LEARN TO PLAY

11 RIFF OF THE MONTH: THE MUSIC
   Breakin'

44 PANTERA
   A New Level

55 FEEDER
   Just The Way I'm Feeling

60 LOSTPROPHETS GUEST LESSON
   Welsh wizards Mike Lewis and Lee Gaze show you how to play their favourite riffs and licks

68 RAZORLIGHT
   Rip It Up

75 THE ROLLING STONES
   It's Only Rock 'N' Roll (But I Like It)

86 LED ZEPPELIN
   Black Dog

100 DAMAGEPLAN
   Pride

104 MUSE
   Hysteria

108 SYSTEM OF A DOWN
   Toxicity

TUTORIALS

112 GUEST LESSON
   Steve Morse

117 PAUL GILBERT SCHOOL OF SHRED
   Speed picking

122 ESSENTIALS
   122 The Offspring - (Can't Get My)
   Head Around You
   122 John Mayall and The Bluesbreakers – You Don’t Love Me
   125 REM – Losing My Religion
   128 Using a wah pedal

30 ESSENTIAL ALBUMS
   Why 2005 could be the best yet for your CD collection...

86 LED ZEPPELIN
   Black Dog – with full backing track!

27 ESSENTIAL GUITAR ALBUMS FOR 2005!
MONITOR
8 Zakk Wylde
10 Slash & co help tsunami relief
11 The Music
12 Mastodon
13 Objects Of Desire
14 The Beat Up
15 Prince
16 Biomechanical
19 Jeff Hamman
20 The Dillinger Escape Plan
22 Days Of Worth
26 Do You Do Requests? Joey Santiago, Peter DiStefano, Ed Wynne
28 Albums

FEATURES
30 27 ESSENTIAL ALBUMS
From Audioslave and Franz Ferdinand to Muse and The Rolling Stones, 2005 is set to be one hell of a year for rock music. Take a look at our pick of the best and start saving now!

40 COVER FEATURE
DIMEBAG DARRELL
Dimebag is remembered by TG and friends from the guitar world

52 FEEDER
At home with guitarist Grant Nicholas

40 COVER FEATURE
DIMEBAG DARRELL
Dimebag is remembered by TG and friends from the guitar world

52 FEEDER
Their new album is set to propel them into the mainstream, but the Feeder frontman doesn't care, so long as you listen to the songs

64 RAZORLIGHT
He's arrogant, opinionated and chides himself daily for it. But that didn't stop Johnny Borrell, from threatening to smash TG's "fucking face in!"

72 MICK TAYLOR
The blues rock guitarist dishes the dirt on life in The Rolling Stones

GEAR
134 Epiphone Tony Iommi Signature
137 Vintage VSR
139 Korg CK-4
141 Ovation Celebrity CK047
143 Freshman Schertler David
144 Quick Tests

REGULARS
24 TG Pub Quiz
36 Letters
120 Subscriptions
168 GQA
150 Reader Ads

60 LOSTPROPHETS
Show you how to play their riffs

128 GUITARS: BETTER THAN PARROTS!
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This issue of TG is dedicated to Dimebag Darrell. The details of Dime’s murder are well-documented — even high-brow publications like The Guardian ran obituaries. Most of the obits we read were written by journalists who viewed Dimebag as ‘some heavy metal guy with a cult following’. He was more than that. Dime was inventive; besides developing a distinct guitar style he invented his own language, Dimenobics (like Ebonics, minus the African-Americanisms, slightly over-reliant on the words ‘bro’ and ‘fuc’). He thought nipping out for a pint meant disappearing for a 48-hour binge; he was one of the last true rock ‘n’ roll stars. Dime is survived by fellow hellraiser Zack Wylde, who gives his take on the death of his friend on p.43. As Zack’s mood suggests, Dime’s death should be mourned, but more importantly, his life must be celebrated. Here’s to you, Dimebag!  

Stephen Lawson, Editor
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How do I get one of these incredible machines, you ask? Sadly, the nearest you can get to laying your hands on one is by ordering one of the limited number of matching die-cast replicas.

These choppers are designed to reflect the styles of Zakk's famous guitar schemes. The Metal Chopper is first in the series to be produced and is Zakk's own personal ride. The second is fashioned after Zakk's new Camp Gibson Les Paul. The Bullseye Chopper (pictured) is based off his famous Grail guitar. Is third, and the recently confirmed fourth is Zakk's black and orange Saw Blade Chopper. The last five choppers are still works in progress as the King of Shred is currently labouring over various designs for them.

Limited edition, eight-inch, die-cast models of the first four choppers are now available online at http://357customs.com/zakk.php.

Can you afford to be without one?
MUSCIANS WORLDWIDE PLAY FOR TSUNAMI VICTIMS

A SLASH GUITAR AUCTION, A COVER OF ERIC CLAPTON'S TEARS IN HEAVEN AND A COMEDY NIGHT FEATURING EDDIE VEDDER AND TENACIOUS D ARE JUST THREE OF THE WAYS THAT MUSICIANS WORLDWIDE RAISED MONEY FOR VICTIMS OF THE ASIAN TSUNAMI

A Piece of Rock History

Scotty Moore's famous Gibson ES was classed as one of the most important guitars on display at the Smithsonian Institute, USA, and was used on Elvis Presley's recordings from his Sun Studio days. It is now being sold by Surrey-based company Talcacrest Memorabilia alongside guitars owned and played by some of the most important artists in rock history including: Jimi Hendrix, Steve Jones, George Harrison, Chet Atkins and Ace Frehley. Jones' custom-made Les Paul features in the book Guitars That Shocked the World, and was given to The Sex Pistols by Sylvain Sylvain of The New York Dolls in lieu of a debt.

Kiss guitarist Ace Frehley's personally owned and played Les Paul, which he gave to old buddy Richie Friedman, is also in the collection along with one of the most important country guitars of all time - Chet Atkins' very own Gretsch Country Gentleman.

In the last six months the company has sold over a million dollars worth of memorabilia including a Jimi Hendrix guitar that went for $300,000.

More info at www.crissinasia.com

News In Brief

JOHN LENNON's nearly-given-up guitar after just two lessons because it was too difficult, a former band member has revealed. Quarrymen mentor Rod Davis said it was the recruitment of PAUL McCARTNEY that changed the Beatle's mind. "When Paul turned up he eventually taught (John) how to play chords. That was a great improvement."

Guitar legend HANK GARLAND has died in Florida at the age of 74. A virtuoso of rock, country and jazz, he played with the likes of Elvis, Roy Orbison and Cities of Gone throughout his career.

His brother Billy told the Press he was "born with a God-given talent."

Born in Texas, Garland in 1930 he absorbed country music as a child and joined the GRAND OLE OPRY in 1949, signing with Decca as a solo artist four years later.

He scored his first million selling hit at 19 with Sugar Foot Rag, Johnnie Ray was recorded in Italian and recently tabbed in TG.

A statue of the late legendary guitarist JOHNNY RAMONE was unveiled at the Hollywood Forever Cemetery in LA last month in a special ceremony. The statue, featuring the man playing his Mosrite guitar, will also include the following quote from him: "I'd never judge how many great friends he has, then I've been very successful."

Award-winning London music college POINT BLANK has an exciting new addition to its course range. From Spring 2005, students will be able to take a Rock Music Production course focusing on producing rock and guitar-based music using the latest studio technology. As with all Point Blank courses, the tuition comes from professional musicians, producers and studio engineers including BEATLES IN VEGAS guitarist IAN BUTTON.

Students will also be able to learn The Beatles' legendaryestring bass on the white stripes recorded (Elephant). Full details are available at www.pointblanklondon.com or from 0079 1294886.
'Breakin' is the latest single from The Music's second album Welcome to the North. Having only just been released at the time of going to press it has yet to enter the UK charts, but doubtless it will have been a big hit by the time you read this!

The Leeds-based quartet are on something of a bumpy ride with this song, which starts with a stomping four-to-the-floor riff before the song kicks in properly with a Stone Roses-inspired funk riff. Guitarist Adam Nutter is rapidly proving himself to be one of the main contenders on the UK funk-rock guitar scene. The main riff uses a decidedly tricky syncopated rhythm, which is made all the more unusual because it is played using a capo at the 2nd fret.

Nutter also uses a Tycobrahe Octavia fuzz pedal on the intro riff, which reproduces the classic Jimi Hendrix fuzz and octave effect and exploits the ambiguous octave overtones to the riff. Both parts are treated with some slapback delay of about 40ms with the dry signal panned hard left and the delayed signal panned hard right to create the illusion of two guitars playing over a wide stereo spread. Nutter plays a Sunburst Gibson Les Paul that he plugs into three Fender Stage 100 heads feeding two DT412 cabs and a Gibson Les Paul. We reproduced all the effects and distortions using a Line 6 POD XT, so go for a thick valve style distortion using a bridge humbucker. (SY)
MASTODON

TELL WRITE 20-MINUTE EPICS AND SAY THEY ARE "IN SEARCH OF THE PERFECT RIFF." MEET THE WORLD'S MIGHTIEST METAL BAND GUITARISTS: BILL KELHIER; BRET HINES

Imagine a vast prehistoric beast, lumbering across a scorched landscape crushing everything in its path. That's Mastodon. Since forming in Atlanta in 2000, they've made their mission to be heavier, more complex and more crushingly epic than any other band on the planet. And now having toured the UK with Slayer and Slipknot, and with current album Leviathan being hailed by some critics as the most important metal album of the decade, word of their genius seems to be spreading fast.

"People are finally starting to take notice of us," slurs guitarist Bill Kelliher. He's slumped across the back seat of the band's tour bus, en route to Kansas. It's three o'clock in the afternoon and he's only just woken up. His exhaustion is understandable. Mastodon have been touring the US with Slayer for several weeks now and Slayer fans, particularly in the States, aren't always the most open-minded of audiences. "They're pretty hard to crack," he admits. "We just try to be as heavy as we can, then get off stage as quick as possible."

Thing is, Mastodon's sprawling futuremetal odysseys aren't the kind of thing you can digest during a 20-minute support slot. You need to sit down with Leviathan, turn it up loud, and really study it. Because it's an incredibly dense record encompassing the sinuous mathematical brutality of Tool, the straight-up power riffing of Metallica, and the expansive desert-rock of bands like Kyuss. The album's final track, Joseph Merrick, boasts endless tempo changes and about 16 different interlocking riffs. It's astonishing. All the more so when you consider that many of the guitar parts are written by drummer Brann Dailor. "I guess it's kind of unusual," explains Bill. "He'll come up with riffs at night and hum them into a Dictaphone. Then we'll work on his ideas and take them a step further." For such a forward-looking band, Mastodon's gear preferences are surprisingly orthodox. Bill plays a Les Paul Custom while second guitarist Brent Hines plays a Flying V ("I haven't had a single guitar hero. My whole life who didn't play a Gibson," explains Brent). Both tune to straight D (GGFG), occasionally dropping the bottom string down to A for the really heavy stuff. Intriguingly, Bill likes to think of their musical interplay in terms of a collision between North and South. "Brent's from South, so he's into Southern Rock and country and has a kind of rock 'n' roll finger picking style. Whereas I'm into full-on speed metal like Slayer. Lots of gain and lots of crunch. It's a combination that works well together."

"It doesn't matter whether it's death metal, thrash or rock 'n' roll. As long as it rocks, we'll use it. That's the only philosophy we stand by when it comes to our music."

BILL KELHIER'S TOP FIVE RIFFS OF ALL TIME

IRON MAIDEN
"It's the opening riff that does it. It's so catchy. It brings back the 80s for me every time."

IRON MAIDEN
"Number of the Beast. People don't often mention the Scorpions but I was so pissed when I first heard the riff in this song. I used to play it over and over again as a kid."

SCORPIONS
"Big City Nights. I remember hearing a friend play it and I thought, 'I could never play that.' The moment I finally worked it out, I had goosebumps all over. It was pretty damn amazing."

OZZY OSBOURNE
"I remember hearing a friend play it and I thought, 'I could never play that.' The moment I finally worked it out, I had goosebumps all over. It was pretty damn amazing."

METALLICA
"I'm talking about the breakdown riff in the middle. That's the sickest!"
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here's something inherently cool about single pickup electric guitars. Stripped down to their absolute basics – just a body, a neck and a pickup – they evoke "hell-for-leather heroes" such as Johnny Thunders of the New York Dolls. Johnny didn't need two pickups for what he played because he didn't play no jazz, baby. What he churned out was the sound and fury of rock 'n' roll.

The Fender Esquire was the first no-frills rock machine. Essentially a cheaper version of the two-octave Telecaster, the Esquire has become a rock icon in its own right. Listen to the Johnny Cash mid-1950s Sun recordings and you'll hear guitarist Luther Perkins swinging his 1955 Esquire on Cash classics including, "I Walk The Line" and Folsom Prison Blues. You should also check out Paul Butterfield's killer 1954 Esquire tone on the brilliant "I'm Gonna Sit Right Down and Write Myself a Letter". All he had was a guitar, a lead and an old Fender Deluxe amp.

When Jeff Beck joined The Yardbirds in the mid-1960s, he took his 1954 Esquire with him. Using the effects pedals of the day, Beck could make his basic guitar sound like a sitar, a jet plane or the greatest crumbling falsetto tone monster you've ever heard. Who says one pickup is limited, huh?

JOE CANNINGS
36, Student
What are you playing? "Anything by Jeff Buckley. That guy was a true legend. I also play some Nirvana stuff when trying out a new guitar, and a lot of Damien Rice, too."
Anything take your fancy? "This Fender Jaguar is pretty sexy. I play bass in a band at the moment, though, so I'm really eying up a Fender Jazz bass to buy."

PETROS MARGAKIS
59, Musician
What are you playing? "Just some original rock stuff from my own band. I'm just noodling and making a complete nonsense of myself!"
Anything take your fancy? "I'm trying to find a really nice, warm sound. I like this Yamaha APX60 guitar because it has a wide neck, which is good for me because I like the strings to be well spaced apart."

MARK SAWYER
23, Promotions
What are you playing? "I love ska punk, so I'm playing Less Than Jake at the moment. When finger picking I play the Revolution In A Jail by Funeral For A Friend."
Anything take your fancy? "I love the feel and playability of a Les Paul, but at the moment my favourite guitar is this Mexican Telecaster."

THE TUNES YOU'RE ANNOYING GUITAR SHOP WORKERS WITH

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MARCH 2005 | TOTAL GUITAR | 13

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**INTERVIEW**

**THE BEAT UP**

**FUZZED-UP RIFFS, BAGS OF ATTITUDE AND A PLAN TO ACHIEVE "NEW DEPTHS OF SONIC MAYHEM." THAT'LL BE THE BEAT UP THEN...**

GUITARISTS: NICK PANKHURST, MATT DAWSON

East London punk-holwers The Beat Up crash-landed onto the scene in 2002 with the release of their column-swallowing debut single, *Bad Feeling*, which extolled the virtues of taking speed whilst driving huge trucks. Since then, to the relief of the RAC, they have been holed up in a studio with My Bloody Valentine's Kevin Shields, “Trying to dispute the rule that practice makes perfect,” says guitarist Nick Pankhurst. Their first long player, *Black Rays Defence*, is carving up the charts with its fuzz-fuelled blend of badass rock and lo-fi garage punk. Tj jolly collared Pankhurst before the band set off on their UK tour with the Kaiser Chiefs.

How would you describe The Beat Up’s music?

"It’s semi-unfriendly guitar music baked into a cake with sound as its filling and noise as the icing on the top. It’s a capturing of the attitude of four people making the only music they can make.”

What do you feel about the attitude to punk music – give anyone three chords and they’ll write a punk song?

"In part, I agree. I like the idea of punk rock being the kind of music that really clever types can make and also the kind of music that really stupid nuts can make, too. Both these types of music can be good or bad. I think it’s kind of an on-and-off-thing, at least it is to me! It can be anything from The Slants, Social Cona, $5 or Fang to bands like The Liars, Country Teasers, Todd, Suicide or Devo. You can take something crap that’s made by jerks and turn it into gold. That sucks people up: punk rock is good for fucking things up. It’s a medicine for when everything becomes too normal.”

Who are your main influences, guitar-wise?

"East Bay Ray and all the people who played in or are associated with Pussy Galore – particularly Neil Haggerty. Then there’s Tony Iommi, Bob Diddley, Robert Fipp and The Pixies’ Joey Santiago.”

What’s your favourite riff to play and why?

"Piss On Your Dog By Crime. It’s easy and sounds cool, which is always a good thing.”

Did you work hard to achieve the album’s ultra-lo-fi sound or was it simply set up and recorded in the true punk spirit?

"Without giving the game away too much, it was a bit of both. But generally I find you gotta work hard on things just so that you can like them. I have become suspicious of things that come too easily.”

Why did you want to play the guitar?

"Because the clarinet made my nose bleed and I fancied my piano teacher too much to remember a word she said.” (NC)

What’s the long-term plan for The Beat Up?

"To go on and achieve new depths of sonic mayhem. Personally, I want to keep going until I am an old man smoking a pipe in a porkpie hat and cardigan and scaring the living crap out of the other residents in the old people’s home with my new, even more peculiar type of heavy punk rock.”

**Black Rays Defence** is out NOW on Fantastic Plastic
Prince is famous for many things. For his endless name changes, his outrageous songwriting ability, his deathless pop-funk classics like '1999' and 'Raspberry Beret', and his fascination with sex earning him a string of ex-girlfriends including Carmen Electra, Kylie Minogue and Winnie Ryder. But for his guitar playing? Rarely.

It's a puzzling state of affairs, since anyone who's ever seen him perform live will testify to his dizzying technical mastery of the instrument. In fact, for all his abilities as a dancer and multi-instrumentalist, he actually started out as a session guitarist laying down funk and R&B licks at Minneapolis' Sound 80 studios. Much of his early solo material is underpinned by a rhythm technique that is somehow precise and loose-limbed. But it was only with 1984's Purple Rain that he truly came into his own as a lead player.

It's interesting to note that many of the biggest pop artists of the 1980s had to co-opt elements of classic rock and metal in order to cross over to the mainstream. Michael Jackson's commercial breakthrough came when he enlisted the shredding skills of Eddie Van Halen on 'Beat It'. Forcing MTV to play a black artist for the first time, his sister Janet pulled off a similar trick by getting Extreme's Nuno Bettencourt to guest on her 1989 hit, 'Black Cat'. But Prince's masterful fusion of rock and soul was the most impressive of them all.

Purple Rain was a towering artistic statement - Prince's attempt to create a canonical epic like 'Freebird' or 'Stairway To Heaven'. At its centre is a heart-rendering three-minute solo, during which Prince manages to bridge several divergent traditions to combine the soul power of Hendrix, the emotional phrasing of Clapton and the blistering virtuosity of Eddie Van Halen (the song was later covered by prog-genius John Petrucci, so you know it's good). It's also worth seeing the movie itself if only for opening track 'Let's Go Crazy', which, if anything, is even more impressive.

Nowadays, Prince's virtuosity finds expression in ever more abstruse forms (on his most recent tour he wowed crowds by handing his guitar to a roofer and creating melodies using only feedback and foot pedals). But he's still a uniquely compelling figure and still delights guitar fans with his outlandish custom axes (his famous 'symbol' model is actually a single coil SX flying V with a Fender-style bridge). He salutes his freakish genius.

*(in brackets)*

---

**HERO WORSHIP**

**PRINCE**

You know him by his:

- Crazy signature guitar, classic songs and those huge epic solos

**Greatest moments:**

- Purple Rain - the electrifying sound of a black artist taking on the white rock mainstream... and winning

---

Image credit: MARCH 2005 | TOTAL GUITAR | 15
**INTERVIEW**

**BIOMECHANICAL**

**WHAT DO YOU GET WHEN YOU COMBINE A SEVEN-STRING GUITAR, A CLASSICALLY TRAINED SINGER AND A CHOIR? MEET THE NEW QUEENSRYCHE...**

GUITARISTS: JAMIE HUNT* & CHRIS WEBB*

The progressive metal tag has become a bit wearing in the wake of the rise of Dream Theater. Nowadays, if you can play a 5/4 riff you'll be labelled 'prog-metal' and have bespectacled science students coming to your shows before you can say 'extended instrumental workout.' Of course, it helps if you have a seven-string, a classically trained singer and a fully operational mullet, too.

"Sad!" laughs guitarist Jamie Hunt when TG mentions the dreaded 'g' word. "Dream Theater are one of our huge influences, even if their vocals are a bit wussy, you have to admire the instrumentalists. We do have a strong progressive element but we try not to overdo the solos. We do enough trickery to examine what we're doing, then return to the song."

Well, that's a relief. If you're concerned that the prog movement is about to disappear entirely up its own rear, rest assured that Biomechanical are here to save the day. Combining a satisfyingly heavy thrash metal approach with the panache of the shred masters, the British quintet know when less equals more. "My personal influences are Steve Vai and John Petrucci - the shredders!" states Jamie. "But I like the balls and attitude of Zak Wylde and Dimebag Darrell because even great players like Joe Satriani can only hold your interest for so long."

When does metal become too progressive? "Our music goes through a lot of time changes, so from a soloing point of view it's great because you can use some cool jazz theory. But you can be in an aggressive situation and still pull out some progressive influences. We all listen to classic thrash as well, stuff like Testament and Slayer, so it's all in there."

Indeed it is. Head bangers who are enjoying the recent wave of Swedish death metal will find much to mash along to here, despite the unorthodox sounds that Biomechanical produce. "Talking of which, there's a choir in there. Where the hell does that come from? "I do, I use two guitars: an ESP Custom and an Ibanez Gem," he explains. "The ESP has a MIDI controller for the choir and other instruments. I play guitar riffs at the same time, so it's tricky because I have to hit the first note, triggering a choir or whatever, then play the actual riff. You can add more layers as you go along because each string has its own pickup. I play tam-tams on the bottom two strings, too. I can have the choir singing forever if I hold down the one note!"

But it's not just tech-zo-wizardry that underpins the Biomechanical sound. The range of influences that these eclectic songwriters draw on has a lot to do with it. "The singer is a writer who studied in film school and I take stuff from jazz and classical music all the time. I find myself watching films just for the orchestral bits: the Star Wars soundtracks, Danny Elfman's soundtrack to Batman, and Jerry Goldsmith's Alien music all have incredible mood and atmospheres." Well that's something to remember the next time you're at the cinema...

**MUTILATIONS DENIED!**

**THREE NON-RIDICULOUS PROG-METAL BANDS YOU MUST HEAR:**

- **QUEENSRYCHE**: The band that started it all. The heavily conceptual Queensryche applied sci-fi art to their metal and, remarkably, didn't end up sounding like tossers.
- **SICKTH**: Awe-inspiring, Radiohead-esque unpredictability makes this hardcore UK band one of the most likely to blow your mind.
- **SPIRAL ARCHITECT**: Outrageously complex music from Norway, which was far too difficult to get major-label exposure.

**TOTAL ACCURACY**

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This is the latest in Total Accuracy's Learn To Play series, featuring five classic Gary Moore tunes. The DVD includes video lessons with TSG's own Gary Moore, plus lessons by Richard Barrett demonstrating how to play the riffs and solos. There are also CD backing tracks for each song so you can practice the parts and have fun jamming. The tracks include Still Got the Blues, Empty Rooms and Out in the Fields.

TG RATING: **4/5**

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And yet it's Kerry who enjoys the plaudits. Just as Angus Young gets the glory in AC/DC, even though his brother Malcolm writes the riffs, Kerry dominates Slayer by virtue of his iconic image and outspoken personality. Jeff, by contrast, rarely speaks in interviews. He refuses to mythologise himself. And, while Kerry arguably has the edge as a soloist (Want to judge for yourself? Listen to Decade Of Aggression on headphones; Jeff's is in your left ear, Kerry your right), Jeff is the chief songwriter penning the whole of South Of Heaven as well as the key tracks on Reign In Blood.

His genius was to take the dissonant flattened fifths sound pioneered by Black Sabbath. Slayer's 1986 album Reign In Blood - Latin for "the devil in music" - is a reference to this evil-sounding interval banned by the Church in the middle ages) and combine it with the breakneck aggression of early 1980s hardcore punk. Many of Slayer's riffs explode at more than 200 BPM. Indeed, much of their appeal in the early days lay in the fact that they played faster than any other band around.

Moreover, it was Jeff who developed the blood-drenched, Satanic subject matter that separated Slayer from their thrash metal peers. Fascinated by military history ever since his WWII-vef father gave him a collection of German medals, Jeff's interest in the Nazis reached its ultimate expression on Angel Of Death - the famously cheeky tribute to Josef Mengele, the murderous "Doctor" of Auschwitz. Jeff wrote the lyrics in Kerry's van on the way to the studio, unaware that he'd be forced to defend them for the next 20 years. But is he actually a Nazi? It seems unlikely. Nick Rubini who produced Reign In Blood & South Of Heaven, so you would think he'd have had something to say on the matter... (LL)
THE DILLINGER ESCAPE PLAN

PIONEERING THE TECHNICAL MATHCORE NOISE REVOLUTION WITH EAR-BLEEDING INTENSITY, THIS IS PUNK ROCK COLOURED OUTSIDE OF THE LINES

GUITARISTS: BEN WEINMAN, BRIAN BENOTT

Ben Weinman is leaping off speaker stacks, wrapping his fingers around his ESP's fretboard as if throating a dying bird, and shaking the neck so aggressively that you worry the pointed machine head is going to slash open the faces of errant audience members. The Dillinger Escape Plan are a must-see live act. It's the only way to fully experience their breathtakingly frenetic intensity and unparalleled chaos. From the first note, everyone - young and old - is staring open-mouthed in disbelief, then laughing in joy and amazement. They all know this is one of the best bands they're ever going to see. Period.

Even if you're not a fan of blistering hardcore chemically fused with death metal-style howling one minute, soulful harmonies the next, and guitarmanship that can iritate as much as send you into paroxysms of awe, it's unlikely you won't have a strong opinion on New Jersey's TDEP. But those who appreciate any element of rock, from the full spectrum of blues to punk, are certain to find something they like on 2004's Miss Machine - an incredible masterwork and only the band's second album.

"Miss Machine is symbolic of now being the time for paradigm shifts," ventures guitarist and main songwriter Ben. "In society - musically, artistically and politically - it's time to try some new things and that is what our band has always been about dismissing guidelines and breaking the mould of what's considered acceptable."

That's not to say TDEP are resettling 'now' as Year Zero and eschewing what's gone before. Their influences are as diverse as their sound and they've already toured supporting SOAD, and recorded an EP with Mike Patton.

"We're as much influenced by music we don't like, as music we like," says Ben. "We hear a lot of shitty cookie-cutter music that actually encourages us to write music. We're more influenced by styles rather than trying to incorporate styles into our music. Bands like Black Flag and Minor Threat influence my attitude, but for actual guitar playing John McLaughlin and his Mahavishnu Orchestra work because of the jazz-fusion element and his aggressive playing. It's not about playing clean as much as it is about having an attitude."

"TDEP is all about breaking the mould of what is considered acceptable"

Ben favours ESPs with EMGBs, along with second guitarist Brian Benoit. He places equal importance on both live and studio performances. "It's a careful balance of recreating what people expect to hear without sacrificing a live experience. If we can't use it as an opportunity to vent then we don't see how other people can. TDEP have always existed to vent frustration."

How difficult is it to recreate that balance night after night? "Very! I've just been to the store to buy some bandages," he laughs. TDEP sustain as many injuries as your average American football team in a season and so far Ben's suffered two broken ribs, broken fingers, various wounds, a gash on his head that's refused to heal, and he's knocked out two of frontman Greg Puciato's teeth. But he's keen to point out that TDEP's gigs are not a soundtrack to violence for hardcore knuckleheads. Some early gigs bordered on performance art. Their current record company, Relapse, turned up to see the band during one show and decided to sign them the second they saw Ben standing naked on stage, whacking himself in the bollocks with a kick drum pedal.

"Testicular punishment and broken ribs aside, The Dillinger Escape Plan are the real shape of punk to come. (AB)
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INTERVIEW

DAYS OF WORTH

WITH US MAJOR LABELS ALREADY SNIFFING AROUND, COULD THESE SUBURBAN GUERILLAS FROM SURREY BE ROCK'S NEXT BIG THING?

GUITARISTS: ALEX JARZOK, CHRIS GANE

There's no rest for the wicked, or for Days Of Worth, it seems. The Surrey-based riff merchants, signed to Visible Noise, have just jetted back from the US where they played a "size 'em up" gig in front of 30 big wigs from Sony, Columbia and Epic. And no sooner had they got off the plane when they were back in the studio putting the finishing touches to their debut long-player, The Western Mechanism. And consorting with T..."We want to nark that US deal," says guitarist Alex Jarzok from the studio. "It's so hard to tell in those situations how it went but they all seemed to be nodding their heads to the music, so that's a good sign."

The notion of making their music count for something has been with this quibucists quintet since 2001 when band mates Simon Griffiths, Chris Gane and Kenny Lambert shed-dumped their punk outfit in the interests of starting something worther than their talents. Enter Alex Jarzok - Griffiths' office-mate at a playground company they both worked for.

"We originally started out as a punk band but when we were writing songs for the album there was one track that stood out from the rest as being completely different," he says. "State Of Me was a lot harder and rockier. It didn't sound like any other band we'd heard. We knew then that was what we wanted to do, so we scrapped everything and started playing music we actually wanted to listen to."

Mechanism is a guitar-fuelled rock explosion tempered by ethereal, Janes Addiction style refrains. Mixed by the stellar Ben Gross (Marilyn Manson, Alter Bridge) it's as musically diverse as Incubus and as rocking as a Guns 'N Roses jamming session.

"People always ask us what kind of music we are - emo, screamo? - but we're just a heavy rock band with a great singer."

"My dad's also a guitarist and has this amazing Tele, which I used a lot on the record. It has normal Tele pickups but for some reason the tone is just so far it's more through the rest of the guitars we used. Among the other guitars that I used was an Arrowhead guitar, basically a black Tele with Jeff Beck humbuckers and an ebony rock, which sounds awesome."

"US labels got wind of the band following their decision to release their debut single Ladies And Gentlemen as a free download last November and a storming nationwide tour with theguy. 'That idea was basically just to get our music out there without having to spend huge amounts of money doing it,' says Alex. "It was quite an unusual way to go about it and I think we were one of the first bands to do it for free. We're getting feedback on it pretty soon but we're not sure how it's done, yet."

With their debut album pencilled in for an April release, the plan for Days Of Worth is quite clear. "We just want to play our music forever and be known as a wicked band, not a fat band," says Alex. "And I want to write the next Highway To Hell!" Watch this space... (NC)

www.daysofworth.com

COUNTRY HOUSE

DAYS OF WORTH ARE NOT THE ONLY PLAYERS IN SURREY

ERIC CLAPTON: One of Britain's first guitar heroes, "No Hand" was born in Ripley and has a house in Ewellworth.

KEITH RICHARDS: Legendary 'n' roll outfit The Rolling Stones kicked off their career in Richmond in 1963 and axeman Richards still has a home there.

PAUL WELLER: The Modfather was born and brought up in Woking and still lives nearby. He even named his second solo album, Stanley Road, after the road he grew up on.
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1. Name this album cover
A The Flaming Lips - Wishin' Pigs
B Nine Inch Nails - March Of The Pigs
C Primal Scream - Give Pigs
D Motley Crue - Generation Swine

2. Which of the following songs, alleged to contain obscene lyrics, sparked an FBI investigation that lasted two years?
A Louie Louie by The Kingsmen
B Yellow Submarine by The Beatles
C You're The Devil In Disguise by Elvis Presley
D Ring Of Fire by Johnny Cash

3. The largest paying audience of all time, 186,000 people, was attracted by which ex-Beatle?
A Paul McCartney
B John Lennon
C Ringo Starr
D George Harrison

4. How many albums, excluding live albums or compilations, have the band Pantera released?
A 10
B 8
C 9
D 6

5. Who said: "I'm not nervous, I'm just quick."
A Mick Thompson
B Johnny Cash
C John 5
D Rich Robinson

6. What was the only open (non-bar) chord played by The Sex Pistols?
A E
B G
C A
D C

7. To date, which guitar has fetched the highest sum at auction?
A Jerry Garcia's 'Tiger' guitar
B Stevie Ray Vaughan's 'Lenny' Stratocaster
C Eric Clapton's 1964 red Gibson ES-335
D Eric Clapton's 'Blackie' Fender Stratocaster

8. What band does this guitarist (pictured) play for?
A Nine Black Alps
B Bullet For My Valentine
C The Killers
D The Others

9. Who said: "For a time we were in danger of becoming respectable."
A Mick Mars
B Keith Richards
C Traci Guns
D Kurt Cobain

10. When did Jeff Beck leave the Yardbirds?
A 1967
B 1965
C 1966
D 1968

11. Which fast-food chain did Jon Bon Jovi used to work for?
A McDonald's
B Burger King
C Pizza Hut
D KFC

12. Whose Gibson SG is this?
A Angus Young - AC/DC
B Charlotte Hatherley - Ash
C Cameron Muncey - Jet
D Allison Roberts - The Donnas

13. Who said: "Most people think that I probably go home to some guitar shop in the sky and practise all day."
A Tripp Eisen
B Joe Satriani
C Daron Malakian
D Jeff Beck

14. When did the Cult release She Sells Sanctuary?
A 1985
B 1984
C 1986
D 1988

15. What was the Fender Telecaster originally called?
A Broadcaster
B Fendercaster
C Varispector
D Riffcaster

16. Which group hold the world record for performing in the most continents in 24 hours?
A Whitesnake
B Thin Lizzy
C Def Leppard
D Van Halen

17. B-Movie Scream Queen is a track written by which band?
A Static X
B Murderdolls
C Fear Factory
D Godsmack

18. Whose real name is David Howell Evans?
A Fast Eddie Clark
B Ron Asheton
C David Gilmour
D The Edge

19. What chord is this?
A Cm7
B Dm7
C Am7
D Bm7

20. The Eagles' Greatest Hits 1971-1974 is the best-selling album of all time. How many copies has it sold worldwide?
A 28 million
B 31 million
C 25 million
D 22 million

HOW DID YOU SCORE?
0-5 You're new here, right?
6-9 You spent more time standing in front of the mirror than practicing.
10-14 You know a power chord from a pentatonic.
15-17 Nice one, centurion.
18-20 You work here, don't you?
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DO YOU DO REQUESTS?
THE WORLD'S GUITAR PLAYERS ON THE STUFF THAT MATTERS...

PETER DISTEFANO
Ex-Porno For Pyros guitarist gets all philosophical.

What was the first riff, song or solo you learned on the guitar?
"My father, Vitto, played guitar and I would strum it while he made the chord shapes. The first song I ever learned was taught to me by my sister Rosio, it was Country Roads by John Denver. She showed me the chords and I would play while she sang."

Who are your all-time favourite guitarists?
"Jimmy Page, Jimi Hendrix, George Harrison, Keith Richards, Jerry Garcia, David Gilmour, Eric Clapton, Randy Rhoads, The Edge, Michael Schenker, Eddie Van Halen, Sepultura, Joe Satriano, Al Di Meola, Carlos Santana, Daniel Ash, Joe Perry, Slash, Izzy Stradlin, Tony Iommi, Peter Frampton, John Frusciante, Tom Morello, Kirk Hammett, James Hetfield, Ace Frehley, Glenn Tipton and more!"

Is there a riff or lick you wish you'd written?
"Stairway To Heaven. I think the intro to that song is wonderful. It takes me through so many emotions. When I listen to it, it says to me that life is beautiful but that the same time exciting and sad. Either way it's temporary, so you're better off just being honest."

Punk or heavy metal?
"I like both, but punk has more danger and less of a classical influence. It's out of control blues with limited solo chops and the lifestyle is very non-materialistic."

If you wanted to impress someone with your guitar playing, what would you play?
"I would play diminished scales and whole tone scales. I would also play a classical piece, such as a piece by Bach or Segovia – finger picking is so cool. I've studied my vocabulary; I was one of those guys that slept with his guitar and ditched school to jam all day."

"I was one of those guys that slept with his guitar and ditched school to jam all day."
You're asked to get on stage at a wedding and play a song. What would you play?
"Thank you for Zeppelin, because it's such a romantic song. If the sun refused to shine, I would still be loving you. If the mountains crumpled to the sea, there would still be you and me. Jimmy Page's guitar riff goes perfectly with those words. What more can you tell a woman on the day you are pledging the rest of your life to her?"

JOEY SANTIAGO
This Pixie wants to weird you out!

What was the first riff, song or solo you learned on the guitar?
"It was Sunshine Superman by Donovan. It has a weird solo, a great solo no doubt, but really jumbled. I don't know who it was that played it. It may have been Jeff Beck or it could even have been Jimmy Page. I'd like to find out...
(It was indeed Jeff Beck – Ed.)"

Who are your all-time favourite guitarists?
"Oh, I like a lot of different guitarists. But I would say either Jimi Hendrix or George Harrison. Hendrix was so free-spirited, while Harrison catered for the song. Harrison has always had an influence on me and, if you dig deep enough, you can probably hear some shocking resemblances. Listen to the Beatles' White Album and you'll go, 'Oh, there it is.'"

Is there a lick or riff you wish you'd written?
"Probably Jumpin' Jack Flash... or, I mean (I Can't Get No) Satisfaction. Why? Simply because it's good."

Punk or heavy metal?
"Oh, that's tough. But I would have to get with heavy metal because Black Sabbath was that genre and I like them more than any punk band. In a way, they are quite punky."

"George Harrison has always influenced me and, if you dig deep enough, you'll probably hear some shocking resemblances."

ED WYNNE
The not-so-insane Ozric Tentacles guitarist

What was the first riff, song or solo you learned on the guitar?
"I think the first actual riff I learned was the intro to Smoke On The Water by Deep Purple. I had to open-tune the guitar to E because my fingers weren't big enough to deal with 'proper' barre chords."

Who are your all-time favourite guitarists?
"Jimi Hendrix, Peter Wolsbrandt of Kraan, Steve Hillage and Steve Ven."

Is there a riff or lick you wish you'd written?
"No really, but there are quite a few that I wish I hadn't written. Although, no-one ever gets to hear those ones!"

Punk or heavy metal?
"Is that all there is to choose from? They're both OK, I suppose. A bit accidental, though."

If you wanted to impress someone with your guitar playing, what would you play?
"I would probably play Flight Of The Bumble Bee (Rimsky-Korsakov), but to add a twist I'd play it at double tempo on one string only."

"There aren't many riffs that I wish I'd written, but there are quite a few I wish I hadn't!"
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HIGH ON FIRE
Blessed Black Wings
(Reprise)

Any good? Truly a class unto themselves. Dark, monstrous, Sabbath-tinted riffs dragged from the deepest gutters of hell and woven around skull-smashing basslines and bombastic drums. Not enough for you? Fine, think tales of supernatual beasts, forgotten battles and rivers of blood. Most of the vocals are utterly unfathomable but who cares? This frickin’ rocks!
Must hear? Pike manhandles his axe with genius abandon on tracks like The Face Of Oblivion, Anointing Of Sear and Sons Of Thunder, but for the album’s masterpiece look no further than opening track, Desolation.
Why buy? One play and you’ll be flying on your very own Blessed Black Wings.
Nick Crocknell

THE GA*GA*S
Tonight The Midway Shines
(Sanctuary)

Who they? Inventors of their own musical genre called “erogenous rock.” Formed in 2002 by vocalist/guitarist Tommy Gloseon, the four-piece, which also features Rob Wills (twice winner of Guitarist Of The Year), have been touted as the next Guns ‘N’ Roses and have been compared to everyone from Velvet Revolver (surprise, surprise!) and HIM to the Foo Fighters and cock-rockers The Darkness.
Any good? Uh, yes! Spray on your leather pants, dig out that mothballed vintage Motörhead t-shirt and prepare to kick some gargantuan rock-ass, suckers. There’s a new crew in town and they’re taking no prisoners.
Must hear? The Slash-esque guitar wall of Sex; the heavenly-rotated MTV2 favourite Ripo and the slicer-kicking, head-jittering Breaking America.
Why buy? Because the Ga*Ga*’s are pure, unadulterated sex. It seeps from every innuendo-strewn lyric, every pulsating drumbeat, every filthy lick and soddenised riff. Grab them now before they become too hot to handle.
Claire Davies

ESSENTIAL LISTENING

THE MARS VOLTA
Frances The Muse
(Universal)

Who they? Guitarist Omar Rodriguez-Lopez and drummer Cedric Bixler, previously the heavily-afro-ed half of defunct Texan alt-rockers At The Drive-In. Formed The Mars Volta in 2001 so they could apparently make music even looser than their hair. Like their debut, De-Lusos In The Comatorium, Frances The Muse is madder than a bag of bees and features a guest appearance from No1 fan, buddy, John Frusciante.
Any good? Brilliant and boiling, insane and infiltrating, progressive and profound, intense and intolerable, metal and mental, nonchalant and nonsence, electric and electronic, inspired and insipid, jazzy and jabbering. Absolutely, definitely yes and party no.
Must hear? It’s a 76-minute continuous headfuck, in five, frankly vague, movements. Naming tracks/ parts seems puerile; but suffice to say, some of it you really must hear and some you needn’t.
Why buy? For the mind-massacring guitar freakouts, silly. They far outweigh the wobbly tape loops and noodling prog rock excesses. Furthermore, despite it, shall we say, generous output, it’s also the best album. John Frusciante has played on in the past 12 months!

BLOC PARTY
Silent Alarm
(Witchita)

Who they? London punk rock funkateers who created a full-on media frenzy when indie label Moshi Moshi released their single Banquet on a white label disc, then announced the band would be reuniting to the studio for a year to record their debut album, Silent Alarm. This visceral and scabrous quartet from South-East London, featuring guitarists Kele Okereke and Russell Lissack, are taking a flame thrower to white boy indie music and a sledgehammer to social stereotypes.
Any good? Good doesn’t cover it. We’d need to redefine our terminology to justify calling this magnum opus of modern day punk rock simply, ‘good’.
Must hear? So Here We Are And Helicopter are the very narrow of revolution, but neither of them compare to the zenith track on this album – Banquet. Take the most amazing song you’ve ever heard, imagine the adrenaline buzz you’d get from listening to it on stadium speakers at full whack, and you still won’t capture the energy and lifeblood pulsating through this song.
Why buy? Are you kidding? Silent Alarm is a living, breathing organism of progodious riffs, staggering drumbeats and lyrics so passionate and gut-wrenchingly honest you’d ache to be part of every single second of it.

MERCURY REV
The Secret Migration
(V2)

Who they? In an ideal world, allons with bizarre names like Grasshopper and Zog, who’ve been bearing their ethereal, cosmic concoctions in from the outer reaches of the solar system since the early 1990s. More accurately, they are five blokes from Buffalo, New York... with a guitarist called Grasshopper.
Any good? No-one does acid-fried orchestrated space pop like Mercury Rev.
In fact, no-one else does it all, really. Singer/guitarist Jonathan Donahue’s just-kicked-in-the-nadgers vocals aren’t for everyone, but the understated guitars on their sixth album whose, shimmier and glee effortless.

**Must hear:** Grasshopper’s measured twanging on Across Your Ocean and whimsical recent single, In A Funny Way.

**Why buy?** If psych-pop’s your cuppa space juice, then the Rev are perhaps the best purveyors on the planet. Not sure which planet, mind....

---

**OPEN HAND**

_You And Me_ (Twistkill)

*Who they?* Second album from self-confessed LA scenaro "pioneers," Open Hand look set to invade the rock airwaves with hook-heavy first single Tough Girl.

*Any good?* Hell, yeah! One of the few bands around at the moment who manage to sound original while taking their blueprint from established rock acts. Clearly not afraid to experiment, You And Me tempers frenetic railing with summptuous melodies, complex instrumental and a finely honed sense of dynamics to sound like Black Sabbath, Smashing Pumpkins and Massive Attack rolled into one. There’s something for everyone on this album.

*Must hear?*_ The Fenard Rhodes and conga-heavy Her Song, and the elastic riff of Pure Concentrated Evil with its bleakneck pentatonic reminiscent of Soundgarden’s Rusty Cage. Could there be a better opening to an album?*

*Why buy?* Open Hand are one of rock’s brightest hopes for 2005. Judging by this album, we could be seeing a hell of a lot more of them.

---

**FOZZY**

_All That Remains_ (SPR)

*Who they?*_ Old-skool metal band fronted by WWE wrestler Chris "V3" Jericho (his vocal range have been compared to those of Ozzy Osbourne) and featuring Stuck Mojo guitarist Rich Ward. Second guitarist Ryan Mallum has been replaced by Mike Martin, while metal legends Zakk Wyldie, Marty Friedman and the not-so-metal After Bridge guitarist Mark Tremonti weigh in with guest appearances.

*Any good?* If you like your rock hard, there’s no reason not to like this. First single Enemy’s one of those kick-ass tunes you’ll be playing over and over, and on the whole it could be an album that remains in your Top 10 of the year come December. The Way I Am has a growly verse melody and Wanderlust is the kind of song you can imagine singing to your school sweetheart back in the 80s.

*Must hear?*_ Nameless Faceless sets the tone for the majority of the album: straight in, no messing, balls against the wall kinda rock. While Born Of Anger finds Marty Friedman giving it some.

*Why buy?*_ For the unashamed homage to old school metal. Go on, you know you want this.

---

**THE HOUSE OF LOVE**

_*Days Run Away_ (Art And Industry)*

*Who they?*_ To anyone who studied Contemporary Art at Luton Polytechnic in 1988, the House Of Love are an indie band to stand alongside The Smiths and The Stone Roses. Their self-titled debut was never off your Sony Walkman, and you probably latched upon the union disco to their breakthrough single, Christmas. You predicted great things for the band -- everybody did -- and promptly forgot about them when Ian Brown lopped onto the scene. You now work as an accountant in Putney, and are quite surprised to hear that the group are still going strong (ish).

*Any good?*_ The House Of Love haven’t released an album for 11 years. By our calculations, that means they’ve had over a year to write each of the 10 tracks on Days Run Away. It doesn’t always show. While still masters of the chiming riff and skyscraping melody, the Housemates have evidently settled into their pigeonhole as a good guitar band who should have taken it further. This is solid stuff, but rarely spectacular.

*Must hear?*_ If this album was composed entirely of songs as good as Maybe You Know, we’d be bracing ourselves for the next cultural revolution. But it isn’t. And we’re not.

*Why buy?*_ Between your job and mortgage, the last thing you want from music these days is a challenge.

---

**THE PREZIDENTS OF THE UNITED STATES OF AMERICA**

_*Love Everyone_ (PIA Records)*

*Who they?*_ Bonkers American trio best known for their ninja-laden video for Peaches back in 1996. They’ve reformed with their two-string, one-string and no-string guitars intact and are ready to raise a wry smile or two.

*Any good?*_ While their self-titled debut could be one of the best alternative rock albums ever, they’ve kinda struggled in the past to recreate the carnivorous charms of the aforementioned

---

**BEST OF THE REST**

**FIREWIND**

*Forged By Fire* (Century Media)

The brainchild of guitar virtuoso Gus G (Dream Evil), Firewind are pure Greek melodic power metal and are cheesier than a Kraft factory. Former Megadeth axeman Marty Friedman guests on this awesome fondue of Dio, Judas Priest and Masterplan. Needless to say, they are huge in Japan. (NC)

**CASS MCOMBS**

*PreExtinction* (4AD)

After synth pop and punk-funk, it was only a matter of time before some bright spark revived the 1980s indie. Large parts of PreExtinction take you back to the days when overcoats were long because the war was cold. The guitars range from doomy and the Fall-like (Multiple Suns), to chiering and Bunnyman-esque (Sacred Heart) while Mccombs draws his best Ian McCulloch impersonation. One worth a look if you can’t remember the first time around. (WS)

**HUBERT SUMLIN**

*About Them Shoes* (Artemis Records)

Hubert Sumlin played guitar for Howlin’ Wolf and Muddy Waters – two blues legends who had a massive influence on the British blues boom of the mid-1960s. Sumlin’s considered and effective leads worked their way into the affections of many English guitar players, two of whom, Eric Clapton and Keith Richards, join him on this, but not quite sentimentally, tribute to Muddy Waters. (SL)

**LOU BARLOW**

*Emo* (Domino)

There comes a point in every US lo-fi rocker’s career when he decides it is time to pack away the distortion pedals and embrace the acoustic life. Luckily, this switch suits the sometime Seabach guitarist, and Emo, with its variety of bewitching arrangements, is, in its understated way, one of the best records he has ever released. It should win him a whole new audience. (WS)

**THE HEAVENLY STATES**

_*The Heavenly States_ (Ears Quality Records)*

The first Western band to play Libya since the Second World War, The Heavenly States release their beautiful debut album bejewelled with oriental-sounding songs such as My Friends, Empire, The Story Of And Hongar. (CD)

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**WHAT WE’RE LISTENING TO:**

_Guns N Roses – Use Your Illusion 2_

_Everclear – Sparkle & Fade_

_Dvils – The ’87 Comeback Special_

_Katakain – Knock It Off_

_My Chemical Romance – Three Cheers For Sweet Revenge_

_Killswitch Engage – Killswitch Engage_

_Owens Of The Stone Age – Songs For The Deep_

_Jared Hendrik – No More A Rolling Stone_

_The A.K.A. –_ While Doves and Smoking Guns

_Linkin Pack – Hybrid Theory_

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**MARCH 2005 | TOTAL GUITAR | 29**
27 ESSENTIAL GUITAR ALBUMS FOR 2005!

THIS YEAR LOOKS SET TO BE ANOTHER CORKER FOR GUITAR MUSIC. IF YOU DON'T BELIEVE US, CHECK OUT OUR DEFINITIVE GUIDE TO THE BIGGEST GUITAR RELEASES OF 2005. BRING IT ON!

AUDIOSLAVE
TITLE: TBC
GUITARIST: TOM MORELLO
The lowdown: The rock supergroup have been working on the follow-up to their two million selling eponymous debut since the end of 2003. With Rick Rubin producing, they have between 20 and 25 songs to choose from. Tom says: "It sounds awesome. There's even more spontaneity to it. It's a ridiculously rocking record and I think it far surpasses the first one. Within this batch of songs we've definitely written some of our hardest riff rock ever. And there's songs that are completely different from music that we've worked on in any way in the past. It's been really exciting to write these songs and record them. I thought the first record was great but we've really gelled and, you know, having a year of touring under our belts, we've kind of grown into ourselves as a band."
DUE OUT: JUNE

AVENGED SEVENFOLD
TITLE: TBC
GUITARISTS: ZACKY VENGEANCE, SYNYSTER GATES
The lowdown: The Californian punk metallers began recording with Godsmack producer Mudrock on 1 January - supposedly it's a departure from their metalcore roots. The band say: "The new record is coming out great. It's going to be heavy but melodic too. Don't wanna say much more than that, everyone will have to decide what they think for themselves."
DUE OUT: AUTUMN

ARTIST: BLACK LABEL SOCIETY
TITLES: MARIA
GUITARISTS: ZAKK WYLDE, NICK CATANESE
The lowdown: Having recently signed to Artemis Records, Mafia will be the Society's seventh release and will be preceded by a single, Stain'd, and US tour in March. Zakk says: "I've been so busy. It's crazy, man. I don't have time to shave or take a shit. That's the reason I smell like c'nt. It's all about keeping it in the family. Whether or not we've progressed, that's for the critics to decide."
DUE OUT: SPRING

CAMP FREDDY
TITLE: TBC
GUITARISTS: DAVE NAVARRO, BILLY MORRISON
The lowdown: A covers album from Navarro's 'jam' band, which should feature a stack of celeb guests. Those rumoured to feature include: Jimmy Page, Iggy Pop, Slash, Steven Tyler and Billie Joe Armstrong.
Dave says: "In the studio, to do a Sex Pistols song or Led Zeppelin song, they're just songs we love and they're fun. We get to step in to that feeling we had when we were a bunch of kids playing in our garages."
DUE OUT: SPRING
THE DISTILLERS

**GUITARISTS: BRODY DALLE, TONY BRADLEY**

The lowdown: Few details have yet to emerge about The Distillers' new album, though singer/guitarist Brody Dalle has been busy writing as well as guesting on her boyfriend Josh Homme's new QOTSA album. Brody says: "It's not going to be a pop record, like top 40 - that's just fucking impossible. It's going to be a punk rock record. I think putting too much forethought into this kind of stuff will just ruin it."

**DUE OUT: SUMMER**

FRANZ FERDINAND

**GUITARISTS: ALEX KAPRANOS, NICOLAS MCCARTHY**

The lowdown: Close to completion, leftfield hip-hop producer Dan "The Automator" Nakamura is twiddling the knobs and recoding it's more musically diverse than you might expect. Tracks include: This Boy, Your Diary, Can't Stop Feeling and I Am The Villains.

Alex says: "The last record we did was really glossy, so this one is going to be really mutt, less precise, and reflect the nature of the music. I think it's going to be as bold but a lot less cold than the first album, in terms of sound."

**DUE OUT: SUMMER**

FOO FIGHTERS

**GUITARIST: DAVE GROHL**

Grohl: "The rock stuff is the most rocking stuff we've worked on."

**DUE OUT: SUMMER**

JET

**GUITARISTS: NICK CESTER, CAMERON MUNCEY**

The lowdown: The Aussie rockers are in the studio now working on the follow-up to the two million selling Get Born. It'll be more annoying than the band's first album, apparently...

Drummer Chris Cester says: "The first [record] was like a punch in the face. The next one is going to be a really stinging slap. I want to make it less [oriented] and more annoying."

**DUE OUT: WINTER**

BILLY CORGAN

**GUITARIST: BILLY CORGAN**

The lowdown: Ex-Smashing Pumpkins and Zwan guitarist goes solo! It's no acoustic singer/songwriter album though Billy assures us that it rocks!

Billy says: "I am very excited about the album as I feel I have created something relatively fresh and vibrant and exciting to my ears."

**DUE OUT: SPRING**

DEFETONES

**GUITARISTS: CHINO MORENO, STEPHEN CARPENTER**

The lowdown: Having recruited the man behind Pink Floyd's The Wall, producer Bob Ezrin, the Californian quintet have hinted their fifth album will be "more Rush than Tool."

Chino says: "I wouldn't say it's a concept record, but themes flow in and out of every song."

**DUE OUT: SUMMER**

THE DARKNESS

**GUITARISTS: JUSTIN AND DAN HAWKINS**

The lowdown: Despite having off two new songs as "shit," the cock-rockers have completed recording duties on the follow-up to Permission To Land. The album was produced by legendary knob-twiddler Robert "Mutt" Lange, who was also responsible for a Def Leppard's Hysteria and b) marrying Shania Twain.

Justin says: "The difficult second album? We're sailing through it. It's done, it's ready to go. The whole thing's done. All the packaging and stuff - the artwork and what have you - is all we've got to look at now. The new album is just like the first one, only better."

Bassist Frankie Poullain added "The themes of the tracks are medieval and sort of voodoo. We've been influenced by Abba again and Fleetwood Mac. There's a pastoral kind of vibe."

**DUE OUT: SUMMER**

CHRIS SCHLIEFFETT

The lowdown: It's a whopper! Apparently a double album - one rock disc, the other acoustic - recorded at the band's purpose-built studios in LA. Dave says: "The rock stuff is the most rocking stuff we've worked on, ever! The acoustic stuff will be the trippiest, most beautiful, sleepy music we've ever made... almost like a soundtrack."

**DUE OUT: SUMMER**

ALSO NEW FOR 2005

OTHER GUITAR ALBUMS SET FOR RELEASE IN 2005.

AC/DC
AFI
Alkaline Trio
American Head Charge
Arch Enemy
Babysnakes
Beck
Frank Black
Black Rebel Motorcycle Club
Bleeding Through
Bloc Party
Bon Jovi
Coldplay
The Coral
OK Go
Coheed & Cambria
Cold
Devildriver
Doves
Disturbed
Eighteen Visions
Feeder
Fischbacher From Autumn To Ashes
Funeral For A Friend
Garbage
God Forbid
Hatebreed
Him
Hollywood Undead
Billy Idol
Porl Jam
Loki
Priest
Bullet For My Valentine
Kiss With Engage
Steve Makk
The Mars Volta
Megadeth
Marley Cruse
Midnight
My Chemical Romance
Nine Inch Nails
Santana
Super Furry Animals
Taproot
The Tears
The Tres
Thursday
The Transplants
Trust Company
Tubthumper
Weezer
The White Stripes
Yeah Yeah Yeahs

MARCH 2005 | TOTAL GUITAR | 31
9 reasons Rotosounds rock...

William Brown & Preston - The Ordinary Boys (Rotosound Players)
Jim Davies - Pitchshifter/The Prodigy (Rotosound Player)
Dave Pybus & Paul Allender - Cradle of Filth (Rotosound Players)
Ryan - The Vines (Rotosound Player)
Dave McCabe - The Zutons (Rotosound Player)
Chris Karloff - Kasabian (Rotosound Player)
Andy Bell - Oasis (Rotosound Player)
Dave Kushner - Velvet Revolver (Rotosound Player)
Johnny Na$hinaL & The Colonel - Electric 6 (Rotosound Players)

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GUNS N' ROSES

**TITLE:** CHINESE DEMOCRACY

**GUITARISTS:** AXL ROSE, ROBIN FINCK, RICHARD FORTUS...

The lowdown: As the saga enters its umpteenth year, will 2005 be the one we finally get to hear one of the longest-delayed albums in rock history? Supposedly mastering began in November 2004...

Bassist Tommy Stinson says: “It’s coming sooner rather than later. It’s really close. There are a few small things to finish up, and some negotiating with the record company. So I’m guessing it’ll be released sometime in the New Year and, of course, we will be touring the world after it’s released.”

Musically he described it as “a little like the old Guns but, lyrically, a lot deeper. There’s rockers, there’s ballads, there’s midtempo – I mean, there’s, like, a lot of stuff. There’s more introspective and socially minded stuff, and musically it takes a lot more risks.”

**DUE OUT:** ER, SPRING 2005...?

KORN

**TITLE:** TBC

**GUITARISTS:** JAMES “MUNKY” SHAFFER, BRIAN “HEAD” WELCH

The lowdown: The alt-metal monsters began working on their seventh studio effort in early January after wrapping up their US tour.

Monkey says: “It’s definitely more of a progressive Korn. We already have four songs written and are trying to keep quiet about it but you know how that type of shit leaks [on to the internet], which is fine.

**DUE OUT:** LATE SPRING/ EARLY SUMMER

LIMP BIZKIT

**TITLE:** TBC

**GUITARIST:** WES BORLAND

The lowdown: The Bizkit began work on their first album since Borland's surprising return in August 2004. Sessions with long-time producer Ross Robinson were supposedly wrapped up before Christmas.

Wes says: “This music is hungry for our blood and we have to feed it whatever it happens to want.” While singer Fred Durst claims the new material is “so fucking heavy it hurts. The music...is relentless to say the least.”

**DUE OUT:** SPRING

MUSE

**TITLE:** TBC

**GUITARIST:** MATT BELLAMY

The lowdown: Muse have completed four or five new tracks. Bellamy is apparently obsessed with writing instrumental surf music.

Matt says: “I’d love to get a little space in London where we can do private gigs to rehearse the songs before we record. As soon as you play a song in a gig situation you really work it out. It really changes your whole concept.”

**DUE OUT:** WINTER

OASIS

**TITLE:** TBC

**GUITARISTS:** NOEL GALLAGHER, GEM ARCHER

The lowdown: Noel, Liam, Gem and bassist Andy Bell have shared the songwriting on the band's new, as-yet-untitled, 12-track offering. Tracks include: The Importance Of Being Idle, Part Of The Queue and Guess God Thinks I’m Able.

Noel says: “The finished album is my favourite one of the last four. Because we’re all contributing to the songwriting process there’s a different feel to it. The only songs that sound anything like material from the old Oasis albums are Andy Bell’s funny enough.”

**DUE OUT:** 16 MAY

THE PIXIES

**TITLE:** TBC

**GUITARIST:** JOEY SANTIAGO, BLACK FRANCIS

The lowdown: The legendary alt- rockers reunited last year to promote their greatest hits compilation and have talked about recording a new album in 2005 with none other than Tom Waits as producer. If they do, it would be the first studio album recorded and released by the band since their 1991 swan song, Triumphant La Madonna.

Black says: “Creative powers between the songwriters will now be turned towards a Pixies album. Joey told me, ‘Don’t even try to write ‘Pixies’ songs, just write some songs.’”

**DUE OUT:** Winter

ROLLING STONES

**TITLE:** TBC

**GUITARISTS:** KEITH RICHARDS, RONNIE WOOD, MICK JAGGER

The lowdown: Initial sessions were completed in Paris in December and the band are now back in the studio to finish the record. Reports suggest the new tracks will be significantly different from recent releases.

Producer Don Was says: “Mick and Keith are writing songs together in a collaborative fashion that probably hasn’t been seen since the late 1960s. I would say that long-time fans of the Rolling Stones will be thrilled with these results, and new fans will understand why they’re considered the greatest rock ‘n’ roll band in the world.”

Some sessions featured Jagger and Richards composing spontaneously, sometimes with Richards playing bass and Jagger on drums. Wes: “Jagger’s a great drummer. He’s also playing a lot of guitar and lies a really good guitar player. He’s been playing bass on some things, Keith is playing bass on some things. And they’re really good songs. I’ve never seen anything like it.”

**DUE OUT:** SUMMER
QUEENS OF THE STONE AGE
**Title:** Lullabies to Paralyze
**Guitarists:** Josh Homme, Dave Catching, Alain Johannes, Billy Gibbons

The lowdown: No Dave Grohl or Nick Oliveri this time around, but guest stars include: ZZ Top's Billy Gibbons and Homme's born Brady Dalle. Josh says: "Through the years we've been learning to be Queens, and we've finally got there. This is the distillation of everything we've been doing."

**Due Out:** 21 March

ARTIST: RED HOT CHILI PEPPERS
**Title:** TBC
**Guitarist:** John Frusciante

The lowdown: They've finished writing the songs and are now hunkered down in LA with producer Rick Rubin recording the as-yet-untitled follow-up to 2001's massive, *By the Way.* Bass wizard Flea says: "We gave it no thought, we just rocked and it worked well. It is the fastest we have ever recorded so much material. No thinking, just rocking."

**Due Out:** Autumn

SLAYER
**Title:** TBC
**Guitarists:** Kerry King,

Jeff Hanneman

The lowdown: With 12 songs already written, Slayer are back in the studio with producer/fabulous bass Rubin and original drummer Dave Lombardo kickin' out the jams on the follow-up to 2003's *God Hates Us All.* Hanneman says: "To me it sounds like the first three songs on the last record. It's very intense and very insane."

**Due Out:** Winter

STEREOPHONICS
**Title:** Language, Sex, Violence, Other?
**Guitarist:** Kelly Jones

The lowdown: With a new drummer on board, Argentinian Javier Weyler, Stereophonics have returned to their rockier roots for this follow up to 2003's *You Gotta Go There To Come Back.*

Kelly says: "Everybody involved in this record is brand new. It's people we've never worked with before. It's a new beginning. The band is so positive right now. We've made the most exciting record we possibly could."

**Due Out:** 14 March

SUPERGRASS
**Title:** TBC
**Guitarist:** Gaz Coombes

The lowdown: The Oxford lads have built their own studio out in France to record their fifth album in order to help them recreate the rawness they have in pre-production.

Bassist Mickey Quinn says: "There's one song that's like a cross between Frank Zappa and something very heavy, like Hawkwind. It will probably end up sounding really dainty when we get it onto the record, but who knows?"

**Due Out:** Summer

THE STROKES
**Title:** TBC
**Guitarists:** Albert Hammond

SYSTEM OF A DOWN
**Title:** Hypnotize/Mesmerize
**Guitarists:** Daron Malakian

The lowdown: Eccentric as ever, SOAD plan to release two albums in 2005, six months apart from each other. The follow-ups to 2001's five million selling album, *Mezzanine,* were recorded in the same sessions with Rick Rubin again handling production.

Daron says: "There is a wide array of influences in our new songs. There's an orchestra, some obscure Middle Eastern instruments, and pure schizophrenia. The influences range from Kraftwerk to Dark Throne to The Zombies to The Beach Boys, but it all fits together and it works really well."

Of the decision to record in a home studio in the Hollywood hills he said: "We were ready for a change. We wanted a different vibe, we needed to progress. We've always recorded in traditional studios, but this was a good move on our part."

**Due Out:** Hypnotize in Spring, Mesmerize in Autumn

JR. NICK VALENSI

The lowdown: The fashionable New Yorkers are back in their home city rehearsing new tracks with Gordon Raphael, the man who produced their previous two studio outings. Singer Julian Casablancas says: "I don't want it to sound like the first two records. I want it to feel different and new. We're gonna take our time to find sounds rather than just plugging in our guitars and saying, 'That sounds cool.'"

**Due Out:** Summer/Autumn

STEVIE VAI
**Title:** Real Illusions: Reflections
**Guitarist:** Steve Vai

The lowdown: The eccentric axe genius returns with his first album of new material since 2002's, *The Elusive Light And Sound Vol. 1.*

Steve says: "It's the first part of a multilayered menagerie of vignettes based on the amplified mental exaggerations of a truth-seekin'

**Due Out:** 22 February

ARTIST: THE WHO
**Title:** WHO
**Guitarist:** Pete Townshend

The lowdown: Townshend and singer Roger Daltrey met at the end of last year to play through new material which, if recorded, will constitute the first Who studio material since 1982.

Pete says: "If *WHO* will not be a concept album. That is, in itself, a concept for me. My working-title for the project - *WHO* - is only partly tongue-in-cheek. If the recording works out we will tour the material with the usual band in the first half of 2005."

**Due Out:** Spring
A friend has just asked me, "How do you feel?" How do I feel? Well to be honest, I feel strange. I am almost inconsiderable. Listening to Pantera makes me realize that Dimebag led a special and unique life, full of ups and downs. But in general he got to do what he wanted to do and see the world. He played to thousands, made many friends and brought guitar playing to a new level. Throughout his life he stayed true to his fans and more importantly, himself. There was nothing fake about him. What you saw was who he was, whether he was on stage, at an after show party or still drinking at 10am.

Unfortunately, I never got to see him play live, which makes me think what other bands am I missing now who might never play again? In the wake of Dimebag's death we need to rethink our ways. I live for now. Yesterday is just a memory and tomorrow is just a thought. Support your local scene. Go watch your idols. Do what you can while you still have the chance.

We have lost a great guitarist and influence and, to those of us lucky enough, a good friend. Please remember him for who he was and what he stood for, not the way he died.

There will never be another person or guitarist like him, RIP Dime. We all miss you.

Raz Birch, North Wales

We do indeed miss our brother Dime, Raz. As a special tribute from you guys we've decided to dedicate this month's TG Letters page to the man himself.

Both the guitar and metal community have lost a pioneering figure whose talent and flair will be deeply missed by all. I cannot even comprehend how much this will affect the metal community. I'm sure you have heard this many times already, but I just wanted to share my disbelief that my hero/Idol is now gone. Rest in peace brother Dime.

Simon Wales, via email

Dimebag was an inspiration to me and made music that touched me in a way that's hard to express. How can you match the excitement of listening to Cowboys From Hell, Cemetery Gates, Walk and countless other tracks that contain riffs and solos that most of us could only dream of writing? Dime managed to keep metal music alive through the 1990's and encouraged kids all over the world to pick up guitars. Sitting there for hours on end trying to nail his amazing solos, jamming along with one of your favourite bands, what could be better? But that will be no more...

I was lucky enough to hear the incredibly funny tape of Steve Allsworth's drunken interview with Dimebag - what a character! He definitely lived the life we all dream of. I was also lucky enough to have seen him live and experience his awesome playing, which left my chin dragging on the floor. It's funny how you can become so attached to someone and feel such a great sadness and loss without even knowing them. He truly was a hero and a guitarist.

This month's Star Letter wins a 'You Dirty Rat'.

Pro GB's latest addition, the 'You Dirty Rat' pedal has more fuzz than a police convention, with 3db more compression, variable distortion amount, filter cut-off, and volume controls. Brought to you in association with ARIA

Welcome to the TG Mailbag...

ROSS TAYLOR of Edinburgh wrote in to Moog-ere with Ben Greenfield's assertion that "It's the guitar playing that is the unique tone." In fact, he got a bit poxy, especially: "Learn about the theory of tone 'before you write in with bullets like that'," he seethed. What's this mysterious theory of tone? Hmmmm... TONY Calegari in Halton shared: "We're trying Tony, but it's dreadfully difficult to get permission to use Hardline-permeated drums.

WILL JOHNSON of Sunderland asked: Why do you never feature Arizona's The Supercub in BC? Bloody good questions, Willy, thank you! Finer not, we'll sort out an interview with those crazy nincompoops some time this year. SEAN MCMONROE emailed regarding some rare Gary Galagher tab. Wash out for a feature and tab feature in T&R later this year to mark the 100th anniversary of his death. Sean.

JOHNNY GREEN emailed to praise Blueguitar and mentioned something about "the pain of a man and his guitar in perfect harmony." How about the painful cries of a gay falling for his beloved and making his hand? That's what happened to Mike Royce (see February page), fellow biker PAUL HARSHALL of Stoke emailed to offer his sympathy to Nige, who had done his job. Is his guitar - hopefully not one permanent ended. MARCUS DURRAN emailed to tell us about his old secondary school concert where he suffered the indignity of being left out at the by the whole school, with no pick sticks without any shoes, then having his guitar played by his buddy dropping a photoflash on his toe. Ouch! Nevertheless Marcus, we say it's always best to get those cramped out of the way while you're still young enough to recover.

Metal riffs ever to come from one man's hands and I'm still trying! On hearing the news and feeling my heart jump to my throat. I ran to my stereo and guitar, put on the best of Pantera and played along as best I could. It was then I realized what an inspiration Dimebag has been to me - he will always be. Dimebag will always be with us in music and spirit. I can't imagine what music he's making now, jamming with Jim and Randy. My thoughts are with his family and the others who also lost loved ones in the tragic shooting.

RIP Dimebag, We'll miss you. A true legend, Christopher De Rijke, via email

I'm just writing in with a poem I wrote in memory of Dimebag Darrell Abbott. Like many others, I was shocked by his death but thought that I should honour him by writing this poem about him. I hope you find it serves as a decent tribute to a great man.

So long Dimebag Abbott, I'm sure you'll rock the cynics in heaven, With your fingers blazing across your axe, And your amp turned up to eleven. I seriously thought you'd never die, Your were immortal, I was sure, But I'm sure that you'll be back, To wreak havoc here once more.

Your guitar sits quietly now, The strap hangs on the floor. It's sad we'll never hear you play, A mind-shattering solo once more. Your spectacles lay untouched, Your Jack Daniel's sits unwopped, And your pair of cool black shades, Lay peacefully on the floor.

Your death has brought grief to us all, It was such a savage attack. The gunman didn't even flinch, As he pulled the trigger back. But, forever we'll remember, That you were the King of Cool, And we praise the way you lived, Your great life to the full.

Ross Dryden, via email

It's a truly sad day for all. I want to do is pay tribute to one of the best guitarists of all time and remind everyone that there is a little bit of Dimebag in all of us! I'm not ashamed of the tears running down my face as I read this listening to Molly. Long live his memory, long live his soul. Let his spirit run through our veins forever more!

Ben, Malvern

Dimebag was one of the most influential guitarists of the metal era and crafted something truly different and awesome with
Pantera, then continued the madness with Damageplan. He will be missed by the metal community and I believe you had the pleasure of meeting the legend. No-one else will ever get the chance. Would it be too much to ask for some sort of tribute to the guy in your magazine? He certainly deserves it. We'll miss you Dime, you crazy motherfucker!

Ryan Lloyd, Bristol

We all knew of him, whether it was because we despised him or because we looked up to him. Yes, Dimebag Darrell Abbot was shot and killed from point blank range during a gig. I, for one, was not mega upset because I'm not a huge Dimebag fan. However, I respected his unique rock 'n' roll attitude and amazing axe skills. I think everyone will miss Dimebag. Everyone either loved him or loved to hate him. I'm sure even Total Guitar are sad to see him go, even after he trashed the guitar you asked him to use during a lesson a few issues back. So, raise your glasses with a tear in yer' eye and say a toast to one of the most outrageous guitarists of our time. RIP Dimebag.

Anon, via email

First of all I would like to express my condolences to all of the Abbot family for their loss. Dimebag was a true hero who was taken from us too soon. What's worse is that the man who committed the crime will never suffer as much as Dime's family and friends will in the coming years. I was never a massive Pantera or Damageplan fan, but Dime's playing was an inspiration to me and many others. He had amazing technique and managed to keep a laid-back feel even at the fastest of speeds. It is going to be a long time before we see or hear anyone else that comes close to his mega riffs and ripping leads. Dime, this is for you man. Keep shredding in that great gig in the sky. RIP.

Matt, via email

RIP Dimebag, you were unreal. It really is impossible to imagine the heavy metal scene without you.

Charlie Clark and Rob Lowen, Oxfordshire

I'm sure I speak for many when I say there's only one man who should once again grace the cover of TG next issue. I found the drunken interview with a certain Texan 'Cowboy From Hell' most entertaining. Dimebag was a legend to me and to millions around the world. My heart goes to his family, his comrades in axes and to everyone who ever rocked to his music. Peace out, big guy. I'm sure you're having the party of your life with all our best axe-wielders and fellow rockers!

Adam Jamieson, via email

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THE DUST MAY HAVE SETTLED, BUT DIMEBAG DARRELL’S MURDER HAS LEFT A GAPING HOLE IN THE METAL WORLD. TG AND SOME OF DIMEBAG’S FRIENDS FROM THE GUITAR WORLD LOOK BACK AT THE LIFE AND CRIMES OF A TRUE ROCK ‘N’ ROLL LEGEND...

WORDS: HENRY YATES

DIMEBAG
1966-2004

Legend is an overused word in rock ‘n’ roll. The term has become diluted over the decades. Bestowed with casual generosity upon musicians who barely warrant footnote status and applied in equal measure to those who survived decades in the business or whose fall from grace is sudden or sharp. If Dimebag Darrell had been less talented, the circumstances of his tragic death might still have seen him immortalised. Ultimately though, it won’t be the violence of his end that will see Dimebag’s name resonate, but what the guitarist achieved in his short lifetime. Many years from now – when Nathan Gale and the Alrossa Villa Club have been forgotten – guitarists will still form bands, write riffs and drink JD with his music ringing in their ears. Now that’s what we call a legend.

Darrell Lance Abbott was born on 20 August, 1966, in Dallas, Texas. As the son of a local country and western producer, Darrell (and brother Vinnie Paul – later to become Pantera and Damageplan’s drummer) would see many artists of the day pass through his father’s studio. Despite this early exposure to the sounds of bluegrass, and following a failed stint behind the drum kit, Darrell was soon hinting at the heavier direction his own music would take. At school he was ostracised (mainly for the crazed hair that would later seal his iconism), and this prompted the fledgling guitarist to take up residence in his bedroom, staring at a poster of Ace Frehley and practising on his Hofner Les Paul copy with the trademark dedication of the truly obsessed. “When Ozzy Osbourne came out with Randy Rhoads on guitar, I didn’t go to school for a month,” Dimebag admitted to Kerrang! in 1996. “The seeds had been sown.”

It paid off. By the age of 16, Dimebag (now calling himself ‘Diamond’ – although he later denied this) had been banned from virtually every guitar competition in Texas due to his sheer ability on the instrument. The contests had become foregone conclusions. It had become embarrassing. Dimebag would simply show up, often in full KISS regalia or using Ace Frehley as a pseudonym, and proceed to wipe older and more experienced guitarists off the stage with an air of casual virtuosity.

But a talent like Dimebag’s couldn’t have its wings clipped that easily. In 1982 he formed Pantera with his brother Vinnie Paul on drums, drafting in bassist Rex Brown (aka Rex Rocker) and frontman Terrence Lee (aka Terry Glaze) to complete the lineup. They released three albums in this form during the 1980s, although Dimebag’s early glam influences, not to mention the band’s shared penchant for spandex, makeup and teased hair, has seen these early releases swiftly largely under the carpet by discerning Pantera fans.

By 1990, the band was a different proposition all together. Glaze was gone, his shoes filled by the hamsheek shrimps of Phil Anselmo, and Dimebag’s Muse had shaken off its glam-metal hangover to reveal he could write as well as wield. As evidenced by that year’s Cowboys From Hell album – seen by Pantera purists as the band’s ‘proper’ debut – the guitarist was now playing like no-one else on the scene. Amidst the ham-fisted grunge movement and the fade-end of hair metal, Dimebag’s riffs (at this point punched out on Dean guitars and solid-state Randall amplifiers) sounded like the four horsemen of the apocalypse pulling up outside the music industry’s front door. It was heavy as hell and more vicious than a knee to the groin. A white-hot onslaught of riffing played with almost military precision and stalking tempo to make it all the more menacing and intense. Yet this was a delicate balancing act. While totally uncompromising, Dimebag’s riffs were never studied (unlike the nu-metal purists that followed) and rarely too brutal to be hummed. Nor were his guitar parts mere showboating – they always had a groove. “It’s gotta be catchy,” he explained when TG asked about his approach to writing. “Like Walk, y’know? How simple could it fucking get? But it’s fucking brutal. Or something like Cowboys From Hell. You can still hum it.”

Like any great guitarist, Dimebag had signature techniques. The passing of the years has seen these sucked dry by copycats but the Pantera man played them faster, first. Over the course of the band’s five studio albums his name became synonymous with drop D tuning combined with a percussive right-hand technique to form the bedrock of the band’s bowel-rupturing chug. Onto this base the guitarist would then lay audacious chord bends (as on Hollow), breathtaking harmonic squeals (the...
The climax of *Cemetery Gates* (and tremolo picking so fast you could scarcely believe it was produced by a spectrum and human fingers (as on *Dominating*). "Where I came from if you couldn't play all six strings you weren't jack shit," Dimebag told *TG*. "I came from the old-school. It's cool to just jam rhythms all day and all night, man, but if you really wanna express yourself then you've gotta get up on them little strings and bend those motherfuckers all over the place, y'know? I'm always gonna be shredding like a motherfucker, man."

"True to his word, Dimebag and Pantera continued to release metal masterpieces throughout the 1990s, each one harder and faster than the last. It was as though the band were incapable of a reverse gear. If *Cowboys From Hell* had won them critical acclaim and unveiled the decade's first true guitar hero, then the release of *Vulgular Display Of Power* in 1992 sent their bone-crushing sound spiraling into commercial waters. Crucially, though, the MTV success of singles like "Walk" (a riff written in minutes backstage while a frozen crowd boyed for Pantera's arrival) and "March Through War" (the first metal single ever to debut at No. 1) wasn't at the expense of the band's ideology. Their response to every accolade, backlash and Grammy award thrown their way was always the same, "Thank you, Play it harder. Never sell out."

*Far Beyond Driven*, released in 1994, was the first Pantera album to top the Billboard chart and their most brutal offering so far. By this point, the band had really got into their swagger. They sounded indomitable. Riffs like the Broken and Strength Against Strength became the bread and butter of guitar shop noodlers, while Dimebag was fast becoming the most influential and iconic player on the metal scene. Few shredders could match him for speed and nobody could rival his songwriting. Pantera, for many, had hit their peak.

The only way was down, but it was a slow descent. As Phil Anselmo swung between alleged drug problems and a rash of side projects, the band released *The Great Southern Trendkill* in 1996. It was more experimental than its predecessors but no less heavy and, through introspective tracks like "Suicide Note, Pt. 1," showcased a band that was pulling itself apart at the seams. Even though they never officially split, 2000's *Reinventing The Steel* proved to be Pantera's final studio album. Emerging into a musical landscape increasingly dominated by nu-metal and the shock tactics of Marilyn Manson, the album didn't have the impact it deserved but, in hindsight, is a memorable record, riddled with disciplined speed riffing from Dimebag.

It wasn't enough though, and following several weeks of mud slung in the music press by Anselmo, Dimebag and Vinnie left to form Damageplan in 2002. The guitarist seemed excited about where this new project would take his playing and on the evidence of debut album *New Breed Power*—released early last year to critical acclaim—his hopes could have been justified. Less clipped and brittle than the trademark Pantera sound, Dimebag described his latest studio album as "booster grungier" and more sludgy-sounding. Pantera was an awesome legacy and I wouldn't want to fuck around with that, but I did ease up on the buzzsaw side of it. And the production was different. Whereas Pantera was a machine-like sound where everything was real tight and cut real close together, this time we just laid it down and it had a real feel to it."

Now that the dust has settled, we feel Dimebag's loss more profoundly than ever. It's not just that we'll never again hear his riffs whacking across the pit at *Ozzfest*, nor that his songs will never grace another metal album. As much as any of that, we'll simply miss the raised middle finger of one of the planet's last genuine rock 'n' roll badasses. In an industry populated by fakes and posturing lightweight, Dimebag was the real deal. He walked it like he talked it, and never tempered his attitude, musical or otherwise, to fit in with the fickle machinations of the music industry. You couldn't miss Dimebag. He was the one with the red beard and liberal coating of tattoos. The one with the camouflage shorts and razor blade necklace. The one who could generally...

"Darrell was incredibly warm, open, funny, nutty, talented, unpretentious and never threatening."
—Lars Ulrich, Metallica
How the hell did that get in my Black Tooth Grin?

"We were playing in Texas a few years ago and I saw this sweaty, big-bearded, Dimebag Darrell look-alike coming over the barricade in front of me. 'Holy crap,' I thought. 'That's Dimebag! I had only met him once before but I had grown up on Pantera and was a little star-struck by his presence. He was smiling and waving at me, rocking out to whatever we were playing. The security were getting ready to shoo him out from in front of the stage but he stopped them and shook his hand. He hung out in front of me for about four songs. I'm glad I got to have that moment with him, I'll never forget it."
LEARN TO PLAY

PANTERA

A NEW LEVEL

PAY HOMAGE TO ONE OF METAL'S GREATEST BANDS WITH THIS MASSIVE MOSH CLASSIC!

"A NEW LEVEL"

WORDS AND MUSIC
BY VINCENT ABBIOTT, DARRIN ABBIOTT, ROD BROWN AND PHILIP ANSELMO
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Taken from Pantera's seminal 1992 album, Vulgar Display Of Power, A New Level is one pounding metal classic.

Typically brutal and larger than life, both the riffs and solo require a lot of technical prowess and energy. Upon first listen the guitar seems to be in drop D tuning, but on closer inspection it is in normal tuning down a tone (low to high: D G C F A D). Curiously, Dimebag's actual tuning isn't precise, but for this tutorial we're exactly down a tone. You'll find this tuning adds extra weight to minor chords (at the end of the main riff) and pedal note ideas (end of solo).

PERFORMANCE

Playing wise, the main difficulties that arise down to the complex rhythms often favoured by Dimebag. We would suggest you dedicate considerable time mastering all the main riffs at a very slow tempo before attempting to play along with the backing track. Dimebag's no slouch when it comes to his soloing technique, either. Make no mistake, there are some very difficult sections to negotiate so take it slow. One of the advantages to low tuning is that due to looser string tension, bends and wide vibrato may feel much easier than in standard tuning. (If you've been aiming for the metal type vibrato as favoured by Zakk Wylde and T.G.S School Of Shred tutor, Paul Gilbert). Bars 5-7 present the biggest technical challenge with some very fast picking and legato technique. Take time to look at the pentatonic and blues shapes Dimebag frets in the first of these bars, then look at the hybrid shape that is used in the next two bars. You should be able to see the shape of the solo before having mastered the technique – this will help to keep you inspired when tackling such a fast passage of music.

The chromatic line in bar 11 can be fingered in a number of different ways, so find what is most comfortable for your fingers. After the bending section Dimebag crescendos with a tremolo picked idea reminiscent of the solo in Van Halen's Ain't Talkin' Bout Love, which utilises the open D (first string) as the pedal note.

To capture this sound aim for a saturated distortion with your bridge pickup selected. Since Dimebag was very fond of solid state amps don't feel the need to search out a valve driven equivalent. Use the 'scooped' sound with the treble boosted (an EQ pedal may help). Dimebag's sound is quite metallic, so any ultra distortion-type pedal should get close to his awesome tone.

STEVE ALLSWORTH

PANTERA: A New Level – Intro

![Guitar Tab for "A New Level" by Pantera](https://example.com/tab.png)

**AMP SETTING**

Dimebag used Randall solid state amps and, during this period, Dean guitars featuring a Bill Lawrence L-500 bridge humbucker — known for its punchy output. We suggest you opt for a bridge humbucker equipped guitar and a modern distortion with scooped mids for a hollow tone. For the solo, boost mids for a more cutting sound.

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44 | TOTAL GUITAR | MARCH 2005
**PANTERA: A New Level – Intro (cont’d)**

The chords here – even these simple powerchords – can be quite dizzying, despite the slow tempo. Practice the chromatic movement slowly at first, taking care not to slide too far between frets. After a while you should get a feel for the position shifts and you can then concentrate on the varying amounts of palm-muting during the second half.

**PANTERA: A New Level – main riff**

You should aim to use alternate picking throughout, although the syncopation does mean you will play a few upstrokes together. In addition, precise left and right hand muting is needed to execute the rests. It is therefore crucial to master this at a slower tempo until you’re familiar with it. During the fourth bar notice the slide up to the octave, which should provide some welcome relief from the previous bars.

**PANTERA: A New Level – verse 1**
PANTERA: A New Level – verse 1 (cont’d)

The rhythm here is essentially the same as in the main riff except a fret higher. The octave part is almost the same except the F hangs into the following bar, cutting off the normal rhythm on beat 1 that follows. Both the snare and bass guitar should guide you here.

PANTERA: A New Level – chorus

Alin for smooth continuity between sections as any rhythmic hiccup between the verse and chorus will be obvious. As always, speed will come after acquiring accuracy, just as the song structure will become second nature after having learnt each section on its own.

PANTERA: A New Level – main riff

Although this reads the same as part of the main riff, it is phrased rather awkwardly over three bars as opposed to four. Take time to listen to both the bass and drum parts and how they fit with the guitar riff as this should then make more sense.

PANTERA: A New Level – bridge

After the powerchord section Dimebag runs through a really cool dissonant riff. It uses the same shape in positions 3, 5 and 6, so it shouldn’t cause too many problems. Make sure you put plenty of wide rock vibrato on the B to get that cool metal vibe!
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Gloves off guys, shred time is here! The solo is based around the D minor pentatonic (D F G A C) and D blues (D F G B A C) scales but, because of the tuning, you will probably ‘think’ in E because you’re up at the 12th fret.

Roll off your guitar’s volume for a cleaner tone during this section. The rhythm should be familiar by now but don’t be caught out by the final bar.

Dimebag used a really clever rhythmic idea here. At first glance there appears to be three random rhythms used, but on closer inspection it is exactly the same rhythm displaced by a quaver. Each rhythm lasts for seven quaver counts and repeats. When this is played over a 4/4 pattern it sounds much more complex - genius!
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FEEDER

"IT'S NOT JUST ABOUT HEAVY GUITARS!" FRONTMAN GRANT NICHOLAS EXPLAINS WHY EXPERIMENTATION AND EMOTIONAL SOUL-SEARCHING HAVE KEPT FEEDER AT THE FOREFRONT OF BRITISH ROCK MUSIC FOR OVER A DECADE

WORDS: WILL SIMPSON PICTURES: ROB SCOTT

S

o, here we are. Several stops up the Northern Line, deep in the heart of semi-suburban London. TG is sitting in Grant Nicholas' front room. To get a wee bit Through The Keyhole, the beautiful stripped-back white wooden floor gives this house an airy, celestial feel – descriptions which could equally apply to the new Feeder album, Pushing The Senses, many of whose ideas appropriately originated here. It's an album that should catapult the band from a well-respected Brit rock outfit to Brit Award-winning household names.

But Pushing The Senses won't please everyone. On first listen it's full of the twinkling, piano led musings that helped Keane and Snow Patrol achieve world domination. There is also a distinct lack of those Pixies-inspired guitars the band made their name from early on in their career. However, this is not the first time Grant has had to defend the new, Radio 2-friendly, Feeder.

"I don't think it's any more mellow than the last album," suggests the guitarist. "If you listen to them back to back they're not too dissimilar. Possibly the way the album has been sequenced makes it seem more mellow than it actually is. There were a couple of rocky tracks that didn't make it onto the album because they simply weren't good enough, but it wasn't as if I was thinking 'This needs to be more mellow or that needs to be heavier.'"

As for comparisons to those purveyors of post-Coldplay piano rock... "We were doing this kind of stuff long before Snow Patrol or Keane. We had strings and pianos on our second album, it's just that we weren't particularly well known then. Snow Patrol are a really good band but we are quite different to them. I don't think we have to justify our sound because it feels very natural to me." Part of it, he admits, is a just a matter of the band getting older. "You have to remember that we've been going for 14 years, and I'm a fair bit older than when I wrote Feeder's first album. You change, life changes. It's not just about heavy guitars, it's about lyrics and about trying different things. I still love rock music, but we're a band who have always wanted freedom in what we're doing."

L

ike fellow Welshmen The Manic Street Preachers, history has forced the band to grow up. The suicide of founding member and drummer Jon Lee in January 2002 still casts a dark shadow over Feeder. It's unlikely that Grant will write flippant chart pleasers such as Buck Rogers on Seven Days In The Sun, again. Instead, Pushing The Senses is awash with pastel shaded numbers about love and loss; earning itself the tag of Feeder's 'moving on' album.

"Well this definitely feels like more of a positive record," Grant suggests.

"The songs on Pushing The Senses are quite universal. What we didn't want to do is make a self indulgent sympathy record"
The actual creative process has changed since Feeder's early days, when the band would take songs into a rehearsal room and jam. “Jon and I knew how the other one worked. There was a real chemistry between us and we also didn’t have the luxury of being in demo studios back then. We would work for a few hours on each song, I’d write some lyrics and we’d then try it out at our next show in Manchester or London or wherever.

“I’m probably a bit more organised in presenting stuff than I was before. You almost expect people to be able to imagine the whole thing when you sing a song on an acoustic guitar, don’t you? But not everybody shares that vision or understands what you’re trying to do with the song. Now I like to get it to a point where it’s out there in the ballpark, and then see what people think of it.”

Past Feeder records have been characterized by Grant’s multi-layered guitar sound, but Pushing The Senses sees the frontman starting to lay off the pedals. “It’s probably the most organic album we’ve ever made because of the way we approached the recording process. We used lots of really old valve gear and everything was recorded on an API desk and mixed using old Neve equipment. There were a few delay pedals here and there: I used a Tonebender and the Big Muff on one track, I think. I love all of that stuff but these songs needed a different sound. I wanted to hear the drums and the bass on this album, I didn’t want them to be buried beneath the guitars. I wanted to let all the songs breath in some way.

“If you put too many layers on there you start losing some bass and we wanted a bigger bass sound for Pushing The Senses. There are still extra guitars on some tracks – Pilgrim Soul has a lot of layers – but it’s still very portable, do you know what I mean? I wanted the songs to be able to work with only one guitar, just as a three-piece, and that is the way we rehearsed everything – purely as a three-piece in that old school way.”

Except that Feeder are off on tour as a four-piece next month with a second guitarist in tow for the first time… “I’ve got used to being a three-piece, now. Even when we are a four-piece I still don’t play any less. I should do really, it would probably help me out, but I’m so used to singing to the parts I play. There’s definitely a real energy, an excitement you get with a three-piece. Look at bands like Muse. Whether you’re a fan of them or not, they’re a great live band. They obviously make use of samples and sequencers, but they have a unique sound just because it’s only the three of them. I’m sure it wouldn’t be the same if they were four people in the band.”

Pushing The Senses has already been touted as the album where Feeder step up to the big time. It might even, heaven forbid, provide them with a profile of sorts. Something that Grant clearly has mixed feelings about. “I really like the fact that we don’t have an image. I think that makes us unique and that is what has made us last. It’s a weird word, ‘mainstream.’ It doesn’t bother me if we become mainstream because I want people to hear our music. If being on the radio and being on ‘TV and having our videos played is mainstream, then I’m happy with that. I think, deep down, that is what everybody wants.”

After all that’s happened, surely no-one would begrudge Feeder the success they’ve worked so hard for.
FEEDER
JUST THE WAY I'M FEELING

AS THEIR NEW ALBUM, PUSHING THE SENSES, HITS THE SHOPS, WE TAKE A LOOK BACK AT A CLASSIC HIT FROM FEEDER'S LAST ALBUM

FEEDER have been together, in one guise or another, for more than a decade since forming in Wales in 1992 where vocalist/guitarist Grant Nicholas got together with drummer John Lee under the moniker, Temper Temper. Decamping to London in 1995, the pair teamed up with Japanese bass player Taka Hirose and the band was complete.

Changing their name to Feeder (apparently named after Nicholas’ goldfish), they signed to the EMI record label and released a couple of EPs prior to their 1997 debut album, Polythene. But they didn’t achieve critical acclaim until one of their five singles, ‘Geography’, was featured on the soundtrack to the movie Can’t Hardly Wait (starring Seth Green and Jennifer Love Hewitt). They cemented their reputation in 2001 with their third album, Echo Park, which spawned the huge hit ‘Buck Rogers’.

Then tragedy struck in early 2002 when Lee committed suicide. After some thought, Nicholas and Hirose soldiered on recruiting ex-Skunk Anansie drummer Mark Richardson. The resulting fourth album, Comfort In Sound, is a suitably emotional album that brims with new-found enthusiasm, confidence and mature songwriting.

‘Just The Way I’m Feeling’ is the album’s opening track and was the second single to be taken from it, reaching No 10 in January 2003. The song combines the vocal swagger of Oasis’ ‘Wonderwall’, with the hypnotic chord drones of Snow Patrol’s ‘Run’ and the huge anthemic quality of Coldplay’s ‘Yellow’. The drone feel comes from Grant’s use of chords, which all feature a D5 chord shape on top, while different root notes provide the chord progressions.

The main rhythm and acoustic guitars are in standard tuning but we’ve tabbed the guitar parts in drop-D (sixth string detuned from E to D). This makes the Gsus2 and D/F# chords quite awkward to play in the open position, but the slide in bar two of the chorus reveals that Nicholas plays this part at the 5th and 7th position. That said, you could stay in standard tuning and play all the chords around the first few frets. This would mean you needn’t worry about the low D note on the D5 chords during the chorus and middle sections.

SIMON YOUNG

AMP SETTINGS

Nicholas has quite a few vintage guitars but his main choices are a 1964 and a 1967 Fender Jazzmaster, both of which are fitted with Seymour Duncan pickups. His main amps are a Vox AC30 and a Fender Twin and he uses a few effects including a Boss DS-1 delay (used to provide short delay on the lead melodies). We used a PODxt set to a Vox amp setting with the middle and neck pickups for verse guitars and a bridge humbucker for the chorus.

FEEDER: ‘Just The Way I’m Feeling’ – Intro/verse riff

TRACK 6

MARCH 2005 | TOTAL GUITAR | 55
**FEEDER: Just The Way I'm Feeling – intro/verse riff (cont'd)**

Keep your second and fourth finger fretting the A and the high D respectively throughout, while using your first finger to fret the B in the Bm7 chord and your third finger to fret the low G in the Gsus2. Use downstrokes for the quaver rhythms and upstrokes for the offbeat semiquavers. Feel free to embellish the rhythm slightly in the repeats.

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**FEEDER: Just The Way I'm Feeling – verse/lead guitar**

Keep your first finger barring the 7th fret and your fourth finger fretting the high A throughout. The cross-picking syncopations of bar 1 are a little tricky, so take it slowly at first to establish rhythm then work up to speed. Use downstrokes for all the notes on the fourth string, upstrokes on the second and whatever feels more natural for the third string.

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**FEEDER: Just The Way I'm Feeling – pre-chorus**

Again, keep your second and fourth fingers fretting the A and high D on the third and second strings throughout, while your first and third fingers provide the root notes. Use a simple relaxed strumming pattern, employing downstrokes for the quaver rhythms but alternate pick the semiquavers, omit bars 4 and 5 in the second pre-chorus.

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**FEEDER: Just The Way I'm Feeling – chorus**

56 | TOTAL GUITAR | MARCH 2005
There are two ways to play the tab featured here. Firstly, grab a guitar in drop-D tuning (or refrain from playing for a bar while you quickly detune the sixth string to D). Either way, keep your first finger barring the 7th fret throughout bar 1 and 3. Use your fourth finger to fret the top two notes of the Gsus2 chords, enabling you to easily fret the D/F# chord by moving your first finger down a fret to the F and reaching the D on the fifth string with your second. Use downstrokes for the quaver rhythms and alternate pick the semiquavers. Or, of course, you could always stick in standard tuning and play these chords around the first few frets instead!

Still in drop-D tuning here! Fret these chords, like those in the chorus, using downstrokes throughout. In bar 8, opt to alternate pick the semiquaver rhythms. Feel free to embellish the part slightly since there are five guitars (including the acoustic) all playing slightly different variations of this basic part. Again, consider standard tuning and shifting these chords down to the first few frets if the idea of drop-D tuning doesn’t appeal to you.

This part is essentially the same as the chorus part except it features the guitar back in standard tuning – if you opted to stay in standard tuning throughout the song these chord shapes would be the ones we suggest you use during the earlier chorus and middle sections.
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Stores at Altrincham, Chester
Lostprophets were formed in 1997 and despite a succession of musicians joining and leaving the band, five of the current six are original members. Their debut album *The Fate Sound Of Progress* broke the band in the US before Europe, while award-winning album second album *Start Something* has made the band a worldwide phenomenon.

Guitarists Lee Gaze and Mike Lewis claim all of their heaviest riff ideas come from thrash metal bands like Slayer and Megadeth. That said, they're also fond of 80s bands like The Police, The Cure and Duran Duran. Considering their wide tastes, they're not afraid to experiment and combine different influences. “We're happy to use a really heavy metal riff and then play some clean picking directly after it. It fits the song, it's in.” Although there's a few players known for this, Lee is clear as to who he thinks is the master of the clean rock sound. “What Andy Summers did in *The Police* was sheer class—he almost always played with clean tones and it was always cool and interesting.” Still, distortion is their main tone as the examples they've played for us this month demonstrate. Indeed, sometimes they feel the right sound is more important at influencing their songwriting than the actual notes. Of course, their favourite tunings of Drop D (sixth string down from E to D) and Drop C (like Drop D but all strings down another tone) help as well!

Moving on to their songs, we discover that the grinding guitar riffs featured on the track *Start Something* (see the fourth example) were influenced by Slayer/single-note picking and early Metallica hard-core riffs. Talking of influences, we were intrigued by the vocal reference on *Burn Bury Turn* to the late 80s song, *Killer* by Adanski and Seal. “We debated for a long time whether it was too close to Seal but we decided it wasn't... it's cool that people find it interesting.”

**Playing and Gear**

Prior to gigs, the band warm up playing Metallica songs and songs from their own albums. For picking accuracy they play major and minor arpeggios, as influenced by ex-Megadeth shred maestro Marty Friedman (see TG110 for Marty's awesome guest lesson).

Mike and Lee are self-taught and prefer to experiment and figure things out themselves. Lee admits that there are pros and cons to this. “Sometimes I'm banging my head wishing I knew more about music and other times I'm happy to rely on my ears.” Both agree that to get good you need a lot of practise!

Lee uses a custom built Soldano SLO-1 and a Fender Twin for clean sounds. Having found it impossible to find an amp that has a great distortion and clean channel he uses an A/B splitter to go between the amps. Lee's pedal board features Electro-Harmonix chorus and flanger, MXR phase, Boss octave, tremolo and delay. He also has a Line 6 amp modeller delay. For clean sounds, Lee uses a 1967 Fender Jazmaster and for heavy tones a Fender Telecaster.

Mike has a single cut PRS guitar (one volume control and one pickup) that he favours plugged into a Bogner Uberschall head. He uses a Mark Tremonti bridge pickup and a Line 6 delay and modulation pedal. For semi-distorted sounds, Mike uses an Ibanez Tube Screamer.

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‘*Start Something*, We Still Kill The Old Way & ‘Make a Move’

Words and music by WATERS, LEE, RECHARDSON, OLIVER, CHURCH, ALEX

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MISHA NIKOLIC

Mike loves it thrash fan

Lee Gaze: 100% concentration!
LOSTPROPHETS: Palm muted drop D riff

In this example use your first and second fingers for the trill on the fifth string. The open string powerchords should be muted with the palm of the right hand when not played.

LOSTPROPHETS: Makin A Move - riff

Some great sounding chords here! Use a quick downstrum in the first four bars and then carry on playing using all down strokes for added power.

LOSTPROPHETS: We Still Kill The Old Way - riff

This seemingly simple riff needs concentration to play well as you could lose the timing. Practise it very slowly before playing at full speed.
This drone riff is a good example of building suspense. Learn the rhythm in the first bar and move along the string whilst keeping the fourth string open.

This is a great metal riff that builds to include some triplet rhythms for added tension. Use mainly down-strokes apart from the 16th note triplets which should be played using alternate picking, starting with an up stroke (you can then start beat four with a down pick).
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Johnny Borrell is refusing to climb into a shopping trolley. He stands in a faded hospitality room, in the bowels of the O2, spindly hands on skeletal hips, his face set halfway between quiet arrogance and bewilderment at avoiding the kind of life where such a demand could be made of him. As a battle of wills, it's a foregone conclusion. T.G.'s hapless photographer will eventually relent and the offending trolley is wheeled from the room. Borrell undresses. He summons Razorlight's lead guitarist, Björn Ågren, to join him against the wall and a thunderstorm of camera flashes illuminate the faces that stared out from every magazine, television programme and teenage wet dream last year.

Razorlight are supporting the Manic Street Preachers on their Lifeblood tour. At least that's the theory, anyway.

In the rain-lashed streets below us, streams of Manic Street Preacher fans are being greeted with news of James Dean Bradfield's flu and the cancellation of tonight's show. The stage that Razorlight were due to rip up in a matter of hours is being cleared of equipment. Back upstairs, Johnny is philosophical. "I'm gutted," he sighs with disappointment. "Because there have been people coming to these shows who've just come to see us..."

These are hardly the "thanks for having us" sentiments that echo around the dressing rooms of most support bands. But Johnny's right. Thanks to the twin assault of their debut album, Up All Night, and the size of their frontman's gob, Razorlight won 2004 in the way that Oasis owned 1994 or the Stone Roses 1989. To witness their gigs is to be reminded of what rock 'n' roll should feel like but so rarely does sweaty, unhinged and propped up by a batch of near-perfect songs. To sit round a table with Johnny and Björn is to meet the kind of stars you thought had died out in the 1970s. They're blindingly funny and charismatic, a million miles from the baggy-panted US skate-punks who routinely crouch press releases down the phone at T.G. And if Johnny is a little wapsish at times, a little too inclined to joke about smashing T.G.'s face in, then at least he's living up to his billing as one of the most outspoken figures in contemporary British rock...

Do you get intimidated when playing a venue of this size?
Johny Borrell (vocal/guitar): "Not at all. I haven't walked onto a stage of any size that hasn't felt good. You know what I mean? It's like we're not human beings anymore - we play gigs all the time. You give me a gig and I'll play it."
For anyone who has never experienced it, can you describe the feeling of thrusting an electric guitar on stage?

Björn Arnason: "It kinda turns into a prop. You just look at it like a thing that you hold, a thing that you wield. A penis extension? No, I wouldn't say so. I don't need a penis extension."

How much has your guitar playing improved since Razorlight began?

JB: "Well, for a start, I can actually play the guitar now. I never really played an electric guitar until I started Razorlight. So, everything I know about the electric guitar I've learnt through Razorlight. I think we were all blagging it when the band first started up."

How many chords do you know?

JB: "All seven. Although, I am still waiting for the day when I write a song with an augmented chord."

Björn, would you say you fit the stereotype of the traditional lead guitarist?

BA: "I dunno, really. What would you say is the stereotype of a traditional lead guitarist?"

Like Yngwie Malmsteen...

BA: [darkerly] "Oh yes... him. I wouldn't really identify myself with Yngwie Malmsteen, I don't see myself in a white banjou shirt and leather pants. But if I was heading that way, I'd probably form a side project so that I could masturbate a bit. Everything I play is meant to enhance the song. If there's anything that doesn't do that, or just seems pointless, then I don't do it."

JB: "How we met - and I think this answers your question - was that I put an ad in NME for a lead guitarist. It said: 'Lead guitarist wanted. Influences: Patti Smith, Stooges, Velvets, etc. Absolutely no pentatonics. I thought that if anybody in the world answered that then at least they were thinking. The point of Razorlight, musically, was to avoid cliches. And when I met Björn we only had to talk for a minute and I knew that he saw it in a way that very few people, apart from myself, see it.' BA: "I'm good at finding space within the bass, drums, vocals and rhythm guitar. If there's a space - fill it. And if there isn't a space - shut up. Thinking about it though, I do play most of the time. So I'm going to try and get better at not playing [laughs]. It's an area I'd like to improve in."

Has your taste in guitars become more expensive these days?

JB: "No, I've still got the one guitar I had when we first started out. It's a Gibson Les Paul that they built in the 1970s and then stopped making. I found it by chance. My mate bought it for me, which was an amazing act of generosity on his part, and I then paid him back when we got signed."

BA: "I've only got one guitar [he points to a Gibson 355 in a case lined with fuchsia pink fur]. I went through various 1980s crap guitars that I bought for about £100, but my first proper guitar I paid £500 for. And when we were starting the band we figured out that the only thing we owned was my guitar and my distortion pedal. The rest of it was borrowed. But anyway, we played a gig..."
"I don't see myself in leather pants. If I was heading that way I'd form a side project so I could masturbate a bit" Björn Agren

RB: "... In Newcastle University."
BA: "Yeah, that's right, and I thought I would illustrate the end of the song 'Stumble and Fall' by falling over. I thought, 'I'll roll over on the floor. That'll be cool!' But I rolled into Johnny instead. Johnny fell over me into the drums and all of a sudden I felt the strings slacken. When I looked up the head was at 45 degrees. So we gave it to 'Uncle Perf' to fix and he took £100 off me. I haven't seen the guitar since."

Have you developed any rock star habits?
JB: "I like walking around museums in the morning. I like it when people go, 'That can't be...' And you just walk past them and point at a stuffed tiger or something. You just see 'em going, 'It can't be him!' Because it's nine o'clock in the morning and you're walking around the Natural History Museum."

Johnny, what are the advantages of playing the guitar topless?
JB: "Yeah, it strikes me as a strange thing to do but I get very fucking hot at gigs, you know? I then started taking my shirt off because it became an event at the gig. But I just like playing guitar with my shirt off. Even when we're rehearsing I like getting stoned and playing guitar topless. So fucking sue me, man!"

The music press have accused you of being arrogant in the past...
JB: "I accuse myself of it every morning. There are people who you think are wonderful and if you say one thing about them in an interview they get taken out of context. But the thing is, you can say what you like about yourself. But yeah, I'm so fucking outspoken. I do have a go at myself about that."

And you've just got back from America. Don't they like their rock stars more humble over there?
JB: "[shrieking with sarcasm] "I don't think Mick Jagger was very humble. I don't think Sting was very humble..."

But they didn't like Oasis...
JB: "Yeah, but Oasis were so fucking parochial. I mean, they were good, their first record had some great songs on it."

What's your next album going to sound like?
JB: "I really doubt there's gonna be any 10-minute guitar solos on there."

Fighting Talk
TG's 'Difficult' Moment Revisited...

So we're asking Johnny whether he rates former bandmates Pete Doherty and Carl Barât as guitarists. Of course, he won't answer. He's clearly sick of being asked about his old pals who want to form the Libertines and turn to whisper something in Björn's ear. "You didn't hear that, did you?" he asks. "No, we reply. And it's the truth. If you praised that I'll come back and break your fucking face," Borrell adds. So, what is Borrell's secret? Answers on a postcard, please...

BA: "Unless we completely redefine what a guitar solo is, of course."
JB: "Well, quite. The point is that when you make a record you're not supposed to know what it's going to sound like. It's supposed to surprise you. If I said the album is going to sound like this or like that, I'd deserve a good punch in the face, wouldn't I? Because it would be a fucking idiotic thing to say."

Outside the stage door a tour bus grows impatiently waiting to take the band to London. As TG moves to switch off our dictaphone, Borrell suddenly leans in, urgent and conspiratorial, like a prisoner trying to relay vital information before being dragged down to the cells. "The important thing about playing the guitar is that you've got to listen to Danny Whitten and Lightnin' Hopkins, because it's all about timing. And the important thing about rock 'n' roll is call and response and a backbeat. If you want to put your guitar anywhere, put it on the backbeat. He pauses, realises how seriously he's taken all this, then flashes us a grin. "But remember: never, ever take advice from rock stars." And with that, Johnny Borrell leaves the building.
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RAZORLIGHT

RIP IT UP

PACKING MORE BALLS AND TUNES THAN FRANZ FERDINAND AND THE LIBERTINES PUT TOGETHER, 7G TABS THE FOURTH SINGLE FROM THE MEN WITH THE GOLDEN TOUCH...

‘RIP IT UP’

WORDS AND MUSIC BY BORRELL

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Half-British, half-Swedish guitar pop quartet Razorlight were formed in London during the summer of 2002 and feature Johnny Borrell (vocal/guitar), Bjorn Agren (guitar/vocal), Carl Dalembo (bass) and Andy Burrows (drums). Rip It Up (taken from their gold-selling 2004 debut album, Up All Night), was an early single that was recently re-released reaching No 20 in the UK charts during December 2004. The turbulent recording process for the album saw the band part ways with famed record producer Steve Lillywhite (U2, Peter Gabriel and Morrissey), while original drummer Christian Smith-Pancorbo was replaced shortly after its completion.

The band’s minimalist twin guitar riffs and pounding grooves invite frequent comparisons to The Strokes, but the mixture of Anglo-Swede personalities and frontman Johnny Borrell’s individual songwriting style ensures that the band remain an original force to be reckoned with. Rip It Up is based on a very simple harmonic structure. The main riff, verse and middle 8 are all essentially based on chord I (D) in the key of D major, with the chorus based on chords II (Em7) and IV (G6). Notice that the chords remain static during the chorus, with the harmony shift being created by the baseline. The interlude and guitar solo sections contain the only non-diatonic chord in the entire song – D9, a dominant seventh chord that adds an interesting bluesy feel to this section. By way of a contrast, the guitar solo is based on a three note ostinato pattern using the first five notes of the D major scale. It’s constructed as two repeated two-bar sections with the second statement of each phrase further enhanced by the shift to the D9 chord in the accompaniment. To recreate the edgy sound of the original recording, we played a Fender Telecaster through a virtual Marshall Plexi Lead 100 stack on the Pod Pro. You should select your bridge pickup and back off the volume in order to achieve a jangly sound without too much distortion.

PHIL CAPONE

AMP SETTING

To get close to the guitar sound on this song, opt for a valve type sound on your amp and set it as shown above. In addition, use the bridge pickup on your guitar but remember you’re after a jangly, crunchy sound that (ideally) is derived from a single coil pickup.

RAZORLIGHT: Rip It Up – main riff

TRACK 12

\[ D6 \]

\[ D \]

\[ D6 \]

\[ D \]

\[ D6 \]

\[ D \]

\[ D6 \]

\[ D \]
RAZORLIGHT: Rip It Up – main riff (cont’d)

Use your third finger to barre the 7th fret when playing the D6 chord, as this will make it easier to change to the D chord. Use alternate strumming throughout, taking care not to hit the fifth and sixth strings.

RAZORLIGHT: Rip It Up – verse

This section is identical to bars 5–8 of the main riff, incorporating the sustained D6 chord in bars one and three. Again, use alternate strumming throughout.

RAZORLIGHT: Rip It Up – chorus

Just one chord shape is used throughout this example, but note the addition of the fourth finger to achieve the high D for the last chord in bar 4.

RAZORLIGHT: Rip It Up – middle 8

This is the second guitar part, panned right on the original track and on our full mix. Barre the double stops on the 7th fret with your first finger, briefly releasing the pressure of your fretting hand to achieve the staccato notes as indicated.
Fret the arpeggiated D chord by barracking with your first finger at the 7th fret, using alternate picking to play the notes indicated. The D9 should be fretted exactly as you would an open D7 chord (it's the same shape but starts on the fourth string, 10th fret).

This is played entirely using the fifth shape of the D major scale at the 7th fret. (If you're a blues rocker, you'll recognize it more as shape one of B minor pentatonic). Use alternate picking throughout but make sure you accent each new group of three notes by picking slightly harder on the first note.

Use the same fingerings as the main riff and verse 1. Watch out for the syncopated phrase in the third bar and keep the last chord (bar 5) short by damping the strings with your fretting hand as soon as you have played it.
Mick Taylor was a truly unique voice in the development of English blues rock music. His work with The Rolling Stones stands as a testament to the virtuosity and vision of his playing. Admittedly, the tag of “ex-Rolling Stone” carried more weight than all the roles he played since leaving the band and sadly he’s never been able to find his way from beneath that mantle. In this interview from 1990, soft spoken and still in possession of those boyish good looks, Mick was keen to show he’s more than a one-time member of the world’s biggest rock ‘n’ roll band, and demonstrated no reticence in speaking about his life and times with The Rolling Stones.

Was playing in The Stones the realization of a dream for you?
“People say to me that I’ve already been there and done it all. I have been part of the most successful rock ’n’ roll band there ever was and ever will be. But, as an individual, I don’t feel I’ve achieved the kind of personal success I would like to have achieved. To me, music is a lifelong career and not just being part of a successful band making millions.

One of the reasons I found it so easy to leave The Rolling Stones was that I never considered it to be the pinnacle, the nadir of my career. It was just part of my career, a very important part no less, but still a stepping stone towards other things.

I was very young when I joined The Rolling Stones and it helped me grow as an individual. I became more aware of myself as a human being and eventually decided that I should quit for various professional and personal reasons. And it’s really only in the last three years that I feel focused on my music and my career and feel that I’m heading in the right direction, which, to me, is being a complete rhythm and blues performer – singing my own songs and playing my guitar to as wide an audience as is humanly possible.”

Was it the lack of writing that made you feel unfulfilled in The Stones?
“Well, that part of me couldn’t be fulfilled because The Rolling Stones are Mick Jagger and Keith Richards and the songs they write. There’s an instrumental song called Separately that I wrote with Keith, which is available on bootleg albums. He probably doesn’t remember it because this was at four o’clock in the morning in the basement of a villa in the South of France where we were supposed to be recording Exile On Main Street. I think we must have taken a break because it was just Keith and me sitting around with two acoustic guitars, Nicky Hopkins on the piano and Jimmy Miller playing percussion. We ended up with this lovely Latin American composition.

But no, I never physically tried to sit down with Mick or Keith to write any other songs. There were a few songs that I should have got a writing credit for – Time Waits For No One and especially Moonlight Mile, Steady and Can’t You Hear Me Knocking — but I didn’t and that’s one of the reasons I left The Stones. I felt pretty bitter about that at the time.

If I’d just been content to be a sideman and make a lot of money I’d have stayed where I was. But I wasn’t content. There was always something more I wanted to express, something more that I wanted to do. For a few years my life was a wasteland where I lost my sense of direction and spiritual needs completely.”

After you left The Stones?
“Oh, but I feel I’m on the right track now and playing the kind of music I play best, which is rhythm and blues. As far as my guitar playing is concerned it’s getting better and better. One of the main reasons is because I’m singing and I think if you’re playing blues music, you have to sing because it’s a call and response thing. Regardless of how your voice sounds, whether it’s good or bad, I have found my own voice at last. It has also helped me to redefine my own guitar style. When you’re actually singing the blues yourself, in between the vocal phrases you’re answering your voice with your own guitar and it becomes a much more personal, expressive thing.”

When you brought out the album Mick Taylor, did you consider yourself a singer?
“When I recorded my solo album I wasn’t a real singer. I was capable of writing a few songs and I think the songs themselves were good, but until you go on the road and perform live you can’t possibly make a good studio album. In terms of singing, it was amateur stuff because I just didn’t have the experience. Some of the instrumental tracks captured who I was and there’s a good rock ’n’ roll song called Broken Hands. But on a lot of the other material I tried to play all the instruments myself and took on the added burden and responsibility of producing it. Which, for a performer, is a crazy thing to do. Especially a self-indulgent performer like myself because I would do a solo and think, ‘I can do better than that.’ If you’re in control of producing you will allow yourself to do things better.”

Have you given any thought to your next album?
“I’m recording a live album that will be out, 2 May, on Maze Records [this would become Stranger In This Town]. I wanted to bring something out now...
MICK TAYLOR

Mick Taylor in full 1960s regalia
because it has been 10 years since my last solo LP. The live album kind of captures the essence of where I am right now as a guitarist and singer. It's a good record and I'm very proud of the songs.

Any song in particular?
"Goin' South" was taken directly from cassette - from a head mix in a tiny club in Sweden - and transferred to tape. That influence comes from my love of Latin American and Brazilian music. And on my first album I recorded a song called Spanish, which has a Latin feel. I've always liked South American music, it tends to creep into my work.

You can hear it on Can't You Hear Me Knocking. That was amazing...
"That was just jamming. It was really spontaneous. We didn't sit down and decide to do that, we just went into this riff at the end of recording Can't You Hear Me Knocking and somebody must have motioned to Jimmy Miller, who was producing the record, to leave the tape rolling. So he did and we captured, what I think, is a great instrumental performance from everybody.

Is there any part of you that wishes you had never joined The Stones?
"Oh, no. I've never thought of such a thing. But I am getting tired of being labelled a 'former Rolling Stone,' but that's inevitable because I've come out with so little material since leaving the band. That's one of the reasons for wanting to put this live album together as quickly as possible.

Why haven't you brought out more of your own material?
"I didn't have any inspiration to write anything and I had a lack of direction, too. The thing I did immediately after leaving The Stones was put together a band with Jack Bruce. The weird part was that I didn't know Jack Bruce as a player. I imagined we'd put some kind of group together that would not only be good but have some kind of future, too.

But it didn't work out that way. For Jack it was just a transitional phase - it only lasted about six months. We did a European tour [April-May, 1975] and I think there were a couple of tracks we recorded in the studio, but they've never been released. Subsequently, several Taylor/Bruce recordings were made available including an Old Grey Whistle Test performance from 1975.

If you didn't know Jack Bruce why did you form a band with him?
"I didn't leave the Rolling Stones to form a group with Jack Bruce. I had already left the band and a guy named Andy Johns, who also worked with The Stones, was a close friend of Jack. He said to me one day, 'Look, Jack wants to put a band together and he's looking for a guitar player. Perhaps you guys should get together?" So we did. We did a five or six-week European tour, which was quite good, but there was no long-term future in it and the whole thing just fell apart.

It could have been a fusion thing because, like I said, we never stayed together long enough to write any original music. So, what we ended up doing was playing a selection of songs from Jack Bruce's three solo albums: Songs For A Tailor, Harmony Row, and Out Of The Storm, plus a couple of songs he recorded with Cream. We used to play Sunshine Of Your Love all the time.

There was all that potential with you and Jack to come up with some really interesting music.
"Yeah, that's what I thought. It could have been very creative and appealing to lots of different people. But the reality was that I had just left the Rolling Stones and wasn't really sure what I wanted to do next, but I wanted to write my own stuff, and Jack Bruce was going through a bad period professionally and personally."

So, between the Jack Bruce project and your first solo album released in 1979, were you involved in any other guitar projects?
I did quite a few sessions for a European band called Gong. The drummer was a guy called Pierre Moerlen and he actually ended up playing drums on my solo album. I did two albums with that band [Faeptune and Gazazone] and Allan Holdsworth was the other guitarist. It was a period for me that was very uncreative, very unproductive and I was a bit lazy as well. It wasn't as if I needed to work, I had money.

Do you think the world is now ready for Mick Taylor as a solo artist; are you ready for it?
"I'm ready and I hope the world is ready for me. I'm very pleased with the live album and I'm hoping it's going to be a stepping-stone to a studio album on a major label. I finally put something out there that I feel very proud of and is something that could do really well. It's a good blues album, but you can never tell what the response will be in this business. I just don't know..."
LEARN TO PLAY

ROLLING STONES

IT'S ONLY ROCK 'N' ROLL
(BUT I LIKE IT)

BACK IN 1974 FLARES WERE WIDE, GUITARS WERE LOUD AND MICK TAYLOR WAS IN THE ROLLING STONES. NOW GRAB YOUR AXE TO LEARN ONE OF THE BAND'S BIGGEST HITS!

After parting company with Brian Jones in 1969, The Rolling Stones enlisted 20-year-old Mick Taylor to play on a couple of recordings including, "Honky Tonk Women." Fresh from a three-year stint with John Mayall and The Bluesbreakers, Mick's ability made quite an impression on the lads and, much to his own surprise, he found himself hired as Jones' replacement. "It's Only Rock 'N' Roll," released in 1974, was the last Stones album Taylor played on before moving in a more complex musical direction with Cream bassist Jack Bruce.

The album's title track quickly reveals Mick's soulful blues style from the overdubbed lead guitar lines interspersed throughout the song. Throughout this era The Stones adopted a much more traditional lead and rhythm approach to guitar arrangements, which afforded Taylor long, extended solos on stage.

During the first verse the lead guitar all but drops out, leaving the rhythm guitar (probably played by Keith Richards) in the right speaker. We've transcribed this for you, but have left the very start of it on our backing track, which leaves you free to play some extra licks if you feel like it! Also on the backing track (in the left speaker) are the supplementary lead/rhythm overdubs by Mick that combine nicely with the slightly more distorted guitar in the middle (both speakers). Yes, that's right, that's your bit to play!

As well as displaying a keen sense of timing for embellishing chord stabs, Taylor also plays some melodic chord inversions, such as those toward the end of the bridge. There are some equally distinctive choices during verse two, along with a couple of moves that — dare we say it — may have influenced Mr. Richards himself. Of course, there are also numerous bluesy lead lines and fills, often featuring double-stops with a country rock feel. This is especially true leading into the main solo. Here Mick combines double-stops and rhythmic stabs to build up to a crescendo, before Mick Jagger informs us, once again, that it's only rock and roll... but he likes it!

RICHARD BARRETT

THE ROLLING STONES: It's Only Rock And Roll (But I Like It) — Intro

![Musical notation]

Here is the Intro, using voicings and a style similar to Honky Tonk Women. Note the contrasting ringing and staccato phrases. A taster for some of the playing to follow...

MARCH 2005 | TOTAL GUITAR | 75

AMP SETTING

Mick was mostly associated with Les Pauls and Strats during the 1970s, although he was also seen with Teles, 56s and an Epiphone semi-acoustic. That said, we reckon this was recorded with a Les Paul. We played a Les Paul into a PODxt set to the Brit Classic mode. For more bite, presence (treble) was boosted an middown.
IT'S ONLY ROCK AND ROLL (BUT I LIKE IT) ■ LEARN TO PLAY

THE ROLLING STONES: It's Only Rock And Roll (But I Like It) — verse

This rhythm part is probably played by Keith Richards, but we've included it as the lead guitar takes a break during the first verse. It's not quite the simple R&B it first seems, but should fall under the fingers before too long.

THE ROLLING STONES: It's Only Rock And Roll (But I Like It) — chorus 1

During the first chorus Mick plays a selection of staccato, ringing and sliding chord stabs as well as some single notes found within the chords. For the best effect, remember to exaggerate the contrast between these phrases.

THE ROLLING STONES: It's Only Rock And Roll (But I Like It) — bridge

TRACK 13

TRACK 14

TRACK 14

BU

BU

BU
During this bridge section, Mick continues to embellish with a series of bends, double-stops and chord fragments. Notice how his playing occurs in gaps between vocal phrases—a variation on the common 'call and response' approach favoured in much electric blues playing (check out BB King).

Here is Nick's embellishment/accompaniment to the second verse. Again we have contrasting staccato and legato phrasing. The E chord played here is unusual in this context, as it features a C# on the first string, making it an E6 chord (6th chords were favoured by The Beatles as well, especially to end a song). Otherwise, things are fairly straightforward. But don’t miss the timing when going into the second half!

Another chorus, another set of tasteful phrases from Nick! This time he’s playing a few more high register licks in keeping with the dynamic of the song as it progresses. Watch those pre-bends as you don’t want to be out of tune!
The lead guitar backs off a little during this section – just adding fills between the vocal phrases. Some country-style double stops make an appearance then the picking attack is increased fairly abruptly, leading to the next section.

More country double-stops appear alongside high register chord stabs and the occasional bend. This is similar to the previous section (bridge 2) but builds further, ultimately leading to the solo.
Using double-stops almost exclusively, the solo uses syncopated timing and repeated phrases to reach a crescendo. The double stop bends in the last two bars can be achieved a couple of ways, either by a small barre with the second or third finger or locking the third and fourth fingers together and bending the strings towards your face. Either way, watch your intonation as although you don't need to be spot on, it still needs to be close!
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Guitarist

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LEARN TO PLAY

THIS MONTH WE’VE A MONSTER LED ZEP CLASSIC, A CRUSHING DAMAGEPLAN MOSHER, A MANIC MUSE SONG AND SOME JAW-DROPPING SHRED FROM TWO ROCK VIRTUOSOS

It’s been a sad time putting together this issue – our tribute to Dimebag Darrell. Sure we had our run in with him last year (see TG120), but all of us here at TG considered him to be amongst the very best guitarists of any genre. I remember buying Pantera’s Cowboys From Hell and Vulgar Display Of Power when they first came out and being blown away by their sheer brutality and precision. Quite obviously this band were the real deal, a band that had developed through years of practising and countless gigs. And boy when they were locked into a power groove they were untouchable! So, join us in raising a glass (or 10) of Black Tooth Grin to Dimebag – one of the most gifted six stringers that ever lived and played!

Of course, we’re more than Pantera and Damageplan for you to play. Led Zeppelin’s Black Dog (yes it was tabbed in TG4, but why too many people have begged us for it again) has a better of a riff and an impressive solo.

We’ve also got Muse’s Hysteria from their recent album, Absolution, and at long last we’ve secured permission to tab System Of A Down’s Toxicity – what a corker! To finish off we have a shred fest courtesy of rock virtuosos Steve Morse and Paul Gilbert. Smoking!

Jason Sidwell – Senior Music Editor

WHAT IS TAB?

Tab is short for tablature which is a notational system used to give more detailed information as to where the notes should be played on the fretboard than traditional music notation can provide.

Tab appears underneath conventional music notation as six horizontal lines which represent the six strings of the guitar. From the top to the bottom: 1st string (thinnest), 2nd string, 3rd string, 4th string, 5th string, and 6th string (thickest). On these six lines, numbers represent the required frets. For example, an A note on the 2nd fret, third string will be shown as a number ‘2’ written on the third line down on the tab chart. Likewise, if the first string is to be played unfretted, ‘0’ will be written on the highest string.

Providing fret and string numbers is tab’s main role but it also provides more performance detail. As guitar playing has evolved so has the tab notation standards and the representation of techniques like hammer-ons, pull-offs, whammy bar dives and two-hand tapping.

NOTATION AND TAB DIAGRAM

The note pitches and their rhythmic values are shown in the music notation. Here are the notes E-C-A and another F played as crochets (quarter notes). Where they occur on the fretboard is shown in the tab.

CONTENTS

p86 Led Zeppelin – Black Dog
p100 Damageplan – Pride
p104 Muse – Hysteria
p108 System Of A Down – Toxicity
p112 Steve Morse – On rock guitar
p117 Paul Gilbert – School Of Shred part 10
p122 Essentials – John Mayall And The Bluesbreakers, The Offspring, R.E.M.
p128 Essentials: In Depth – Using a wah pedal
LED ZEPPELIN
BLACK DOG

INSPIRED BY A JOHN PAUL JONES BASS RIFF, BLACK DOG IS UNDOUBTEDLY ONE OF THE BAND'S MOST ROCKING MOMENTS. YOU'D BE BARKING MAD NOT TO TRY IT!

"BLACK DOG"
WORDS AND MUSIC BY JIMMY PAGE, ROBERT PLANT AND JOHN PAUL JONES
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ED ZEPPELIN IV was the band's fourth studio album. Released in 1971, it spawned the epic masterpiece "Stairway To Heaven" (full version in TG50), "Going To California" (TG52) and "Battle Of Evermore," as well as this month's classic track "Black Dog" (named after a black dog wandering around Headley Grange where the band were recording). Inspired by bassist John Paul Jones' riff, Jimmy Page overdubbed four guitar tracks using his Les Paul connected to a DI box fed into a mic channel. "We used the mic amp on the mixing board to get distortion, then we ran through two Urei compressors in series. The guitars sound almost like an analog synthesizer," says Page. Although we have tabbed every nuance for you, we suggest you go by feel. To help, we have included count-ins on the backing track after each vocal section. As the guitar was originally triple-tracked, we have left one of those in, too. For the harmony line on the last vocal section, notice how Page has opted for a Marshall sound. Staying with the Marshall, we move onto the solo which starts with a bar of 5/4. We suggest you begin the opening phrase immediately after the first two drum accents. The main body of the solo is classic Page, moving between major and minor pentatonic. It features contrasting strong melodic hooks such as the repeated opening run and impromptu freak-outs, but just when you think it's out of control there are some fast triplets and a reprise of the opening phrase. Learn this song in small sections before playing it in one go! RICHARD BARRETT

AMP SETTING
GAIN CHANNEL TREBLE MID BASS REVERB

MPEG VIDEOS FOR THE SOLO
To watch the two solo segments of Black Dog, load the CD into your PC/Mac, click on the LED Zeppelin video box, then double click on the MPEG/QuickTime file. Once you have opened it, hit Play and you can watch each segment over and over to nail each fretted note, ascending run and string bend. Don't forget you can step through each section by pausing and then clicking on the Forward button, or by clicking on the Time Bar and dragging it slowly forwards or backwards. Have fun!

LED ZEPPELIN: Black Dog – complete
TRACK 15

| 152 |

| 1. Hey, hey ma - ma, said the way you move, gon - na |
| 2. (See block lyric) |

0:05
2:04

TAB

| 1 |
| 2 |

RICHARD BARRETT

CLASSE TRACK
GUITAR
CLASSIC TRACK

JIMMY PAGE OVERDUBBED FOUR GUITAR TRACKS FOR BLACK DOG
"LED ZEPPELIN: Black Dog – complete (cont’d)"

(make you sweat, gon-na make you groove.)

Ah, ah child, way you shake that thing, gon-na make you burn, gon-na make you sting.

Hey, hey baby, when you walk that way, watch...
LED ZEPPELIN: Black Dog – complete (cont’d)

I got ta roll, can’t stand still, got a flaming heart, can’t

got my fill

Eyes that shine, burnin’ red,
dreams of you all through my head

Ah. Ah. Ah. Ah. Ah. Ah. Ah. Ah.

Hey baby. Whoa baby. Pretty baby gotta
get you mov-in' now...

Hey baby.

Whoa baby. Pretty baby move me like you move me now.

D.S. al Coda Θ

Coda

All I ask... for, all I pray... steady lovin' woman won't...
"Black Dog"

Come my way...

Need a woman gonna hold my hand...

Tell me no lies, make me a happy man.

Ah. Ah.
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AMP SETTING

Dimebag's tone with Damageplan was more valve-like than with Pantera despite using the same equipment. To get close to his tone, use your guitar's bridge humbucker and modern distortion with the settings tweaked as above.

Rhoads-style, until you reach the 17th fret bend. Tap with your middle finger, as it can be moved more easily between picking and tapping this way. Bars 11-12 feature fast blues licks, so make sure you learn this slowly to ensure accuracy. Essentially there are only two licks—one in each bar.

The wide two tone bends on the third string in the following bar shouldn't be problematic as long as you use the third finger, supported by the first and second behind it. Finally, a blazing tapping lick based around the common shape 1 of the minor pentatonic rounds off the solo.

Dimebag used his signature Washburn guitar on the track with the bridge humbucker selected. This was then put through his signature Randall Warhead amps for a truly gigantic sound. The DigiTech Whammy pedal is also used for the intro second guitar part and outro, together with a Dunlop Crybaby wah ready for the solo.  

STEVE ALLSWORTH

There are several ways you could pick this opening arpeggio, but try several downpicks and then descend with up picks. The string skips can be tricky, so practice the first bar by itself until you are comfortable. The bending riff that follows is a rather lazy tone bend, so you can afford to be slightly random rather than pitch perfect.
Aim for alternate strumming during the first three bars, moving a partial first finger barre around for the powerchords at the 1st and 5th frets. Watch you don't overshoot when you race up to the 12th fret in bar 4, though. As you descend down the C# blues scale (C E G Bb E), take care not to rush as the triplets are played at a slow 63bpm compared to the rest of the riff, which is about 100bpm quicker.

There is a slight variation here from the intro with a rest at the beginning and also the extra F#sus2 chord in bar 4. The main thing with arpeggios is to maintain the 'let ring' sound without any unwanted noise as you move chord shapes. Try adding each finger as and when you need them, rather than trying to put the whole shape down in one go.

Maintain momentum with the pick hand by alternate strumming in the usual manner. During the fret hand muted be careful to avoid any natural harmonics (due to amp distortion), which can be greatly diminished by lightly resting as many fretting fingers as possible on the strings. In addition, aim to not rest your fourth finger at positions where prominent harmonics are available (ie. 7th and 5th frets as well as the 4th fret).
There are several very distinct sections to this solo, so make sure to break it down and learn it in manageable chunks. The first 8 bars, for example, have more of a composed feel, so rhythmically and melodically it should be fine to memorise. The rising, tapping lick sounds harder than it actually is. Once you’ve mastered the basic lick it tends to sound fairly random as you travel up the fretboard, so don’t worry about playing an exact carbon copy.

Even though this uses a whammy pedal you could do without one and shoot up to the 15th fret on the fourth string (rather than play at the 3rd fret).
MUSE

HYSTERIA

ABSOLUTION WAS VOTED TG'S ALBUM OF THE YEAR IN 2003. THERE'S ANOTHER ALBUM ON THE WAY, BUT THIS MASTERPIECE SHOULD APPEASE YOU MUSE FANATICS 'TIL THEN!

'HYSTERIA'

WORDS AND MUSIC BY WOLSTENHUME, HOWARD, BELLAMY
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D

epite being dismissed by critics as Radiohead-copiers early in their career, Muse have proved the doubters wrong and developed a unique sound that has placed them on the edge of world domination. 2003 should see them record their fourth album and also break the American market, where Absolution has only just been released.

Their massive European success is in no small part due to frontman/guitarist and keyboard player Matt Bellamy's inventive (and often bizarre) style, as demonstrated admirably on the single 'Hysteria', taken from the band's third album, Absolution. Continually striving to embrace technology, Bellamy makes great use of his collection of handmade Manson guitars, fitted with hex pickups and fed into a Roland VG-88 guitar synth. He's has been known to use Diezel valve amps and also an enviable array of effects and stomp boxes including a Line 6 delay modeller and a DigiTech Whammy pedal, both used to great effect on Hysteria.

The intro features an indistinguishable bass line (which we've tabbed out for guitar) before the main riff begins. If you're lucky enough to own a Whammy pedal (or Octavider), which adds notes an octave up to the tabbed part, you can emulate the sound used here. When the chorus kicks in use plenty of gain and bottom end because it needs to sound immense! At verse 2 the guitar volume dips to allow room for the vocals and doubles up with the bass line. Way back in the mix you may notice some DJ-style scratching, which we were able to recreate by rubbing the fourth string with our finger and using an incredible amount of distortion. After the next chorus comes the bridge riff, which also uses a lot of gain and a phaser or flanger for the sweeping effect.

The solo features the Whammy pedal for the extra octave above the played notes and starts with some double-picked lines. Make sure you stick to an alternate picking technique (ie, down, up, down, up) or things could get messy. After these eight bars there is a section based on simple triads (three-note chords). The effects used at this point are a lot more complicated than the notes played. All of a sudden the 'octave up' notes are separated from the main guitar signal and fed into a delay, which is then processed with a different distortion setting. The delay is set so that these higher notes appear about a quarter (8th note) after the main guitar signal. As we said, inventive and bizarre!

KIT MORGAN

AMP SETTING

GAIN

CHANNEL

TREBLE

MID

BASS

REVERB

To emulate Matt's tone we used a Pad and chose the Rectified amp setting. This provides a fat sound with potentially huge amounts of gain, which you need for the choruses. For other sections of the song we used the same amp type but with less gain.

MUSE: Hysteria Intro

TRACK 20

© 1999 T. G. GUITAR SCHOOL LTD.
This is a tricky riff to perfect, so we suggest you learn each bar individually (and slowly) before you attempt joining them up.

For these octaves, use your first finger on the lower notes and either third or fourth fingers for the higher notes. With your first finger you should also be able to damp the fourth string to avoid unwanted notes, which means your picking hand can strum as normal.
HYSTERIA ■ LEARN TO PLAY

MUSE: Hysteria – chorus (cont’d) TRACK 20

With this amount of distortion you needn't worry too much about hitting every beat we've tabbed. The important points are the whammy bar 'scoops', for which you dip the bar in just before you pluck the chord, then release the bar back to pitch.

MUSE: Hysteria – chorus TRACK 20

If you find jumping between the two bottom strings awkward at this tempo, it's easy enough to play these notes (apart from the last bar) using only the sixth string.

MUSE: Hysteria – solo TRACK 20

...
The string skipping is best approached slowly at first using alternate picking. Some adjustments to the fingerings are needed for the bars with the high 'A's at the 17th fret on the first string. If you have a whammy bar it's probably best to use that for the vibrato in the second half of the solo, although it is possible to vibrate the chords without.

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LEARNS TO PLAY

SYSTEM OF A DOWN

TOXICITY

Since their inception in the mid-1990s, Los Angeles-based System Of A Down have proved to be one of the more inventive alt-metal bands to emerge out of America. While they can mosh a de-tuned riff with the heaviest of them, they mix their metal mayhem with far more subtle dynamics, such as the clean 12-string acoustic and electric guitars that introduce Toxicity.

The song reached No 25 in the UK charts upon its release in March 2002, and is the title track to SOAD's much-praised, multi-platinum second album, released the previous September. Unusually for a tune that features such heavy riffing, it starts in a slow 12/8 rhythm. The choice of 12-string guitar is also quite unusual for an alt-metal band, which, coupled with the swaying 12/8 time-signature, gives their sound an injection of Eastern folk music. This is hardly surprising since all four band members come from the Los Angeles Armenian community, which has helped to broaden the palette of their subject matter and sound, further setting them apart from the crowd.

Guitarist Daron Malakian uses drop-C tuning (G C F A D), low to high), which is a tone down from drop-D tuning and is well suited to single finger powerchord riffing. Ideally, you should use heavy gauge strings (perhaps .053s to .012s) to avoid fret-buzz and tuning problems.

SIMON YOUNG

SYSTEM OF A DOWN: Toxicity – 12-string acoustic guitar intro

Although Malakian uses his multi-coloured 1978 Ibanez Scanman IC300 on stage almost exclusively, in the studio he mainly uses Gibson Les Pauls, SGs and a double-neck SC (which would have provided the 12-string electric effect). With any of these guitars he would have used the bridge humbucker. Live, he uses a Mesa Boogie Triple Rectifier, which he supplements in the studio with some old Marshall stacks and a Carvin. We used a Line 6 Pod XT.

AMP SETTING

With the crutch of the drums, it is easy to misinterpret the rhythm of this part as being in a straight 4/4, so keep counting in your head, 1-2-3-4, etc. Use downstrokes for notes on the fifth string and upstrokes on the fourth, and watch out for the awkward stretch up to the 12th fret with your fourth finger in bar 4.

BACKING – TRACK 24

308 | TOTAL GUITAR | MARCH 2005
SYSTEM OF A DOWN: Toxicity – main riff

Damp the staccato chord stabs with the palm of your picking hand. Fret the initial E5 chords of each descending chord run with your second finger and the next B5 chord with your first, then move down a fret to play the B5 and D5 with your second and first fingers respectively. But don’t get too caught up in worrying about the exact rhythms of the A5 and D5 chords.

SYSTEM OF A DOWN: Toxicity – intro guitar 3

MARCH 2005 | TOTAL GUITAR | 109
The first four bars of this part are exactly the same as the intro but played without any palm-muting to let the notes ring out as much as possible. The second four bars then repeat the form but introduce an Emaj7 arpeggio in the second bar. Pick as the intro, using upstrokes for the notes on the third string. Alternate pick the powerchords in the final repeat section.

The tempo doubles here for this mesh-out middle section. Use alternate picking throughout, reaching the high E in the first bar with your fourth finger. Fret the initial E5 of bar 2 with your second finger and the D5 chord with your first. Don’t overdo the palm muting and only use enough to prevent the chords becoming muddly.

The first bar is a repeat of bar two in the middle section, but then the last two bars switch back to the original tempo for the final unexpected cut-short ending. Again fret the E5 chords with your second finger and the D5 with your first using alternate picking throughout.
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GUEST LESSON

STEVE MORSE
ON ROCK GUITAR

THIS MONTH STEVE MORSE DEMONSTRATES HIS APPROACH TO PICKING ARPEGGIOS AND CHROMATIC RUNS. WAIT 'TIL YOU HEAR HIM SOLO OVER OUR BACKING TRACK!

In the second installment of this three-part video series, featured on TG's CD-ROM, you can view footage of Steve Morse demonstrating and explaining his approach to rock guitar playing. Steve is generally considered one of the most able pickers on the planet, and these three examples and final solo more than demonstrate his versatility. So, get those guitars at the ready because you've got one hell of a workout ahead of you!

In the first example, Steve shows you how to alternate pick through one note per string arpeggios, which is often a weak area for guitarists. Notice how he focuses on the importance of note separation with the fretting hand for results that are clear and precise. Concentrate on the first two bars to start with and remember to roll your fingers to separate notes. Steve only plays the first four bars on the video, but we've added the second part so that you can have more fun!

In the second exercise, Steve demonstrates a very interesting idea using string skipping. Based on an A minor arpeggio and notes from the A natural minor scale, Steve creates more interest by adding chromatic notes — with unique results! The third example is another variation on this approach, using more string skipping higher up the fretboard. Notice how Steve moves his fretting hand in a very economical way to achieve accurate execution.

The final example is a rock solo with lots of blues rock references played with a serious dollop of attitude and feel. Speed aside, this is crammed full of different ideas and approaches as well as an appreciation of memorable licks and melodic phrasing. Technique-wise, check out those major third bends in bar 6 and rock approved pinched harmonics in bar 13. They're truly awesome!

To emulate Steve's playing we suggest you learn one lick at a time. Alternatively, you may prefer taking just one or two phrases for your own soloing instead.

Possibly the trickiest part is the end of the solo (bars 15 and 16), so take your time! If you want to have a go at soloing yourself, grab the Rock backing track CD that came with TG107 (we had no room on this CD for it, sorry!) and select the classic rock track in F# minor. For more info on Steve, log onto his website www.stevemorse.com.

MISHA NIKOLIC

ON THE CD-ROM

To watch our footage of Steve, load the CD into your PC/Mac, click on the Steve Morse video box, then double click on the MPEG/Quicktime file. Once you have opened it, hit Play and you can watch his playing over and over again to help you nail each fretted note, pick stroke and fretting hand stretch. Don't forget you can step through each section by pausing and then clicking on the Forward button, or by clicking on the Time Bar and dragging it slowly forwards or backwards. Don't go overdoing it though, OK?

Thanks to the Guitar Institute's Pete Whittard, Misha Nikolic, and Pete Lunney and Steve himself for making this feature possible.

STEVE MORSE: Alternate picking with arpeggios

CD-ROM ➤

152 | TOTAL GUITAR | MARCH 2005
For note separation, roll your fretting hand fingers as you go to the next note. Use strict alternate picking as directed with a slight light palm muting to make the notes crisp. Use your first, third and fourth fingers for the first half of the exercise based around an F chord. The second part of the exercise (Dm) should be played with the same picking pattern using mainly your first, second and fourth fingers, except for the last beat in bar 6 and the last two beats in bar 8 which require your first, second and third fingers.

For this exercise, Steve starts with an up-stroke and maintains alternate picking throughout. The first bar has some position shifts, which might seem awkward at first. The first two bars should be played in the following finger order: 132113-432123. Notice how in the first beat the first finger is used to jump from the 5th fret to the 8th fret to start at the new position. Start off slowly to get this memorised and synchronise both hands. This sure makes for a good workout in position shifts!
This is a similar idea to the previous example except it’s played in a higher register and hops across the strings more. This time, Steve starts with a down-stroke and maintains alternate picking throughout using his first, second and third fingers. To develop your picking further, try playing this exercise starting with an up-stroke as well.
In bar 2, use the fourth finger for the note played at the 18th fret on the third string. In bar 12 use the thumb to fret the low F# on the sixth string at the 2nd fret. During bars 15 and 16 there is a flurry of heavily muted sextuplet licks to round off the solo in style. We suggest you do as Steve does and use your first, second and third fingers to fret them all.
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SPEED PICKING AND FRETTING HAND STRETCH ALERT! PAUL WILL HAVE YOU SWEATING WITH THIS SHRED LICK THAT'S SET TO STUN...

PART 10

T

here is no point avoiding it. Developing your technical skills often requires taking one lick and repeating it over and over until it is flawless. So, this month Paul uses one lick to demonstrate how to improve both your alternate picking skills and your fretting hand stretching. Very often the fretting hand has trouble keeping pace with the picking hand, so, with this example, start memorising the fingerings slowly, watching for unwanted string noise. Notice how Paul begins the lick using a clean guitar sound. This is a great approach as all the notes are clear and there is no distortion to mask weaknesses in your technique.

Beat 1 of the lick is a classic string crossing exercise that should be familiar to any fan of Paul's playing, but beat 2 adds a slight twist with a stretch to the 15th fret for a high G note. To nail these notes, use your first, second and fourth fingers – the high G is reached by stretching up with the fourth finger. Notice how you will need to use a down-pick for the last note on the second string and an up-pick on the first string. This is referred to as 'outside' picking because you're hopping over the higher string to pick it. For many players, this is easier than 'inside' picking (ie, up-pick the second string, down-pick the first string) but aims to do both equally well.

Make no mistake, if you can go from a sedate 70bpm (six notes per metronome click), through to 100bpm and finally up to 125bpm like Paul, you'll be sure to impress your mates!

For more information on Paul visit www.paulgilbert.com.

STEVE ALLSWORTH

EXAMPLE 1: Speed picking lick

TRACK 25

Paul's picking technique features movement from the wrist, not the fingers or elbow, so aim to do likewise. By muting the lower strings that are not played with the picking hand's palm, you'll clean up your sound and stop any unwanted noise occurring. If you feel pain reaching that high note, opt for the 13th fret until you're ready for the 15th fret.
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ESSENTIAL RIFF – JOHN MAYALL & THE BLUESBREAKERS

John Mayall's Bluesbreakers were pioneers of the early 1960s British blues boom. Many famous guitarists cut their teeth with Mayall and his band of musicians, the most famous of all being Eric Clapton who recorded the legendary 'Beano' album (The Bluesbreakers With Eric Clapton) with Mayall in 1966. Clapton quit to form Cream shortly afterwards, leaving the guitar seat open for another young aspiring blues talent, Peter Green. Green's work with the Bluesbreakers and his subsequent recordings with Fleetwood Mac are highly regarded and many people rate him as the ultimate English blues guitarist. You Don't Love Me was featured on Mayall's 1967 album, A Hard Road (the follow up to The Bluesbreakers With Eric Clapton), which peaked at No 10 in the album charts in March of the same year.

You Don't Love Me is a shuffle blues in B, and also showcases Green's considerable vocal talents. Our transcription is the opening riff to the song, which is also used to punctuate the vocal sections. Interestingly, the pick-up to the riff does not start in the last bar of each vocal section but instead adds an extra bar to the sequence each time it is played. Since the riff is played three times per chorus it results in an unusual 27 bar sequence!

Peter played his famous 1959 Gibson Les Paul through a Marshall J-4 x 12 half stack on the A Hard Road sessions. (PC)

"YOU DON'T LOVE ME" WINDS AND MUSIC BY P.MAYALL.
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ESSENTIAL RIFF – THE OFFSPRING

(CAN'T GET MY) HEAD AROUND YOU

With a career spanning three decades, metal-influenced Californian punk veterans The Offspring are still rocking with a vengeance. The quartet features Kevin 'Noodles' Wasserman (guitar), Bryan 'Dexter' Holland (vocals/guitar), Greg Kriesel (bass), and Atom Willard (drums). (Can't Get My) Head Around You was the second single to be taken from their most recent album, Splinter, released late in 2003. The song opens with an innocuous 'clean guitar tone' version of the riff, with the full-on distorted version dramatically kicking in just after a quarter of a minute. The song is written in the key of E major (which contains the notes E F#/G# A B/C# D/) with the main riff constructed entirely from two-note power chords. The interesting addition of chords not derived from E major creates some harmonic ambiguity – the G5 is a minor third (III) away from E and D5 is a minor seventh (VII) away from E minor.

The key to The Offspring's trademark riffs was revealed by guitarist Kevin Wasserman in an interview with Guitar Player magazine: "The classic Offspring guitar sound is putting my parts in the middle of the mix and panning Dexter's hard left and right. We run all the heavy rhythm parts bone dry. We just plug straight into loud amps. There are no effects." To get that sound, dial in plenty of overdrive on your amp, select your bridge humbucker pickup and keep your tone and volume controls on full. (PC)

"(CAN'T GET MY) HEAD AROUND YOU" WINDS AND MUSIC BY M.OLIVER ET AL.
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THE OFFSPRING - (Can't Get Ny) Head Around You (main riff)

Play the open E5 by fretting the fifth string with your first finger. The remaining chords should be played with the first and third finger of your fretting hand. Try using downpicking throughout to achieve an aggressive performance.

ESSENTIAL TECHNIQUES - VIDEO TUTORIAL

ESSENTIAL CHORDS: Chord progression using Csus2, Csus4, C, G and E

ON THE VIDEO
To watch the videos for the Essential chords, lead and fingerpicking tutorials, load the CD into your PC/Mac, click on the Essentials Video box. Then click on the three MPEG/Quicktime files: Chords, Fingerstyle and Lead. Once you've opened them, hit Play. You can repeat any bit by pausing and then clicking on the rewind button or by clicking on the Time Bar and dragging it backwards.

ESSENTIAL LEAD: A minor doublestops

Doublestops (two notes sounding together) are a fundamental approach in rock and metal music from Chuck Berry's R&B songs through to Deep Purple's Smoke On The Water. This month we've created a simple rock 'n' roll minor key riff that is played with a modern rock guitar tone. Use the fingerings as shown on the footage and use all downstrokes to even out the dynamics. Of course, if you wanted to play this much faster we'd recommend strumming with down and up strokes.

ESSENTIAL FINGERPICKING: Em and Am using thumb and three fingers

Even beginner chords can be made interesting by using fingerpicking to 'ripple' through the notes. This example uses just E minor and A minor chords for the chord progression, but by using your thumb (p), first finger (i), second finger (m) and third finger (a) you have a lot more fun. Fans of Metallica may recognise this pattern!
R.E.M.

LOSING MY RELIGION

WHAT DO YOU MEAN, YOU DON'T HAVE A MANDOLIN? FEAR NOT, AS WE'VE ARRANGED THIS R.E.M CLASSIC FOR GUITAR

"LOOSING MY RELIGION"
WORDS AND MUSIC BY
MICHAEL MILLER, WILLIAM
BERGER, PETER BUCK AND
MICHAEL STipe
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It may have been 22 years since the release of their debut album, but last year saw R.E.M.’s impressive best of compilation, *In Time 1988-2003*, top the charts.

R.E.M. started out amongst the US punk and hardcore acts of the early 1980s with a alternative guitar sound that sparked a whole new garage band movement. It took many years of relentless touring and recording before they achieved mainstream success, with major label releases *Automatic For The People* (1991) and *Out Of Time* (1992).

The latter album featured what many consider to be one of their finest songs – *Losing My Religion*.

The main riff in the song is actually played on a mandolin with an acoustic guitar playing rhythm. We have tabbed the intro and solo mandolin parts and arranged them for guitar. We used a Washburn D-12 acoustic to record the guitar parts and a Collings mandolin. The rhythm guitar uses basic open chords but listen carefully to the strumming in order to replicate the rhythm correctly.

MIKE HANNON

REM: Losing My Religion – Intro

```
1. Am

 Play these chords with a loose feel and start practising slowly in order to nail the shift from chord strumming to single string picking.
```
REM: Losing My Religion – Interlude

THE ESSENTIALS

THE CHORDS YOU’LL NEED

VERSE 1

Am    Em
Oh life, is bigger, it’s bigger than you
Am    Em
And you are not me, the lengths that I will go to
Am
The distance in your eyes
Em    Dm    G
Oh no, I’ve said too much, I’ve said it all

VERSE 2

Am    Em
That’s me in the corner, That’s me in the spotlight
Am    Em
Losing my religion, trying to keep up with you
Am
And I don’t know if I can do it
Em    Dm    G
Oh no, I’ve said too much, I haven’t said enough

CHORUS

F    Fsus2
I thought that I heard you laughing
F    G    Am
I thought that I heard you sing
F    Fsus2    F    G    Am    G
I think I thought I saw you try

VERSE 3

Every whisper, every wailing hour
I’m choosing my confessions, trying to keep eye on you
Like a hurt lost and blinded fool, fool
Oh no, I’ve said too much. I said it all

VERSE 4

Consider this, consider this hint of the century
Consider this, the slip, that brought me to my knees pale
What if all these fantasies come flaming around
Now I’ve said too much

CHORUS

INTERLUDE

Am    G    F    G
That was just a dream
C    Dm
That was just a dream
C    Dm    Am
That was just a dream

VERSE 2

repeat

CHORUS

I thought that I heard you laughing
I thought that I heard you sing
I think I though I saw you try
But that was just a dream, try, cry, why try
That was just a dream, just a dream, just a dream, dream
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IN DEPTH

USING A WAH PEDAL

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The wah pedal (also known as a wah-wah) is arguably the most favoured of all effects pedals. When fully raised it emphasises the lower mid-range frequencies; when fully depressed it acts as a powerful treble boost. In between these two extremes are a wide range of tonal possibilities. Unlike the tone control on your guitar, the wah pedal is not often used with a stationary setting, but used to create cool effects by moving the pedal up and down whilst playing.

WAH EFFECTS

To familiarise yourself with the pedal, start by strumming a chord once and allowing it to ring on. While the chord is still sounding, rhythmically move the wah pedal fully down and up twice to add a ‘wah-wah-wah-wah’ effect to each strum. This sound is useful for adding a sense of movement to a sustaining chord (see Example 1). For a more obvious wah-wah sound, try strumming a chord once while moving the wah pedal up and down four times in fast succession (Example 2). For more subtle effects can be obtained by altering the angle of the wah pedal gradually as you play. Start with the pedal fully raised and slowly move down to the closed position as you strum a chord to generate a graduated tonal shift from bass to treble (Example 3). In soul, reggae and funk, a ‘chopping’ technique is often used, incorporating the strumming of muted strings to create a ‘chucka-chucka’ rhythmic effect (Example 4). The master of this style is Melvin Ragin, who became known as Mr Wah-Wah for his superb playing on various Motown records with artists such as Marvin Gaye, The Temptations, Herbie Hancock and Barry White.

LEAD WAH

In the late 1960s many rock players, including Clapton and Page, started using the wah pedal for tonal variety and expression in their lead playing. The classic wah track from that period was Hendrix’s ‘Voodoo Child’, on which he used the wah to create a ‘talking guitar’ effect. You can achieve this sound by raising the pedal before each note then lowering it as you strike the string (Example 5). The wah pedal can also be used to create accents in riffs by playing with a muted bass sound before slamming the pedal down fast to make a note brighter (Example 6). Have fun! TONY SKINNER

EXAMPLE 1: Slow wah chords

Start with the wah pedal fully raised, lowering it slowly as you strum across the strings. Raise the pedal back up again, then lower and raise (with a slow regular timing) before strumming once more to start the wah pattern again for the second half of each bar.

EXAMPLE 2: Fast wah chords

Starting with the wah pedal raised, rapidly lower and raise it four times for each chord. You don’t need to use the full travel range of the pedal, instead you could experiment with each foot to find which one can cope best with the fast ankle action.
EXAMPLE 3: Gradual tonal change

Begin each bar with the wah pedal fully raised and very slowly lower the pedal as you strum. Try to time it so that the pedal only becomes fully depressed at the end of each bar. You do not need to strum all of the strings at the start of each bar.

EXAMPLE 4: Wah with percussive strums

Apart from the first two strums in each bar, all the strings are muted by resting the fretting hand lightly against them. The strumming hand should play 16 up and down strums per bar, with the wah pedal alternately raised and lowered for each pair of strums.

EXAMPLE 5: Rock riff with wah

Start with the pedal raised, lowering it as you strike each note. Experiment with how far up and down you want to move the pedal as this will vary the tone.

EXAMPLE 6: Creating accents with wah

Keep the pedal fully raised for the first six notes in each bar so that their sound is quite muted, then rapidly depress the pedal fully for the last note of each bar in order to accent it.

EXAMPLE 7: Bluesy wah solo

Try to add your own interpretation to this short bluesy-style solo by experimenting with raising or lowering the wah pedal in different places and by differing amounts.
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Classic Acoustic Playlist


International Music Publications Limited


MUSIC FOR EVERYONE

Don't forget to pick up your copy of MUSIC FOR EVERYONE, the monthly music magazine FREE from all good musical instrument and printed music retailers.
I still find it hard to believe the circumstances surrounding Dimebag Darrell's death. It just seems so unreal, doesn't it? I have to be honest and admit that I was never a huge fan of the man's music - to suddenly claim that I would be an insult to his faithful band of followers. That said, I did have a great deal of respect for the man. I liked his uncompromising attitude to music, life and music journalists. Like that other metal madman, Zakk Wylde, Dime always seemed to walk it like he talked it. And you just know he had to be pretty hard to walk through the state of Texas dressed like that.

I only saw the man in action once. Well, I saw a bit of him at the 2002 NAMM show when he was demonstrating Washburn guitars and Randall amps. Surrounded by a throng of people so that I couldn't see him, Dime was blasting through some terrifyingly fast licks. Every now and again he would stop and thrust his hand into the air - in a devil-horn shape, of course - and the crowd would go crazy. So I only actually saw his hand, but I was still impressed. He sounded totally awesome, as you'd expect he would.

Dime loved the guitar, it's the one thing we all have in common, regardless of musical taste or ability. I always had fun trying out his signature stuff and making a bloody great racket. I'll miss that...

Ed Mitchell - Reviews Editor

TG RATINGS

Superb: a Total Guitar Best Buy

An excellent product

Above average, worthwhile kit

Think hard before parting with cash

Don't even consider it

REVIEWS

TG's gear section gives a rating for all the products reviewed. This is designed to give you the clearest idea of how a product performs on our test bench. Opinions may vary on any given product, so we also record demos of review gear on the CD to let you make up your own mind.

BEST BUY

The Total Guitar Best Buy award (look out for the logo) is awarded to any piece of gear that scores five out of five. To get this award the item must have scored highly in construction, features, playability, sound and value for money.

GEAR CONTENTS

p134 Epiphone Tony Iommi Signature electric guitar
p137 Vintage VRS electric guitar
p139 Korg CR-4 recording unit
p141 Ovation Celebrity CK46 electro-acoustic guitar
p142 Freshman acoustic amplifier
p144 QUICK TESTS

Dropit plectrum
Gitane D500 acoustic guitar
Aramat Mojo Fuzz guitar pedal
Galaxy Audio HotSpot
PA5X140 monitors
Hughes & Kettner Replex guitar pedal
Collins electro-acoustic mandolin

p148 Q & A
GEAR EPIPHONE TONY IOMMI G-400

£595

EPiphone Tony Iommi G-400

Has Epiphone just released its greatest rock guitar yet? TG thinks so... Words: Ed Mitchell

> You call this a rock guitar? There's no locking trem!
Wash your mouth out with soap, foolish young whippersnapper! Your tart's handbag, lollop stick-necked, sad little widdle plank is no match for this mighty beast. This guitar sounds like a truck load of whup-ass and will keep on delivering its evil-hearted goods for years to come. Can you really say all that about your guitar? In fact, this Epiphone Tony Iommi G-400 is like every Rocky film ever made compared to your guitar's Karate Kid III. Locking trem, indeed...

Er. OK. So who's this Tony Iommi geezer supposed to be then?
He's only the bleedin' Godfather of metal riffery. Look, years before he began shuffling around his Los Angeles mansion, dodging dog shit and shouting at the kids for his reality TV show, renowned but muncher and self-styled Prince of Darkness Ozzy Osbourne was in a rather important band. We're talking about the mighty Black Sabbath, of course. We say important because these guys pioneered that particular brand of grumpy metal - all doom-laden riffs and you're all gonna die' lyrics - that keeps guys like Slayer's Kerry King in protein bars and Bic razors to this day.

The engine of Black Sabbath was guitarist Tony Iommi, a genius with a heavy riff and pretty nifty lead playing ability to boot. Tony always liked to keep his riffs simple; just a few notes played with string bending intensity. You must've heard the blistering opening salvo from Paranoid? And surely all you metal guitarists out there are familiar with the awesome sludge-fest that is Sweet Leaf? If not, go to the back of the class and write 'Nu-metal has rotted my brain' 1000 times on the blackboard. The rest of you, walk this way...

OK, I'm now up to speed with Sabbath, what's the deal with Tony's new axe?
Sabbath's line-up may have changed over the last 30-odd years but two things have always remained the same: the man himself, Tony Iommi, and his ever faithful SG. Although he occasionally played SG-style guitars from the likes of Patrick Eggle, Jaydee and John Birch, Gibson's classic twin cutaway weapon of rock has always been his favourite. It's now as much an Iommi trademark as the man's fearsome facial hair and false fingernails.

Sorry, his false fingernails?
Tony lost the tips of his middle and ring fingers on his right hand in an industrial accident in the 1960s. But before you accuse us of being siss-ass gore-hounds, there is a very good reason why we're dredging up this gruesome nugget of trivia. Put simply, that unfortunate injury greatly influenced Tony's choice of guitar, his set-up and his unique 'dungeons of hell' tone.

Go on, I'm listening...
Tony needed a guitar with a slim neck and an easy string tension - it had to be comfortable for his digits. Anyone who has played a Gibson or Epiphone SG will know that the strings are pretty easy to bend; even a set of 10s presents little trouble. Tony lowered the string tension on his guitars even more by fitting an unusual mix of light gauge strings (9, 9, 12, 22, 28 and 38) and tuning down to E#. Tuning low gives his guitar the booming voice that has become synonymous with Sabbath songs. Only thing was, such a low tuning and light strings had to be coupled with a meaty pickup to boost the signal to his Laney amp. A few years ago Gibson came to the rescue with the Tony Iommi humbucker - its first ever signature pickup.

His new Epiphone has that pickup fitted, right?
Yep, for your £595 you're getting a kick-ass SG loaded with two of Tony's US-made Gibson humbuckers. Now that's what we call value for money, and no doubt great news for Black Sabbath fans on a budget.

What's the guitar like?
Probably the best Epiphone electric we've ever tried. The quality of finish is top class and the guitar has all the classic elements that we've come to expect from the SG. Underneath that glorious ebony finish - it should be called Sabbath Black, of course - is a mahogany body: a nice thick slab with those iconic devilish contours and sexy curves. The neck is glued to the body, as it should be, and is also fashioned from mahogany. The fingerboard is rosewood with funky crucifix inlays and 24 frets. Yes, that's right folks, this is a full two octave SG! Every other SG has 22 frets, max.
Elsewhere we have the classic Gibson control set-up (2 volume, 2 tone and a three-way pickup selector), a tune-o-matic bridge and fixed tailpiece and a striking headstock that really suits this guitar and gives the Gibson version a run for its money. We have also gone ape for those chunky Grover machineheads; built to last with rock solid tuning.

The headstock has a discreet Tony Iommi signature on the truss rod cover. We like that because it means non-Sabbath fans can play this guitar if they want to. Whether you're a goth, a punk, a rocker or a widdler, you're going to love this guitar. Trust us!

There's a scribble on the scratchplate. TG's old pal Tony actually signed this guitar for us. Normal production models come with a plain black scratchplate only. Sorry...

What does it sound like, then?
Like Tony Iommi, famously enough. His tone has changed a bit over the years but we still rate those early recordings that showcase his edgy fuzz tone. Using our trusty Retroman Lola fuzz box, we nailed that classic sound on the bridge pickup without even breaking a sweat. Add to that some modern gain and this guitar will out-rock anything with six strings. The pickups are truly awesome in themselves and should be considered by anyone struggling with weak humbuckers - the Iommi humbuckers are available to buy as a retrofit for your guitar.

The bridge pickup isn't so keen on clean settings but you can use the sweeter middle and neck positions for the quieter songs. The bottom line is that this guitar just wants to rock and we ain't gonna argue with it.

I get the feeling you guys like this guitar.
Damn! What gave it away? It's true we have fallen for this wonderful guitar, TG has always had a soft spot for the SG anyway, but the Tony Iommi version ticks all of our boxes. And the best part is that now there's a left-handed version available - which only seems appropriate since Tony is left-handed - everyone can get a piece of the action.

Of course, we'd all love to get our hands on the £4,000 custom shop Gibson Iommi model, but this Epiphone will keep us well happy until then. You really have to try this superb guitar for yourself. It's a little devil...

FOR: Looks awesome; sounds great; plenty of rock vibe
AGAINST: Not everyone will dig its gorgeous gothic looks

TG RATING: ★★★★★

THE ORIGINS OF A ROCK ICON

Although it's still only a baby compared to its legendary big brother, the Gibson Les Paul, the SG is actually 44 years old this year. In fact, when it was launched in 1958 this future rock 'n' roll icon was intended to be a replacement for the Les Paul range. That's why early examples of the SG have a Les Paul nameplate squeezed between the neck pickup and the fingerboard.

So why did Gibson change the guitar's model name, we hear you ask? Depending on what story you believe, Mr Les Paul (Lester Polfus to his mum) either didn't take to the SG's radical design or simply preferred the sound of his original Les Paul model. Fair enough, but the wily old fox may have had another reason to have his name removed from the new guitar. In the early 1960s Les and his then wife and singing partner, Mary Ford, had decided to separate. Legend has it that Les, realising how Mary would be entitled to a share of any money he made, refused to sign a new contract with Gibson. Undeterred, Gibson switched to the SG (solid guitar) model name and the rest, as they say, is history.

Even if Old Leseter didn't dig his new axe, plenty of other guitarists have fallen for its obvious charms. If you play an SG you're in very good company. In the 1960s, Beatle George Harrison used a cherry-finish model on the band's Rubber Soul album; Robbie Krieger of The Doors wouldn't be seen dead without his SG Standard and Eric Clapton branded his eye-catching psychedelic SG in the early days of Cream. Of course, the SG is also behind Angus Young's awesome tone on every classic AC/DC record. Can you imagine Angus playing any other style of guitar? It's unthinkable.
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Marshall

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Feast, 15 | £82.26 |

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WHO'S IT FOR?
Anyone looking for their first decent guitar with a touch of class.

INFORMATION
ORIGIN: Korea
TYPE: Solid body electric
BODY: Eastern poplar with flame maple top
NECK: Maple, set-in
FINGERBOARD: Rosewood with dot inlays
FRONT: 25 medium
HARDWARE: Chrome Wilkinson WP-Vibro and Wilkinson E-Z-Lok machineheads
CONTROLS: One volume, one tone, three-way pickup selector switch
FINISH OPTIONS: Flame maple blue (shown), flame maple green and tobacco sunburst, flame additional

ALTERNATIVELY
Washburn V10S
Squier Standard
Double Fat
Stratocaster
Goldtop Les Paul Special

If Trevor Wilkinson puts his name to something, you can usually be confident of a high standard of quality on the guitar.

colour as the body), a brace of cool abalone fingerboard markers and a groovy 'Y' inlay at the 12th fret, this guitar really starts to work its magic on us.

What about the metal bits?
Don't worry, it's all good. Our guitar boasts the new Wilkinson WP Vibro and, seeing how Trev has joined the likes of Floyd Rose and Gary Kahler in the Vibrato Hall of Fame, we were expecting a good piece of kit for our £229. We weren't disappointed, either. The exclusive 'wave' knife-edge design works like a dream and looks just as good.

However, we did have to tweak the bridge a little before we could finally see off some of the tuning gremlins that were found on this guitar. But, to be fair, all new guitars need some time to settle in, so we're not too concerned about this.

Incidentally, if you prefer a hardtail bridge-equipped guitar then the VRS110ST (£229) is your badge. It comes complete with a Wilkinson-designed wrapover tailpiece, similar to those fitted to 1950s Goldtop Les Pauls.

And the pickups?
At the risk of sounding like a broken record, they also sprung from that hard drive Trev calls a brain. You get two covered humbuckers for your cash, both of which are controlled by a master volume and tone, plus you get a classic three-way pickup selector switch. We should mention that the switch on our guitar was actually fitted, er, upside down. It can be easily fixed, although we reckon it's unlikely that you will experience the same problem. Just bear it in mind when trying out one of these guitars, OK?

Now, back to the good news. For pretty much all musical genres, aside from hardcore death metal, the VRS has something good to offer, The tremolo, once set correctly, is good enough to impress your Grandad with your wobbly Shadows riffs before jetting off to a band rehearsal, plugging in your overdrive and kicking some ass.

The pickups are well balanced and offer plenty of spank without ever threatening to overpower proceedings and, if a twin humbucker-equipped guitar is on your shopping list, this could give a number of the lower-priced Epiphone Les Pauls a run for their money.

So, what's the verdict?
Well, we should mention that the frets were a little rough in places on our guitar (although, to be fair, it could just be this example). The VRS still plays well and at £229, we can't stay mad at the little guy for too long. As well as the great sound, the quality vibrato and locking tuners ensure that the guitar almost never goes out of tune as long as your strings are given a good stretch first.

If Trevor Wilkinson puts his name to something, you can usually be confident of a high standard of quality. As long as the examples you try out don't have the same niggly problems as ours, you'll be mightily impressed with this cool guitar. Get out there and give it a blast.

FOR: Great price; excellent range of usable tones; innovative hardware
AGAINST: Some rough fretwork; incorrectly fitted switch on this example

TG RATING: 4.5
DEALS OF THE MONTH!

Gibson SG Special

- Mahogany body and neck with chrome hardware.
- Rosewood fingerboard with dot inlays.
- 2-400 African magnet humbuckers.
- Tune-o-matic bridge with stopbar tailpiece.
- 1-11/16” nut width.
- 2 volume, 2 tone, 3-way switch.
- 24-3/4” scale.

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- Gibson Les Paul Classics
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Hey, dig that crazy ghetto blaster... You've got a point there. This new multi-tracker from Korg does have an unmistakable 1980s look to it, but don't let those bad memories of leg warmers and retina-scouring fluorescent colours put you off. This silver machine rocks big time, and it's full to the brim with useful goodies.

In fact, did we call it a mere multi-tracker? It turns out there's a lot more to the CR-4 than that. Sure, you're getting a 4-track recorder for your £199, but those helpful inputs at Korg have thrown in a bunch of kick-ass effects and a pair of built-in monitor speakers, too. Sounds interesting, right? Well, the really good news is that the CR-4 is so easy to use you'll be getting your song ideas down on tape in no time.

That's cool! I'd like to record my band! No problem. Thanks to CR-4's simple set-up you can easily layer individual tracks or have your bassist, singer and keyboard player recording live and straight to tape. Let's not forget your guitar, of course.

The CR-4 has four standard 1/4-inch jack inputs on its front panel, suitable for any instrument or microphone. And then there are the built-in effects, but we'll take a closer look at them later.

Aren't all multi-track recorders digital these days? Well, if you've got the dough you can have access to studio quality digital recording and all manner of computer gizmos and fancy toys. On the other hand if, like most of us, your piggy bank lives in constant fear of a bashing every time you're scraping around for your bus fare, you'll appreciate the CR-4's modestly priced cassette-based format. Don't be afraid, the results you'll get will be great, especially if you take your time.

WHO's IT FOR?
Home-recording virgin: anyone in a band

INFORMATION
COUNTS: 4
DRUMS: 2
TYPE: 4-track recorder
BONUS: built-in effects, amplifier and speakers
POWER: 8 watts (2 x 2 W)
SPEAKERS: 2 x 8 cm EFFECTS: 11 types (reverb, delay, chorus, reverb, delay, chorus, delay and chorus, echo)

INPUTS: 4 x 1/4" jack
OUTPUTS: 2 x phono
TAPE TYPE: Chrome high-bias Type I
ADDITIONAL FEATURES: Master-15.75" (40 x 7.3 cm)
DIMENSIONS: 30.8 x 10 x 16.6 cm
WEIGHT: 2.4 kg

CONCERT: Korg PL-400

ALTERNATIVE
Zoom MRS 4 - £205

KORG CR-4
KORG HAS REVOLUTIONISED BUDGET HOME RECORDING. PREPARE TO GET MOIST... WORDS: ED MITCHELL

Twenty years ago guitarists would've pushed their grannies off a bus to get the insurance money to buy something like this.

So, how does it work?
Before you start you've got to get the right type of cassette tape. The CR-4 is at its happiest munching on a chrome high-bias (type2) tape. Cheap tapes will sound pants. You have been warned!

To start recording, plug your guitar into the input that corresponds to the track you want to record on. Whack your guitar hard and adjust the channel's trim pot to prevent unwanted distortion. Take your time to make sure that there's a good quality signal being recorded. Next, select the effects and modelling sounds you want using the control knobs on the effects panel. You'll have to push down the effects button for the track you're recording on to otherwise the effects won't record. Then all you have to do is push down the track selector button and record/play, and you're ready to start recording. It's actually a lot easier to do than write about, and you'll master it in minutes.

You mentioned some built-in effects?
The effects are on the CR-4 is lifted straight from Korg's excellent Toneworks modelling units; if you've ever tried one you'll know how good the quality of the effects are. There are 11 types of effects onboard: a compressor, wah, chorus, flanger, phaser, tremolo, rotary, delay, reverb and two, hugely popular effects combinations: chorus/delay and chorus/reverb.

Yikes, we haven't even mentioned the modelling sounds yet. The Korg boasts six popular guitar amp sounds from vintage classics (BR1 CNL, BLK212, AC30TB), British rockers (UK80, UK MDN) and the obligatory teeth-rattling modern sound of the nu-metal amp. That should keep most players happy.

Can I use the guitar sounds for bass and vocals as well?
You don't need to. Korg has included a couple of bass and vocal models to keep everyone happy, including your lead singer. This really is the simplest way to get quick, great sounding recordings. 20 years ago, guitarists would've pushed their grannies off a bus to get the insurance money to buy something like this. These days, grannie can breathe easy because all you need is a good paper round and this baby could be yours.

Sounds like a winner.
Why are you still here? You should be half way down the road toward your local music shop by now. Haven't you been paying attention? This machine has a 4-track recorder, superb effects, spot-on modelling sounds and a pair of speakers built-in, for less than £200! The tape deck runs at a standard speed so that any pre-recorded cassette will sound fine on it, so you can even play along to your favourite players. What we have here, ladies and gents, is a fantastic recording and practice tool. If you've never recorded your own tracks before or you can't stretch the pennies far enough to purchase a digital machine at present, then the CR-4 is definitely for you. It's so easy to use that even a monkey, and yes, by that means a Busted fan, could work it out. What are you waiting for?

FOR: Easy to use; great onboard effects; built-in speakers are a good idea AGAINST: You're kidding right? Read it again

TG RATING: ★★★★☆

MARCH 2005 | TOTAL GUITAR | 139
Hey, it looks pretty good... Damn right, in fact we think this new sparkly-clad Ovation Celebrity is one of the sexiest-looking acoustics to pass through TG’s office in a while. That’s not to say we’re shallow or anything but, be honest, looks are pretty damn important. The fact is that this glamorous little guitar has been played, pretty much, non-stop since we first got our sweaty mitts on it. And that’s saying something considering how picky TG’s writers can be. We reckon the looks will appeal to just about any guitar player, regardless of what music you’re into. Yes, that’s right, even hardened metal freaks have to drop the facade and write songs on an acoustic guitar sometime or other, and that cosmic black shimmery should suit them right down to the ground.

The guys at Ovation call this groovy color black metal flake, which is basically a deep black mixed with silver glitter to produce the light-reflective sparkly effect. Trust us, it’ll look great when you hit the stage or when you jump about in your underpants in front of the bedroom mirror throwing shapes like Justin Hawkins. All that cosmic jelliness is then finished off with a raised plastic rosette around the soundhole. We think it looks great, but some fingerpickers may find that, because it sits proudly on the guitar top, it will get in their way. Just give it time and you’ll get used to it...

What’s a bowlback, then? On this guitar the wooden back that you would expect to see on a traditional acoustic has been replaced with a rounded bowl made from a material called Lyrandor. You might have seen other brands sporting this feature, but Ovation invented it way back in the 1960s. The first guitar they released was the now legendary Balladeer, but there is a huge

WHO'S IT FOR?

Guitarists looking for a great electro-acoustic with plenty of playing potential.

INFORMATION

ORIGIN: Korea
TYPE: Electro-acoustic with cutaway
BODY: Mid-depth
Lyrandor with laminate spruce top
NECK: Mahogany, set-in
FINGERBOARD:
Rosewood, with dot inlays
FRETS: 20 medium
Pickups: Under-saddle piezo
CONTROL: Ovation O200 preamp with built-in tuner
HARDWARE: Chrome
Ovation machined
COLOURS: Black metal flake only
CASE: No
CONTACT: 100mm
Shewan 0110 589 599
WEB: www.tgs.co.uk

ALTERNATIVELY

Washburn
DM14SC – £499
Washburn Festival
FRAK – £349
Fender Grand
Auditorium GA-615CE – £417

This guitar will look great onstage or when you jump about in front of the bedroom mirror throwing shapes like Justin Hawkins.

The theory behind these guitars is that the fibreglass bowl projects the sound better and further than a standard wooden back, with the bonus of a distinctive lively tone. In reality, opinion is divided as to the benefits of such a design. Some think that bowback guitars sound too bright, but that’s just a matter of opinion. Like any guitar, the Ovation won’t appeal to all guitarists. But everyone should give it a try as many of you will have no doubt love it.

It has to be said that these guitars can be a bit awkward to play sitting down, especially the deep-bowl models, as the lack of a flat underside means the guitar simply keeps sliding off your lap. Our guitar has the slim mid-depth bowl to prevent it from being too slippery to handle, but those of you with, ahem, a fuller frame may find it a struggle to keep on your lap. Ovation has also added a rough area to the part of the guitar that rests on your thigh. This increases the amount of friction just enough to prevent it from sliding off your pins. Now, that’s a neat idea.

So, what does it sound like? Despite having a smaller mid-depth body, the quality of the acoustic sound from this guitar is probably its most impressive feature. So, forget all you may have heard about tinny sounding Ovations, this axe has a bright, punchy sound with a great top-end sparkle that projects well enough to cut through any mix. Even when played hard with a pick we were pleased that the sound still retained a well-rounded character with plenty of warmth and depth.

That said, this guitar is an electro-acoustic and most players will be buying it to plug it into an amp. Ovation has fitted its tried and tested under saddle piezo pickup and an O200 preamp combination, which includes a handy built-in tuner. Nice touch, Ovation dudes! The onboard controls include a master volume, a three-band EQ (you can cut or boost the bass, middle and treble), an EQ bypass and a preshape button to switch the preamp’s tonal boost on/off. This preamp is so simple to operate, and provides such a wide range of sounds, that you will always get the tone you’re looking for. It’s also easily removable, to allow for access to the battery compartment. Handy when your battery runs down at a gig, eh?

Yeah, but is it worth the wedge? These cheaper Korean-built guitars offer a great alternative to the more expensive US models, and they still pack plenty of punch within that sub-£500 price bracket. If you are looking for something a little bit special to show off to your friends or for making your gigs a bit more memorable, then this Ovation electro-acoustic could be the very thing for you. It plays great, sounds awesome and looks the business. If you’ve never considered buying an Ovation guitar before, give this one a try. Better get your skates on, though, as this black metal flake CK047 is a limited edition.

FOR: Stunning looks, good range of sounds
AGAINST: Some may find it awkward to play while sitting down

TG RATING: 

MARCH 2005 | TOTAL GUITAR | 141
SKB are proud to announce that one of the UK's most respected live acts (and undoubtedly one of the hardest working bands on the planet!) The Hamsters have chosen SKB Cases to protect their entire live touring kit. The Hamsters chose SKB because of their extreme durability and lightweight construction to protect not only their equipment, but also their livelihood. After all, any band that can boast over 100 gigs per year need the most reliable protection available.

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EXCLUSIVELY DISTRIBUTED IN THE UK BY: adam hall
Acoustic amplifier?! My electric amp will do just fine, thanks.

Pants! Every guitarist worth their salt wants to sound their best no matter what level they play at. That’s what keeps us slobbering over new gear month after month. And that goes for all you acoustic guitar players too. It’s all very well whacking your electro-acoustic through your electric guitar’s amp, but there is a better way. You see, without a proper acoustic amp you’re only getting half the tonal picture. Now, pay attention and you might just learn something...

I don’t understand the difference between the two types of amp.

To be honest, most amps do look very similar — black boxes, shiny knobs, etc. — so we’ll try to clear that little mystery up for you. The main feature that distinguishes electric and acoustic amps is the type of speaker that lurks within the cabinet. Without getting too technical, acoustic guitar speakers reproduce a much wider frequency range than their electric cousins. Imagine it like this: if you play your acoustic through your home hi-fi system it will sound pretty good, right? That’s because, like an acoustic amp, your stereo speakers are very efficient at reproducing the full tonal spectrum you need for the acoustic guitar.

If, on the other hand, you run your electric guitar into your stereo it will sound terrible. For that reason electric guitar speakers are designed to reproduce the narrow band of frequencies that sound good to an electric guitarist’s ears — all the spiky frequencies are removed. So, if you’ve been following all of this you’ll see that running your acoustic guitar through your electric amp your guitar isn’t getting the full range of sound it needs. And if you didn’t understand all of that, trust us, there is a big difference.

The David is easily one of the best acoustic amps we’ve ever tried. Once you hear it, you’ll wonder how you managed without one

OK. What’s the deal with the Schertler?

Well, if you’re going to take the plunge and splash out on an acoustic amp you might as well try the best first. The new David amp from Swiss company Schertler is an 80-watt, pro-quality acoustic cube designed for those guitarists who are serious about their tone. That includes you, right?

Hell, yeah! So what does this thing sound like?

Like a Werther’s Original — sweet, creamy and uncommonly good. In fact, this amp is so well made you could probably pass it on to your grandchildren when your playing days are over. That’s got to be better than giving them a bag of sweets...

We tried the David with a couple of electro-acoustic axes, a cheap as chips entry-level guitar and an expensive US-made guitar. In both cases the amp made our eardrums exceptionally happy. It helped the expensive axe sound its very best and raised the game of the cheaper guitar to produce a surprisingly good tone.

The secret to all this sonic ear candy is a little dome tweeter. Schertler has added this little 1-inch speaker to handle the higher frequencies, otherwise known as treble. The power output of the amp is split between the tweeter and the six-inch main speaker: 30-watts for the tweeter, 50-watts for the big speaker. It’s a clever idea that produces a punchy top end when strumming, plenty of clarity for fingerpicking and all the low and mid-range beef you’ll ever need. What more could you ask for?

A stack of cool features would be nice. So you want cool features, eh? Right then, to kick off we have a good-quality spring reverb. A reverb gives your sound the extra depth you’d get if you happened to be playing the Royal Albert Hall... while sitting in your bedroom. The David also has a generous range of tone options. You get the usual tone controls (high, mid and bass) plus a useful ‘warm’ switch to cut the higher frequencies and add some, or, warm to your sound. And very nice it too.

Anything else?

Oh, yeah. The David actually has two channels. One is primarily for instrument use — guitar, mandolin, violin, double bass — the other for your voice. The vocal channel caters to a wide range of microphones thanks to its XLR mic input and phantom power.

What’s all this about phantom power?

Some vocal microphones require their own power source. All you have to do is plug them into the David’s XLR socket, press the phantom power button and it will work just fine. Schertler has even included a feedback eliminator called the Resonance Filter. These guys have thought of everything...

Should I give it a try?

Yes! The David is an awesome piece of kit and easily one of the best acoustic amps we’ve ever tried. Once you hear your acoustic running through an amp like this you’ll wonder how you ever managed without one. Swiss bliss!

TG RATING: **
NEW GEAR IN A NUTSHELL

WORDS: JOE BARNES, ED MITCHELL, KIM WILLS

ARAMAT MOJO FUZZ

£109 (APPROX £76). AVAILABLE ONLINE AT WWW.ARAMATEFFECTS.COM

ON THE CD

TRACK 17

We used our Fender Telecaster on the bridge pickup for the test.

We ran the Mojo Fuzz straight to tape. All the effect you hear is
provided by the Aramat.

Lola, this year it’s the new Aramat Mojo Fuzz.

It’s a monster! Just listen to the recorded examples on this month’s TG CD...

If you like your effects pedals to be pretty, you might feel a bit let down by the Aramat's home-made looks. The basic silver casing and rough-cut lug transfers won't win any stamp box beauty pages, but that's not the point is it? The thick, juicy sound that oozes out of this US-made bad boy will have you swooning at the mouth.

Aramat effects pedals feature the very best components available, including those legendary Germanium transistors that are essential for great sounding fuzz, and you can really hear that when you plug this pedal in. When we took the Mojo Fuzz into the studio we were surprised at how warm this pedal sounds. Sure, it'll do wasp-in-a-tin-can, but vintage rockers will love the classic, ballys tone available via the pedals simple three control layout.

The Mojo Fuzz has a killer range of vintage tones from fizzy to far out. We love this pedal. Can you tell? (EM)

FOR: Superb sounds; quality components

AGAINST: Not a bloody sausage

TG RATING: ★★★★★

GITANE D500

£499. GREMLIN MUSIC 01273 491333/ WWW.GREMLINMUSIC.CO.UK

Even if you find the concept of acoustic gypsy-jazz as appealing as a steamy liaison with Pat Butcher from Eastenders, we still reckon this cool new Gitane D500 is worthy of your attention. Hey, you’ve gotta learn about this stuff sometime...

Based on a 1930s design by legendary luthier Mario Maccaferri and popularised by the equally legendary gypsy guitarist Django Reinhardt, this guitar is as quirky as they come. Take a look at that slotted headstock, 24 frets on a classic style mahogany/ebony neck (it joins the body at the 12th fret), that eye-catching D-shaped sound-hole and a cutaway body boasting Brazilian rosewood back and sides. Not forgetting a high quality solid spruce top.

The bridge assembly is equally distinctive, consisting of a brass trapeze tailpiece and a movable compensated bridge. The D500 also has great projection and amazing clarity thanks to its rich mid range. It’s perfectly suited to that driving jazz sound it was designed for, but could also be the business for anyone looking for a big acoustic voice that will cut through a mix. The playability is pretty damn good, too. This style of guitar is traditionally used for rhythm playing, but lead is a breeze thanks to the flat profile fingerboard.

The Gitane D500 will have all you jazz freaks out there jumping for joy, not least because of the great price tag. If you’ve been out there scouring the shops, you’ll know that most Maccaferri-style axes can go for more than a grand. So, this guitar represents great value for money and the opportunity for anyone with an interest in Django's unique tone to get started. (JB)

FOR: Great sound; cool jazz looks; playability is excellent

AGAINST: It's purpose built for jazz, so it may not suit those looking for a good all-rounder

TG RATING: ★★★★★

HUGHES & KETTNER REPLEX

£349. BRITISH AMERICAN DISTRIBUTION 01442 814499/ WWW.HUGHESANDKETTNER.COM

ON THE CD

TRACK 38

We recorded the three samples on the TG CD with a Fender Telecaster on the bridge pickup. The pedals sound equally as great with a humbucker-equipped guitar, too.

The new Hughes and Kettner Replex is a vintage-style reverb preamp and delay unit that’s packing something a bit special. Nestling behind that little perspex window in the aluminium top plate is a genuine valve. What difference does it make? Let’s find out...

To be honest, the jury is still out on whether adding single valves to effects units can provide the warmth we come to expect from vintage all-valve classics. What we can say is that the Replex sounds fantastic. Close your eyes and you’ll swear you’re listening to an original tape echo from the 1960s. This is a rockabilly guitarist’s dream machine.

But that’s not all. If you love your echo-drenched soundscapes, you’ll be in heaven.

We recorded three examples for this month’s TG CD. The first is a lush sounding reverb with plenty of depth. The second is a killer delay sound with leads of sparkle and a gentle hint of chorus. Number three is just plain bonkers. We didn’t even have to plug our guitar in to get that wacky flying saucer sound – we just turned up the controls.

The Replex is superb. Not only does it do great reverb and delay sounds; we like the override too. (JB)

AGAINST: It’s big and a bit pricey for some

TG RATING: ★★★★☆
**GALAXY AUDIO GALACTIC PACKAGE**

£499.99. SMART SOUND DIRECT 0800 731 7451/WWW.SMARTSOUNDDIRECT.COM

There are plenty of advantages to being a solo musician. For instance, you don’t have to listen to anyone else’s opinion or griping, you get to keep all that lovely gig lolly for yourself and if there are any groups to be had, it’s in the bag. The downside? Well, you have to carry all the gear yourself...

That’s where the new Galactic Package from Galaxy Audio could make your life much easier. This is a portable monitor/public address system that can be transported easily from home to show in a single, top quality padded bag. For 500 of your hard-earned shekels you get: a Core PAX140 powered monitor, two Hot Spot HSVC personal monitors, two microphone stand adaptors, all the necessary connecting cables and the padded carry bag. The only thing you have to do is plug in your guitar and microphone and you’re ready to rock!

There is a simple three-band EQ (bass, mid and treble), a ¼-inch jack socket for your guitar and an XLR for your mic. Easy...

The Core PAX140 produces 146 watts of power, which is loud enough for most acoustic gigs, and you can also mount your two satellite monitors on microphone stands to help get your sound out to the audience. The sound is great, too. We got a very natural tone with our electro-acoustic guitar – powerful with no feedback problems. Vocalists can also use this system as a personal monitor on stage when singing with a noisy rock band. It’ll save your voice and beats sucking a Fisherman’s Friend.

The Galactic Package is a great piece of kit; perfect for all you solo troubadours out there. Yes, we know it’s not cheap, but it’s well made and sounds fantastic. Go on! Take control of your own sound. (EH)

**FOR:** Portable; great sound; easy to set up and use  
**AGAINST:** Some may find it a bit expensive

**TG RATING:** ★★★★☆

---

**DROP-IT**

£5.50 (APPROX £2.99). WWW.JUST-DROPI.T.COM

The Dropit is a funky new device, designed to help guitarists switch quickly from finger-style playing to strumming during a gig. This versatile gadget comes in two parts: a plastic ring fitted with a magnet, which is worn on the index finger of your strumming hand, and a specially designed picket with its own magnet attached.

The idea is that you leave the pick attached to the ring until you need it, then slide it from the ring to your fingers with a flick of your thumb. It’s so easy that you’ll wonder why no-one has thought of doing this before.

Returning to fingerpicking is not quite so simple, as the plectrum tends to catch on the corner of the ring (it would benefit from being tapered). That said, you will get better and faster with a bit of practice...

The ring is available in three different sizes (although none may be small enough for younger or female players) and the plectrums come in five gauges. You can use your favourite picks, too, thanks to the spare magnets included with the kit. Just stick ‘em on and away you go! Log on to www.just-dropit.com to mix and match to your own specifications. The site also features some useful visual guides to help you get the best out of your new purchase.

The Dropit is a clever solution to an age-old problem. It certainly beats shaving your pick in your mouth. (KW)

**FOR:** Great online support; easy to use, with practice; comfortable on your finger

**AGAINST:** An ‘extra small’ size ring option should be made available for younger and female players; getting the pick back onto the ring takes practice

**TG RATING:** ★★★★☆

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**COLLINS CM01E ELECTRO-AcouSTIC MANDOLIN**

£699.99. IMUSO 0845 456 3034/WWW.IMUSO.CO.UK

Don’t panic! You haven’t picked up Total Mandolin magazine by mistake. Now and again, TG likes to step outside the box and bring you something a bit different: The fact is that most guitarists could easily get to grips with a mandolin because the tuning is the same as the bottom four strings of your guitar, only reversed. That means picking out chord shapes is pretty simple. Of course, you’ll need a mandolin to get started...

Thanks to this new Collins CM01E electro-acoustic model, you can engage yourself in a classic suck-it-and-see scenario without causing the maths in your wallet too much distress. At £699.99, this little mandolin represents kick-ass value for money and performs well beyond its price tag. Hell, you even get a soft case thrown in with it (a hard case is available, priced at £24).

The laminated body echoes the classic Gibson A-style mandolin shape. Doesn’t it look pretty with its tobacco sunburst finish, chrome tailpiece and floating wood bridge-piece? But it’s the sound that really knocked our socks off. The CM01E has a bright, sweet tone with bags of sustain. Played acoustically, it pumps out a fair bit of volume; perfect for home use and small-scale rehearsal. For bigger venues you’ll appreciate the built-in pickup with twin controls: volume and tone. We really enjoyed this mandolin’s amplified tone, which will cut through any mix. Yep, this little guy is a real all-rounder.

We have been using this Collins mandolin for quite a while now, both live on stage and for recording in the studio. And the bottom line? We were well chuffed with the sound and playability of this little cracker and the price makes it all the more affordable for the Doubting Thomases’ among you to have a go. (EH)

**FOR:** A lot of sound and playability for a small amount of cash

**AGAINST:** At this price it’s tough to grumble about anything

**TG RATING:** ★★★★☆
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KICK-ASS LIKE THE DARKNESS

Q: Here’s a strange question for you: how can I make my guitar solos stand out from the rest of the song I’m playing? I would love to sound like Justin Hawkins of The Darkness as I love that big rock sound.


Chris Parker, email

A: That’s a great question, Chris. There are actually two ways to make your solo stand out. The secret is to make your guitar sound different for those few seconds of glory. So, you can either boost your guitar’s volume during your solo or give it a distinct change in sound from the rhythm tone that you use in the rest of the song. That might involve adding more gain or using an effect such as chorus, wah or delay (The Edge uses this method a lot). That said, hard rockers, which includes you, would probably be best turning the volume right up for that real rock star vibe. That’s how Justin does it...

Your Korg AX1000G multi-effects unit should make this process easy. Simply program in your favourite rhythm sounds then input your lead sounds, checking sure that you set the volume higher. The volume should then ‘jump’ when you select the lead tones. You might have to experiment to get the correct volume boost, though.

A volume pedal is another way to solve your problem. It takes a bit of time to master but it’s a great way to control your sound onstage. Rock it forward for increased volume and back to where it was for your rhythm sound. A decent volume pedal will set you back between £40 and £80. But don’t forget about booster pedals! Dunlop produces a great Crybabys wash pedal, the 595, with a built-in 15dB boost. It retails at £185. Check it out at www.fjimdunlop.com

FANCY A JIMMY PAGE AXE?

Q: I really want to buy a Danelectro guitar but it’s near impossible to find one. I know that the company still produces effect pedals, so what’s the story with their amazing axes, huh?

Do you have any advice on finding one at a reasonable price?

Sarah, Cardiff

A: Unfortunately, Danelectro guitars have been out of production for a couple of years. It’s a shame because they were great guitars for the money, with plenty of that trashy 1960s vibe we love so much. The most popular model was the twin pickup 1956 Reissue model, but Danelectro actually released a huge range of guitar from the single pickup U1 to the surf-inspired Hodad. They also produced a twin neck guitar (in a wacky sparkle finish), some axes with built-in effects and all of their guitars sported Danelectro’s legendary lipstick pickups. The design dates back to the 1950s when the designer, Nathan Daniel, used empty lipstick tubes as housings for his unique pickups. It was low budget stuff, as Danelectro guitars were designed to cater for players who couldn’t stretch to a Fender or Gibson.

They may have been as cheap as chips, but that didn’t mean they weren’t great guitars. They even found their way into the mists of rock legends; the most famous of whom are Jimmy Page, who used one in the early days of Led Zeppelin, and Eric Clapton, who played a Dana complete with psychedelic paint finish, in the late 1960s. For more information on vintage Danelectro guitars and the company’s fascinating history, check out www.provide.net/~cfh/dano.html. As for the reissues, production actually ceased shortly before Jack White of The White Stripes made pawnshop prize-guitars hip again. If they had hung about a bit longer, who knows?

Nevertheless, they made plenty of them, so it shouldn’t be all that difficult to get your hands on a Danelectro these days. They often crop up on eBay and you should expect to pay between £150 to £165 for the 1956 reissue model. Prices vary for the many other guitars in the range – the most expensive being the twin neck model – and it all depends on how much you want one.

Incidentally, Danelectro owners will be delighted to know that spare parts are now available for many of the reissue guitars. Visit Allparts UK online at www.allparts.co.uk for details. Danelectro pedals are distributed in the UK by John Hornby Skewes (01132 865 381/www.jhs.co.uk).

BLINK 182’S PICKUP

Q: I played my friend’s Fender Tom DeLonge signature Stratocaster recently and fell in love with its awesome Seymour Duncan Invader humbucker. Now I’ve decided to fit one of those brutes on to my Ibanez S420. I’m thinking of installing a Marshall mini-stack with my Boss DS-1 and Marshall Gov’t distortion pedals. That chainsaw sound of Blink-182 and Alkaline Trio really does it for me, and I’m hoping a change of pickups will give me the sound I want. There are just a couple of things I need to know before going near my axe with a soldering iron, though.

Will fitting the Invader humbucker make a lot of difference to my sound? And would I actually devalue my guitar by messing about with the electrics?

Rob, via email

A: Ah, pickup change, that’s a terrible affliction to have. To be honest, not even Mystic Mag could tell you how much of a difference a new pickup will make to your guitar before it’s fitted. You’ll just have to take the plunge. The Seymour Duncan Invader is a great upgrade though, so you will hear some improvement over your stock pickup, we reckon, and it will certainly give you that chainsaw sound you’re losing so much sleep over. You should also check out the Bare Knuckle range of pickups (www.bareknucklepickups.co.uk). We were well impressed when we tested their amazing Nail Bomb, Miracine Lock and Warpig humbuckers.

Fitting a quality replacement pickup won’t add any real value to a guitar, but it shouldn’t devalue it too much either. As your guitar is a signature model, any prospective buyer will probably want it with the stock pickups. Our advice is to keep hold of the original pickup and refit it if ever you decide to sell your guitar. That way you can fit your Seymour Duncan Invader humbucker to your next guitar purchase. Smart thinking, huh?

NU-METAL? AS IF!

Q: I am about to start gigging for the first time and realise that I’ll have to get a more powerful amplifier. Trouble is, I don’t have a lot of money to spend and it looks like I can only stretch to a 50-Watt amp. Do you reckon that will be enough power for a live set up?

I have also noticed that the few amplifiers that fit my price bracket, such as the Laney Hardcore series, seem to be aimed at nu-metal players. But I prefer a more traditional rock sound when playing. Any ideas?

Gareth Lewis, via email
**Q&A**

A Gareth, 50-Watts might not be enough to compete with a drummer in a gig situation. It all depends whether your band are using a basic vocal PA system or running through a full rig. With a vocal PA your amp has to do all the work, while a full rig will amplify the signal from your amplifier so that it only has to be loud enough for you to hear yourself amongst.

To cover all eventualities, try to get hold of a more powerful amp, either 80 or 100-Watts. You should find something in your price range on the second hand market. Look for an amp that is a well-known brand, so that you can find parts easily if it ever breaks down. 100-Watt beasts are by the likes of Marshall, Peavey and Laney are well worth checking out for use live.

As for amps being aimed at particular musical genres, you should forget the marketing hype and trust your ears. Otherwise you could miss out on a great amp and a bargain price.

**CRATE EXPECTATIONS**

Q Are there such a thing as an amplifier stand? I'm getting a bit cheesed off at having to use rickety chairs and old beer crates at gigs to get my amp off the floor. Surely there must be something better out there? Atteegan, via email

A Hey, what could be more rock n' roll than balancing your amp precariously on a stack of old crates? We think it looks good, but there are stands available if you don't fancy your amp tumbling off the stage mid-sole. Check out the GSS amplifier stand from John Hornby Skeewes (01132 866 381/www.jhs.co.uk). It's portable, costs a mere £29.99 and it's sturdy enough to handle the weight of most guitar amplifiers.

**MEET THE FLINTSTONES**

Q My Dad and I are going to build a guitar together. It's no ordinary axe. We are going to make it out of marble! What I would like to know is, what's the smallest guitar body shape that we can use? I want it to look cool, but it also has to be light enough so that I can lift the guitar and play it.

I need to find good quality hardware that isn't too expensive, as I'm only 14-years-old and don't have a lot of money to spend.

Sam, Leeds

A Building a Fred Flintstone signature model, eh? Well, you might be surprised to discover that the concept of marble-bodied guitars is nothing new. Back in the late 1980s a UK company called Aurec manufactured a marble-bodied axes based on Fender's most famous design (cue: it wasn't the Telecaster). It wasn't a great success to be honest, despite the fact that it was loaded with top class hardware including EMG active pickups and a carbon graphite neck. Fact is, it was just too heavy for many players and that is the dilemma that you and your Dad will face when your pride and joy is finished. The Aurec guitar wasn't made from a solid piece of marble, either. It was reconstituted. This apparently involved mixing marble dust with a compound to produce a material that could be moulded into a proper guitar shape. Using a slab of real marble will make your guitar even heavier than the Aurec we reckon. You would be better off making a full size body, only thinner. This should make it a bit more manageable and less likely to snap your guitar strap in half. It's also worth remembering that, just like any wooden guitar, you won't know how good your new axe will sound until it's finished.

That'll be a tense moment! All that chiselling and buffing may be in vain...

But that's enough of our doom and gloom. If you really want to go ahead with this project we wish you the best of luck. If nothing else, it will be an interesting experiment and, hey, it might even be the next big thing! Just make sure you send us the pictures when it's finished and we'll give you the number of a good chiropractor...

As to the question of hardware, you'll find everything you need at Allports UK. Call them on 0800 442 3336 or visit them online at www.allports.co.uk

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