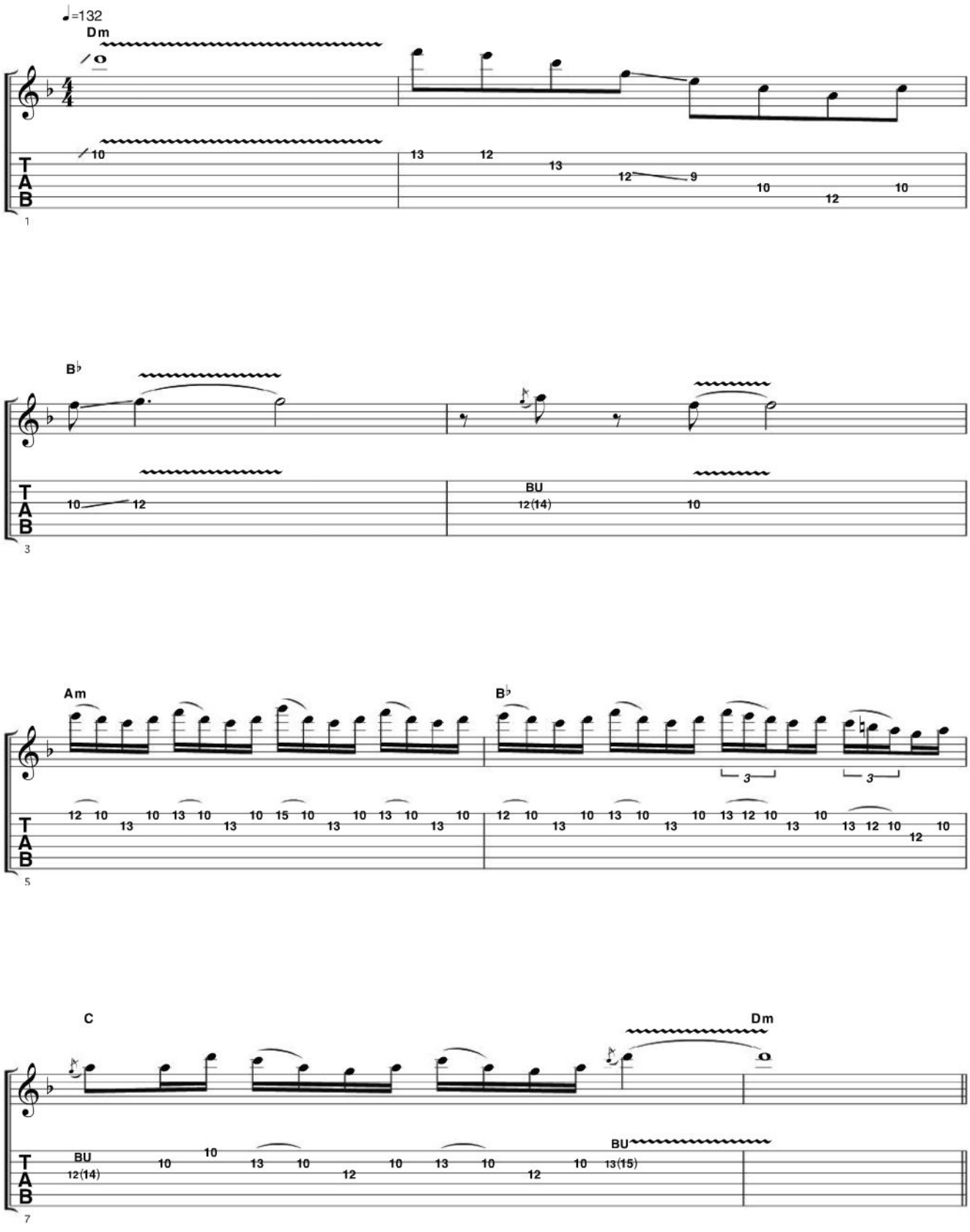
Bar 6 onwards transposes the melody up an octave and makes use of fast hammer-ons and pull-offs to embellish and develop the idea, and to further enhance the Japanese motif to the solo. ■ JAMES UINGS

"MARTY'S 1992 ALBUM 'SCENES' SAW HIM BRING HIS JAPANESE INFLUENCES TO THE FORE AND CONTINUE INTO HIS RECENT RELEASES"

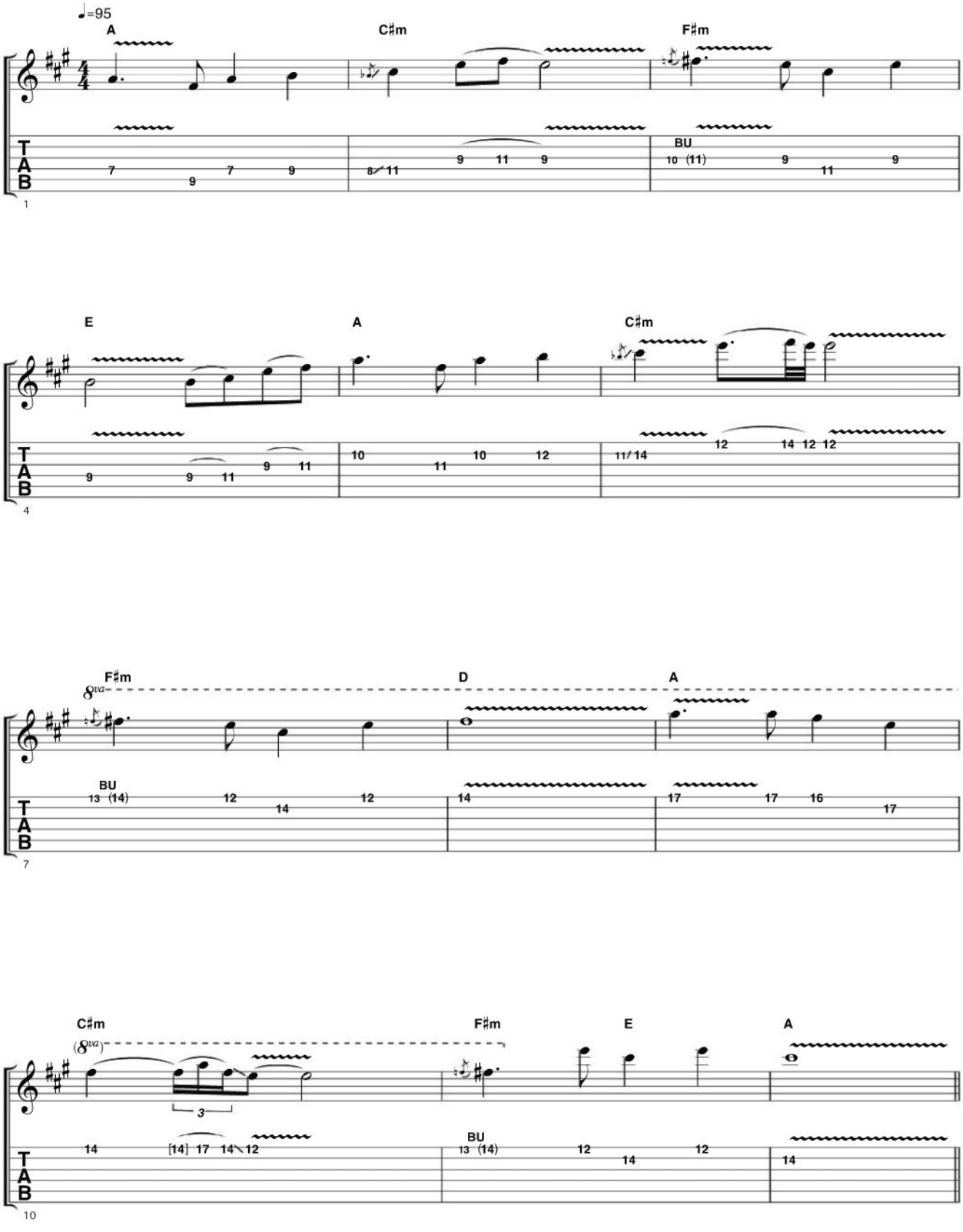
2 of the best

COUNTDOWN TO EXTINCTION
YEAR: **1992**
THE SKINNY: Friedman's soloing was at its peak on his second Megadeth album. Particularly so on *Symphony Of Destruction* and *Skin O' My Teeth*.

LOUDSPEAKER
YEAR: **2006**
THE SKINNY: This instrumental album features some truly great melodies as well as awesome soloing from Marty. It also features guest solos from John Petrucci and Steve Vai.

EXAMPLE 1: Megadeth-style solo **ON YOUR TGCD**

Using all four fingers in bar 5 helps you reach the 15th fret, but use your third and fourth fingers for the E and F notes in bar 6 so that you're correctly positioned for the pull-offs on beats 3 and 4.

EXAMPLE 2: Japanese-influenced solo

ON YOUR TGCD

END

The bends in bars 3, 7 and 11 are quite tricky so play these phrases with slides instead of bends until you get used to the sound of the melody. Add the bends later and pay close attention to the pitch of each bend.

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Rhythm playing

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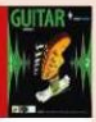

Get your strumming and muting in check by studying the Rockschool Grade Two exam piece *Blue Phones*

rockschool

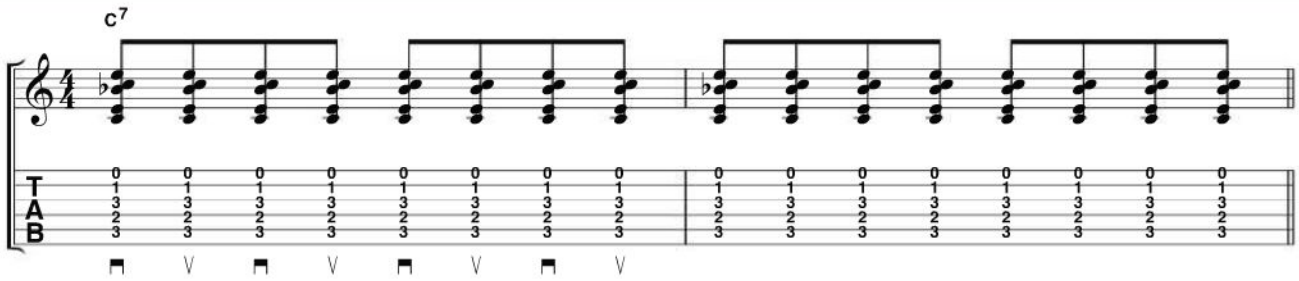
Grade 2 Book

We'll be taking you step by step through everything you need to pass the Rockschool Grade Two exam, but you'll need to buy the Grade Two book to get the remainder of the syllabus as there's not room to print in TG. www.musicroom.com

Bars 12 to 17 of the Rockschool Grade Two piece, *Blue Phones*, are an excellent opportunity for you to hone your rhythm playing technique. The key to playing fluent rhythm parts is to keep your picking hand in motion regardless of the rhythm you play. This allows you to get into a groove and helps you play fluently and in time.

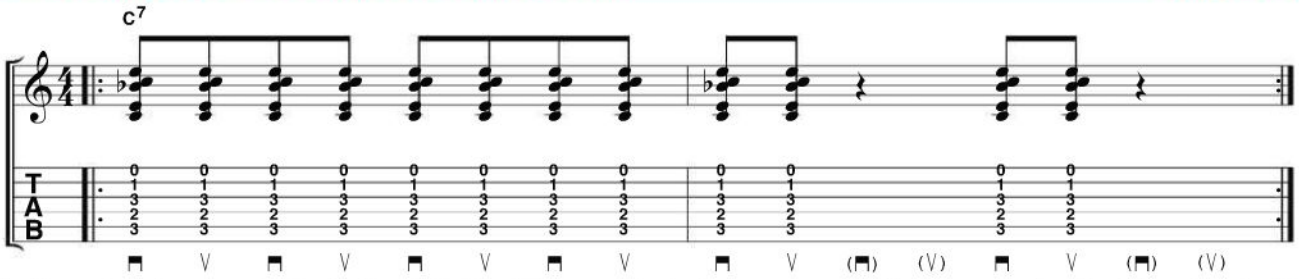
Blue Phones features chord stabs that can be tricky to keep in time. Examples 1 and 2 help you develop a solid strumming action. Once you have your strumming in place, work on using both hands to mute the strings and keep your playing free of unwanted noise. For example, keep your guitar silent during the rests in Example 3 but keep the strumming motion from Example 2 going. The full tab and backing track for *Blue Phones* are on your TGCD. ■ *For more information visit www.rockschool.co.uk*

EXAMPLE 1: simple strumming pattern — ON YOUR TGCD



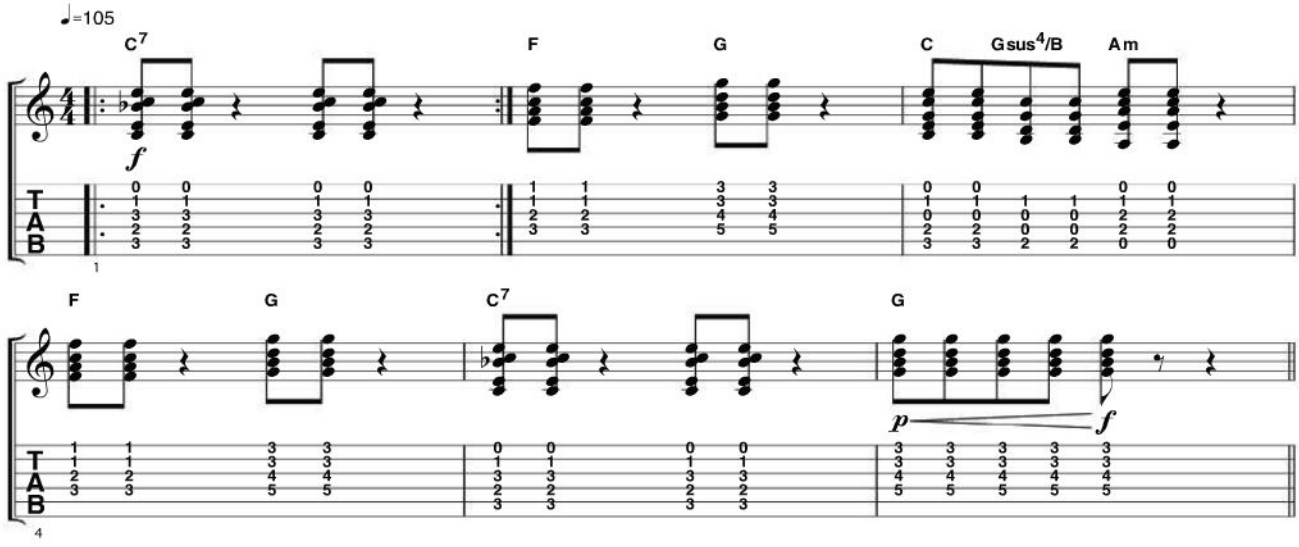
Your hand should move in a regular 'down, up, down, up' motion. Keep your wrist relaxed and let your pick brush lightly over the strings. This will avoid the pick snagging on the strings, which will hinder your fluency.

EXAMPLE 2: playing stabs with a constant strumming motion — ON YOUR TGCD



Keep the constant strumming action from bar 1 continuing in bar 2. However, in bar 2 release pressure on the string after you've played the stabs on beats 1 and 3 and move your pick slightly away from the strings so your guitar is silent on beats 2 and 4.

EXAMPLE 3: *Blue Phones* (bars 12 to 17) — ON YOUR TGCD



Here's your chance to put everything you've learned into practice. Watch the video for a full breakdown of the techniques you need to play this part fluently and noise-free. Notice the dynamic markings: *f* (forte) tells you to play loudly; *p* (piano) tells you to play softly; and the < tells you to gradually get louder.

Chords and arpeggios

ON YOUR TG CD

RGT's Grade Four piece, *Let Love Add Up*, helps you get master the fingerpicked chords and arpeggios you'll play in the exam

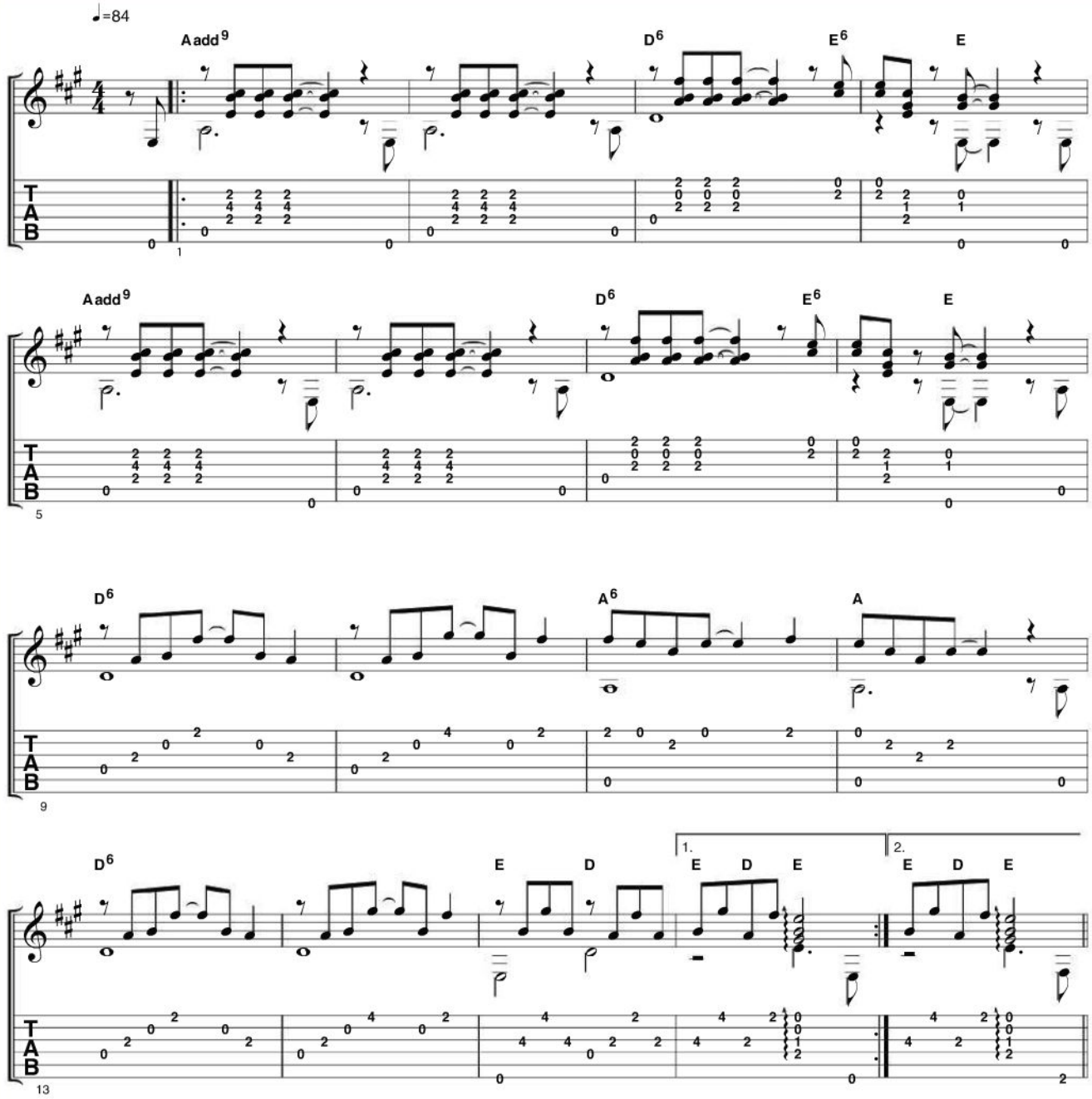
Registry RGT Registry of Guitar Tutors

For the Grade Four RGT acoustic exams you have to play an unaccompanied solo piece. Four pieces are provided in RGT's Grade Four handbook, but you can also choose one from a longer list of pieces on the RGT website. Alternatively, you can perform a free-choice piece (self-composed or otherwise), providing it's of a similar playing standard.

The notation for the first part of RGT's piece, *Let Love Add Up*, is provided below and is demonstrated on your TGCD. The second half of the piece will be in next month's issue. The piece features a variety of add9 and major6 chords. Practise these chords thoroughly before attempting the piece. The first eight bars consist of the chord notes picked together, whereas in the next eight bars the notes are picked individually. The wavy line before the final chord indicates that it should be arpeggiated, either by a long strum or by picking the notes in rapid succession with a finger roll. ■

Exam info

Obtain a FREE electric guitar exam info pack, detailing the requirements for all grades, by contacting RGT on 01424 222222 or download it at www.RGT.org The grade handbooks are available from www.BooksForGuitar.com.

EXAMPLE 1: *Let Love Add Up* (part 1) — **ON YOUR TGCD**

The repeat dots at the end of bar 16 indicate that the piece should be repeated from the start of bar 1. Bar 17 leads into the second section of the piece, which will appear in next month's issue of TG.

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Electric guitar
Alder body, set neck, 2x humbucker pickups, trapeze inlays, 3-way toggle switch, 2x volume &, 2x tone controls, 44mm nut width, 63cm scale, 22 frets, gold hardware. Finish: Black
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order code 158824

Ibanez GRG170DX
Electric guitar
GIO series, basswood body, maple neck, rosewood fretboard, 24 medium frets, sharktooth inlays, tremolo, humbucker – single coil - humbucker pickups, includes gig bag and strap. Finish: Black Night
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Electric guitar
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Finish: Onyx order code 204956
Finish: Grey order code 204955 € 279.- £ 232.-

Epiphone Les Paul Standard
Electric guitar
Mahogany & alder body, mahogany neck, rosewood fretboard, trapezoid inlays, 2x humbuckers, chrome hardware, tune-o-matic bridge, stopbar tailpiece, 3-way toggle switch, 2x volume controls, 2x tone controls. Finish: Ebony
€ 285.- £ 237.-
order code 124838

BC Rich NT Beast
Electric guitar
Neck-thru body, ebony fretboard, 24 frets, diamond inlays, 2 BDSM humbucker pickups, 1 volume control, 1 tone control, 3-way switch, original Floyd Rose tremolo, widow headstock, finish: onyx.
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order code 207660

BC Rich NT Warlock
Electric guitar
Mahoganybody, neck thru body, ebony fretboard, 24 frets, diamond inlays, 2 BDSM humbucker pickups, 2 volume controls, 1 tone control, 3-way switch, original Floyd Rose Tremolo, widow headstock, finish: onyx.
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Gibson Melody Maker
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Mahogany body, mahogany neck, rosewood fretboard, 22 frets, 628mm scale, 43mm saddle width, 1x single coil pickup, 1x volume & 1x tone control, wrap-around bridge.
Worn White order code 109743
Satin Ebony order code 109741 € 348.- £ 290.-
Vintage Sunburst order code 109742 € 379.- £ 315.-

Epiphone Les Paul Ultra II
Electric guitar
Mahogany body, set maple neck, rosewood fretboard, trapeze inlays, 2x Alnico Classic humbuckers, 1x Shadow NanoMag at the end of the fretboard with separate control for volume/bass/treble controls, 2 outs, gold hardware.
Midnight Ebony order code 204248 € 525.- £ 437.-
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Dean Guitars Razorback 7 255
7-string electric guitar
ML style, mahogany body, mahogany neck, rosewood fretboard, Dime Razor inlay, 2x 707 EMG humbuckers, Grover tuners, black hardware, Floyd Rose tremolo, finish: classic black with yellow bevels, incl. case.
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order code 208886

Fender American Standard Strat
Electric guitar
The new american standard limited edition series, alder body, maple neck, rosewood fretboard, 22 frets, 3 american Strat alnico V single-coils, Delta tone tone control, 2-point synchronized tremolo, lacquered headstock, limited edition neck plate, includes cable, strap and case, finish: Surf Green.
€ 1064.- £ 885.-
order code 232159

Gibson ES-137 Classic
Electric guitar
Curly laminated maple top, back and sides, binding on top, 3-pcs maple neck, rosewood fretboard, 22 frets, chrome hardware, Grover Keystone tuners, 490R and 498T humbuckers, includes case.
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Finish: Tri-Burst € 1499.- £ 1247.-
order code 184359

Duesenberg Fullerton Carl Carlton
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Semi hollowbody, arched laminated maple top, back and neck, rosewood fretboard, 22 frets, Dual Action truss rods, 1 Duesenberg DP90 Domino single-coil and 1 Grand Vintage humbucker, finish: Vintage White, includes case.
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B.B. King signature model, maple body, 3-piece maple neck with rounded profile, ebony fretboard, 22 frets, 629mm scale, pearl block inlays, 2x humbuckers (490R & 490T), 2x volume & tone controls, Vari-Tone switch, mono and stereo outs, gold hardware, tulip metal tuners, includes case.
Finish: Ebony € 2333.- £ 1941.-
order code 144443

Gibson Les Paul '57 V.O.S. Gold Top
Electric guitar
Custom shop series, vintage original specs, '50s mahogany body, maple top, mahogany neck, rosewood fretboard, 22 frets, 2 Burstbucker pickups, finish: antique gold, includes custom shop case.
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Gibson Dark Fire
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4000 worldwide, chambered mahogany body, rosewood fretboard, scale 628mm, 22 frets, 1 Burstbucker 3 and 1 P-90H pickup, toggle switch, PowerTune master control pot, finish: dark fire, includes RIP box, FireWire cable, FireWire adaptor, Dark Fire charger, Dark Fire universal power supply with adapters, stereo cable, GuitarRig III and guitar version of Ableton Live.
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Gibson ES359
Electric guitar
Semi acoustic, maple body, figured maple top, mahogany neck, ebony fretboard, 22 frets, scale: 629mm, saddle width: 42,8mm, 2 Classic '57 humbuckers, Grover tuners, tune-o-matic bridge, gold hardware, incl. case, finish: Vintage Sunburst.
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order code 231584

Gibson Les Paul Axcess Standard
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€ 2490.- £ 2072.-
order code 233359

Gibson Dusk Tiger
Electric guitar
Limited run of 1000pcs worldwide (350pcs for Europe), mahogany body, „Exotic Hardwood" top, rosewood fretboard, 22 frets, 2 pickups, piezo at bridge for acoustic sound, toggle switch, bridge & tailpiece powertune, finish: Dusk Tiger, incl. case, interface with FireWire output, cable and charger, Guitar Rig III and Ableton Live 8 Gibson studio edition recording software.
€ 2799.- £ 2329.-
order code 239621

Fender David Gilmour Relic
Electric guitar
Signature custom artist model, alder body (comfort contoured), maple neck, maple fretboard, 21 frets, vintage hardware, Fender/Gotoh vintage style tuners, american vintage synchronized tremolo, includes special case black tolex, finish: relic black over 3-tone sunburst, includes certificate of authenticity.
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Ibanez GSECE-AM
Classical guitar
G series, cutaway, mahogany neck and body, spruce top, rosewood fretboard, rosewood bridge, wood binding at body and neck, classic tuners, chrome hardware with black dot, Ibanez under-saddle pickup with AEQ-200T pre-amp and integrated tuner, D'Addario EXP strings, includes gigbag and strap, finish: amber.
€155.- £129.-
order code 202653

Manuel Rodriguez MR-T10C
Acoustic guitar
Special made for Thomann, walnut back and sides, mahogany neck, rosewood fretboard, scale: 650mm, 19 frets, machine heads silverplated (Manuel style), bone saddle material, Finish: natural high polish.
Solid cedar top €156.- £130.-
o. code 238403
Solid spruce top €156.- £130.-
order code 238402

Harley Benton CG500CE-AM
Classical guitar
Nylon strings, mahogany body, spruce top, set mahogany neck, rosewood fretboard, 648mm scale, 52mm saddle width, 2-band EQ, gold hardware, classical tuners, classical bridge. Finish: Amber
€166.- £138.-
order code 218888

Höfner SE III
Classical guitar
Special Edition III concert guitar, solid cedar top, back & sides rosewood, saddle width: 50mm, scale: 65cm.
€355.- £295.-
order code 121927

Godin Multiac Grand Concert Duet
Classical guitar
Solid cedar top, chambered mahogany body, mahogany neck, ebony fretboard, 650mm scale, custom Fishman electronics, under-saddle transducer with blendable sound imaging microphone and 4 individual mic settings, includes gigbag. Finish: natural.
€1368.- £1138.-
order code 229096

Fender CD-60 CE
Acoustic guitar
Dreadnought, cutaway, laminated spruce top, back & sides nato, nato neck, sonokeling fretboard, active Fender FTE3-TN preamp with volume, bass, mid and treble controls, built-in tuner, scale: 643mm, saddle width: 43mm.
Finish: Black €149.- £124.-
o. code 190659
Finish: Sunburst €149.- £124.-
order code 190657

Harley Benton JC503CEQ
Acoustic guitar
Jumbo style, cutaway, solid spruce top, rosewood back & sides, mahogany neck, rosewood fretboard, block inlays, piezo pickup system with 4-band EQ preamp. Finish: Natural High Polish
€149.- £124.-
order code 187498

Ibanez V72ECE
Acoustic guitar
Cutaway, spruce top, mahogany back & sides, Ibanez pickup with AEQ200T preamp and integrated tuner, includes gig bag and strap. Finish: Black
Finish: Black
order code 189649
Finish: Natural €175.- £146.-
order code 189650

Takamine EG320C
Acoustic guitar
Dreadnought model with cutaway, spruce top, mahogany back and sides, rosewood fretboard, TP4 preamp system, natural high-gloss finish.
€225.- £187.-
order code 185813

Fender CD-140 SCE
Acoustic guitar with cutaway
Dreadnought, solid spruce top, back & sides laminated mahogany, nato neck, rosewood fretboard, Fishman® Presys pickup system with active on-board preamp and integrated tuner, scale: 643mm, saddle width: 43mm.
Finish: Natural €233.- £194.-
o. code 190667
Finish: Black €238.- £198.-
order code 222391

Epiphone Hummingbird
Acoustic guitar
Solid spruce top, mahogany back & sides, rosewood fretboard, triangle inlays, ornamented pickguard. Finish: Cherry Sunburst.
€249.- £207.-
order code 145269

Takamine EG531 SSC
Acoustic guitar
Solid spruce top, back solid mahogany, saddle width: 42,5mm, piezo pickup with TK40T preamp, finish: black high gloss finish.
€519.- £432.-
order code 151658

Takamine EG523 SC12
12-string acoustic guitar
Jumbo model with cutaway, solid sitka spruce top, flamed maple back and sides, rosewood fretboard, saddle width: 47mm, pickup with TK40T pre-amp and tuner, finish: natural high-gloss.
€519.- £432.-
order code 169994

Taylor 114CE New
Acoustic guitar
Grand auditorium body with cutaway, solid spruce top, laminated sapele back and sides, sapele neck, ebony fretboard, 20 frets, ES-T pickup system, scale 648mm scale, nut width 4.29mm, includes original Taylor gigbag, finish: natural.
€748.- £622.-
order code 232803

Martin D-28
Acoustic guitar
The classic dreadnought model, solid Sitka spruce top, solid East Indian rosewood back & sides, solid mahogany neck, solid ebony fretboard, 20 frets (14 clear), solid ebony bridge, includes case. Finish: Natural
€1945.- £1618.-
order code 150353

Gibson CJ165 Rosewood
Acoustic guitar
Solid sitka spruce top, back & sides solid indian rosewood, mahogany neck, ebony fretboard, 19 medium frets, scale: 628mm, saddle width: 44mm, Grover gold tuners, active electronics with sound hole mounted volume control, includes case, finish: vintage sunburst, incl. case.
€1950.- £1622.-
order code 195895

Takamine LTD 2010
Acoustic guitar
Limited edition with high quality of craftsmanship, traditional japanese inlays in body, solid spruce top, solid indian rosewood back, rosewood sides, ebony fretboard, 20 frets, ebony bridge, scale: 644mm, gold-plated machine heads, CTP2 preamp, includes case, finish: natural high gloss.
€2290.- £1905.-
order code 238037

Martin Guitars HD-28
Acoustic guitar
Solid sitka spruce top, scalloped bracing, back and sides solid east indian rosewood, solid mahogany neck, bridge and fretboard solid black ebony, 20 frets (14 clear), chrome Schaller tuners, incl. hardshell case.
€2333.- £1941.-
order code 133517

Gibson Hummingbird TV
Acoustic guitar
Dreadnought, handmade, sitka spruce top, vintage style brancings, original 1960's handpainted and custom casted pickguard, rosewood fretboard and bridge, gold Gotoh tuners, custom 1960's heritage cherry burst VOS finish with unitone back and sides, incl. custom historic case.
€2699.- £2246.-
order code 217125

Martin Guitars GPCPA1
Acoustic guitar
Cutaway, grand performance, solid sitka spruce top, back & sides solid rosewood, ovangkol binding, ebony fretboard, arrows & squares inlays, 20 frets, ebony bridge performing artist belly, Delmar tortoise pickguard, Fishman F1 Aura pickup system with Martin Gold Plus pickup, finish: natural, incl. case.
€2899.- £2412.-
order code 242154

Harley Benton HBB1975
4-string bass guitar
J-Style, maple body, bolt-on maple neck, maple fretboard, 20 frets, black block inlays, 2 J-Style pickups with Alnico magnets, 2 volume controls, 1 tone control, 3-ply black pickguard, chrom hardware.
Natural €119.- £99.-
order code 224321
Black €119.- £99.-
order code 224329

BC Rich Warlock Bass
Bass guitar
Basswood body, bolt-on maple neck, rosewood fretboard, 24 jumbo frets, 1 BC Rich P-Style pickup, finish: black.
€139.- £116.-
order code 207667

Höfner Ignition Beatles Bass
4-string electric bass
Hollowbody, maple body, spruce top, rosewood fretboard, 22 frets, 2 Hofner humbucking pickups, nickel hardware, control plate with 2 volume controls.
vintage sunburst
order code 232784
black
order code 232783
vintage sunb./lefthand €259.- £215.-
order code 232785

Fender Squier Vintage Modified Jazz Bass
4-string bass guitar
Maple body, „C" shape maple neck, maple fretboard, 20 frets, 2x Duncan designed JB101 single coil pickups with Alnico 5 magnets, black pickguard, 34" scale, 38mm saddle width. Finish: Natural
€285.- £237.-
order code 196499

Epiphone Thunderbird Pro-IV
4-string electric bass
Mahogany body, set walnut/maple neck, rosewood fretboard, long scale 34", 2 Epiphone bass humbuckers, 2 volume and 2 tone controls, black hardware.
Natural Oil €318.- £265.-
order code 223997
Vintage Sunburst €333.- £277.-
order code 223998
Trans. Black €333.- £277.-
order code 223999

Fender Squier Classic Vibe Jazz Bass 60
4-string bass guitar
Basswood body, maple neck with modern C-Shape, rosewood fretboard, 20 vintage style frets, 2 custom Jazz Bass single-coils with AlNiCo 5 magnets, 4-saddle HiMass bridge, finish: olympic white.
€329.- £274.-
order code 212988

BC Rich NT Beast Bass
Bass guitar
Mahogany body, neckt thru body, maple neck, ebony fretboard, 24 frets, diamond inlays, widow headstock, 2 P-style pickups, active electronics, finish: black.
€355.- £295.-
order code 193174

Cort GS-Axe-2 Gene Simmons
Bass guitar
Mahogany body, bolt-on maple neck, rosewood fretboard, 21 jumbo frets, 34" scale lenght, original Mighty Mite PJ pickups MMPB and MMJB-R, master volume and tone control, chrome oil-capsuled 2+2 tuning machines, covered EB6(4) bridge, incl. custom gigbag.
€425.- £354.-
order code 242851

Flea Bass Model 32
Bass guitar
Solid alder body, bolt-on maple neck, rosewood fretboard, 20 frets, long scale, chrome hardware, open gear Elephant tuners, includes gig bag.
Finish: Water €425.- £354.-
order code 229553
Finish: Punk €409.- £340.-
order code 229554
Finish: Sunny €425.- £354.-
order code 229555
Finish: The Wild One €425.- £354.-
order code 229556

Ibanez SR705
5-string Soundgear bass guitar
Grained maple top, mahogany body with maple centre section, 5-pcs jatoba/bubinga SR5 neck, 24 medium frets, rosewood fretboard, abalone oval inlays, accu cast B25 bridge (16.5mm string space), cosmo black hardware, Bartolini MK1 (neck) and Bartolini MK1 (bridge) pickups, EQB III S Preamp, includes gigbag and strap, finish: Transparent Black.
€645.- £537.-
order code 202675

Fender Road Worn '60 Jazz Bass
4-string bass guitar
Made in Mexico, aged model, alder body, maple neck with C-shape, rosewood fretboard, 20 vintage style frets, long scale, 2 standard vintage Alnico magnets Jazz Bass single-coils, American vintage Precision®/Jazz® Bass bridge, pickguard 4-ply brown shell, nickel/chrome hardware, finish: fiesta red, includes deluxe gigbag.
€955.- £795.-
order code 222294

Fender Marcus Miller
4-string bass guitar
Signature series, ash body, maple neck, 20 medium jumbo frets, 2 vintage Jazz pickups, 2-way active EQ, vintage reverse machine heads, Badass II bridge, includes gigbag, finish: Olympic White.
€1050.- £874.-
order code 142477

Warwick Thumb SE 5
5-string bass guitar
Swampash body, 4-stripe maple neck, wenge fretboard, 24 frets, active MEC pickups J/J, active MEC 2-band electronics, black hardware, Warwick security locks, finish: natural oil finish, includes premium gigbag.
€1625.- £1352.-
order code 232282

Music Man Stingray 5
5-string bass guitar
Ash body, bolt-on maple neck, 3-band EQ, single and dummy coil pickups, serial/parallel pickup configurations, includes case. Finish: Black.
€1966.- £1636.-
order code 103886

Marleaux Consat Signature 5 BO BB
5-string bass guitar
2-piece swamp ash body, basswood burl top and back, bolt-on 5-piece birdseye maple neck with ebony binding, 24 frets, scale: 864mm (34"), gold hardware, 2 Delano Quadcoil humbuckers, 3-band EQ, active/passive preamp (programmable), volume and balance control, finish: natural highgloss.
€4222.- £3513.-
order code 245206

HOT DEALS

thomann
MUSIC IS OUR PASSION

STRINGS

Harley Benton Valuestrings

168992	009 - 042	£ 0.79
168993	010 - 046	£ 0.79

Pyramid

128237	009 - 042	£ 2.47
148111	009 - 046	£ 2.32
128238	010 - 046	£ 2.47
132702	011 - 048	£ 2.73

Harley Benton
with extra E1 and B2 strings

156199	009 - 042	£ 2.69
156200	010 - 046	£ 2.69

GHS Boomers

104584	009 - 042	£ 3.12
104585	010 - 046	£ 3.12
158969	011 - 050	£ 3.12
181291	012 - 052	£ 3.12

Dean Markley

104563	2502B 009 - 042	£ 3.06
104562	2508 009 - 046	£ 3.06
104565	2503B 010 - 046	£ 3.06
104564	2504B 010 - 052	£ 3.06

D´Addario EXL

104554	120 009 - 042	£ 3.58
101428	125 009 - 046	£ 3.58
104555	110 010 - 046	£ 3.58
131962	140 010 - 052	£ 4.13

Ernie Ball

104572	2223 009 - 042	£ 4.30
104570	2222 009 - 046	£ 4.30
104573	2221 010 - 046	£ 4.30

Elixir Nanoweb

152173	009 - 042	£ 9.30
152174	009 - 046	£ 9.30
152175	010 - 046	£ 9.30
152177	011 - 049	£ 9.-

Electric bass strings

156202	Harley Benton 045 - 100	£ 7.70
156186	Warwick Red Label 040 - 100	£ 7.80
144460	Warwick Red Label 045 - 105	£ 7.80
147931	Warwick Red Label 040 - 130	£ 11.-
157147	Warwick Red Label 045 - 135	£ 11.-
140180	GHS 3045 M 045 - 105	£ 14.-
160651	GHS 3045 5M-DYB 045 - 130	£ 17.90
104535	Rotosound 045 - 105	£ 14.80
142786	Rotosound 045 - 130	£ 20.-
122057	Emie Ball 045 - 100	£ 18.50
141174	Emie Ball 045 - 105	£ 18.50
121135	Emie Ball 045 - 130	£ 23.-
152178	Elixir Nanoweb 040 - 095	£ 35.-
171440	Elixir Nanoweb 045 - 100	£ 35.-
152179	Elixir Nanoweb 045 - 105	£ 35.-

GUITAR CARE

Thomann string winder
For faster string winding
order code 122787 £ 1.15

Harley Benton Guitar Care
Guitar cleaner, 100ml, even for nitro lacquers
order code 196948 £ 3.03

Dunlop Formula 65 Polish
Polish & cleaner for guitar and bass.
order code 141577 £ 3.56

D'Andrea Lemon Oil
Cleaning oil, fretboard conditioner for guitar and bass
order code 150545 £ 3.05

GHS Fast Fret
Fingerboard, string and neck cleaner, silicone free.
order code 104761 £ 3.89

Lead Foot SB201
A/B switch for guitar and bass
order code 134241 £ 14.80

GIGBAG & CASE

Thomann Economy
Standard model, large pocket for accessories, notes and strings, colour: black

145669	Classic	£ 7.70
178496	Western	£ 7.70
133671	Electric guitar	£ 7.70
142774	Electric bass	£ 7.70

Thomann Standard
20mm padding, bottom protector, black velvet lining, backbag straps.

121546	Classic	£ 13.90
130405	3/4 Classic	£ 13.90
121547	Western	£ 13.90
121548	Electric guitar	£ 13.90
157096	Flying V	£ 13.90
121549	Electric bass	£ 13.90
142783	Jumbo	£ 22.-
121814	Acoustic bass	£ 23.-

Thomann Deluxe Profi
Gig bags with 30mm padding, 5cm wide padded straps, foldable backbag straps, 2 outside pockets, 2 additional accessory pockets.

142777	Electric guitar	£ 18.80
142775	Classic	£ 18.80
142776	Western	£ 18.80
142778	Electric bass	£ 18.80

Line 6 Spider IV 15
Electric guitar combo
15W, 1x 8" speaker, 4 amp models, 4 presets, FX processor with 6 different effects, headphone output, CD/MP3 input, internal tuner, compatibel to the FBV footpedal, dimensions WHT: 38,7 x 36,2 x 20,3cm.
order code 231414 € 89.- £ 74.-

Harley Benton GA5
All valve guitar combo
5W, Class A, 8" speaker, 1 channel, 1 volume control, 1 tone control, 1x 12AX7 & 1x EL84 valves. Weight: 10.5kg
order code 107783 € 95.- £ 79.-

Peavey Transtube 110 EFX
Electric guitar combo
40W, 1x 10" Blue Marvel speaker, 9 digital effects (flanger, delay, octaver, reverb), 3-band master EQ, vintage, modern and hi-gain switch, effect loop, headphone output, dimensions: 46,4 x 23,5 x 40,6cm, weight: 10,36kg, 3 programmable presets (to use with optional PFC3 footswitch, order code 163377).
order code 249984 € 155.- £ 129.-

Peavey Vypyr 30
Guitar combo
30W, 1x 12" speaker, 3-band EQ, MIDI I/O, 11 editable stompbox effects, on-board looper, integrated chromatic tuner, tap tempo, headphone output, patented TransTube® technology, 400 presets with optional Sanpera™ II pedal, weight: 15kg.
o. code 212773 € 169.- £ 141.-

Peavey Vypyr 15
15W, 1x 8" speaker.
order code 212763 € 105.- £ 87.-

Marshall MG30FX-New
Eletric guitar combo
30W, 1x 10" speaker, 4 channels with 3-band tone control, headphone output, MP3/line-input, emulated output, MG footswitch optional, dimensions WHD: 48 x 42 x 22,5cm, weight: 10,8kg.
order code 223000 € 189.- £ 157.-

Marshall MG15-New
15W, 2 channels.
order code 222982 € 95.- £ 79.-

Vox VT30
Electric guitar combo
30W, 1x 10" speaker, 22 amp models with Vox Valve Reactor circuitry, 11 effects, 66 presets, headphone out (also to use as recording out), optional Vox VFS5 footswitch available, dimensions WHD: 45,6 x 43 x 22,4cm, weight: 12kg.
order code 217596 € 189.- £ 157.-

Fender FM212R
Guitar combo
Frontman series, 100W, 2x 12" speakers, 3 channels (normal, drive and extra drive), FX loop, includes 2-way footswitch. Dimensions: 49.5 x 68.5 x 27cm. Weight: 21.7kg
order code 167017 € 222.- £ 185.-

Line 6 Spider IV 75-112
Modeling guitar combo
75W, 1x12" speaker, 16 amp models, 64 programmable presets (with FBV shortboard), 400 presets (200 song-based, 200 from famous artists), LC display, FX processor with 6 different effects (3 simultaneous), built-in tuner, headphone/DI out with speaker simulation, CD/mp3 in (mini-jack), dimensions DWH: 26,4 x 50,5 x 45,7cm, weight: 15.5kg.
order code 231416 € 266.- £ 221.-

Peavey 6505+ 112
All valve guitar combo
60W RMS into 16, 8, or 4Ω (switchable), 1x12" Sheffield® 1200 speaker, 5x 12AX7 preamp and 2x 6L6GC power amp valves, 2 channels, rhythm channel with pre/post gain, bright and crunch switches, lead channel with pre/post-gain, presence and resonance controls, switchable post-EQ effect loop, preamp out, dimensions WHD: 64,8 x 56,7 x 28,5cm, weight: 29kg.
order code 228072 € 529.- £ 440.-

Blackstar HT Club 40 Venue Combo
All valve guitar combo
2x EL34 & 2xECC83 tubes, 40W, 1x 12 Celestion speaker, 2-channel patent applied for Infinite Shape Feature (ISF), enhanced tone controls, clean voice switch, overdrive switch, digital reverb with dark/bright switch, effect loop with level, speaker emulated out 1x12/4x12", incl. 2-way footswitch, weight: 25kg.
order code 243401 € 566.- £ 471.-

Traynor Custom Valve YCV50B
All-tube guitar combo
50W, 2 channels, separate tone control on each channel (lead & clean), preamp valves: 3x 12AX7A, power amp valves: 2x EL34, 1x 12" Celestion Vintage 30 speaker, external effect loop, spring reverb, external speaker out, auto tube-matching circuit, dimensions WHD: 58 x 46 x 24cm, weight: 22,8kg, made in North America!
order code 247472 € 611.- £ 508.-

Vox AC30 CC2
30W all-valve guitar combo
2x 12" Vox GSH12-30 speakers, 2 ins (boost & normal), input link-switch to combine both channels, volume, brilliance switch, boost volume, treble, EQ, standard/custom switch, bass, reverb, tremolo, tone cut, master volume, standby and power switch, outs for external speakers, output bias, FX loop, includes footswitch. Weight: 32kg
order code 180600 € 768.- £ 639.-

VHT Special 6 Bundle
Bundle containing:
AV-SP-6H guitar head, 6W, 1 channel, 12AX7 and 6V6 valves, volume and tone control, clean and overdrive mode, incl. footswitch, VHT speaker, 4Ω, 8Ω and 16Ω outputs, finish: black, weight: 7,9kg, **AV-SP112VHT, 1x12" guitar cabinet**, 50W, 16Ω, 2 mono inputs, finish: black, weight: 15,9kg, **incl. 1,5m speaker cable.**
order code 240614 € 195.- £ 162.-

Bugera 333
All-tube guitar head
120W, 3 channels, 4x 6L6 power amp valves (convertible to EL34), 4x 12AX7 preamp valves, reverb control on each channel, impedance switchable (4, 8 and 16Ω), FX loop with independent send and return level controls (also serves as a boost function), includes footswitch for channel and FX loop/boost.
order code 205591 € 279.- £ 232.-

Traynor Darkhorse
All-tube guitar head
15W, 1 channel, switchable between 6V6 mode (15W) and 12AU7 mode (2W), gain, bass, treble, master volume, dimensions WHD: 32,5 x 15,3 x 15,3cm, weight: 5kg.
order code 247462 € 377.- £ 314.-

Traynor Darkhorse Cab 112
1x 12" Celestion Greenback speaker, 25W, 16Ω, weight: 7kg.
order code 247469 € 235.- £ 196.-

Peavey JSX Joe Satriani
Valve guitar head
Joe Satriani signature model, 120W, impedance switch (16, 8 or 4Ω), ships with EL34 valves but can be configured for 6L6 valves, 3 channels, volume, bass, mid, treble, gain, fully adjustable noise gate (crunch and ultra channels), separate fat switches (crunch and ultra channels), all controls located on the front panel, incl. footswitch.
order code 169004 € 1075.- £ 894.-

Harley Benton HBW-35
35W bass combo
10" speaker, 3-band EQ, built-in limiter, bright/boost switch, headphone output, aux in (RCA), line out. Dimensions: 41.6 x 32 x 45.2cm. Weight: 14.5kg
order code 224346 € 95.- £ 79.-

HBW-20
20W, 8" speaker, 3-band EQ, headphone out, aux in (RCA). Dimensions: 34.3 x 20.5 x 35cm. Weight: 6.1kg
order code 224310 € 55.- £ 46.-

Warwick Sweet 15.3
150W bass combo
Solid state, 150W RMS, 15" speaker, HF horn (switchable), switch for low boost, high boost, mute, 8-band graphic EQ, effects loop, headphone output, rear stand for 45° operation, dimensions WHD: 53 x 64 x 34cm, weight: 24kg.
order code 208579 € 285.- £ 237.-

Roland CB-100 Bass
100W bass amplifier
12" coaxial 2-way speaker, 8 COSM amp models (chorus, flanger, T-wah, independent delay, reverb, 4-band EQ, compressor and shape switch for detailed sound adjustments, balanced output (with pre/post switch) and line out for connection to mixers, recording/phones output for private practice and recording applications, dimensions HWD: 46,9x 40,7x 31cm, weight: 17kg.
order code 172610 € 415.- £ 345.-

Gallien Krueger Backline 600/115
Bass halfstack
Gallien Krueger Backline 600, 300W, 4Ω, 2U, 4-band-EQ, boost, effects loop, tuner out, XLR out with ground & pre/post switch, speaker out, weight: 5,9kg, **Gallien Krueger Backline 115BLX-II**, 1x 15" speaker, 200W, 8Ω, dimensions: 59,7 x 49,53 x 46,99cm, weight: 27kg, **incl. 1,5m speaker cable.**
order code 209686 € 458.- £ 381.-

Traynor Dynabass 200T
Bass combo
200W, 2x 10" speaker, 1 piezo tweeter, volume, bass, low mid, high mid, treble, scoop, limiter (switchable), DI out (pre/post EQ), XLR line out (pre/post), external effect loop, external speaker out, headphone out, tuner out (muteable), dimensions WHD: 53 x 53,5 x 39cm, weight: 27,3kg.
order code 247588 € 566.- £ 471.-

Gallien Krueger Backline Fullstack
Bass halfstack
Gallien Krueger Backline 600, 300W, 4Ω, 2U, 4-band-EQ, boost, effects loop, tuner out, XLR out with ground & pre/post switch, speaker out, weight: 5,9kg, **Gallien Krueger Backline 115BLX-II**, 1x 15" speaker, 200W, 8Ω, 27kg, **Gallien Krueger Backline 410BLX-II**, 4x 10" speaker, 400W, 8Ω, 32kg, **incl. 2x 1,5m speaker cable.**
order code 209685 € 639.- £ 532.-

Gallien Krueger MB150S-112 III
150W bass combo
Input with 10dB pad switch, voicing filters, low boost, EQ, output, limiter, send/return, line out, headphone output, speaker out, 1x12" speaker. Dimensions: 34.8 x 38.1 x 21.60cm. Weight: 11kg
order code 142875 € 645.- £ 537.-

MB150E-112 III
150W, with chorus.
order code 141301 € 715.- £ 595.-

Gallien Krueger 115BLX-II
Bass cab
1x15" speaker, 200 Watts, 8 Ohms, 1/4" TRS input, dimensions: 58,5 x 58,5 x 46cm, weight: 27kg.
order code 156649 € 169.- £ 141.-

Gallien Krueger 210BLX-II
2x10" speaker, 21kg.
order code 156648 € 144.- £ 120.-

Ashdown Little Giant 1000
Bass head
2x 500W @ 4Ω, 2x 330W @ 8Ω, 4-band semi-parametric EQ, deep switch, shape switch, pre/post DI out, frequency range: -3dB@25Hz and 25kHz, swichtable active/passive input, includes rackmount, weight 3,5kg, dimensions HWD: 6,6 x 21 x 31cm.
order code 211375 € 279.- £ 232.-

Hartke LH-500
Bass head
500W, 12AX7 high-voltage class A valve preamp circuit, 3-band EQ, bass and treble shelving, mid-peak EQ controls, bright switch, limiter switch with LED indicator, balanced XLR direct output, FX loop, 1/4" output connectors. Dimensions: 19"/2U.
order code 206515 € 344.- £ 286.-

Traynor YBA200-2
Bass head
200W, all-valve, preamp valves: 2x 12AX7A and 1x 12AU7, poweramp valves: 4x 6550, active/passive inputs (0/-6dB), gain, treble (bright switch), mid, range, bass, scoop, resonance, master, preamp output with pre/post EQ switch, XLR line out with -20dB switch, muteable tuner out, groundlift switch, speaker out (4/8Ω).
order code 247479 € 757.- £ 630.-

Ampeg SVT VR
Bass head
Re-issue of legendary „Blue-Line" SVT tops, 300W RMS @ 2 or 4Ω, 2 channels, bass/mids/high controls and 3-position mid filter switch, balanced line out, preamp out/power amp input, Neutrik Speakon and jack speaker outputs, dimensions WHD: 61 x 29 x 33cm, weight: 38,5kg.
order code 199055 € 1890.- £ 1572.-

The Thomann services

www.thomann.de
Telephone Hotline: +49 9546 9223-55
Fax: +49 9546 9223-24

- 30-day money back guarantee
- free shipping to the UK and Ireland on orders above £159

the t.bone TWS16PT

16ch. UHF wireless for guitar and bass
9,5" diversity receiver, bodypack, line/ mic switch, 3 pole mini-XLR input, 16 sel. frequencies, max. 4 unit simultaneously, squelch, XLR and jack outs, incl. power supply, rack mount, 1m XLR output cable, DC charger cable, 1m jack - mini XLR guitar cable

800MHz
o. code 183386
863MHz
o. code 183384
€ 105.- £ 87.-

Sennheiser Freeport Instrument

Diversity UHF wireless system
4 switchable frequencies between 863 - 865MHz, 10mW HF power, diversity receiver with LED for HF, diversity, peak, XLR & jack out, guitar bodypack with 1x 9V battery (up to 10hr). Includes 12V power supply and guitar cable.

order code 183507
€ 145.- £ 121.-

Line 6 Relay G30

Guitar/bass wireless system
6 switchable frequencies, 24bit Delta Sigma, 128x over sampling, 10Hz-20kHz, 118dB SPL, 30m line-of-sight transmission range, jack in & out, 8hr battery power, LED signal for status and battery health, small and trendy housing. Includes power supply, batteries, cable and manual.

order code 228151
€ 285.- £ 237.-

Stageclix Jack

Digital wireless system
For guitar and bass, 2.400 - 2.488GHz frequency range, 12 channels, 20Hz - 20kHz, metal housing, jack mounted on transmitter for direct plug in, 100m range, 24bit digital converter, battery charger on the receiver, up to 15hrs battery life, jack output, includes power supply.

order code 232633
€ 469.- £ 390.-

Harley Benton GT-15 Skull Tuner

Tuner for guitar and bass
Built-in mic, auto-power-off function, tuning range: A0 - A6 (27,5Hz - 1760Hz), A4 = 440Hz, ± 1 Cent, incl. batteries.

o. code 241243
€ 4.55 £ 3.79

Harley Benton GT6/200
LED-display, built-in mic, incl. batteries.
order code 168995
€ 4.66 £ 3.88

Harley Benton MT100

Clip tuner with integrated metronome
Built-in microphone and vibration sensor, illuminated display, 430-450Hz calibration, 3 tuning modes (chromatic, guitar/bass, violin), tuning scale: C, F, Eb, Bb, flat tuning (1-4 semitone steps), tuning range: A0 (27.5Hz) - C8 (4186Hz), measuring range: ±1 cent, metronome: 30-250 bpm with 1 beat step, includes 3V battery.

order code 116684
€ 9.30 £ 7.70

Harley Benton PT-100

Chromatic floor tuner
For guitar and bass, A2-a3 (27.5-1760Hz) range, A=435-445Hz, powered via 9V battery or external power supply (not included), 9V power cascade output. Dimensions: 6.4 x 5.9 x 12cm

o. code 218905
€ 27.- £ 22.-

Harley Benton PT-500

Strobe tuner pedal
chromatic, accuracy: ±1cent, calibration: 436 - 445Hz (1Hz steps), indicator: 32-segment FND & 1 LED, 1/4" input jack, 1/4" output jack and 1/4" bypass jack, dimensions WHD: 7,5 x 5,1 x 11,5cm, weight: 300g, powered by 9V battery or optional power supply (order code 108096).

order code 238032
€ 28.- £ 23.-

Korg AW-2G

Chromatic clip-on tuner
Ultra-compact, ultra-lightweight, attach to your wind or string instrument for easy and accurate tuning, piezo pickup detects vibrations directly from the instrument, integrated microphone, adjustable calibration (410 - 480Hz), tuning from A0 (27.5Hz) to C8 (4186Hz).

o. code 222775
€ 29.- £ 24.-

Korg Pitchblack

Chromatic floor pedal tuner
LED display, 100% true bypass out, 4 display modes (full strobe, half strobe, meter & mirror), detection range from E0 to C8 (20,60Hz - 4186Hz), adjustable calibration (436 - 445Hz), 9V DC output jack for cascading the power supply to other pedals, black aluminium die-cast body, optional power supply available.

order code 207261
€ 66.- £ 55.-

Boss TU-3

Chromatic floor tuner
Cent mode (like classical tuner) or stream mode, accu pitch, high brightness mode, flat tunings, mute or bypass, C0 (16,35Hz) - C8 (4.186Hz), also for 7-string guitars and 6-string basses, ±1 Cent, calibration 436 - 445 Hz, powered by 9V battery (included) or optional power supply, power for up to 7 additional effect pedals, dimensions WHD: 7,3 x 5,9 x 12,9cm, weight: 390g.

order code 238909
€ 77.- £ 64.-

tc electronic PolyTune

Stompbox tuner
Chromatic, calibration 435Hz to 445Hz, true bypass, you simply strum all strings on your guitar or bass at once and it will immediately tell you which strings need tuning, includes battery.

order code 242399
€ 77.- £ 64.-

Harley Benton GP-100

Guitar preamp
3 amp sounds (clean, blues, rock), 3 adjustable modulations effects (chorus, flanger, tremolo), delay with Tap function, LCD-display, 3 tuning modes (chromatic, guitar, bass), flat tuning function, built-in metronome with selectable rhytmic patterns, aux-in for jamming with external MP3 player, incl. 2x AA batteries.

order code 241245
€ 36.- £ 30.-

Harley Benton PowerPlant

Compact multi power supply unit
Power supply with various outputs: 8x 9V DC (500mA), 1x 12V DC (250mA), 1x 12V AC (250mA), includes cable set.

order code 119603
€ 36.- £ 30.-

Digitech BP80PS

Multi FX processor for bass
Expression pedal, AudioDNATM DSP chip, 24bit A/D/A converter, drum machine with 30 patterns and selectable tempo, auto-chromatic tuner with 13 LEDs, 11 bass amp and 5 stomp box models, 19 effects (8 simultaneously), 40 user and 40 factory presets, dual 7-segment LED display, 2 TRS ouputs (L/R), includes power supply.

order code 174430
€ 66.- £ 55.-

Line 6 Pocket POD Jam-Bundle

Guitar preamp
32 amp and 16 speaker models, 16 effects, more than 300 presets, chromatic tuner, 4 controls and 4-way navigation button, TRS in, MP3 player in, unbalanced out, headphone out, USB connector, powered via batteries (4x AAA) or DC-1 external power supply (not included). Weight: 180g. **Bundle includes the t.bone HD660 stereo headphones.**

order code 117968
€ 89.- £ 74.-

Boss RC-2

Loop Station
16min recording time, 11 memory locations, aux input, metronome, tap tempo, undo/redo. Dimensions: 7 x 13 x 6cm. Recommended accessories: power supply (PSA series) and FS-5U or FS-6 footswitch.

order code 196839
€ 166.- £ 138.-

Vox Tonelab ST

Guitar preamp
Original Vox ValveReactorTM, 33 amp models, cabinet modeling, 25 effects, ASIO compliant USB audio connections with computer, free software for sound management, 100 presets, amp/line switch, aux in, stereo outs, autochromatic tuner, includes power supply. Dimensions: 27 x 7 x 18cm (WxHxD). Weight: 1.6kg

order code 228215
€ 175.- £ 146.-

Digitech JamMan Solo

Looper/phrase sampler
Store over 35 minutes of mono CD quality loops in 99 internal memories, optional SDHC card can store over 16 hours (with optional 8GB or higher SDHC memory card), 44.1kHz sampling rate (CD quality), USB, aux input, incl. power supply.

order code 243155
€ 177.- £ 147.-

Boss ME-70

Multi FX pedal & preamp
Manual mode, memory mode, 18 banks of 4 patches, preamp with 6 amp models, 4 effect groups with on/off footswitch, 40sec looper, expression pedal with 6 functions, reverb, noise supressor, tuner, aux in, powered via battery or optional 9V power supply.

order code 222795
€ 259.- £ 215.-

Digitech JamMan Stereo

Looper / phrase sampler
Store over 35 minutes of mono, CD quality loops in 99 internal memories, SD card slot, 44.1kHz sample rate, USB port, record rhythm loops and solo over them on the fly, completely hands-free™, aux in, reverse playback, 4 heavy-duty metal footswitches, 3 stop modes, balanced XLR mic in, metronome, automatic recording, includes power supply.

o. code 243160
€ 277.- £ 230.-

Line 6 M9

Stomp box
86 pedal effects (delay, modulation, overdrive/ distortion, filters, compressor, reverb, pitch glide, smart harmonizer, wah, EQ), 28-second looper, programmable presets or scenes, built-in chromatic tuner, tap-tempo control, MIDI I/O, stereo I/O, output for 2 optional expression pedals, includes power supply.

order code 236379
€ 329.- £ 274.-

Boss RC-50 Bundle

Bundle containing:
Boss RC-50 Super Looper including power supply (3 stereo loops, 7 footswitches, USB for data exchange, 49min mono sampling time, 297 memories, 2x stereo outs, MIDI sync) and Rockbag RB23030B FX pedal bag (water-resistant Rok Tek material, 8mm padding, shoulder strap, long outside pocket, inside pocket).

order code 197610
€ 429.- £ 357.-

tc electronic Nova System

Multi FX pedal
All-analog programmable overdrive and distortion circuit under preset and expression control, 6 effect blocks taken straight from G-System, 30 factory & 60 user presets, 2 footswitch layouts, hi-Z and balanced ins, balanced stereo outs.

order code 206863
€ 438.- £ 364.-

Boss GT-10 bundle

Guitar FX processor and preamp
400 presets (200 factory, 200 user), 13 simultaneous FX blocks, 2 WSP chips, SB Audio MIDI interface, 2 freely assignable control footswitches, amp switch connector, FX loop, Boss 40sec looper. Dimensions: 54.2 x 27.2 x 7.7cm (WxDxH). Weight: 4.7kg. **Bundle includes Thomann FX pedal bag.**

order code 210357
€ 444.- £ 369.-

Line 6 POD X3 Pro

19" guitar/bass/voice preamp
78 guitar amp models, 24 guitar speaker models, 98 models of pedal and studio effects, 28 bass amp models, 22 bass speaker models, 6 voice preamp models, A.I.R. II speaker/ mic modelling, 2x jack ins, 2x XLR mic ins, headphone out, digital S/PDIF I/Os, digital AES/ EBU I/O, stereo FX loop, MIDI in/out/thru, digital Variax connection, 2x simultaneous FX chains, integrated tuner, includes USB 2.0 cable.

order code 207495
€ 549.- £ 457.-

Digidesign Eleven Rack

Guitar recording & FX system
Emulations of classic guitar amp tones, collection of sought-after classic stompbox tones, collection of studio-quality rackmount effects processors, cabinet emulations, microphone emulations, integrated FX loop, built-in tuner, tap-tempo, high-speed USB 2.0 connection, up to 8-channel simultaneous recording up to 24bit/96kHz, XLR mic in, AES/ EBU, S/PDIF, MIDI I/O, includes ProTools 8 LE.

order code 236791
€ 766.- £ 637.-

tc electronic G-System Limited

Limited guitar multi FX processor
Re-designed analog circuit, 100 new presets, floor unit with removable 19" rack unit (remove and control with floor unit), 25 effects (up to 9 simultaneously), 4 switchable mono loops for external effects unit, additional loop for external pre-amp, 4x 9V outputs for external effect pedals, USB and MIDI connection, external expression pedal connection, only until sold out.

order code 237106
€ 1399.- £ 1164.-

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157996	GPK6, 6m	£ 5.40
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166775	textile coated cable, 6m	£ 6.10
163864	WPP1060, 4m, helix cable	£ 5.40

Cordial cables

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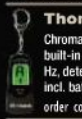

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Chromatic tuner as keyring, tuning by built-in microphone, pitch range: 440 Hz, detection accuracy: +-0,5 cent, incl. battery
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£ 3.05

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The capo that most professionals use, perfect solution for all guitar players.

121652	C1 for electric and acoustic	£ 12.30
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£ 1.94

Rocked & Rated

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122
This Epiphone is a rockabilly beauty with playability to match

Welcome

As the old adage goes, the gear doesn't make the player. But sometimes the gear can *transform* the player. It could be as simple as changing a tuning, or plugging in a new pedal and trying a completely different style of guitar. Eight strings fit this description perfectly, regardless of what style you play. By taking yourself out of your usual setup, you might just discover an element of guitar playing you never knew existed. And that's got to be a good thing.

Stuart Williams

Stuart Williams – Reviews Editor

Reviews, buying advice and technical questions answered. All in language you understand

Reviews

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126 **Group Test: dreadnoughts**
131 **LTD ST203 FR**
133 **Schecter Damien Elite 8**
135 **Orange TH30 combo**
137 **Budda/Rocktron FX**

Ratings

★★★★★ Superb: a Total Guitar Best Buy
★★★★☆ Excellent product, worth the money
★★★☆☆ Above average, worthwhile kit
★★☆☆☆ Think hard before parting with cash
★☆☆☆☆ Don't even think about it

Best Buy

A TG Best Buy award is given to any piece of gear that scores five out of five for quality and value for money.

Group Test Winner

Every product in our Group Test is rated against its rivals. The overall winner of the Group Test receives this award.

Meet the experts

ROB POWER
A Beatles obsessive and former editor of industry trade mag MI Pro, Rob has been playing for over 15 years and performs both solo and with The Rules.

JAMES UINGS
Former TG Music Editor James is Publishing Manager for rock and pop exam board Rockschool, and has 16 years of guitar teaching experience.

HENRY YATES
Having misspent his youth on both sides of the guitar shop counter, Henry's role as a pro reviewer has seen him thrash every significant axe on the rack.

JONNY SCARAMANGA
Jonny is a guitarist and songwriter who has been gigging since he was 11. He also teaches at BIMM in Bristol and has played on the BBC and ITV.

ED MITCHELL
Ed Mitchell has been mending broken axes for more than 20 years. If your pride and joy is giving you gip, Ed and his legendary Shed have got your back.

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20W Class A/B tube head with 1x12" cabinet

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20W Class A/B 1x12" tube combo

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Jetty Betty says

"Jet City's amazing new amps offer classic Mike Soldano all-tube tone at absolutely killer price points. Featuring rugged multi-ply hardwood cabinetry, a 16-gauge steel chassis, Eminence speakers, custom transformers and 2-oz copper traces on thick PCBs, each Jet City amp is built to provide years of tough, roadworthy performance."

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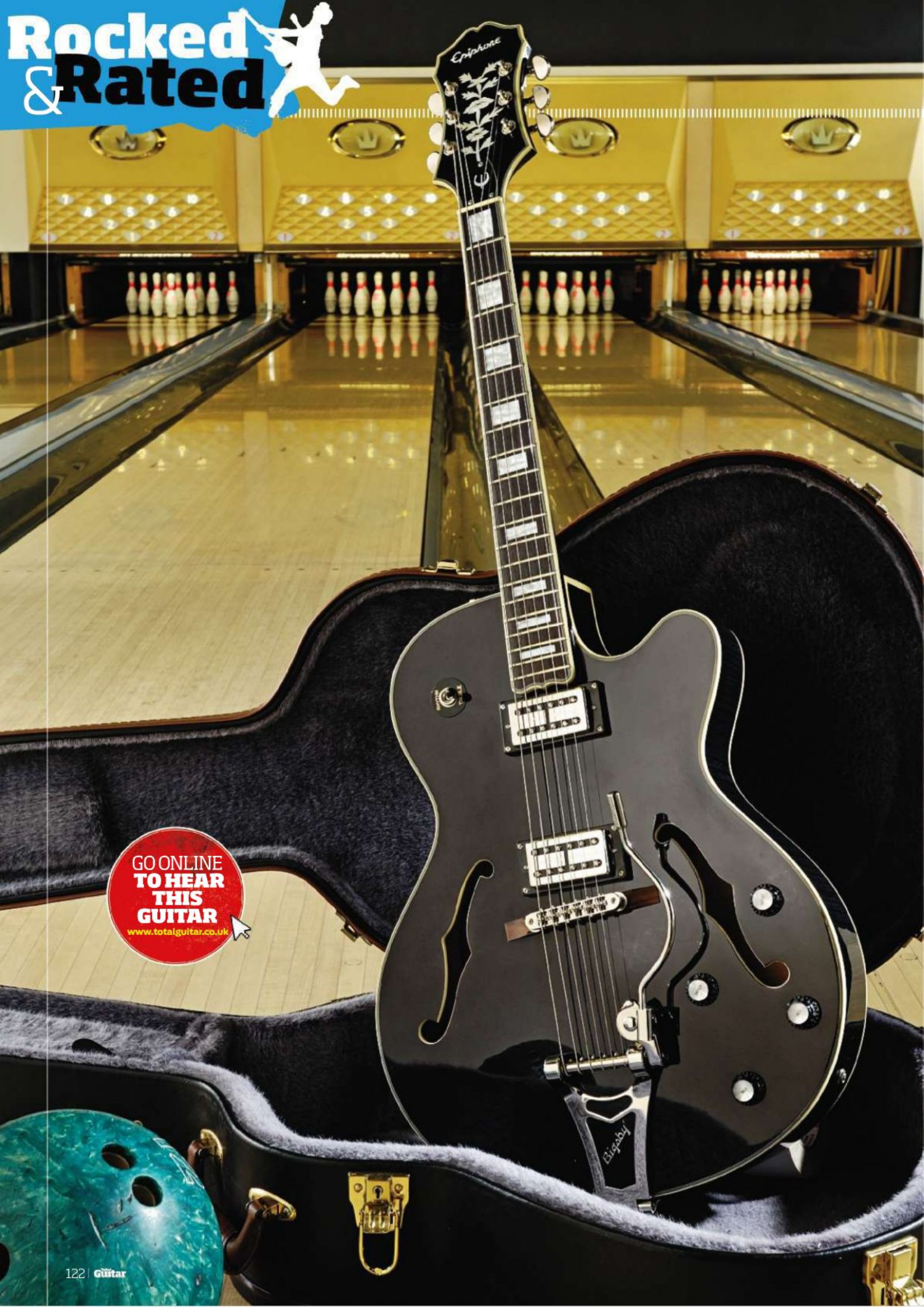
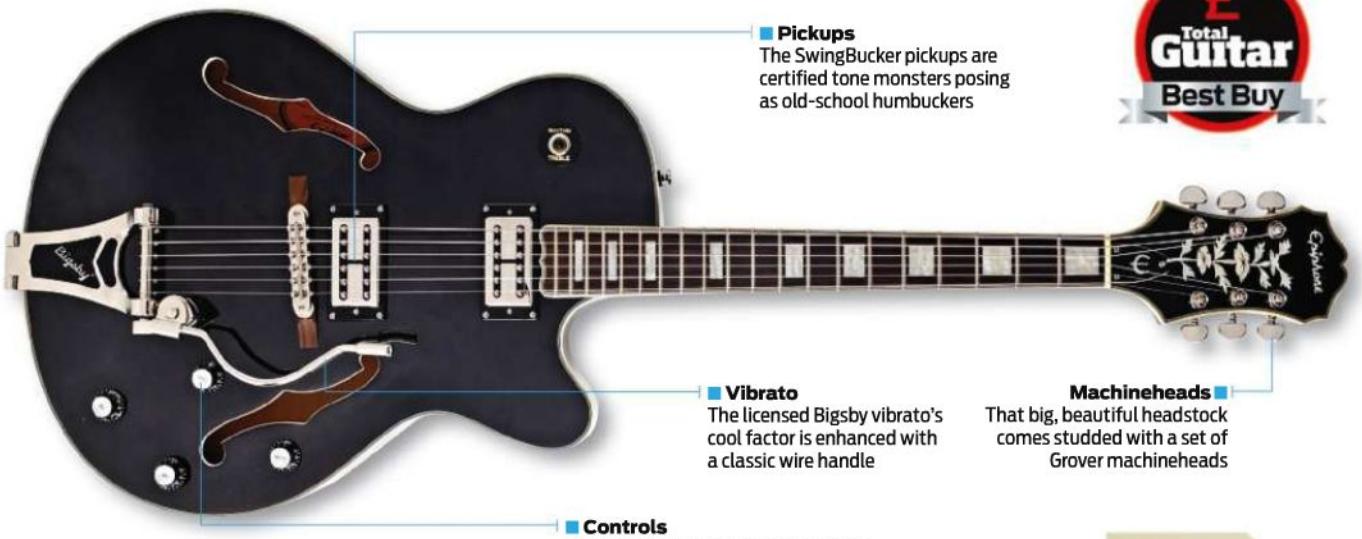
Rocked & Rated





Total Guitar Best Buy

£499

Epiphone Emperor Swingster

New meat and potatoes rockabilly machine with extra tonal gravy

Naming a guitar the 'Swingster' is guaranteed to set quiffs a twitchin' in the rockabilly community. The guitar-slinging daddios and daddiettes in vintage denim are sure to blow a fuse when they see that big old f-hole stamped body and regulation Bigsby vibrato. The vibrato's old-school 'wire' handle will just tip them over the edge. Before you write off this bad-ass looking box as a prop from the set of *Happy Days*, don't be too quick to judge. The Swingster has even more to offer than its appearance might suggest. Even if you don't dig Elvis...

The Swingster is basically an Epiphone Joe Pass Emperor-II model with added 'rockability'. We like the cool combination of the plain spruce top and the striking flame of the laminate maple back and sides that shimmers through the translucent black finish. The five-ply binding and nickel hardware just add to its vintage vibe.

The slim neck and 20 well dressed, medium jumbo frets make for great playability, although some may find the supplied wound G string tough to bend at first. Tuning stability is amazing thanks to roller bridge saddles and a set of Grover machineheads – wiggle that vibrato arm with impunity.

The guitar has a pair of SwingBucker pickups in the engine room, and the bridge unit is slightly overwound for added grunt. The twin push/pull tone controls activate the guitar's secret tonal weapon – the series/parallel wiring option. For us, this feature boosts the Swingster's desirability into the stratosphere. 'Series' (knobs up) offers the regular tones we expect from a twin humbucker guitar; 'parallel' (knobs down) drops the output a little and produces a brighter tone like a singlecoil, all without compromising the 'bucker's hum-cancelling qualities.

Rockabilly, blues, jazz and country guitarists will enjoy the huge tonal range of the Swingster, as will anyone looking for some Johnny Marr style jangle. We were blown away. Nay, stunned. This guitar oozes warmth while never losing clarity or focus; it can 'do' bright without ever becoming shrill. Tonally, that can be a tough balancing act but the Swingster nails it brilliantly. We're so sold on this thing, it ain't even funny.

Conclusion: Gretsch has had the 'essential rockabilly guitar' thing sown up for years. The Emperor Swingster is Epiphone's most accomplished challenge to that supremacy yet. Yes, it's beautiful to look at – that wire handle Bigsby is grade A guitar porn – but the Swingster is much more than just a pretty face. This guitar's faultless playability and incredible tonal range (wide enough to cover most music genres) promote its actual value as a musical instrument way beyond its price tag. Frankly, we're just buzzed you can bag a tone monster like this for less than 500 sheets. Happy days indeed!

Ed Mitchell

At a glance

Epiphone Emperor Swingster

BODY: Select spruce top, maple back and sides
NECK: 3-piece maple, set
FINGERBOARD: Rosewood
FRETS: 20 medium jumbo
SCALE: 24¾-inches
PICKUPS: 2x SwingBucker humbuckers
CONTROLS: 2x volume, 2x tone, 3-way pickup switch
HARDWARE: Nickel
LEFT-HANDED: No
FINISH: Translucent Black (pictured), Sunrise Orange, Wine Red
CONTACT: Gibson Europe 00800 444 27661
WEB: www.epiphone.com

SUMMARY

For: Righteous tones, playability and price tag
Against: Could be too specialist for some

★★★★★

TG says... Two thumbs up, Fonzie style

"ITS FAULTLESS PLAYABILITY AND INCREDIBLE TONAL RANGE PROMOTE ITS VALUE AS AN INSTRUMENT BEYOND ITS PRICE"

Effects
The MkII has a looper, Smart Harmony intelligent pitch shifter, and is expandable for free

Valve tone
The MkII was co-developed by Line 6 and valve amp guru Bogner

Speaker
The Spider Valve has the much-loved Celestion Vintage 30 speaker onboard

GO ONLINE TO HEAR THIS AMP
www.totalguitar.co.uk

LINE 6 SPIDER VALVE MKII

£549

The hybrid amp with even more from Line 6 and valve kings Bogner

Recently, we set in motion a 'battle royale' between the forces of solid-state and valve amplifiers (issue 204). Valve won. Solid state couldn't quite match the warmth and tone of old-school tube technology. Of course, there is a third option: the hybrid. When Line 6 spliced together solid state and valve technology, and a whole bunch of amp and effects models, with its original Spider Valve, we thought the ultimate hybrid had been nailed. Now it's launched the Spider Valve MkII and reckons "the best of both worlds just got better".

This update of the Spider Valve is available in three formats: the 40-watt 1x12-inch combo we have in our grubby mitts; a 40-watt 2x12-inch combo (£679); and the HD-100, a 100-watt head (£649). Looking at the amp's control panel, it's immediately obvious that Line 6 has upped the spec from its previous model with a bunch of extra knobs and buttons. For a kick-off, there's a tempo tap control (for instant delay tweaks). You also get a Quick Loop function that records, loops and plays back a 14-second sample of your playing that you can then riff or solo over. To get the most out of this, you'll really need Line 6's FBV Shortboard MkII (£169).

The Spider offers 128 user presets and 16 amp models inspired by the likes of the Vox AC30, Marshall JCM900 and Mesa/Boogie Dual Rectifier. You also get 20 'Smart FX' inspired by some famous stompboxes like the MXR Phase 90 and the DigiTech Whammy. The MkII can be expanded, too. Line 6's FX Infusion pack is a free download that offers another 28 models ranging from overdrive to modulation, reverb and delay.

Of course, none of this aural candy would mean a thing if the amp itself sounded pants. Thanks to a collaboration with US valve gurus Bogner (the folk behind modern classics like the Uberschall head), there's nothing to worry about on that score. The Spider Valve accommodates every style of guitarist and does it exceptionally well.

Conclusion: We love just how many extra goodies Line 6 has squeezed into its latest hybrid monster, and it's managed to do it without compromising that refined Bogner valve tone. The sounds on offer here are everything you'd expect from a pro-quality amp and you'll appreciated just how easy it is to dial in the tones you want on the go. At 20kg the MkII is no lightweight, but that killer combination of features, tone and bargain price will have many players rushing to pick one up.
Ed Mitchell

At a glance

Line 6 Spider Valve MkII

TYPE: Hybrid amp
OUTPUT: 40 watts
SPEAKER: 1x12" Celestion Vintage 30
VALVES: 2x 12AX7, 2x 6L6
CONTROLS: Volume, bass, mid, treble, drive, tap, FX
SOCKETS: Input, speaker out power amp in, pre out
WEIGHT: 20.4kg
DIMENSIONS: [HxWxD] 553 x 680 x 286mm
CONTACT: Line 6 01327 302700
WEB: www.line6.com

SUMMARY

For: Killer valve tone, easy-to-use
Against: You might need help to lift it

★★★★☆

TG says... Take a trip to Bogner

"LINE 6 HAS SQUEEZED EXTRA GOODIES INTO ITS HYBRID AMP WITHOUT COMPROMISING THAT REFINED BOGNER VALVE TONE"

Line 6 offers the best of both worlds with it's hybrid Spider Valve MKII

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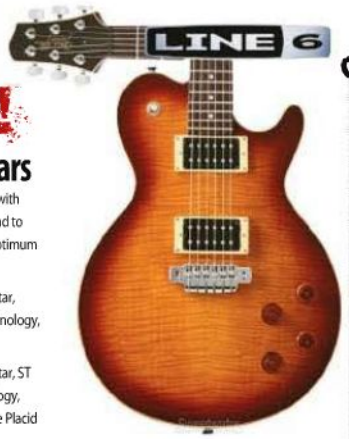
DEALS OF THE MONTH!



New! James Tyler Variax Guitars

To develop the latest evolution of Variax guitars, Line 6 partnered with legendary luthier James Tyler to craft an exceptional instrument and to deliver the tone and feel of the finest boutique instruments and optimum tonal performance of Line 6 digital guitar modeling technology.

JTV-59 USA James Tyler Variax 6-String Modelling Electric Guitar, Singlecut, Custom Wound HH Pickups, Piezo Bridge, Variax Technology, Mahogany Body With Maple Top in Black.

JTV-69 USA James Tyler Variax 6-String Modelling Electric Guitar, ST Style, Custom Wound HSS Pickups, Piezo Bridge, Variax Technology, Alder Body. Available in 3 Tone Sunburst, Candy Apple Red, Lake Placid Blue and Black

JTV-89 USA James Tyler Variax Custom Wound HH Pickups, Piezo Bridge, Variax Technology, Mahogany Body.

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Marshall AFD100

Slash Signature Head

PREORDER NOW!

The biggest release of 2010!! The Marshall AFD100 head willbe limited to just 2300 worldwide so pre-order now or risk missing out! They will be shipping in October!

Hot New Product! Pre-Order Now!!

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Blackstar HT

Blackfire Gus G Signature Drive Pedal Limited Edition

The ultimate heavy metal distortion pedal. Straight from the depths of hell comes the Blackstar HT Black Fire. For Gus G, guitarist with Ozzy Osbourne and Firewind, only the heaviest tone will do!

Limited Edition!

£199.00

Vox AC4TV

Head & Cab Bundle

MEGA BUNDLE DEAL

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Group Test

Dreadnoughts Around £300

Technology marches confidently on, but **nothing compares to the primitive thrill of beating on a big box of air** made from an old tree. TG rounds up four low-price dreads

WORDS **HENRY YATES**

Flip the page to find out which one won our Group Test head-to-head

The dreadnought is a freak. In a world where technology is getting slicker, slimmer and shrunk to fit on a pinhead, this deep-bodied, wide-arsed, 70-year-old bruiser sticks out like a brontosaurus at a ballet performance. And the weird thing is, we love it. Sure, you'll find acoustics that do the whole 'small is beautiful' thing, like the parlour and 'O', but the dreadnought takes them all to the cleaners, both in terms of sales and the raw volume produced when you dig in.

Aptly sharing its name with a bloody great battleship, the first dreadnought was built for the Ditson brand in 1916 by luthier legend CF Martin. By 1931, his own firm launched the definitive D-18 and D-28 – already featuring the iconic shape that maximised internal airspace – and after Gibson hit back in 1934 with its 'slope-shouldered' version, the dam broke, paving the way to the guitar shops of 2010, where dreads rule the racks.

Yeah, they all look broadly similar, but don't be fooled: the performance of dreadnoughts can vary enormously, and we're hoping these low-price, solid-top contenders measure up. First up, we've got the Recording King RD-16 (£249), followed into battle by Lag's Tramontane T100D (£299), Washburn's D10S (£240) and Tanglewood's TD8 (£199). ■

"THE DREADNOUGHT IS A DEEP-BODIED, 70-YEAR-OLD BRUISER"

Recording King RD-16 £249

Return of the King

At a glance

Recording King RD-16

BODY: Laminated mahogany body with solid spruce top
NECK: Mahogany
FINGERBOARD: Rosewood
FRETS: 20
SCALE: 645mm
HARDWARE: Chrome
FINISH: Sunburst [pictured]
LEFT-HANDERS: Yes
CONTACT: Westside 01412 484812
WEB: www.recordingking.com

The RD-16 looks like the kind of acoustic that an American soldier might have played to seduce your gran in 1944. That's kinda the point. Three years ago, the AXL Corporation bought the struggling Johnson brand, paid a reputed $250,000 for the rights to rebadge it as Recording King (a marque associated with pre-war Gibson archtops), and started banging out faux-vintage models to great fanfare.

Structurally, the RD-16 sets the tone with a laminate

mahogany body and a solid graded spruce top. Physically, it's in the grand tradition (ie, hefty), with 115mm rim depth and 395mm soundboard, but the old-world vibe belies a guitar that's surprisingly playable, due to a snug C-profile neck that makes fingerpicking and chords feasible. It's got some welly, but the snap of the spruce is tonally to the fore, and we feel this model is strongest when pushed through fingerpicked passages; apply a pick and it lacks the warmth and subtlety of its rivals.

Conclusion: Nothing wrong with the RD-16: it oozes vintage class, offers a loud, bright voice that softens nicely with fingers, and turns in a comfortable physical performance. Our issue is that at £249, it occupies a slightly frustrating price bracket, costing more than an entry-level acoustic, but not quite good enough to compete with a mid-price dreamboat that's worth mic'ing up or taking into the studio. It's a fine guitar and it'd serve you well, but you'd always be thinking 'what if...?'

SUMMARY

For: Vintage looks, feel, bright tone
Against: Lacks the warmth of some

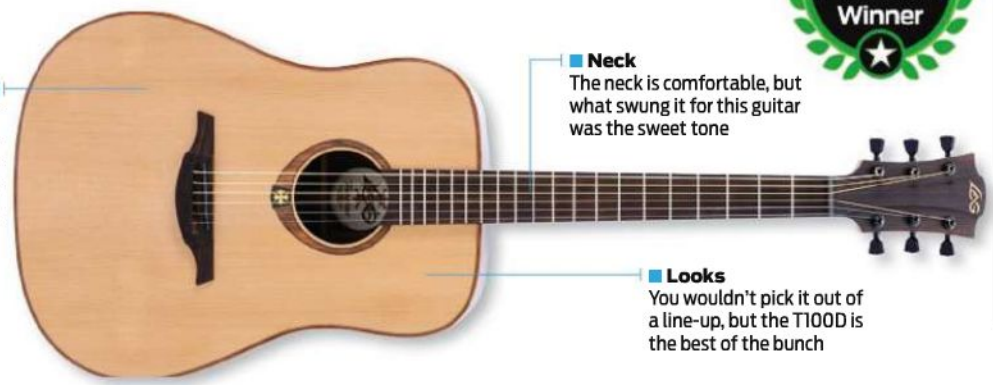
★★★★☆

TG says: One for the old-school

Lag Tramontane T100D £299

Ooh la la

Group Test Total Guitar Winner



At a glance

Lag Tramontane T100D

BODY: Old port laminated mahogany with solid red cedar top
NECK: Mahogany
FINGERBOARD: Rosewood
FRETS: 20
SCALE: 652mm
HARDWARE: Black moulded
FINISH: Natural [pictured], Black, Brown Shadow
LEFT-HANDERS: Yes
CONTACT: Barnes & Mullins 01691 652449
WEB: www.lagguitars.co.uk

Michel Chavarria's firm started life as a boutique dream factory, hand-crafting high-end delicacies for the smart set of his native France. Lag still caters for the filthy rich, but post-millennium, it's also acknowledged the filthy, placating the peasantry with cheaper acoustics like the T100D before we storm the Bastille.

It's the priciest and plainest, but like Cyrano De Bergerac, the T100D starts a charm offensive

when it opens its mouth. The gold medal isn't much to do with how it handles: it's a professional instrument, but there's nothing life-changing about the neck (comfortable) or body (bulky). No, what swings it is that cedar top, which brings warmth and character in spades, blending with the mahogany body for a thick, dark, purposeful voice. Hit it with a pick and you've got a tight 'boom'; tickle it with fingers and a classy voice hangs in the air.

Conclusion: It's not shallow to want to stand out from the crowd – and the T100D does that, for sure. There's the quirky name on the headstock and the whiff of Gallic class, for a start, but more critically, there's also a tone that will come as a breath of fresh air if you've spent years using a spruce soundboard. At £299, this guitar is good enough to last you into your career, and further proof that the French aren't just great lovers, but great luthiers, too. *C'est la vie.*

SUMMARY

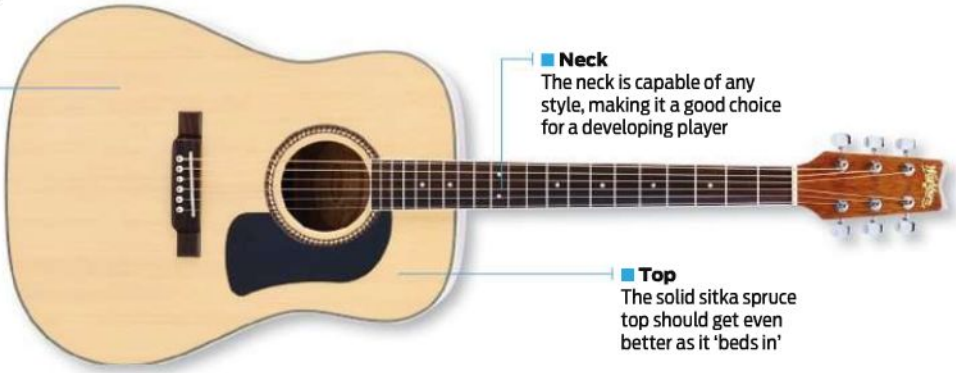
For: That gorgeous tone
Against: Boring looks

★★★★★

TG says: Vive la France!

Washburn D10S £240

Tenacious D



At a glance

Washburn D10S

BODY: Laminated mahogany with solid spruce top
NECK: Mahogany
FINGERBOARD: Rosewood
FRETS: 20
SCALE: 647mm
HARDWARE: Chrome
FINISH: Natural [pictured]
LEFT-HANDERS: Yes
CONTACT: Sound Technology 01462 480000
WEB: www.washburn.com

Look away now if you're a maverick axe-slinger with a taste for six-string exotica. The Washburn D10S is the world's most ubiquitous acoustic. Everybody's heard one, everybody's tried one, and many of us own one, meaning that rocking one at rehearsals is tantamount to playing *Stairway* at Guitar Center. But then, a billion strummers around the globe can't be wrong... can they?

It's easy to see why the D10S is so popular – there's nothing

to polarise opinion here. Slightly deeper and wider than its rivals, the Washburn offers a textbook playing surface and the kind of dread tone that you hear in your head: big, loud, powerful in the bottom end, but with a top-end bite that means things don't get soupy. This ain't a bad thing, necessarily – it's a brilliant all-rounder, lapping up open chords and fingerpicked arpeggios – but it can feel a little generic, meaning that after you've put it down, you'll struggle to describe what it sounds like.

Conclusion: You can't go wrong with the Washburn D10S. This is the 'jack of all trades' of the acoustic world: well made, affordable, playable, good at all styles, but not quite the master of any... it's the kind of guitar you'd trust to babysit your kids. In any other test, this bulletproof list of 'plus' points would spell victory for the world's favourite strummer, but when it's played directly after the cedar-powered Lag Tramontane, the D10S has to be content with a silver medal around its neck (for once).

SUMMARY

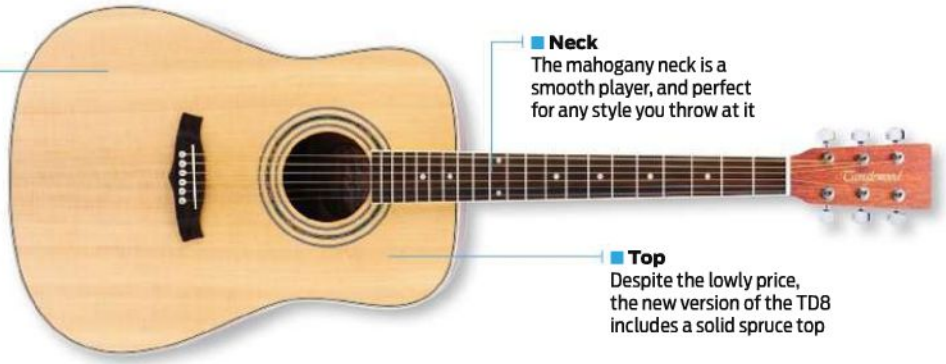
For: Solid all-round performance
Against: Lacks a true sonic identity

★★★★☆

TG says: A cliché but a good one

Tanglewood TD8 £199

Eighth Wonder



At a glance

Tanglewood TD8

BODY: Laminate mahogany with solid spruce top
NECK: Mahogany
FINGERBOARD: Rosewood
FRETS: 20
SCALE: 647mm
HARDWARE: Chrome die-cast
FINISH: Natural satin
LEFT-HANDERS: No
CONTACT: EMC 01959 571600
WEB: www.tanglewoodguitars.co.uk

There's a tendency to get nervous when the price of a guitar dips below £200, but Tanglewood insists we're in safe hands with the new TD8. Reassuringly, the soundhole label confirms this is the 'MkIII' incarnation, and is therefore bolstered by the included hard case and all-important solid spruce top that should sweeten with age.

From the moment it hits your lap, the TD8 starts making its case for the podium. If you've

played top-spec acoustics, you'll admittedly find this one boring, but for the first-time buyer it's a total thrill, giving you a not-too-bulky neck for simple strumming and fingerpicking, a bulletproof 'play-anywhere' vibe that means you won't be afraid to take it on the road, and a resonant, rolling tone that zings with goodwill. There's a real sense that this is a songwriter's axe; its tight, balanced voice is the perfect bedrock for vocal melodies.

Conclusion: Ultimately, we can't let the Tanglewood TD8 win: it doesn't have the rich, deep tone of the Lag T100D, nor the handling of the Recording King RD-16. That said, this model probably does represent the best value here, and we reckon its overall showing is miles above the campfire-spec workhorses you'll find in the same price bracket. This is a starter guitar with added rocket fuel, but could be a decent backup strummer for anyone. Not bad for £199.

SUMMARY

For: Great performance for the cash
Against: Hard to complain at £199

★★★★☆

TG says: One for the first-timers

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RRP £305 **£259**

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G6136T White Falcon w/Bigsby Inc. Hard Case.
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LTD ST203 FR

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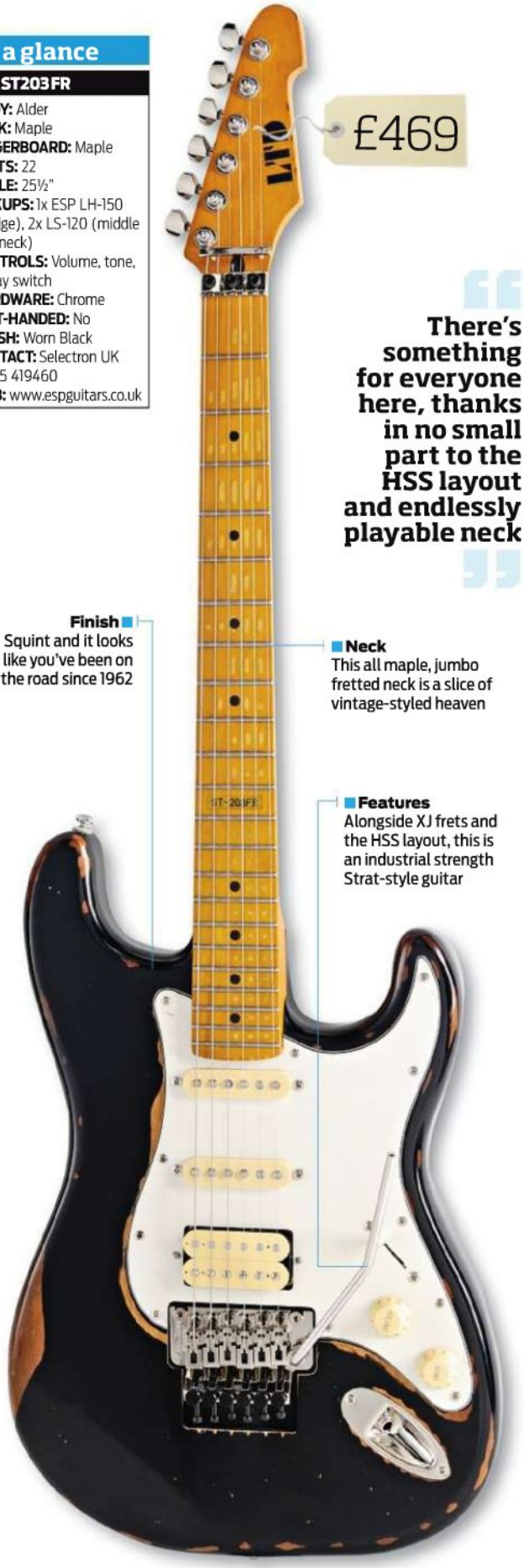
At a glance

LTD ST203 FR

BODY: Alder
NECK: Maple
FINGERBOARD: Maple
FRETS: 22
SCALE: 25½"
PICKUPS: 1x ESP LH-150 (bridge), 2x LS-120 (middle and neck)
CONTROLS: Volume, tone, 5-way switch
HARDWARE: Chrome
LEFT-HANDED: No
FINISH: Worn Black
CONTACT: Selectron UK 01795 419460
WEB: www.espguitars.co.uk



There's something for everyone here, thanks in no small part to the HSS layout and endlessly playable neck

Finish Squint and it looks like you've been on the road since 1962

Neck This all maple, jumbo fretted neck is a slice of vintage-styled heaven

Features Alongside XJ frets and the HSS layout, this is an industrial strength Strat-style guitar

Generally associated with all things pointy, metal and savage, LTD – little brother to the mighty ESP – has also made a name for itself among a different type of player. With the likes of Ronnie Wood and Richie Sambora also listed on the roster, the LTD ST203 FR makes perfect sense, with a pre-aged look that's perfect for classic rockers and has enough hardware onboard to remind players of the brand's heavy heritage. At a shade under £500, this is the perfect guitar for folk who can't afford the stretch to more expensive relics but still like it when their guitars are given the rough and ready treatment.

The first bite is always with the eye, and the main attraction here is clearly the finish. If anything, it's a little too clean, too nice, and instead of feeling authentically scuffed, it's more pleasantly buffed. While that might showcase the underlying alder body rather nicely, it certainly doesn't feel like it's had several generations of nuclear-grade axe abuse. On top of that, all of the hardware from the gleaming Floyd Rose to the machineheads, as well as the controls, the scratchplate and the pickup covers are shiny and new-looking, rendering the whole 'pre-aged' charade slightly redundant. That said, the build quality all round is flawless and nicely set up straight out of the box.

At the sharp end, the ST203 strides confidently ahead of much of the competition at this price point. Incredibly versatile, there's something here for everyone, from Hank Marvin pluckers to Jimi freaks and metalheads alike, thanks in no small part to the HSS layout and the endlessly playable, all maple 25½-inch scale neck loaded up with massive XJ frets.

Played clean, the authentic Strat-a-like twang from the neck pickup makes for a bright, nicely rounded tone. Given a bit of valvey gain, the bridge humbucker roars into life, tearing into riffs and giving proceedings a bit of extra bite that's a perfect match for heavier styles. Pair it up with the Floyd Rose Special and you'll be divebombing in a flash.

Conclusion: The real debate here is whether you'd plump for the LTD over one of the many doublecut derivatives in this price point. We reckon it comes out fighting. The ageing isn't perfectly authentic, but it will look great onstage, it offers enough features and tonal diversity for a range of styles, and it plays like a monster, which is really all that matters. Essentially, the ST203 FR is a lot of guitar for not a lot of money.
Rob Power

SUMMARY

For: Massively versatile, great value for money
Against: Not-quite-scuffed scuffs

★★★★☆

TG says... A supercharged, doublecut bargain

LTD's ST203 sees pre-aged visuals and shred-machine features collide

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Schecter Damien Elite 8

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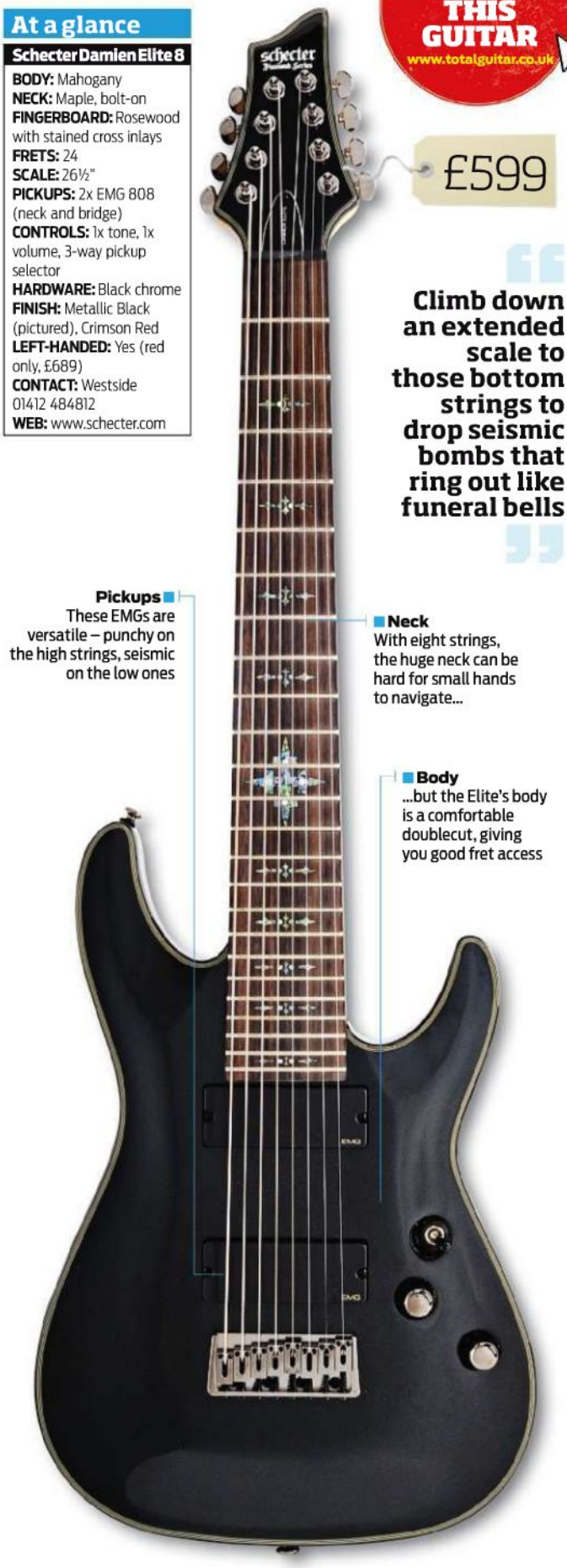
At a glance

Schecter Damien Elite 8

BODY: Mahogany
NECK: Maple, bolt-on
FINGERBOARD: Rosewood with stained cross inlays
FRETS: 24
SCALE: 26½"
PICKUPS: 2x EMG 808 (neck and bridge)
CONTROLS: 1x tone, 1x volume, 3-way pickup selector
HARDWARE: Black chrome
FINISH: Metallic Black (pictured), Crimson Red
LEFT-HANDED: Yes (red only, £689)
CONTACT: Westside 01412 484812
WEB: www.schecter.com



> **Climb down an extended scale to those bottom strings to drop seismic bombs that ring out like funeral bells**

Back in 1950, the first commandment of electric guitar manufacture was set in stone: thou shalt have six strings. While most luthiers obeyed, others have since broken protocol, to the delight of more adventurous players and the disgust of old-school purists.

If you frowned on the seven-string boom of the early Noughties, then you'll probably hate Schecter's new Damien Elite 8. Not only does it feature the bowel-emptying low B much loved by Korn and the gang, it also has a tectonic-plate-quaking eighth string that's thicker than an industrial cable. Eight stringers do have real benefits, with jazz cats (Charlie Hunter) and metal bands (Meshuggah/Deftones) all taking advantage of the added melodic range. But make no mistake: this is the most esoteric guitar we've seen in ages.

First off, the body is deceptive. It's a textbook Schecter Damien, which basically handles like a shred machine, and momentarily fools you into thinking this is a 'normal' electric. The neck is what will test your commitment. Logically, you'd expect it to be wider than standard, but the uninitiated might not have bargained for the longer 26½-inch scale necessary to keep that low string at the right tension. Between these factors, you have a seriously hefty playing platform, and while Schecter has done what it can with a snug profile and well finished fretboard, the small-handed will struggle. In addition, despite that extra inch on the neck, there's a slight 'flappiness' to the bottom string when it's tuned to F#.

Why would you put yourself through this physical challenge? Simple: the Elite sounds like nothing else. With a pair of active EMG 808s at neck/bridge, you've got a powerful buzzsaw tone on the higher strings – tight, rich and menacing. The thrill is that when you've finished squealing, you can climb down an extended scale to those bottom strings, and drop seismic bombs that ring out like funeral bells. It's the bastard child of a guitar and a bass.

Conclusion: This could be the world's most subjective guitar. Some will take to the eight-string format like ducks to water, finding that it opens up their technique and lets them discover their voice. That said, many others will feel it requires them to fundamentally overhaul their playing, and decide that's just too much of a headache. Our advice? Spend an hour with the Elite on your knee at a reputable guitar shop and you'll know which camp you're in.
Henry Yates

SUMMARY

For: Mad sounds, great build, cool looks
Against: Definitely not for everyone

★★★★☆

TG says... It's guitar Marmite

Schecter's Damien Elite 8 breaks eight string guitars into the mid-price point

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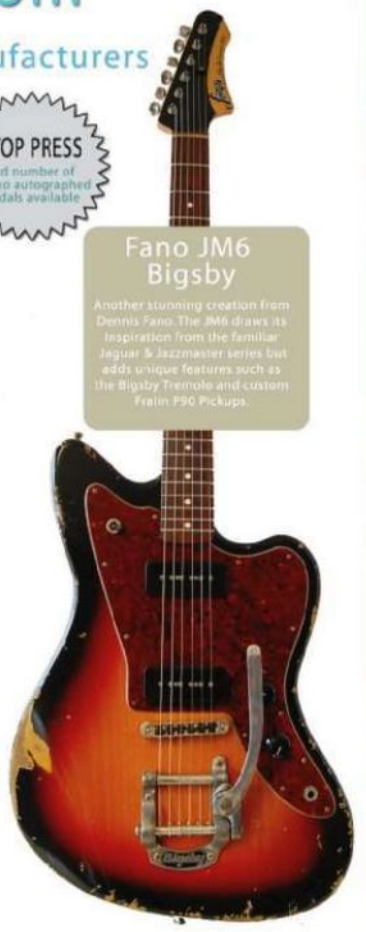

Fano JM6 Bigsby

Another stunning creation from Dennis Fano. The JM6 draws its inspiration from the familiar Jaguar & Jazzmaster series but adds unique features such as the Bigsby Tremolo and custom Fralin P90 Pickups.

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Tone
Orange's Shape control is more versatile than you might think

Weight
24kg is heavy, but still easier to transport than a head and cab

Power
You can run the TH30 at 30, 15 or 7 watts thanks to onboard power switching

Dirty channel
The Dirty channel offers more gain than any other amp in Orange's current line-up

£ Total Guitar Best Buy

ORANGE TH30 COMBO £749

High-gain tone from this manageable gigging amp

Something's happening in the boardrooms of amp-builders everywhere. Years of chiropractic bills and hearing tests have taken their toll, spurring designers into coming up with smaller, quieter valve-driven amps that are still up to the rigours of today's gigging circuit. Small valve amps are nothing new, but Orange has helped revive this idea over the last couple of years with its Tiny/Dual Terror and Rocker 30 models. Its latest offering, the TH30 (available as a head or combo) has important tweaks.

Orange's Damon Waller gives us the juicy details: "The idea was to deliver something on a similar playing field to the Rocker 30, but also deliver some extra features. It's got the same valve-driven effects loop as the Rockerverb 50 MKII, and a proper clean channel with EQ." Sounds good for clean players, but what's in there for fans of Orange's heavier artists, like Slipknot and Gallows? "We've also added an extra gain stage into the Dirty channel," says Damon, pleasing the gain freaks among us. "It's the dirtiest channel on any amp we have."

The amp is powered by four EL84 power valves and is switchable to 15 or seven watts for situations that require less headroom. The preamp contains four ECC83 valves, and there's an ECC81 on the effects loop. The clean channel has a single master volume with two-band EQ, while Dirty offers gain, Orange's Shape tone control and a master volume. The combo's 1x12-inch Celestion G12H speaker completes the package.

Start with the clean channel in full power mode and you give the EL84s maximum headroom for the cleanest sounds. By adjusting the volume and output power settings of the amp, combined with your guitar's volume control, you'll unlock an extremely versatile set of tones, from clean to slightly driven sounds that work for indie/Americana, blues and classic rock while delivering the characteristic chime of EL84s.

Onto the Dirty channel and Orange ain't messing about. It's awash with tons of gain, and the Shape control sweeps the tone from a wide open, mid-rich rock sound to a tight, scooped modern metal voicing.

Conclusion: There's some blinding competition, granted, but the TH30, in its portable format, fills a different space. It would be a disservice to view it purely as a hard rock orientated amp; those EL84s provide sweet clean, crunch and distorted sounds. Some may be put off by the seemingly basic controls at first, but just wait 'til you plug in...
Stuart Williams

At a glance

Orange TH30 Combo

TYPE: Valve Combo
OUTPUT: 30/15/7 watts
SPEAKER: 1x12" Celestion
VALVES: 4x ECC83, 4xEL84, 1xEL81
CONTROLS: Volume, eq, gain, shape, volume
SOCKETS: In, out, effects loop, speaker out
WEIGHT: 24kg
DIMENSIONS: [HxWxD] 520 x 550 x 280 mm
CONTACT: Orange 020 8905 2828
WEB: www.omec.com

SUMMARY

For: Versatile range of sounds
Against: Simplistic control layout

★★★★★

TG says... Let the juice run loose

"THE TH30 FILLS A DIFFERENT SPACE. IT'D BE A DISSERVICE TO VIEW THIS PURELY AS A HARD ROCK ORIENTED AMP"

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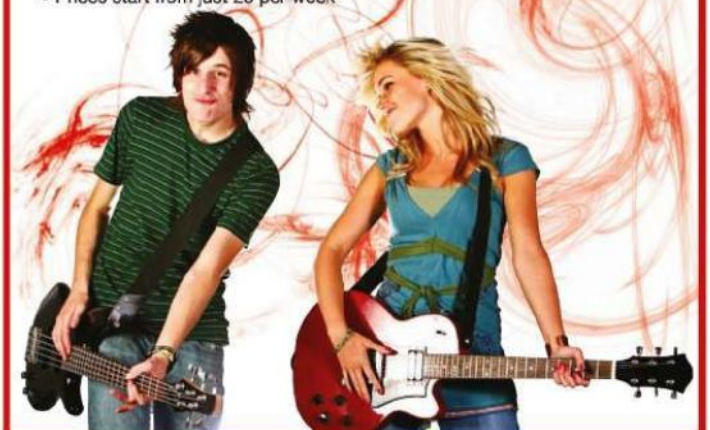

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Wah sound
It's thick but with plenty of bite on both clean and distorted sounds

Build
The Budwah's chrome casing is tough and looks great, too

Inductor
Budda's custom inductor is based on the legendary Fasel found in many classic wahs

Total Guitar Best Buy

At a glance

Budda Budwah

TYPE: Wah pedal
CONTROLS: Rocker pedal
SOCKETS: In, out, power
TRUE BYPASS: Yes
POWER: Battery, PSU (optional)
CONTACT: Peavey EU 01536 461234
WEB: www.budda.com

Budda has grown considerably over the past 15 years. Having started out building boutique amps, its first foray into the world of effects was the Budwah. Visually, this shiny lump reminds us of a sleeker Vox Clyde McCoy wah, and is possibly the funkiest piece of chrome-clad guitar paraphernalia you're likely to step on this year.

Budda tells us that at the heart of the pedal is a custom designed inductor, based on the

Fasel inductor (kind of like the flux capacitor of wah pedals), which was used by Vox and Dunlop to produce a more vocal-like 'holy grail' wah sound. Apart from the highly polished chrome and talked-up innards, the Budwah is a straightforward animal. As with many wahs, you plug in, stomp the switch beneath the toe end of the rocker pedal and you're away.

What's waiting for you is a wah sound that lives up to Budda's claims: thick filtering without disruptive low end honk or overly harsh resonant peaks at the top end. It sweeps smoothly from heel to toe-down when rocked slowly, and produces a funky gyrating swirl when you let your foot go in spasms on the treadle.

Conclusion: There's plenty of choice when it comes to wah pedals – some cost a lot less than Budda's offering – but in the £150 to £200 mark, it more than holds its own. If you're upgrading your wah, try it out with a few others and we think you'll hear the difference.
Stuart Williams

SUMMARY

For: Smooth, unbroken filtering
Against: Price may put off newbies
★★★★★
TG says: Proof is in the Budd-ing

Rocktron Third Angel Distortion

Hellish amounts of gain from this holy distortion pedal £135

Gain
The Deceive knob controls the amount of gain – and there's tons of it!

Controls
The Unrighteous control offers extra tonal flexibility to the onboard EQ

Build
It's tough enough to withstand plenty of onstage punishment and it's true-bypass, too

At a glance

Rocktron Third Angel Distortion

TYPE: Distortion pedal
CONTROLS: Treble, Bass, Level, Deceive, Unrighteous
SOCKETS: Input, output, power
TRUE BYPASS: Yes
POWER: Battery, PSU (optional)
CONTACT: FCN Music 01892 603733
WEB: www.rocktron.com

You're probably more familiar with Rocktron's rack-mounted effects and switching systems, but its catalogue also contains a comprehensive range of stompboxes, including the Third Angel Distortion.

In the unlikely event that the styling left you guessing, we can confirm that this pedal is aimed squarely at hard rock and metal players who want plenty of gain from a high-class distortion pedal. There are five controls:

Level, Bass and Treble, and the unconventionally titled Deceive (read 'gain') and Unrighteous. That mysterious Unrighteous knob, says Rocktron, "controls the distortion waveform symmetry and definition". Think of it as a scoop control that can take you from a fat chunky tone, through to a Dimebag-esque razor sound. Add to this the two-band EQ and bucketloads of gain on offer, and it looks like the Rocktron's onto a winner. Thing is, the Third Angel left us content but not quite bowled over. It also has a tendency to squeal when the gain and level knobs are set high, so you may want to consider a separate noise gate onstage.

Conclusion: If you're in the market for a modern distortion workhorse, the Third Angel is worth a look. It's well made, sounds great and has enough features to shape your sound – it just doesn't grab you by the wallet and drag you to the till.
Stuart Williams

SUMMARY

For: Solid distortion sounds
Against: Nothing groundbreaking
★★★☆☆
TG says: Not quite tonal heaven

Ed's Shed

In-depth tech advice from TG's industry expert

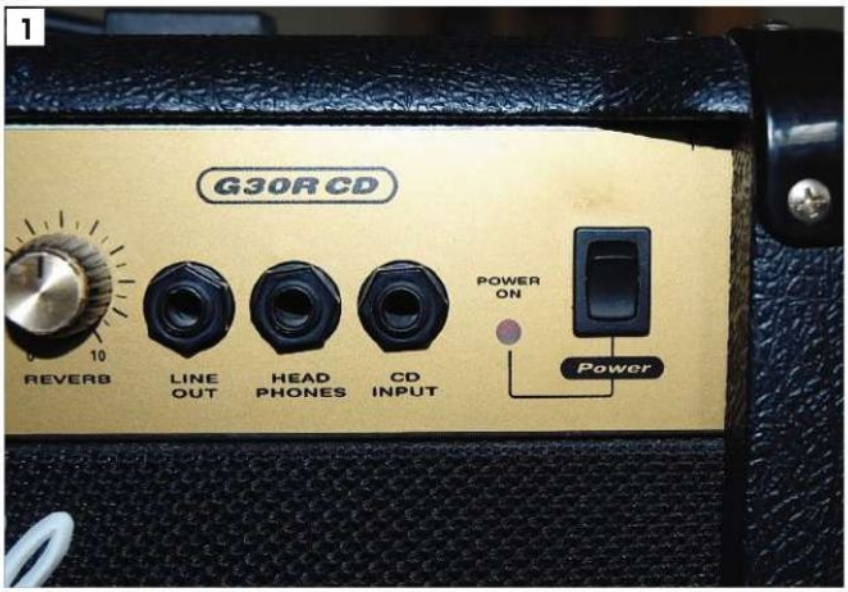
Backline backup: part 2

Q Hey Ed's Shed, I'm on the sniff for a new guitar amp. I've decided to buy secondhand so that I can get more power and features for my money. The thing is, I'm a bit wary of buying a load of rubbish. What should I be looking for when I'm trying out a potential purchase? I want to make sure that the amp I buy hasn't been mistreated in its lifetime. Would it be better to buy a secondhand amp from a shop or can I trust a private seller? Any help you can give me on this would be appreciated.

Paul Wiggins, via email

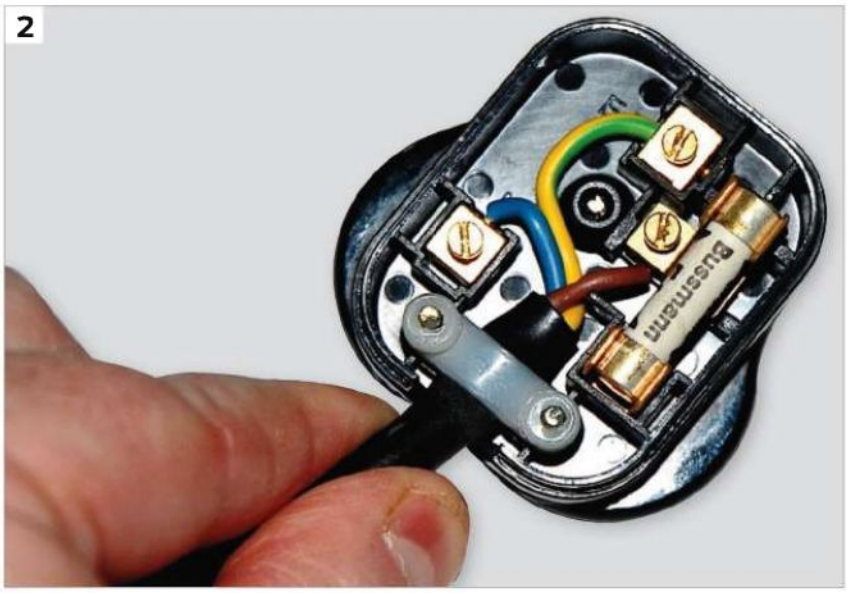
A Last month we looked at spotting potential problems when buying a secondhand guitar amp. Well, it got us thinking. Most people probably wouldn't know what to do if their guitar amp suddenly stopped working. They'd probably panic then take it to their local music shop and get ready to deal with the bill. That's why we put together our guide below. Like dealing with faults in your guitar, the first step to sorting out an amp problem is diagnosis. Let's look at the most common causes of amp faults and get you back on the road.

1



If your amplifier conks out you have to determine whether the sudden silence is a symptom of an electrical fault. The first step is to check the amp's power light. If it's out, move on.

2



The problem could be caused by a blown fuse so always carry some spares with you – tape some inside the amp's cabinet. Check the fuse in the amp's plug and replace if blown.

3

Most amps have an additional fuse on the back panel that protects the circuitry from a power surge. The fuse is inside our amp so we have to dismantle it to change it. Annoying.

4

If you've replaced the fuses and the amp still doesn't work then your amp has a much more serious fault than you can deal with yourself. Take it to a qualified technician.

5

If the amp's power light is still illuminated but there is no sound, you need to check all your gear to help diagnose the problem. It might not be the amp that is at fault.

6

You might have a faulty cable. Test your cables with another amp or try a fresh cable with your (possibly faulty) amp. If the sound comes back, you're laughing. If not, keep moving.

7

Make sure your guitar is working properly. The sound of silence may be due to a faulty jack socket, pickup selector switch or a control. Test your guitar through another amp.

8

You've tested all of your gear, including your effects pedals, and the fault is still there. You're officially dealing with a poorly amplifier. The next step in the elimination process is to test the speaker.

9

Give the speaker wires a gentle tug to ensure they're connected properly. While you're poking around, be careful not to stick your finger through the speaker's paper cone.

10

If the wires are secure, touch the speaker wire tabs with a fresh nine-volt battery: touch the '+' and '-' battery contacts to the corresponding speaker tabs.

11

If you hear a clicking sound when the battery makes contact with the speaker wire tabs, the speaker is working fine. Don't hear the click? You probably need a new speaker.

12

Last month we said we would be cleaning our amp's controls in the next instalment. We'll devote next month's column to it instead. It'll be worth waiting for. See you then!

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Wah's going on?

Q Shed, I bought a new wah pedal and I find that it takes a fair bit of foot pressure to operate the on/off switch.
C. Henderson, via email

A That's intentional. It prevents you switching the wah on/off by accident when you're rocking your foot – and rocking out.

Size does matter

Q Dear Shed, what are the benefits of jumbo frets? I know big frets are popular these days but I'm not sure why.
Alex Prentice, via email

A Alex, many players find bending strings easier on a guitar that's equipped with jumbo frets. They're not for everyone, though, so try them for yourself.

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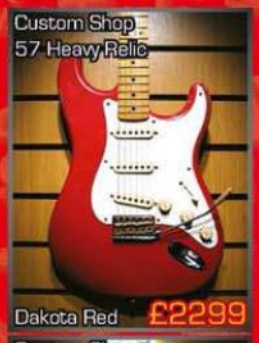
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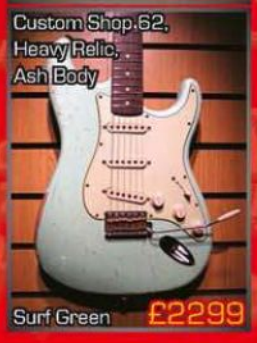
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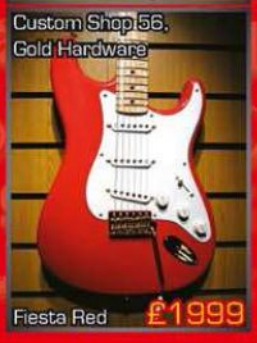
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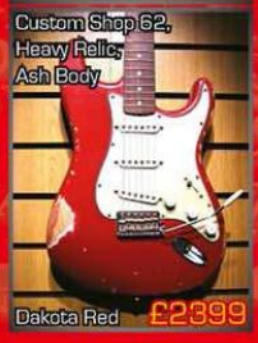
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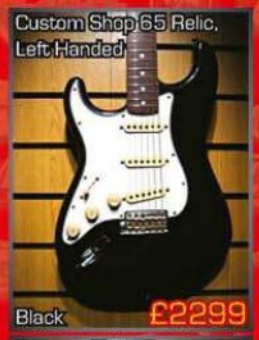
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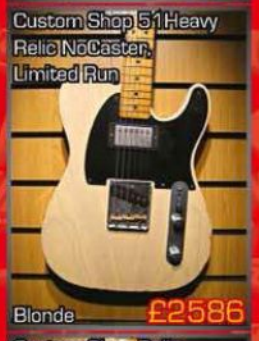
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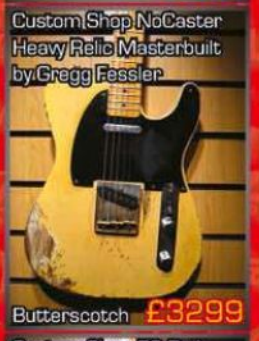
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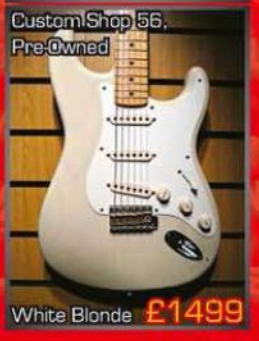
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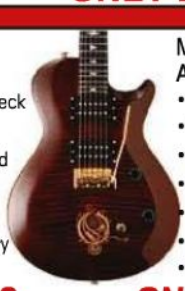

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