EXCLUSIVE INTERVIEW!

GUITAR & BASS TRANSCRIPTIONS
BLACK SABBATH
“UNDER THE SUN”
ROBERT PLANT
“BIG LOG”
YES
“HEART OF THE SUNRISE”

TONY IOMMI
BLACK SABBATH’S DARK LORD REFLECTS ON THE GROUP’S FINAL DAYS

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IRON MEN

BEING A HUGE music fan, as most of us are, means you often have to cope with death. Our heroes get older and pass on, and sometimes it’s one of our younger icons who gets taken from us all too soon—either way, grief is grief, and saying goodbye is never easy. If I’m being completely honest, reading the interview with Tony Iommi in this month’s issue, in which he talks about Black Sabbath’s decision to call it quits earlier this year, feels like a death to me. And why shouldn’t it? Black Sabbath is the band that has meant more to me than any other, the group responsible for so many specific memories and moments throughout my life that I couldn’t possibly recall every one.

Some random ones come to mind: My first guitar was a brand-x SG knockoff—conveniently “borrowed” from my uncle and not returned until a few years later—which I had to have simply because it looked like the guitar that Tony played. It was on that guitar that I learned my first riffs: “Iron Man,” “Sweet Leaf,” that diabolical three-note sequence that kicks off “Black Sabbath.” When I was a junior high school delinquent—with the hideous devil baby from the Born Again album painted on the back of my denim vest—a friend left his copy of Master of Reality at my house, and I can’t recall if we just lost touch or if one of us moved away, but that album is still in my vinyl collection to this day. It bothers me that I don’t even remember the friend, but I know every note, word, snap, crackle and pop that lies between those well-worn grooves. In 1990 there was a press junket to Birmingham, England—the birthplace of Black Sabbath—and there I and a few others were fortunate enough to eat dinner at an Indian restaurant with the rest of the group because it was their favorite place. In 1992, I found myself sitting in a small room with Tony Iommi and a few GW editors, his SG plugged into a tiny six-inch amplifier, while he showed how he plays so many of his most classic riffs and licks. Me, a 22-year-old $5-an-hour Guitar World assistant editor, sitting on the floor literally at the feet of the master who was on a couch doing an interview and lesson with our own Nick Bowcott. I had achieved nothing yet in my career—but at that moment I felt as though I had reached the mountaintop. Along the way I saw the band perform 13 times, at least once with each singer who ever fronted the group: Ian Gillan, Tony Martin, Ronnie James Dio and Ozzy Osbourne. Many of the concerts were gloriously memorable ear-ringing events, while others, particularly in the early Nineties, were just...sad. But oh, how they overcame those dark periods in their near 50-year career and ended it all on a truly triumphant note in their hometown of Birmingham on February 4, 2017.

Black Sabbath may have chosen that particular moment to bid us all farewell, and that is certainly a source of grief for me—but the beauty of music is that it never goes away. The band may no longer be active, but I for one will cherish the music they left behind, and hold tight my personal Sabbathian memories, until my dying day.

—Jeff Kitts
Executive Content Director
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Join the Fight
-------------------------------
The Foo Fighters cover story in the December issue finally got me to listen to them. When they first came out with their debut album in 1995, I felt it was too soon after Nirvana, and from that point I never took the time to go back and listen, other than hearing their singles on the radio. Since reading the interview, I have spent time listening to their discography and I am now a big fan of the group, so thank you for that. Also, the article on pickups in that issue was amazing. I learned a ton of things I did not know, and considering that I’m looking for some P90s to fit in my SG, it was very timely.
—Ross McLean

Keep the Faith
-------------------------------
I just read the “You Devils” letter from John Scholl in the December issue and felt that I needed to respond. He was upset that you featured Venom, a “Satanic” band, in your magazine, and not a band that espouses his religious beliefs. Well, I for one hope you feature more Satanic bands in your magazine. Or Hindu bands, or Shinto bands, or Jewish, Muslim, Buddhist, etc. Not because they might believe in the same things I do, but because they do not. The last thing we need is religious zealotry dictating the content of your magazine.
P.S. I don’t hope that you have the courage to print this letter; I hope that you have the courage to continue showcasing bands that may have alternative religious and/or political views.
—Chris Champion

Smear Campaign
-------------------------------
Hi, can you tell me what model Gibson guitar Pat Smear is holding on the cover of the December issue? It looks like a Barney Kessel, but the body is a lot thinner than a Kessel.
—Scott Bell

All Thumbs
-------------------------------
Thumbs-up for all the transcriptions in the December issue. SRV (“Leave My Girl Alone”) is always tasty, the Cars (“Just What I Needed”) are classic with classic melodic licks from Elliot Easton (the very first issue of Guitar World that I bought in 1984 featured Elliot on the cover), and Jeff Loomis’ short solo in Arch Enemy’s “The World Is Yours” will be like working on a challenging technical study (with a bunch of cool riffs as well).
—Ward Blair

Modern Love
-------------------------------
I’m an 18-year-old guitarist from Canada and have been subscribing to Guitar World for the past five or six years—it’s undoubtedly my favorite music magazine out there. I enjoy reading about all the modern bands you include in the issues, like the Black Keys, Green Day, Queens of the Stone Age and Foo Fighters, but I’ve never seen anything on the band Muse! They’re one of my favorite bands and I love Matt Bellamy’s guitar work. Maybe one day we’ll see a transcription of the song “Reapers” from the last Muse album, Drones. It’s an awesome song and has some of the most badass tapping licks from Bellamy that I’ve ever heard.
—Andrew Pappas

Ink Spot
-------------------------------
Jimi Hendrix was the reason I picked up a guitar as an 11-year-old, and I still haven’t put it down some 30 years later. The tattoo artist is Jackson Booth from Crimson Art Collective in Footscray, Victoria, Australia.
—Kristian Daley

On the Dot
-------------------------------
As a longtime subscriber (and I still have most of them, including the Eddie Van Halen “snake guitar” cover from 1981), I wanted to share with you a Randy Rhoads mailbox I made.
—Alex Monroy

Gibson Trini Lopez model—built for Grohl by the Gibson Custom Shop—by designing his own Trini Lopez–inspired guitar. But whereas Grohl’s guitar is a faithful reproduction of a mid-Sixties Gibson Trini Lopez Standard, Smear’s guitar has more of a hybrid design, combining the pointed double cutaway body shape of a Sixties Trini Lopez Deluxe with numerous features of a Gibson ES-335 SV (the thinline body—the Trini Lopez Deluxe had a full depth hollow body, standard f-holes, the fretboard and headstock inlays, and the stereo Varitone electronic circuit). This appears to be a one-of-a-kind guitar made for Smear by the Gibson Custom Shop. The Gibson/Epiphone Johnny A signature model has a similar pointed double cutaway thinline body, but the inlays, f-holes, pickup guard and electronics are different and the Johnny A model has a Bigsby vibrato tailpiece.”

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READER ART
OF THE MONTH

If you created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of Guitar World, email soundingboard@guitarworld.com with a scan of the image!

NEIL YOUNG
BY MICHELLE ZLOTNICK

McCARTNEY & HARRISON
BY SCOTT LUCIA

DEFENDERS of the Faith

Andrew Pappas
AGE 19
HOMETOWN Toronto, Ontario, Canada
GUITARS Gibson Les Paul Goldtop, EVH Striped Series Frankenstein, 1997 Fender Stratocaster, Godin Shifter 4 bass
SONGS I HAVE BEEN PLAYING Chuck Berry “Johnny B. Goode,” Metallica “For Whom the Bell Tolls,” “Orion” and “The Four Horsemen,” Green Day “Revolution Radio” and “She,” Cage the Elephant “Cold Cold Cold”
GEAR I MOST WANT Rickenbacker 4003 bass, MusicMan StingRay 4 bass, Gretsch George Harrison Duo Jet

Art Lindauer
AGE 63
HOMETOWN Culver City, CA
SONGS I HAVE BEEN PLAYING Ed Sheeran “Galway Girl,” Paul Simon “Me and Julio Down by the Schoolyard,” Ziggy Marley “On the Beach in Hawaii” and originals
GEAR I MOST WANT Gibson Bob Dylan JS-200

Justin Mendoza
AGE 14
HOMETOWN Dallas, TX
GUITARS Charvel Desolation DS-2,PRS Guitars Custom 24-SE, Epiphone 1966 SG (limited edition), Ovation CC24 Celebrity acoustic
GEAR I MOST WANT Paul Reed Smith SE Angelus A30 acoustic, Gibson Angus Young Signature 5G

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WITH HELP FROM NAMES LIKE ISBELL, KNOPFLER, SKAGGS AND KAUKONEN, ACOUSTIC GREAT TOMMY EMMANUEL SERVES UP SOME COUNTRY-BALLAD “BORDERLINE,” BLUEGRASS “PURPLE HAZE” AND MORE ON HIS AMBITIOUS NEW ALBUM OF DUETS, ACCOMPlice One.

By Joe Bosso

TOMMY EMMANUEL HAS recorded his fair share of collaborative albums with guitarists such as Chet Atkins, Martin Taylor and Frank Vignola, but he’s never attempted anything as wide-ranging and ambitious as Accomplice One. Over the course of 16 tracks, both originals and covers, the acoustic guitar master trades licks and vocals with a stunningly diverse group of artists like Jason Isbell, Mark Knopfler, Ricky Skaggs, Rodney Crowell, David Grisman and Jorma Kaukonen—and that’s just for starters.

“This project was a real labor of love and a lot of fun,” Emmanuel enthuses. “It gave me a chance to play with artists I admire, and I’m happy to call them friends. We always bump into each other at shows and say things like, ‘We should do something together,’ but a lot of times it never happens. So I decided, I’m gonna put together my wish list and get on it.”

Recording Accomplice One was no simple affair—in all it took two years to put together. The Australian-born Emmanuel, who has called Nashville home since 2003, insisted that, whenever possible, he and his guests would record together at one of two of his favorite studios, Music City’s Omni-Sound Studios and at Tunesmith Studios in the nearby town of Goodlettsville.

“It would have been easier for me to simply record songs and send files to everybody,” he notes. “That’s the way a lot of these albums are done these days—remote recording. But I wanted true collaboration, me in the studio with another artist. So once I had my list, my manager and I had to reach out to people and see when they’d be coming to town. It was
One of the record’s highlights is the jazzy, bluesy “You Don’t Want to Get One of Those,” a cheeky vocal-and-guitar duet between Emmanuel and Mark Knopfler. The former Dire Straits main man was keen to be part of the project, but he was loath to leave England. As fate would have it, Emmanuel was visiting his U.K.-based daughters, so he dropped by Knopfler’s British Grove Studios and the two pals got to work. “Mark had written that song, and I loved it immediately,” Emmanuel says. “Our styles fit together beautifully, so we got the whole thing done fast—recorded, mixed and mastered in 90 minutes.”

Emmanuel worked at a similar pace with Dobro virtuoso Jerry Douglas when the two teamed up for a furious bluegrass instrumental take on Jimi Hendrix’s “Purple Haze.” “Jerry and I were backstage one day, and we both got to talking about how much we loved that tune,” Emmanuel says. “I said, ‘We should do it together then.’ We had such a good time on that. One take and it was done.”

He also counts himself a big fan of Madonna, and his collaboration with fiddle star and singer Amanda Shires on a country ballad version of “Borderline” oozes aching sensuality. “I have to credit a Swedish artist named Theresa Andersson for giving me the idea to do the song that way,” Emmanuel says. “I sent Amanda a video of Theresa and me doing it as a ballad, and she totally loved it. A great song lends itself to various interpretations, and ‘Borderline’ is a gem of a song.”

With rare exception, Emmanuel’s go-to guitars on the album were his signature Maton acoustic-electrics. On a few tracks he utilized a Martin D-28 as well as an OM-style acoustic made by Tennessee luthier David Taylor. “There’s a little sprinkling of electric on ‘Borderline,’ he points out. “I used my ’66 Tele for that. It gave the song a nice color.”

Not every track cut for Accomplice One made it to the finished album, and Emmanuel happily reports that a follow-up is definitely in his plans. “I’ve already got a few songs in the can for Accomplice Two,” he says. “Plus, there were some artists I wanted to work with who weren’t available this time around, so I’m hoping to get them for the next one. I’m really proud of the first one, and I’d be thrilled if it turns into a series of records.”

---

“Lit Me Up”
Brand New

“I just love that Brand New came back out of nowhere and released music their way. In their fans’ eyes, the band can do nothing wrong, and I’m a very longtime fan of Brand New, so I was really excited for Science Fiction.”

“Knuckles”
Moose Blood

“I first started listening to Moose Blood in 2015 when they were playing to 20 to 50 kids at Warped Tour. They were so good, and I’m glad they’ve started to receive a ton of attention here in the States.”

“Bouquet”
Counterparts

“I don’t listen to any bands that are considered hardcore or really even heavy, but I really like this song, and the new CD—You’re Not You Anymore—that it’s on.”

“Cocoon”
Catfish and the Bottlemen

“My friend, and the producer of our new album Cold Like War, introduced me to this band and they’re just so damn catchy. I can’t stop listening to them.”

“What Sarah Said”
Death Cab for Cutie

“I know this song is so old, but I rediscovered the love I had for Death Cab’s Plans CD, as well as Transatlanticism, while writing our last record. I would listen to be inspired to write emotional lyrics people could connect with.”
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The Texas Gentlemen

THROUGH WITH PLAYING SUPPORTING ROLES, THE LONE STAR–BRED COLLECTIVE RELEASE THEIR DEBUT DISC AND ENJOY SOME WELL–DESERVED SPOTLIGHT TIME.

By Damian Fanelli

IF YOU LIKE your rock and roll rootsy and countrified and get your music news via the interwebs, you’ve probably heard of the Texas Gentlemen by now. Since the late summer, almost every major music website has premiered one of the band’s songs or music videos, streamed their new album or interviewed a member or two. Which is strange because, although the Gents (as they like to be called) have been around for ages, they’ve spent the bulk of those ages lurking in the shadows, usually as songwriters, session musicians or in backing bands, supporting anyone from Kris Kristofferson to Nikki Lane. Recently, however, the mostly Texas-based Gents decided it was time to step into the spotlight—Rockpile style—give themselves a faux–foppish name and record an album. Their debut disc, TX Jelly, was released in the fall via New West Records.

The band’s repertoire “could be anything from a country song to a blues-inspired tune, or it could be something with funk or soul undertones,” says Gents guitarist Nik Lee, a product of Arlington, Texas. “Hopefully anything we tie ourselves to will be something with roots-oriented undertones and overtones, something long lasting, something classic. The songwriting is most important; it doesn’t necessarily have to be tied to any particular style.”

Lee ain’t kidding. TX Jelly sounds like a rural American college radio station that’s been airlifted from the mid Seventies, shifting from genre to genre with total abandon—and it all works surprisingly well. There’s catchy country (“Gone,” “Trading Paint”), sunny soul rock (“Bondurant Women”) and a party-friendly mostly instrumental blues-rocker with a killer guitar riff (“Habbie Doobie”). There’s even a touch of retro pop soul that sounds like early Seventies Beach Boys (“Superstition”). One definite highlight is “Pain,” a Little Feat–style rocker, which—thanks to an ascending E diminished chord—occasionally sounds like a long-lost George Harrison co-write from an alternate universe.

“‘Pain’ was the only song where I said I wanted to go back and do it again until I got a particular guitar tone,” says Lee, who favors a well-traveled Fender 40th Anniversary Strat and a fairly simple rig. “It was definitely a remnant of some sort of Beatles tune—a growly, wiry tone.”

In a move that was sure to scoop up some bonus mojo, the Gents recorded TX Jelly at the legendary FAME Studios in Muscle Shoals, Alabama, home of Duane Allman, Waylon Jennings, Aretha Franklin and a horde of musical icons. “We got a warm feeling at FAME, like walking into an older family member’s living room,” Lee says. “There’s wood paneling, pictures hung everywhere. In the middle of a guitar take, you look up at a picture of Little Richard and you just giggle. And it’s him standing two feet away from where I’m standing.”

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Tyler Bryant & the Shakedown

IT’S A CLASSIC-ROCK REVIVAL AS THE TEXAS FOURSOME COME UP OUT OF THE BASEMENT WITH A SPARKLING NEW DIY ALBUM.

By Tom Beaujour

MOST NOVICE GUITARISTS are introduced to the blues via superstar practitioners of the genre like Eric Clapton or Stevie Ray Vaughan, but for 26-year-old Texas native Tyler Bryant, frontman of classic-rock revivalists Tyler Bryant & the Shakedown, the indoctrination was more unusual. “When I was 11, I met a guitarist named Roosevelt Twitty in a music store who mentored me and introduced me to the blues in the order that it happened,” recalls Bryant, who became an internationally recognized blues phenom in his early teens. “So I was into Lightnin’ Hopkins and Muddy Waters before Jimi Hendrix or Johnny Winter.”

Bryant experienced a second musical awakening at 16. “I went to a Black Crowes show and realized, This is just blues, but with more distortion, long hair and a little more attitude! This is what I wanna do!” Duly inspired, the guitarist headed to Nashville at 17 and assembled the Shakedown, which includes fleet-fingered Graham Whitford, son of Aerosmith’s Brad Whitford, on second guitar. “I was first introduced to Tyler as the guy who was going to put him out of a job, which didn’t go over so well,” chuckles Whitford. “But we ended up hitting it off!”

Word of the Shakedown’s electrifying performances spread quickly, and along with releasing two high-energy albums, the group soon found itself in arenas supporting ZZ Top and Aerosmith. When a 2016 label restructuring left the Shakedown without a deal, the group, hot off a stint opening for AC/DC, repaired to Bryant’s basement to start recording. “We didn’t want to spend thousands making a record,” Bryant says. “So we decided to see what we could do in the Bombay Palace, which is what I call my studio. I was like an alcoholic living in a bar! I could do 70 solos, and there was no one there to go, ‘Dude, maybe you got it 50 takes ago!’”

Bryant’s time underground was well spent, as the Shakedown’s new self-titled release (via Snakefarm Records) showcases not only his and Whitford’s blues-rock chops, but also songwriting depth that spans the bootyshaking riffery of “Weak and Waepin’” to the atmospheric balladry of “Into the Black.”

“I wanted to make a record that takes you on a journey,” says Bryant. “It’s like watching a good movie. It’s not action the whole time, and it’s not romance the whole time.”

• GUITARS
  (Bryant) Fender Custom Shop 1960 Strat, Fender Custom Shop “The Judge” Strat with EVH bridge pickup and Fender Twisted Tele neck pickup, 1931 National Duolian, Fender baritone Telecaster;

• AMPS
  (Bryant) Marshall 1959 SLP; (Whitford) 3 Monkeys 100-watt Kitchen Monkey

• EFFECTS
  (Bryant) Strymon Timeline, Origin Effects Cali76 Compressor, Dunlop Cry Baby Wah 535Q, Electro-Harmonix POQ, ZVEX Mastotron and Fuzz Factory, Black Arts Toneworks Pharaoh, Rodenberg Custom Amplification 828 dual overdrive (Whitford) Klon Centaur, Klon KTR, Strymon Flint, Timeline and Lex, Xotic EP Booster
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Adrian Belew with his signature Parker Maxx Fly DFAB842
ADRIAN BELEW

The incredibly versatile guitarist—whose unique playing has embellished the music of Frank Zappa, David Bowie, Talking Heads and King Crimson—has a new band, Gizmodrome. But what Guitar World readers really want to know is...

Interview by Damian Fanelli

Q: YOUR WORK IS A THROUGH-LINE FOR SOME OF MY FAVOR-ITE MUSIC: FRANK ZAPPA TO DAVID BOWIE TO TALKING HEADS TO KING CRIMSON. APART FROM GOOD TASTE IN GUITARISTS, WHAT WOULD YOU SAY THOSE ARTISTS HAD IN COMMON?

They’re innovators, and so are people like Paul Simon and Nine Inch Nails. So many of the people that have been drawn to me—and who’ve had me work with them—are the kind of artists I’d naturally love, because that’s the kind of music I’m drawn to. I think what we have in common, and I’ll include myself in this since I’ve worked with all these people, is that we’re trying to take music and move it forward and not just stay in one place with it. Every one of those artists you mentioned has their own unique way of approaching music, and I just happen to be one of those people who has enough flexibility that I can fit into any of those packages.

Q: How did Gizmodrome come together, and how would you describe its sound?

—Damien Linotte

The last couple of summers, I’ve been in contact with a keyboard player named Vittorio Cosma and a producer named Claudio Dentes about a project in Milan with Stewart Copeland [of the Police]. Eventually I found out Stewart and Vittorio had been doing this for about 10 summers, just getting together, finding a reason to play—just so they could hang out in Italy and eat pasta. By the time I could do it, it had changed to something a little more organized; they’d been offered a record deal from Germany. Without letting me know they were hoping I would join a band with them, they got me to come over. I thought I was gonna play on four tracks—you know, come in, be in the control room and add guitar. But when I got there, I realized, nope, this is something else. We were set up in a large studio, we could see each other, hear each other, talk to each other, and we started right in doing basic tracks. I was having fun, and I loved the people in the band, so I wasn’t too concerned about it. It took about two or three days before I realized, Hey, this is really good. So that’s how I fell into it. I wasn’t thinking I’d be in another band; I’ve got the Power Trio, which I’ve had for 11 years. But this was something different. How would I describe the sound? I couldn’t possibly do that, but it’s funky, it’s groovy, it’s happy, it’s joyful, it’s played by guys who know how to play. [laughs] I think it’s a feel-good kind of record.

Q: I read an interview with you years ago where you discussed a new tuning. It was right around Twang Bar King [1983] and Three of a Perfect Pair [King Crimson, 1984]. Robert Fripp had started using his new standard tuning, but you were doing something else, a simple alteration. What was it?

—Keith McCrea

In the Eighties, I used altered tunings a lot, and Robert used standard tuning. So, even on records like “Heartbeat” or something like that, you can play it in standard tuning but it’s different. I always would change maybe one or two strings, so it wouldn’t be a very radical change. Then I came up with a very radical tuning I used on a Dobro for many years, and I wrote a record called Desire Caught by the Tail [1986], which was done with that tuning. But by the end of the Eighties, I had decided it was too cumbersome to have so many tunings, especially if you were gonna play those songs live. King Crimson stopped for a number of years, and in that period, I switched back to standard tuning and Robert made up his “new standard” tuning. So, when we came back together in the Nineties, our roles had kind of reversed. I never did use Robert’s tuning. I tried it once and, well, tunings are relevant to the player. If they ring a note for you and you find some chord shapes, away you go. I couldn’t do that with that tuning. It’s not meant for me.

Q: Have you ever used Brian Eno’s Oblique Strategies in the studio?

—Bjorn Lakenstrazen

The only time I actually used them is when we were making [David Bowie’s 1979 album] Lodger. We used them in the studio then. I thought they were kind of fun. You’d draw a card, and it says, “Think green.” Okay, I’m gonna try to think green now. I don’t know how seriously they were supposed to be taken, but we kind of more or less giggled at them. [laughs]

Q: Can you describe your audition for Frank Zappa?

—I hear it’s kind of a funny story.

—Tommy Moore

I flew out to Frank’s house—my first time on a plane. That’s how green I was. They picked me up and took me to his house in the basement, which would turn into his studio over the years. It was just a big empty room. Frank’s sitting behind a console, he’s got a cigarette in his mouth, of course, and there’s a microphone in the middle of the room. Unfortunately, there were people moving things all over; here goes a piano in front of you, they’re setting up something over there and so on. It was very distracting. Frank gave me a long list of songs. I had to borrow the albums from friends because I was so poor. We started, and he’d say, “Okay, let’s try Andy,” and I’d play it for a minute or two and sing some things, and then he’d stop me, take another puff and say, “Okay, try ‘Wind Up Workin’ in a Gas Station.’ I was fumbling and...
really being distracted by all the stuff going on. I had nowhere to go, so they were gonna take me back to the airport and fly me back home, so I just watched everyone else’s terrifying auditions. I watched keyboard players and percussionists and thought, “Oh my god, these guys are so great, I don’t know how I’ll ever be in this band.” There was a moment at the end of the day, though, where it was just Frank and I standing there, and I said, “I’m sorry, I really thought I could do this, and I thought it would be different.” He said, “What do you mean?” I said, “I thought it would just be you and me somewhere quiet where I could show you that I could do this.” So we went up to his living room and sat on his purple couch, I took my little Pignose amp and stuffed it between the pillows so I could turn it up as loud as I could, and we started over. We got back to the airport and fly me back home, so I just watched every-}

Q: You started out as a drummer. Does that affect how you play guitar?  
—Louis-Jules Trochu
Absolutely. I don’t think, for example, I would’ve done that well with Frank [Zappa’s] music had I not had such a rhythmic background. It’s very natural to me. I’ve always been able to play in an odd time signature and shake my booty in 4/4 at the same time and make it groovy, because it’s all a matter of accenting anyway. I also think my time with Frank and my time as a drummer—and I still play drums on my solo records—was important to my being able to write the kind of material I’ve written with King Crimson. Frank was a drummer first too, by the way.

Q: What really led to the end of your involvement with King Crimson?  
—Ken Brown
Simple! Robert just pulled the plug. [laughs] We had done 10 shows as a five-piece band with new drummer Gavin Harrison along with Pat Mastelotto, and I thought we were gonna continue on from there, and at the end of those 10 shows, Robert seemed to be game for that as well. But within a few weeks, it was over. He said, “I’m not gonna play anymore,” and that was that. When he put together the current lineup, he had something totally different in mind, and he told me it wouldn’t be right for me and I wouldn’t be right for it.

Q: I love your Flux by Bellew app. Is there a chance you’ll expand upon any of its musical pieces and make extended versions—or will there just be more Flux in general?  
—Jim McCurdy
Both, yes. Right now, however, time is not on my side because not only am I getting ready for Gizmodrome, but I’m also being asked to do more Celebrating David Bowie shows next year. But any time I have on my own, I dedicate to Flux. I’m always recording things that can be used as snippets, whether I record them on my iPhone or in the studio. I probably have around 18 songs that I haven’t had time to record. But the idea always was not just new material but taking that material and refashioning it. My thought about music is, how come you do a song and that’s the only life it ever has? That’s it? One arrangement, one version? I think that’s cheating your song. I think what you should do, then, is go back, take another look at it, change it, maybe even change some words, change the style, whatever. There are songs on Flux that are short because that’s kind of the nature of Flux, but I could see taking them and making them longer arrangements. I have an idea in mind that at some point, I’m going to make a record of the songs from Flux. My first solo vinyl record would be songs from Flux, and it would be full-length songs, more like the Gizmodrome record.

WHAT WAS YOUR INVOLVEMENT IN YOUR SIGNATURE PARKER MAXX FLY GUITAR?  
—CRAIG JONES
When I came into the picture, I was using Strats, but they were modified with Roland GK 13-pin MIDI pickups and Sustainiacs. I asked Ken Parker if there was a way we could put those things in a Parker. He told me that when they first put out the Parker Fly, it was designed to be a MIDI guitar, but they left that out because he was afraid it was too revolutionary. When I approached him, I think he felt, This is the time to do it. I helped them upgrade the electronics. I mean, the guitar was designed in the Eighties, and we’re talking about 10 or 15 years later, so I said, let’s put in the MIDI, keep the piezo, make it so you can get a million sounds. Line 6 had just developed the technology for the Variax, so we said, “Let’s put that in there.” I can’t take any credit, though; I just kind of gave them the problems to solve and they did it.
FOR THE PAST few years, the Crazy Horse amp has been an industry secret, quietly turning up on stages and studio floors in and around Los Angeles. But you know how that goes: someone tells two friends, and they tell two friends, and so on, and so on, and so on. Next thing you know, Joe Perry, Muse, At the Drive-In, Bob Clearmountain, Biffy Clyro and Rich Costey are putting in their orders. Simply put, the horse is out of the bag.

If you’re wondering what everyone is so amped up about, look no further than the Crazy Horse’s unique, vintage-voiced, tube-driven brawn and crunch. “It’s as if a prototype Fender or Magnatone fell off a truck in the early Sixties and never made it to the factory to be mass produced,” says Bush guitarist Chris Traynor, another high-profile Crazy Horse owner.

That jives nicely with the vision of the amp’s creator, Gio Loria, owner/designer at Black Volt Amplification, which hand builds and hand wires each amp in L.A.’s Silver Lake. “I wanted to distill the greatness of a vintage Fender Tweed Deluxe, a 4x10 Bassman and maybe a 40- to 50-watt Marshall into a combo that cuts all the proverbial fat,” he says. “I love the clean tones of Tweed and Blackface-era amps, but they don’t always have enough teeth or aggression. Vice versa with old Marshalls—amazing distortion but often missing those round, clean bell tones. Black Volt gets those brilliant cleans with the purest distortion you’d ever ask for. Throw in a boost or drive and you’re in straight-up Plexi land.”

Even when it’s not plugged in, the Crazy Horse is a conversation starter. The Navajo rugs and blankets Loria uses as grill cloths make the amps look like something out of turn-of-the-century Wild West photos by Edward Curtis. The cabinet wood is reclaimed pine from old barns, homes, garages—pretty much anywhere. “There have been studies on old instruments with inexplicable tonal qualities,” Loria says. “The dried resin becomes glass-like and adds a character you won’t get out of a new piece of wood. There’s also something special about keeping it out of a landfill. Upcycling is good for everyone.”

Crazy Horse Specs:
- 10” or 12” combo
- Two 6V6 or 6L6 power tubes; no re-biasing required
- Two dual triode pre-amp tubes (12AX7-12AT7-12AY7 or 12AU7)
- 25 to 30 watts of Class A output
- Vintage solid pine cabinetry with oak hardwood splined miter joints
- Gain/Mid Gain Boost switch for added drive/crunch
- Volume, Tone, Gain Boost controls or Volume, Treble, Bass
- 8–16 ohm 1/4-inch speaker output

STARTS AT: $2,200
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**MS400 SERIES**

- Premium carved mahogany body for killer tone and sustain
- Slim-tapered mahogany set neck and rosewood fretboard for superior playability
- Paraffin-dipped alnico V humbuckers with coil-tap provide a variety of sought-after tones
- High-ratio locking tuners keep your tuning rock-solid
- Available with AAA maple veneer top for an amazing look

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MitchellElectricGuitars.com
THE GUITAR SANCTUARY isn’t your typical guitar shop. From the outside, it looks like a museum—and the inside is simply incredible. Every wall of the shop is covered with fine instruments. The owners of the Guitar Sanctuary have a longterm goal to create a community around music in McKinney, Texas. To do so, the shop also operates the Performance Academy, complete with state-of-the-art facilities for private lessons and an intimate 300-seat concert venue.

NUMBER OF INSTRUMENTS CURRENTLY IN STOCK
Brian Meader (Sales Manager): At any given moment we usually have about 500 guitars and basses on hand, with new things arriving daily.

COOLEST INSTRUMENT CURRENTLY IN THE SHOP
That’s a tough one since our specialty is custom instruments, but I’d probably say the McSwain Texas Flag SM-1 guitar.

FAVORITE INSTRUMENT YOU’VE EVER SOLD
The McPherson Nautical acoustic is one of the most exquisite and unique guitars we’ve ever had through. We sold it to one of our regular customers in Dallas.

MOST EXPENSIVE INSTRUMENT YOU’VE EVER SOLD
$50,000 (the McPherson Nautical mentioned above).

MOST SOUGHT-AFTER INSTRUMENT BY CUSTOMERS
We’re fortunate that with the guitars we handle, all of them are sought after, but some of our biggest guitar brands would include PRS Guitars, Tom Anderson and Suhr.

BIGGEST PET PEEVE AS A SHOP OWNER
The internet can be a great resource, but there’s certainly a lot of misinformation out there, and it amazes me how a customer often will trust the opinion of a person in an online forum over their own ears and hands.

FAVORITE CELEBRITY ENCOUNTER
Having the Aristocrats [featuring Guthrie Govan] at our store and venue for a series of performances has certainly been a highlight.

STRANDEST REQUEST FROM A CUSTOMER
At our one-year anniversary celebration we had a customer get very upset with us because we didn’t give his kid a helium-filled balloon we had just gotten to decorate the store for the event.

MOST COMMON SONG OR RIFF WHEN TRYING GUITARS
Worship guitar is huge here in Dallas-Fort Worth, so we hear a lot of U2 licks for testing overdrives and delay pedals. I think playing some selected riffs to actually test out the different tones that a guitar, amp or pedal produces is better than playing through whole songs. Sometimes people lose sight of the fact that they are testing gear and not doing an audition for the other people in the store.

THE ONE PIECE OF GEAR EVERY PLAYER SHOULD HAVE
A great tuner.

ADVICE FOR SOMEONE LOOKING TO BUY A GUITAR
We’re in a golden age of great gear, so sometimes the temptation to get the ultimate Swiss Army knife is always there. In most cases, you’re better off getting something that does two or three tones exceptionally well rather than something that does 10 to 12 tones reasonably well. by Eric Feldman, guitarshoptees.com
Not everything was great in 1975.

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LEGENDARY JAZZ/FUSION PIONEER JOHN McLAUGHLIN EMBARKS ON HIS FAREWELL TOUR OF THE U.S. CELEBRATING THE MUSIC OF THE MAHAVISHNU ORCHESTRA.

BY ANDY ALEDORT PHOTO BY ALESSIO BELLONI

ORCHESTRAL MANEUVERS
John McLaughlin performs at Ronnie Scott's Jazz Club in London
"LAST YEAR, I DECIDED TO DO A ‘farewell’ tour of the States and thought, what to do? The music of the Mahavishnu Orchestra has always been so special to me, and, right from the very start of Mahavishnu back in 1971, the American audiences accepted and embraced this music so enthusiastically. To me, there is no better way to say thank you to America than to celebrate the music of Mahavishnu on this tour.”

British guitar virtuoso John McLaughlin is discussing his Meeting of the Spirits Tour, which began November 1 in Buffalo, New York, and wraps up December 9 in Los Angeles, California. This is the 75-year-old guitarist’s first tour of the States in seven years, and is his first extended live presentation of the Mahavishnu Orchestra material from seminal albums such as Inner Mounting Flame, Birds of Fire, Between Nothingness and Eternity and Visions of the Emerald Beyond.

McLaughlin will be joined on this tour by guitarist Jimmy Herring, who, as a member of Aquarium Rescue Unit, the Allman Brothers Band, the Dead and Widespread Panic, has been at the forefront of the jam band movement for 25 years. Separate sets by Jimmy and his band, the Invisible Whip, and McLaughlin and his band, the 4th Dimension, will be followed by the two bands joining forces for an expansive closing set built from classic Mahavishnu Orchestra material.

McLaughlin spoke to Guitar World from his home in Monaco on the eve of the American tour to discuss the reasons for this new presentation of the revolutionary music of the Mahavishnu Orchestra, and exactly why this is a farewell tour.

So why are you calling this a farewell tour?
Because I want to avoid being in a position where I will betray myself and betray everybody else by going out there and not performing up to a level that I feel is necessary. That would be something that I would regret to my dying day. You can fight everything except old age. I have been having some issues with arthritis in my hands, but I do have my hands worked on regularly and, right now, I feel great. I will, of course, continue to record and put out new music, and I am not ruling out playing shows into next year and beyond.

This tour has been in the works for over a year and will feature Jimmy Herring, whom I love dearly. The two bands will each play a set and then for the third set, both bands will be onstage—two drummers, two bass players, two or three keyboard players and two guitar players—nine musicians. We will play only the music of Mahavishnu, from Birds of Fire, The Inner Mounting Flame, Visions of the Emerald Beyond, Between Nothingness and Eternity, The Lost Trident Sessions and Apocalypse.

To bring this music back is pure joy for me. The way it was received in 1971 was incredible. I had no idea that there would be this kind of reaction and…not success, but that the music would be taken to heart by the majority of these audiences. I had no idea what was going to happen with that band. You don’t form a band with the knowledge that it will be a success, certainly not with instrumental music. You never know what is going to work and what isn’t. Because of the unbelievable reaction, and the undying interest in this music throughout the years, I have always wanted to revisit it in a tour of the U.S.

Why do you think the music of the Mahavishnu Orchestra resonated so much with American audiences?
I can’t tell you for sure, but what I can say is that American music has had a very powerful impact on me, going back to when I was 12 years old. It shaped my musical and my personal life.

What I hear people call jazz today, people chat over it. That’s not jazz music! Jazz is supposed to take you to a different world, into the world of the players, with the intensity and the passion of it. That’s how I grew up, and that’s what is real to me. Not smooth jazz or funky jazz that’s played in a bistro and people drink cappuccino over it! That doesn’t work for me.
WHAT HAPPENS NEXT
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On your new album, Live at Ronnie Scott’s, there are four tunes from the Mahavishnu canon: “Meeting of the Spirits,” “Miles Beyond,” “Sanctuary” and “Vital Transformation.” What is it about these specific tunes that make them the perfect representation of the sound of the Mahavishnu Orchestra?

There is something iconic about the song “Meeting of the Spirits” and about the title. In a way, every meeting is a meeting of the spirits, isn’t it? If it’s a meeting, it means there is more than one. The wonderful game of life, the whole fantastic theater of life, is that we meet each other—we meet the other—and this is fascinating to me.

The “meeting of the spirits” is when you feel something that is akin to you; you feel, in that other person, that you have known them before somehow, mysteriously. There is something invisible but you can feel the connection. And these are the great meetings. It doesn’t happen with everybody and it’s not supposed to happen with everybody. It depends on the degree of each person’s perception. I have found that people with a deeply developed sense of perception—or alternative views of the world, the universe, whatever you want to call it—I can have a “meeting,” a meeting of the minds and of the spirits. Some people are interested in more superficial interactions, but that is fine too. Don’t get me wrong—this is not a criticism of anyone. Throughout the whole of life, the mysterious way that we meet people remains fascinating. Like, how did I end up in America, which had been an unthinkable dream for me? To end up playing with Miles Davis...it was the impossible dream coming true. Meeting people with whom you end up having a deep connection is one of the greatest pleasures of life.

One of the most powerful things that I remember about seeing the Mahavishnu Orchestra back in 1972 was the duet between you and Billy Cobham on “Noonward Race,” which has its origins in the song “Right Off,” from the Miles Davis album A Tribute to Jack Johnson.

The Jack Johnson session is where I first met Billy. The album is mainly just a jam, and it’s the one album that Miles didn’t direct. He didn’t have any music prepared for this session. After 20 minutes of waiting to begin recording, I just started playing something I’d been thinking of that eventually became part of a Mahavishnu tune, as you so rightly pointed out. I just started playing some R&B, which is the first thing you hear on “Right Off,” the opening tune. Billy kicked in, and bassist Michael Henderson kicked in, and we hit a groove and Miles ran into the studio, with the red [recording] light already on, and we went on to play the most amazing stuff I’d ever heard him play for the next 15 minutes. Jack Johnson is unique in that sense.

You were both perfectly suited to one another, in terms of the intensity with which you played and the sound, and “Noonward Race” is a good example. Another perfect example is one of the tracks you include on Ronnie Scott’s, “Vital Transformation.”

Yes, true. The thing is, by the time the other guys came in—Jerry [Goodman], Jan [Hammer] and Rick [Laird], all they had to do was to bounce off me and Billy. By then, we’d done some serious playing together, just the two of us. Our first gigs were in July of ’71 at [New York City’s] Gaslight and the Café au Go Go opposite John Lee Hooker, which was a trip! Billy and I would do a lot of duets on the gigs; the other guys would say, “Go ahead!”

One of the primary things that made Mahavishnu connect with so many people was the sound of your guitar—you were playing through Marshall stacks with distortion and with an intensity that had, at the time, been so closely associated with Jimi Hendrix, but the music itself had other elements in it, such as jazz harmony, polytonality and unusual time signatures. It was challenging music in so many ways.

Yes, challenging to the listener! [laughs] And, mysteriously, it did appeal to so many listeners across the globe. You mentioned Jimi, and I have to say that the very first guitar players I fell in love with were Mississippi blues players like Muddy Waters, Bill Broonzy, Lead Belly, Mississippi Fred McDowell and Robert Johnson. I had been playing classical piano at the time, but when the guitar arrived in my hands, I stopped everything else. I fell in love with it, and I am still in love with it today. American music, starting with Mississippi Delta blues, just killed me, and I began playing it on the guitar.

From that, I moved into jazz, but what always bothered me was that Miles didn’t have a guitar player! Why?! Coltrane didn’t have a guitar player. Why not—are they? There were great guitar players at the time, and I have great respect for all of them, but they had kind of a “cool” tone, almost like a nylon string guitar. I wanted intensity—I wanted blood on the floor!

When I heard Eric Clapton for the first time, the sound and intensity was in line with what I was thinking about. I got to know Eric in ’62, ’63, and after that when he was playing with John Mayall. I loved the way he was playing. He had the sound. I was playing with Georgie Fame and the Blue Flames, and after I left, Mitch Mitchell played drums with Georgie till he left to join Hendrix. I left Georgie Fame in ’63 to play in the Graham Bond Organization, which included Jack Bruce and Ginger Baker of Cream.

The music of the Graham Bond Organization was pretty twisted, with lots of unusual influences.

That’s true, but Alexis Korner, who I also played with at that time, was even more twisted! He was the godfather of bringing jazz and blues players together in London. Everybody ended up in Alexis’ band, including me. Charlie Watts, Mick Jagger, Graham Bond, Jack Bruce, Ginger Baker, Cyril Davies and many others. I initially met Mitch through the Georgie Fame connection, and by the time I was playing with Tony Williams in 1969, Mitch was with Jimi, and he loved Tony. Mitch loved Elvin too, and when he joined the Experience, he really brought the jazz element, the “Elvin” thing, into the band. Mitch idolized Tony—every time he was in town with Jimi, he’d come and see us play. In ’69, we were playing a club in the East Village called Slugs, the kind of place where you paid your dues. Four one-hour sets a night. We alternated between Slugs and the Vanguard, often on the bill with Herbie Hancock’s Octet. Miles would come down and listen to us there. Mitch came to see us everywhere. One of those nights at the Vanguard, Mitch said, “We are recording at the Record Plant; let’s go over there and I’ll introduce you to Jimi.” And that’s where I met Jimi for the first time.

Was Hendrix an influence for you as a guitar player?

Absolutely. Jimi really turned the world upside down with his playing; he turned the guitar world on its ear, as we all know. He had the sound and the intensity, and, to me, he was trying to do what Coltrane was doing. If you never hear anything else, listen to Jimi’s version of “The Star Spangled Banner,” because what Jimi did is a work of art. It’s just stupendous, it’s phenomenal. Jimi was a phenomenon. I had been mostly influenced by saxophone players, such as Miles, Trane, Cannonball Adderley, Pharoah Sanders and Archie Shepp. Then I heard Eric and Jimi, and they were blazing new, exciting trails. Jimi, in particular, really got to me. Jimi impacted on every guitar player—the electric guitar would not be what it is today without Jimi. kW
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As every good parent knows, the most important meal of the day is the one that gets lugged around in a guitar-case-shaped lunch box! These tin wonders measure 6.1 x 3.2 x 11.2 inches, meaning there’s plenty of room for a sandwich, a pair of pears and, if your kid is a picky eater, a mess of guitar picks. It comes with 10 stickers so kids can make their lunch box look like that well-traveled, highly decorated Gibson ES-335 case in the attic. Of course, these babies aren’t just for kids!

$20, suck.uk.com

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We love tiny desktop amps because they look cool and are perfect when you just want to plug and play, but—truth be told—they’re a bit limited in sound capability. The Vox Amplification AC2 Rhythm aims to change that by packing a boatload of features and huge sounds into a mini battery-powered, two-watt amp. It’s hard to believe the AC2 Rhythm comes with three channels (clean, crunch and lead), three effects (chorus, delay and reverb), gain, tone and volume controls, plus 81 rhythm patterns for on-the-go practicing. You now have no excuse to not keep your chops up to speed.

$59.99, voxamps.com
My Guitar Is a Camera
In 1970, Watt M. Casey Jr. stood just a few feet from Jimi Hendrix as the guitar god performed in San Antonio—but he didn’t have a camera to prove it. He vowed that’d never happen again. My Guitar Is a Camera, his new book (Texas A&M University Press), shows that he made good on that promise. It’s packed with 194 photos of artists who passed through Texas in the Seventies, including local boy Stevie Ray Vaughan. You’ll also find Eric Clapton, George Harrison, Muddy Waters, Elvis Costello, the Stones, the Dead, Albert and B.B. King, Dylan, Frampton and more. It includes recollections from eyewitnesses and a foreword by Steve Miller.
$35, tamupress.com

Fender Paramount PM-TE Travel
When temperatures begin to drop, a vacation someplace warm sounds like a great idea, and one thing we’ll be packing is the Fender Paramount PM-TE Travel guitar. The Paramount Travel is a highly responsive 14-fret acoustic that’s lightweight, resonant and designed for portability. The guitar features an open-pore finish (in all solid mahogany or solid mahogany with a spruce top) with a relaxed string tension that makes it easier to play notes and chords along the entire length of the neck. The Paramount Travel comes with a Fishman-designed PM preamp voiced specifically for this guitar, an ovangkol fingerboard and bridge and ebony bridge pins, along with a bone nut and saddle.
$699, fender.com

DiMarzio PAF 59 Neck and Bridge Pickups
We’ve had the privilege to get our hands on some original 1959 sunburst Les Pauls here at GW. However, of the ones we’ve played, it was always Larry DiMarzio’s 1959 cherry sunburst Les Paul that stood out above the rest. The reason? Its original “Patent Applied For” pickups, which produce syrupy-sweet tones that are nothing short of mythical. For the new DiMarzio PAF 59 Neck (DP274CR) and Bridge (DP275CR) hum-canceling pickups, DiMarzio used that same ’59 Les Paul for reference, as well as some of the same materials and pickup-winding know-how to recreate its magical tones. With the DiMarzio PAF 59 Neck and Bridge pickups, you’ll get the same open dynamics, bright attack, smooth midrange, rich bottom end and the creamy distortion of the original “Patent Applied For” pickups at less than half the cost.
$129.99 each, dimarzio.com
Gretsch G5435TG Limited Edition "Ghoul Screamer" Coffee
If you ask us, nothing else matters besides good coffee. Enter Kirk Hammett's KHDK Electronics, which hooked up with Dark Matter Coffee to create "Ghoul Screamer," a Hammett-approved blend. Named after KHDK's flagship pedal (the award-winning Ghoul Screamer overdrive), Ghoul Screamer is a powerful brew with a flavorful punch. It delivers notes of apricot, praline and mulling spices, with beans sourced from Dark Matter's El Salvador plantation. Its standout bag art features a poison green backdrop hand-drawn by KHDK's Dan Kurz, depicting a ghoulish figure resembling none other than Hammett himself.
$18, khdkelectronics.com, darkmattercoffee.com

The British Amp Invasion: How Marshall, Hiwatt, Vox and More Changed the Sound of Music
If you love valves, knobs, speakers, cabinets and music history, you'll appreciate amp expert Dave Hunter's latest masterfully researched tome from Backbeat Books. The book, an ode to British amps (not to mention the people who created, crafted and cranked them up), explains how U.K. amp manufacturers—from Selmer to Vox to Hiwatt to Marshall to Orange—helped define the sound of rock. It also charts the confluence of British ingenuity and pop culture as it evolved at breakneck speed.
$29.99, backwingstore.com

Option Knob WingMan
Ever wanted to adjust a knob on your stompbox midway through a solo but couldn't because you didn't have a free hand? Looks like you need a WingMan, son—as in the WingMan Effects Pedal Foot Controller. It's a clever effect-pedal foot controller/Accessory that allows you to instantly change parameters on your pedal's control knob using your feet. The WingMan replaces any factory knob with two shaft inserts enabling it to fit classic and boutique-style pedals. The WingMan also glows in the dark and has a more compact wing design, giving it a smaller footprint on your pedalboard.
$9.95, wingmanfx.com

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$249, pro.ultimateears.com

Gretsch G5435TG Limited Edition Electromatic Pro Jet with Bigsby and Gold Hardware
Players who love the look, sound and feel of Gretsch guitars often have found that the prices can be slightly out of reach. Thankfully, Gretsch's new Electromatic models will change that perception with the launch of the more affordable G5435TG Limited Edition Electromatic Pro Jet with Bigsby and Gold Hardware. It comes in a vivid candy apple red finish and features a chambered basswood body and arched maple top along with dual Black Top Filter'Tron humbucking pickups. Other features include a rosewood fingerboard with 22 medium jumbo frets and pearloid Neo-Classic thumbnail inlays, three-position pickup toggle switch and Bigsby B50 tailpiece.
$849, gretschguitars.com
Jim Dunlop 2017 Authentic Hendrix Series

Remember those old TV ads that urged you to “Collect all five!”? Well, you finally have a good excuse to give in to “gear pressure.” Dunlop has issued its special-edition run of Jimi Hendrix’s favorite effects in a compact, pedalboard-friendly form. The pedals feature iconic artwork from legendary rock photographer Gered Mankowitz. The series includes the Jimi Hendrix Fuzz Face Distortion, the Gypsy Fuzz, the Octavio Fuzz, the Uni-Vibe Chorus/Vibrato and the Jimi Hendrix Cry Baby Mini Wah. Disclaimer: Jimi Hendrix talent not included.

$129.99 each, jimdunlop.com

Danelectro Billionaire Pride of Texas

Despite its expensive-sounding name, the Billionaire Pride of Texas is an affordable overdrive that lets you dial in famously fat tones associated with Texas-bred players like Stevie Ray Vaughan. The pedal, which comes with sample settings to get you started (including “Texas Twang,” “Beefy Blues” and “Soaring Solo”), fattens up your signal without losing clarity; it also adds push and fatness to single-coils or humbuckers. Best of all, it’s not a Tube Screamer or Klon clone; it has a unique vibe and serious intensity—and its swanky Art Deco aesthetics don’t hurt.

$79, danelectro.com

The Eagles—Hotel California: 40th Anniversary (Deluxe Edition)

Hotel California was huge when it came out in December 1976. It topped the U.S. charts for eight weeks, won two Grammys and sold more than 32 million copies. Now it’s back, and it’s bigger than ever. A new Deluxe 40th Anniversary version comes in a two-CD/one-Blu-ray Audio package with remastered sound, previously unreleased live recordings, and hi-res stereo and 5.1 mixes. The live material is from the band’s three-night stand at the Los Angeles Forum in October 1976 and features one of the first performances of “Hotel California.”

$99.98, eagles.com

Fluid Audio Strum Buddy

This handy item is guaranteed to turn a couch potato into a six-string bean. The Strum Buddy is a six-watt, rechargeable-battery-operated amp that sticks to your guitar, courtesy of a suction cup that doesn’t damage your ax’s finish. Best of all, it has onboard effects—distortion, chorus and reverb—that’ll help give your living-room noodling some authority. Of course, you’re not restricted to your sofa, chaise lounge or love seat; you and your Buddy can go anywhere. Just think of the echo you can muster in your tiled bathroom!

$79.99, fluidaudio.net

Epiphone Ltd Ed Richie Faulkner Flying-V Custom Outfit

Judas Priest fans already know the band’s lightning-fast guitarist Richie Faulkner, who has rejuvenated the pioneering metal band since joining them in 2011. What you might not know is that Epiphone introduced his very own signature model, the Ltd. Ed. Richie Faulkner Flying-V Custom Outfit. It kicks major ass—especially if you dig a stripped-down Flying-V that’s built for speed. The Faulkner Flying-V includes premier features like EMG active pickups, a Floyd Rose Tremolo and bridge with R2 Locking Nut, Grover Rotomatic tuners, a custom Thin-C neck profile and a custom-designed gig bag.

$999, epiphone.com
ON FEBRUARY 4, 2017, Black Sabbath guitarist Tony Iommi, singer Ozzy Osbourne and bassist Geezer Butler took the stage for one last sold-out show together in their hometown of Birmingham, England. As they ripped through classic songs like “War Pigs,” “Iron Man” and “Paranoid” in front of 16,000 fist-pumping fans, there wasn’t a dry eye in the house.

It was the end of an era—an extremely heavy one. “It did get a bit nostalgic,” says Iommi. “I definitely thought of how long the whole thing has gone over the years, and how long we’ve known each other. I felt all that onstage. It was a bit...it felt sad, really. All these people from all over the world came to see us, including many that followed us from the very beginning, and you could see they were upset and crying, so it was an emotional experience.

“There was this one couple who came to see us all the time in South America. We would play one of those shows in front of 80,000, and they would somehow squish through and make it to the front. And, lo and behold, I look down at our last show in Birmingham, and there they are, in the front row.”

For those unable to attend the band’s grand finale, the performance was captured for posterity by Dick Carruthers, the director behind classic concert films like Led Zeppelin: Celebration Day and The Who Live at the Royal Albert Hall. Titled The End of the End, the DVD documents the entire show plus offers behind-the-scenes footage, personal anecdotes and fabulously intimate studio performances of material not featured on the tour.

“It was very satisfied,” says bassist Geezer Butler. “I thought the band played and sounded as good as could be. I was surprised at how little I moved around the stage, but I was probably concentrating too hard on my playing...excuses, excuses,” he adds with a somber chuckle.

It was only right that Sabbath should end their illustrious career in the city where it started. Like Bruce Springsteen and New Jersey, Black Sabbath will always be associated with Birmingham. Known
for its dangerously polluted air, alarming homicide rates and some of Britain’s most hideous buildings, the sprawling industrial center was the perfect breeding ground for the band’s bleak and powerful music. It was also fodder for their dark mythology: a wicked modern world inhabited by alienated iron men, evil women and the doomed.

On the flip-side, Birmingham also was a wild hotbed of innovation. By the year 2000, of the 4,000 inventions copyrighted in the U.K., 2,800 came from the city, including gadgets like the microwave oven, the vacuum cleaner, the smoke detector and the skateboard.

It was in this Petri dish of concrete, crime and creativity that Black Sabbath gave birth to one of most significant and diabolical genres of music of the 20th century—heavy metal. With their megaton riffs, pounding drums, air-raid siren vocals and apocalyptic lyrics, Osbourne, Iommi, Butler and original drummer Bill Ward inspired countless bands, giving rise to deathcore, doom metal, power pop, thrash, pirate metal, hair metal, stoner rock, sludge, grind and mathcore, all of which would be unthinkable without the Big Black Bang of Sabbath.

Perhans Judas Priest singer Rob Halford put it best: “To me, Sabbath are in the same league as the Beatles and Mozart. They were on the leading edge of something extraordinary.”

At the center of the Black Sabbath explosion was guitarist Iommi, an underrated genius whose use of overdriven amplifiers, power chords and detuned Gibson SGs defined the band’s revolutionary music. His style was born from a blood sacrifice that cost him the tips of his own fingers. At the age of 17, the middle and ring finger of his fretting hand were sliced off in an industrial accident on his last day of work in a sheet metal factory. He was told he would never play guitar again, but instead of drifting into despair he fought back. He fashioned and fitted homemade thimbles to his injured fingers to extend and protect them, and altered his guitar to accommodate his prosthetics. And from those ashes arose something completely original.

“I grew up in a rough factory town, so I was always fighting about something,” says Iommi. “If somebody threw a punch, you’d have to fight back. I think that mentality of not giving in has stuck with me. I’ve never turned my back on a challenge—I’d rather deal with my problems head on.”

In the following interview, Iommi expands on those challenges and how they led to him becoming one of the most influential musicians of the past five decades. While some may raise their eyebrows at such a statement, the evidence of his ongoing importance is overwhelming. While Eric Clapton, Jimmy Page or Jeff Beck might garner more critical acclaim, it could be argued that many more contemporary guitarists and bands sound like descendants of Sabbath than, say, Derek and the Dominos.
or even Led Zeppelin. Labels like Metal Blade, Nuclear Blast, Relapse, Spinefarm and Prosthetic are filled with 'em, while hundreds more are forming as we speak.

The new Black Sabbath DVD may be called The End of the End, but the truth is, the legacy of Tony Iommi and his band is far from over. It may be just beginning.

**Was there a song on The End of the End that really captured the band's chemistry?**
I don’t know whether I looked at it that way. I just looked at our performance as a whole and I liked the way it went. But as far as one song that captured our sound, I can’t say I looked at it that way.

**Did you take any special care to choose the final setlist?**
We knew we wanted to play the classics, so we didn’t really play anything off the final album, 13. I would’ve liked to have played some of the songs that we haven’t performed for many years like “Hole in the Sky” or “Symptom of the Universe,” but we could only do songs that Ozzy could still sing. That’s no disrespect to him. When we recorded those songs originally 30 years ago, the keys were so high there was no chance in hell that he could still hit those notes. But it would’ve been nice to have had them in the set.

**Did you consider detuning your guitar so it would make it easier for him to hit the notes?**
Because I detune already, the strings would’ve been too low, like rubber bands. We detuned with Ronnie James Dio on the last two tours we did with him, but that was just a semi-tone. But let me be clear, nobody was upset with Ozzy. It’s impossible for anyone his age to sing like they did as a kid.

**It kinda makes you glad to be a guitar player! Are there any songs you are going to miss playing with Sabbath?**
That was certainly going through my mind during the last show. I was thinking, I’ve been playing most of these songs since Day One, and, you know, bloody hell, this will be the last time that I’m going to be playing these songs with these guys! It was strange to look at it like that. It really hit me, especially when I was playing the solo to “Dirty Women,” that I probably wouldn’t have the opportunity to play it that way ever again.

**On the other hand, are you happy to never have to play “Paranoid” again?**
[Laughs] I’m sure I’ll play it again, somewhere! But you know what? Even though at times, I’ve felt like, Oh, bloody hell, not “Paranoid” again, it’s still amazing how many people know us because of that song. It’s quite bizarre, because we put that song together and recorded it in about 30 minutes, and it became the most famous of them all.

**While you didn’t play “Hole in the Sky,” you did play some pretty cool songs that weren’t obvious, like one of my favorites, “After Forever.”**
Well, everyone made a list of suggestions and sent it to each other, but it was all down to Ozzy, and what he felt comfortable singing. We tried everything in rehearsal, but it got narrowed down to what he could do on a regular basis. We tried a few different variations in the beginning of the tour, but the following night, Ozzy would say, “Can we not play so-and-so tonight? My throat is sore,” or whatever. And eventually they’d get pulled out, which was a shame.

If it was hard for Ozzy, there was no point in doing it. In a big show like ours, it’s difficult to change songs around because it throws all the lighting people in a panic. They’re all, “Fuckin’ hell, what happened?”

**I guess some things never change. Hasn’t it always been, “Ozzy! What’s he doing now?!”**
[Laughs] There is some truth to that.

**On the live concert film, you perform a medley of greatest guitar riffs like “Sabbath Bloody Sabbath” and “Supernaut.” Was that an opportunity to sneak in a few songs that Ozzy couldn’t sing, but the fans wanted to hear?**
Absolutely. And we wanted to play ‘em! So, we figured we do them as an instrumental even if we couldn’t play the whole song. It seemed like a good compromise.

**Do you remember the first time you heard the sound of your guitar fill up a gigantic auditorium, and how you felt?**
Yes! It was when we first came to the United States and played through a proper P.A. at the Fillmore in New York City in 1970. It was a revelation and we were blown away. It was also the first time we ever played with a stage monitor. We had a P.A. in England, but we didn’t have monitors. I’ll always remember that.

We were so green. We’d carry all our stuff on a plane, with no cases or anything. We’d watch our amplifiers come tumbling down luggage shoots in just a plastic cover, because we didn’t know you had to put them in flight cases. We were never sure if anything would work when we got to the gig.

**In a number of interviews, you’ve said that you like to improvise solos because it’s too hard to memorize what you played in the studio. But so many of your solos have become such important parts of the song.**
Yes, that’s especially true of the songs from Paranoid. The solos on “Fairies Wear Boots,” “War Pigs” and “Iron Man” have now become part of the song and I’m aware that people want to hear them that way. And, in a way, I did compose them to be memorable. It’s really the later stuff that I did off-the-cuff in the studio.

**Why did you change your approach?**
As time went on, I liked the idea of capturing a more spontaneous feeling. Typically, I’d try four or five takes. If I did any more than that, I found they’d start going downhill. I’d lose that spark, or I would just repeat myself anyway.

**Sabbath almost single-handedly created this new genre of music that, it could be argued, is as important and influential as jazz, blues or hip-hop. Are you surprised at how long heavy metal has stayed relevant? There are more metal bands than ever.**
I’m thrilled about it, and how the music has become so big. We originally wanted to sound heavy because we loved the feel and texture of it, and still do. It was from the soul, and it’s really gratifying to have started something new. We weren’t technically brilliant but, like the blues, it gets to you. “Black Sabbath” and “Wicked World” were the roots. When we started playing those songs we knew we were making an original statement, and started building on that. What astounded us more was that neole
understood what we were trying to do and supported us. It took us quite a long time to build our fan base, but unlike people these days, we didn’t do it for the money, we wrote this music because we believed in it. It wasn’t commercial at all when we started.

The massive sound of your guitar and the way you used power chords were definitely key to the band’s success, but Geezer’s lyrics were also important. Nobody, except for maybe Bob Dylan, was writing about the world in such a dark and unflinching way. Did growing up in a gritty factory town like Birmingham contribute to that outlook?

I think so. It made a big impression on me and Geezer. Living in Birmingham made us very direct and honest. We didn’t believe in sugarcoating things. I’ve never doubted anything Geezer has played or written. He’s gone unnoticed to a point, and it’s a bloody shame because he’s such a huge part of Sabbath, and has such a huge impact on so many bass players and lyricists. Earlier in our conversation, we were talking about the popularity of “Paranoid.” The lyrics were an important part of that. He was one of the first rock writers to talk about mental illness in such a personal and realistic way. And “War Pigs” is just as relevant today as it was then. Absolutely timeless.

How did losing the tips of your middle and ring finger on your right hand in a factory accident affect how you played and set up your guitar?

It changed everything. Initially, I thought I was finished, but I decided I wasn’t going to accept that. Soon after, I started taking away all the obstacles. There were so many people that told me I would never play again. But I had the courage to question, why?

As you know, I made a couple thimbles to cover my fingers and I started using lighter strings to make it a bit easier to play, but none of it was particularly easy, and it took time and experimentation. For example, I had to figure out how much pressure to apply to the strings, or else they would go out of tune. And I had to find a proper balance between how high the strings could be on the fretboard and how low the frets could be. But I was determined, and I worked at it and did it.

You had a reputation for being pretty good with your fists when you were younger. Did being a scrapper help you overcome the problems with your handicap?

When I was young, I’d get into a fight and my friends would say, “Oh you can’t get him, he’s bigger than you.” It didn’t make any difference to me. It’s what’s in your head and what you know. And those lessons stayed with me with everything I’ve done.

It seems I’ve always had to fight to prove my point of view. I remember I even had to defend the way I wanted to amplify my guitar. There was no such thing as a preamp when we started Sabbath, but I knew I wanted a bigger, more distorted sound. I had this treble booster called a Dallas Rangemaster that was modified by a friend of mine to add even more gain. Other guitarists would say, “You can’t put that in front of the amplifier, you’re gonna overload it.” And I would say, I know—that’s what I want it to do! And that’s the sound you hear on the early Sabbath albums that everyone loves.

All these things, and it went on for years. The only one who understood what I was doing was [Queen guitarist] Brian May. He totally got it and backed me up on loads of occasions.

What happened to the original Rangemaster?

I used it until 1979, when this guy that I hired to modify some Marshalls threw it away! I couldn’t believe it. He thought it was garbage. Truth is, I’ve never been able to replicate that exact sound since.

Did you start detuning your guitar to make it easier to play?

Yes, but that came a little later. The first two albums were played at standard pitch. I didn’t really start experimenting with detuning my guitar until the third album, Master of Reality.

It became a signature, and detuning has become almost mandatory in modern
from Led Zeppelin’s John Paul Jones to the Who’s John Entwistle, bass players are often cast as the strong, silent types. That seems to be especially true of Terence Michael Joseph “Geezer” Butler, who has been described as “quiet and reclusive” by no less than longtime bandmate and friend, Tony Iommi.

Reserved, yes, but as Black Sabbath’s primary lyricist and bassist, he’s had plenty to say. As a musician, his gigantic sound and nimble fret work has practically defined heavy metal, earning praise from virtuosos like Les Claypool, Pantera’s Rex Brown and Dream Theater’s John Myung. And as Black Sabbath’s wordsmith, he spoke volumes via frontman Ozzy Osbourne. His unvarnished assessments of war, drug abuse and mental illness paved the way for a whole new way of writing music, and were light years from the hippie platitudes that were popular during the band’s early years.

In 1970, the year Black Sabbath released their first album and Paranoid, the charts were filled with the soft rock of Simon & Garfunkel, James Taylor and Crosby, Stills, Nash & Young. One can only imagine what the world made of Butler-penned lyrics like “Push the needle in/Face death’s deadly pins.”

Songs like “Paranoid” and “Iron Man” were shockingly modern, direct and ahead of their time. Part of the fun of the new Black Sabbath live DVD The End of the End is getting one last opportunity to hear the great riffs and marvel at Butler’s sharp observations one more time.

I was eager to chat with the bassist about the band’s last show and his visionary lyrics, but there was that “strong, silent” thing to contend with. These days, Butler prefers to be interviewed via email. The following is our rather concise correspondence.

Were you happy with how the concert film came out, and were you satisfied with the band’s performance? I was quite happy with the concert film. I would’ve been happier if “N.I.B.,” complete with the bass solo, was included in the cinema version, but the powers that be decided to go without it. It’ll be included on the DVD, though.

Is there a musical highlight for you? Not really a highlight. I thought each song had its own dynamic. But I think “War Pigs” is always a good example of the band’s chemistry. The solos in it are quite tricky to play, bass-wise. I have to be spot-on with my timing.

Did you take any special care in choosing the set? We didn’t change anything from the set we’d been playing on the rest of the tour. We built much of the set around the Paranoid album. That’s our most successful album, and it was what people wanted to hear.

What songs will you miss playing with the band? I’ll miss playing all the songs. I would’ve been happy to continue touring, but I suppose everything must end sooner or later. And it was appropriate for us to bow out at the top.

Are you surprised at the longevity of heavy metal? I’m not surprised at all. There are so many different versions of metal now that there’s something to please everyone. And the standard of musicianship is generally very high across the board.

It could be argued that Black Sabbath created as many new musical conventions as Muddy Waters or the Beatles. Do you allow yourself that pat on the back, and place in music history? Well, for so long we were written off as unimportant, particularly in the Seventies, and especially in the music press. But we stuck to our vision and carried on regardless of what the critics thought of us. We had the most loyal fans, and that’s who we really cared about. However, when we wrote our music, we did it to please ourselves, not what was expected of us, so we had a lot of light and shade on our albums.

Lyrical, your unflinching and unsentimental view of the world was very daring and new in the Seventies. Which songs represented a breakthrough for you and your writing and why? I suppose the lyrics to “Paranoid” were the most representative of a breakthrough, as they were very personal. I had been suffering from undiagnosed depression, and the only way of dealing with it was to write about it. It was quite cathartic.

Did the way the band sounded push your writing into these areas, or would you have written that way regardless?

The sound absolutely dictated the lyrics. Songs like “Changes” and “Planet Caravan” called for softer lyrics. Songs like “Changes” and “Planet Caravan” called for softer lyrical content. But I think “War Pigs” is always a good example of the band’s chemistry. The solos in it are quite tricky to play, bass-wise. I have to be spot-on with my timing.

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Where do you see yourself in 10 years? I’ll miss playing with the band?

At this moment I’m enjoying my retirement. I’m traveling the world in a leisurely way and doing stuff I haven’t had time for in the past 50 years. I will eventually write more music, just to keep my mind busy, and if I write anything suitable for release, then I will release an album. But I’ll always write music, regardless. It’s what I do.

—Brad Tolinski
**Heavy Metal. Did you immediately appreciate the effect it had on your sound?**

Yes, I think it made a huge difference and added a whole different dimension to Black Sabbath. It made my guitar sound bigger, which was always a motivation. I mean, not counting vocals, what did I really have to work with? We didn’t have keyboards or a rhythm guitar. It was just me, bass and drums. So, we were always working on making our sound larger than life and more powerful. Detuning was part of that, as was Geezer adding distortion or bending notes, which was rare for a bass guitarist in those days.

**Did you ever consider getting a rhythm guitarist in the band?**

I worked with a rhythm player in one of my early bands with Bill Ward. It sounded good, but I also felt it confused things. No guitarist plays the same way, and those differences can clash. When I worked with other guitarists in those days, I always felt certain things sounded odd or didn’t mesh, so I decided on keeping Sabbath a four-piece.

Over the years, however, I’ve played with other players, and had great experiences. When I jam with Brian May, for example, it works. We’re on the same wavelength and we sort of understand and respect each other.

**I’d like to hear an album of that!**

We’ve talked about it. Who knows?

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**“I’m quite excited about the future because it’s a mystery.”**

**How would you assess Geezer Butler as a bassist. You guys have played together for so long, you might as well be one person.**

Nobody plays like him. He’s so tuned in that he knows where I’m going to go before I do! Yet he’s so laid back, and almost shy in some ways. Very underrated.

**On The End of the End, there are moments that your interaction with Geezer reminded me of Eric Clapton and Jack Bruce when they were in Cream. Was that an early influence?**

Absolutely. But I think Clapton’s work with John Mayall had a bigger influence. That’s where we wanted to be. We wanted our music to have that sort of freedom. We didn’t want to be regimented. and we never were.

**The legendary Muddy Waters once said his blues might sound simple, but they’re the hardest to play because of the nuances and subtleties. Is there something interesting about your playing that people wouldn’t necessarily notice?**

Hmm...I’ve never actually given that any thought. Here’s something. After the accident, I had difficulty bending strings, but I wanted to be able to play those blues notes. So instead of bending strings I started playing these little hammer-on trills. It became an identifiable part of my style, but that’s how it started. I still use them quite a bit.

I also think my use of open strings to make my riffs sound bigger is a subtlety that might go unnoticed.

**You may not remember this, but in 1992 I interviewed you for Guitar World and I brought along a little six-inch amp so we could do a few lessons for the magazine. What blew my mind was that you essentially sounded the same coming out of this dinky amp. Your sound was still surprisingly big.**

Ha! I do remember that little amp.

**My question is, you’ve played through a lot of guitars and amps over the years. Do they really make any difference?**

Being left-handed, I don’t often use different guitars, but yeah, I can usually dial in a sound on most amps and still sound like me.
So, with all the innovation in amplification, would you say your sound has improved?

Well, it’s funny, but I’ve gone in one big circle. My primary amp in the early days of Sabbath was a Laney Supergroup, because they were a Birmingham-based company and they offered us gear when nobody else did! Eventually, I tried a bunch of different things. I had some Mesa/Boogies and tried various Marshalls, but I was never completely satisfied. So, on the last tour, I started looking for vintage Laney amps like my early ones, and couldn’t find any. I decided to reach out to Laney and ask them to build me 10 amps like my Supergroup. Unfortunately, no one knew how to build them, because most of the people that worked at the factory weren’t even born in 1968! But there was one bloke from the early days who took on the project along with Lyndon Laney, who helped build my amps in the Nineties, and they did an amazing job.

They built me these 10 amps that were basically the same as my original amps, but sturdier and better quality. So fuckin’ hell, I came straight back to where I started, and it just sounds good!

I’m gonna ask you the stupidest question a guitar magazine can ask...

...like what are my 10 favorite Sabbath songs?

No, no.

Thank God, I hate that question! So, what is it?

What kind of pick do you use?

That’s not stupid at all. That’s a sensible question because they do make a tremendous difference. I use Dunlop mediums, and sometimes light picks. I feel clumsy with a heavy pick and I don’t like the way they sound. I’m sorry, I keep coming back to Brian May, but he used to use that six pence coin. I tried playing with once and I kept dropping it. I couldn’t hold onto the bloody thing. I don’t know how he did it.

You and Geezer never moved around too much onstage, but there was a certain power in your stillness. When I was a kid, I’d think, Whoa! Those guys are serious. Was that conscious?

I never had the desire to jump all over the place. If I did, I’d probably make mistakes right and left. In a way, you’re right. I’ve always been serious about my playing, but I was also concerned about my thumbs. I’d be in trouble if they came off! Additionally, I had to be more precise than players with regular fingers, because I can’t feel the strings, so God knows what sound would come out if I was doing windmills or running around.

You’ve had some pretty wild stage outfits though…blue silk devil capes and such.

[Laughs] It was the Seventies, what can I say? We had a girl that made our idiotic stage clothes. Fringes all over…blue, white and purple! I wouldn’t be seen dead in any of that now. When you’re in the middle of certain era, you don’t really think about it. But now, I see pictures and say, “Oh fucking hell, why did I wear that?” But once you’ve done it, it’s embedded in photos and you can’t remove it, and it’s a bit embarrassing. But, yeah, I did have some strange outfits. But it was what it was.

Do you still have any of it?

I don’t think so. I think one of my ex-wives said, “What’s all this junk?” and threw most of it out. I’d go on tour and come back, and it would be gone. Some of those things might turn up somewhere, but I think it’s better off gone!

In The End of the End, there is some fascinating footage of the band playing a bunch of classic songs in the studio, including “The Wizard,” “Wicked World” and “Sweet Leaf.” What was the purpose?

We were trying to give fans a last chance to hear us play some of our favorite songs for that last time. We couldn’t fit them all in a single show, so we decided to go back and do a few in the studio.

It’s pretty cool, because there is such clarity to the sound. You can really hear how great the band is.

I’m glad you like it, but we played in less than ideal circumstances. I was told not to turn up too loud, because they were afraid that I would deafen the cameramen. The room was also pretty echo-y.

“The Wizard,” more than any song, shows your transition from originally being a blues band to being Black Sabbath. It has both elements. What was your relationship to the blues?

We like the blues in the early days because the songs were straightforward and used roughly the same chords, so you could put together a set pretty quickly! But no one would notice that the songs were similar if you changed the tempos. And I liked the blues because every song had a solo, so it gave me a lot of opportunity to play and try out ideas. “Wicked World” was fun,
because it allowed us to play around with more jazzy rhythms and ideas.

What would you like people to know about Ozzy and Geezer that the myths and legends don’t appropriately convey?

Geezer is a bit of a recluse, although he’s opened up over the years. He’s very deep, reads a lot and is very funny. He has a very dry wit.

And what can you say about Ozzy? He’s Ozzy. He’s never been any different. He’s got a heart of gold and will do anything for you. He’s always been level with me. And talk about family—we’ve always been brothers.

Unfortunately, on last tours we hardly saw each other. We’d see each other onstage or when we’d travel, but on days off you wouldn’t see anybody! Our lives changed when they stopped drinking. I didn’t stop, but my illness slowed me down a bit. When we were drinking, we used to go down and talk and be together all the time. But as soon as they stopped, we just fell off, you know?

We always got on great. But we lost contact and didn’t have those personal conversations. Each of us would have our own entourage. So, after we’d get off the plane, each of us would have our own cars and go to our own rooms. Which is a shame because when we did have a chance to sit and talk like we did in the studio, we’d have a laugh and it was like old times. I missed that comradeship.

How is your health? You were diagnosed with lymphoma a few years back.

Healthwise, I seem to be alright for the moment. It’s still in remission. I continue to have my regular checkup every six weeks, and it’s a bit easier for me now that I’m not touring. The doctors were concerned about all the flying I was doing, because it isn’t good for the blood. But I’m on top of it, and I’m eating the right things...although sometimes I still eat the wrong things. [laughs]

Future plans?
I’m not sure. I’m still involved with Sabbath to some degree, because we’ve been very involved with the film and how it sounds. I’m still going to write, and I’m quite excited about the future because it’s a mystery.

I like the idea of an album with Brian May!

We talked about it when he came over the house a couple months ago. I’d like to do only things that I really enjoy now, and that would be one of them.

What’s your guitar of choice these days?

I’ve got my signature Gibson guitars, and my signature Epiphone, which is really good. And I still use “Old Boy,” which is my custom guitar built back in the Seventies by JayDee Custom Guitars, but here’s a funny story for you. Several years ago, I got a call from Gibson, and they told me that they’d like to build a guitar for me for my 60th birthday. I told them that I’d like a good jazz guitar, and they said no problem. I was sort of excited about it, but then my birthday came and went, and there was no guitar.

I figured it would come eventually, but then I turned 61, 62, 63...and still no guitar. Eventually, I forgot about it. Then, out of the blue, on my 65th birthday, the guitar finally shows up.

Was it good?
Excellent!
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The best acoustic guitars are made with all-solid tone woods. True all-solid tone wood guitars not only sound great the day you buy them but they also get better with age and playing time. But all that big tone used to come with a big price tag. Not any more! Presenting the revolutionary new Epiphone Masterbilt® DR-400MCE featuring a Solid Spruce top combined with a Solid Mahogany body at a price that’s less than most laminated acoustic guitars*. Not only does the DR-400MCE have the projection and balanced tone that comes with an all-solid wood guitar, but Epiphone has also included features you’d find on the very best handmade acoustic guitars like a glued-in dovetail neck joint, a solid Mahogany neck with SlimTaper™ neck profile, premium 18:1 ratio tuners, and of course, historic Masterbilt® style. And if that wasn’t enough, we’ve even equipped the DR-400MCE with eSonic-HD™ electronics so you can plug in anywhere and accurately amplify the DR-400MCE’s big acoustic tone.

Everything about the DR-400MCE is big - big tone, big projection, big quality. Except the price. Play the new Masterbilt® DR-400MCE at an authorized Epiphone retailer and compare it to any other acoustic at any price. We think you’ll agree.


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Mike Dawes

The ToneWoodAmp allows you to play acoustic guitar with different effects, UNPLUGGED - with the effects emanating organically from the guitar’s sound hole and the body itself.

To learn more about the ToneWoodAmp and the fabulous artists and players that are using it go to www.tonewoodamp.com/gw-mikedawes
Now that your belly is stuffed with turkey and pumpkin pie, it’s time to shift our attention to Christmas! In the spirit of the Axemas season, we’ve compiled a handful of select solo guitar arrangements of popular holiday songs. There are alternate arrangements of two of the five songs, and the tablature ranges from easy to intermediate, with all arrangements ideally suited for acoustic or clean-tone electric guitar. To see video of these performances, head over to GuitarWorld.com/Jan2018. And if you want even more holiday-themed guitar arrangements with tab and video, check out our best-selling Play Christmas Songs on the Guitar! DVD that’s available in our online store.

BY JIMMY BROWN
“O COME ALL YE FAITHFUL”

Pick the strings with your individual fingertips, as opposed to strumming them, as there are several chords that include notes on non-adjacent strings. The Am chord in bar 5 is followed by an F# note on the D string’s fourth fret, which requires a bit of a fret-hand stretch to reach. You can let go of the previous E note on the same string when you go to fret the F# with the pinkie. When playing the Dm chords in bars 9 and 10, be careful not to sound the open B string until after you’ve played the chord.

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fingerstyle solo in C

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Come ye Oh come ye to Bethlehem

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Come let us adore

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“DECK THE HALL” instrumental solo

This arrangement is, for the most part, pretty straightforward and makes nice use of arpeggiated first-position chords. Try to bring out the melody notes that are interwoven into the accompaniment. The trickiest part is bar 11, wherein you need to quickly shift from an open Em chord up to a fifth-position Am—the “Stairway to Heaven” intro shape—which requires the rapid deployment of an index-finger barre across the top three strings.
**“SILENT NIGHT” fingerstyle instrumental solo**

This, the holiest of all Christmas songs, is a tender ballad and should be performed slowly and softly. Two things to watch out for: 1) Be careful not to sound the open B string in bars 5 and 17, and 2) try not to fudge the F♯ melodic passing tone in bar 14 (first string, second fret) or let its performance disturb the other chord tones of C that are supposed to ring. Here’s a tip: You needn’t fret the full C chord shape and un-played C note on the B string’s first fret in this bar. Just be sure not to accidentally pick the open B string!

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fingerstyle instrumental solo in G

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All is calm
All is bright

Round yon virgin
mother and child

Holy infant so tender and mild

Sleep in heavenly peace

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This page was extracted from GUITAR WORLD, January 2018.
NEW STUDIO ALBUM!

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“HARK! THE HERALD ANGELS SING”

If there are no six-note chords here, this arrangement may be performed fingerstyle, plucking the individual strings in a chord simultaneously, as opposed to strumming them in quick succession with the pick. If you do opt to use a pick, note the Xs in the tablature on certain chords, such as the G in bar 1, or the D9/F♯ and D/F♯ is bars 6 and 7, which indicate that the A string is to be muted by the side of the finger that’s fretting the note on the low E string. If performing the arrangement fingerstyle, simply disregard the Xs.

Instrumental chord-melody solo in C

---

Join the triumph of the skies

---

With angelic host proclaim Christ is born in Bethlehem

---

Hark! The herald angels sing Glory to the newborn king

---
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All-new Ovation Collector’s Series® guitars feature DW California Custom Shop™ highly-figured, book-matched exotic wood tops. The very same woods used on the most coveted exotic drums on the planet. Legends and Elites in a variety of responsibly-forested, hand-selected wood species. Married with Ovation tone, playability and optimized electronics. Ovation reinvented.
“JINGLE BELLS” (first arrangement)

Remember what I said earlier about muting open strings that are not supposed to ring into the next chord or bar. You may, however, allow the alternating bass notes within a given chord to ring together, although your accompaniment will sound tighter and crisper if you apply some pick-hand palm muting to the bottom three strings while allowing the top three to ring freely.

Strum accompaniment in E.

Verse
Dashing through the snow in a one horse open sleigh O’er the fields we go laughing all the way Bells on bobtails ring making spirits bright What fun it is to ride and sing a sleighing song tonight Oh

Chorus
Jingle bells jingle bells jingle all the way Oh what fun it is to ride in a one horse open sleigh
YOU ASKED, WE DELIVERED

NEW 5150III® 50W EL34

INDEPENDENT VOLUME AND GAIN CONTROL FOR ALL THREE CHANNELS HAS ARRIVED IN THE NEW 5150III 50-WATT EL34 HEAD
“JINGLE BELLS” (second arrangement)

strum accompaniment in D

Verse
Dashing through the snow in a one horse open sleigh O’er the fields we go
laughing all the way Bells on bobtails ring making spirits bright
What fun it is to ride and sing a sleighing song tonight Oh

Chorus
Jingle bells jingle bells jingle all the way Oh what fun it is to ride in a one horse open sleigh

Oh what fun it is to ride in a one horse open sleigh
Fine tune your equipment with the best matching available.

Enhanced with additional control points

Apex Tube Matching®

ApexMatching.com
The first thing I often notice with a lot of beginner and intermediate rock guitar players whom I teach is that their articulation—the way in which they’re playing a note—is rather bland and lifeless. Learning to employ various pick- and fret-hand techniques effectively can be the most important aspect of making what you play sound more expressive, musical and professional. And so I’ve put together this lesson with the beginner-to-intermediate player in mind. We’ll begin by taking a simple, ordinary phrase and exploring various ways to make it come to life and sound cool and musical.

**Figure 1** shows the standard fifth-position A minor pentatonic scale pattern that many rock guitarists learn early on, which serves as the foundation of rock soloing, as pioneered by our first guitar heroes of the Sixties and Seventies. We hear it in virtually every one of our favorite rock solos. You can go a long way using just the minor pentatonic scale if you explore some of the many different ways in which you can possibly articulate a phrase. So here are 15 different ways to “color” your notes.
1. PALM MUTING
FOR THE PURPOSES of demonstration, we’re going to use a consistent phrase that we’ll alter only by the way in which the notes are articulated. FIGURE 2 illustrates a simple eight-note phrase based on the A minor pentatonic scale. The first technique I’d like to demonstrate as a way to color your notes is to apply palm muting (P.M.). Lean the edge of your pick-hand palm across all of the strings next to the bridge saddles. Done correctly, this contact of flesh against the strings next to the bridge saddles will deaden the sound of each note you pick while also making it sound more percussive. The goal is to get comfortable enough with this technique that you’re able to play across the entire scale and maintain an even volume and attack note to note, as shown in FIGURE 3.

2. PICK HARMONICS
ALSO KNOWN as a “pinch harmonic,” a pick harmonic (P.H.) is produced by touching a string with the edge of your pick-hand thumb as you pick a downstroke at one of several specific points along the string’s length, which are called nodes. Each node—you’ll need to “hunt and peck” for them—produces a different harmonic pitch when picked, or “pinched,” this way. When playing FIGURE 4, lean into the string for each note with the edge of your pick-hand thumb. Using your electric guitar’s bridge pickup and some distortion will accentuate harmonics.

Let’s now combine palm muting and pick harmonics: as shown in FIGURE 5, I begin the phrase with palm muting but then apply pick harmonics in the second half of the lick. FIGURE 6 offers a longer example of these two techniques in action.

3. FINGER VIBRATO
FINGER VIBRATO IS without question one of the most important techniques for rock lead guitar playing. In FIGURE 7, I pick each note and, while it rings, I shake my entire hand up and down to produce a wide, even vibrato effect. In FIGURE 8, I incorporate palm-muting, pick harmonics and vibrato.

4. SLIDING UP TO A NOTE
SLIDING UP TO a note from one or more frets below is a highly expressive way to decorate it. In FIGURE 9, I slide up to each note then add vibrato as the note rings.

5. SLIDING DOWN TO A NOTE
SLIDING DOWN TO a note from one or more frets above creates its own distinct, expressive sound, as demonstrated in FIGURES 10 and 11.
6. RAKING

DRAGGING, OR RAKING, the pick across adjacent strings, also known as sweep picking, is another highly expressive articulation technique. I'll often rake my pick across strings that are lower than the one upon which a targeted fretted melody note is sounded, using both fret-hand muting and pick-hand palm muting on those raked strings to prevent them from producing anything more than a short, percussive “chuck” sound when picked. In FIGURE 12, you can see that one dead string (indicated by an “X” in the tab) is hit for the first two notes, but as the fretted notes move to higher strings, all of the lower strings are muted and sounded with a rake. In FIGURE 13, I combine all of the aforementioned techniques to achieve a very expressive-sounding phrase. A great practice approach is to play every note in the scale in this way, as demonstrated in FIGURE 14.

7. HAMMER-ONS

A HAMMER-ON is a “soft” articulation of a note performed by quickly and firmly fretting a string with the tip of a fret-hand finger without picking it. FIGURE 15 illustrates our A minor pentatonic scale pattern sounded with hammer-ons on every other note. In FIGURE 16, all of the aforementioned techniques are incorporated into the articulation of the phrase.

8. PULL-OFFS

THE PULL-OFF is a more complex technique than the hammer-on. It basically involves lifting a fretting finger off of a string to sound a lower note on the same string without picking it again. But you additionally need to yank the string slightly sideways, in toward your palm, as you remove it from the string, in order to keep the string vibrating sufficiently and hear the next note at a good volume level. And unless you’re pulling off to an open string, you need to “pre-fret” the lower note to which you’re about to pull off. To play FIGURE 17 correctly, “snap” the pull-off finger across the string aggressively so that the second, lower note sounds as loudly as possible.

The only pull-off available to us in our repeated phrase is when we move from A on the fourth string to G, two frets lower. In FIGURE 18, I sound this pull-off repeatedly in order to emphasize this articulation technique. FIGURE 19 combines hammers and pulls in this stock phrase.

9. TRILLS

A TRILL is a continuously alternating sequence of hammer-ons and pull-offs. One of the ultimate cliche rock lead licks is to trill with the fret hand while lightly sliding the side of an outstretched pick-hand finger down the length of the string, which results in a series of shifting artificial harmonics, as demonstrated in FIGURE 20. Eddie Van Halen and Randy Rhoads were pioneers of this technique, and it sounds awesome! In FIGURE 21, I begin with a normal trill, followed by notes articulated with rakes and vibratos, and then I bring in the “sliding harmonics” trick from the previous example.

10. ARTIFICIAL HARMONICS

THE TECHNIQUE I demonstrate here is also known as tapped harmonics, because each note is sounded by quickly tapping onto the string exactly 12 frets above the fretted note, which will produce an artificial harmonic that sounds an octave higher. Another approach is to pick each note conventionally, followed...
by a tapped harmonic. In FIGURE 22, I tap directly onto the fret to sound each harmonic in bar 1, followed by straight picking and ending with the tap that follows the pick strike.

**11. FINGERPICKING**

**WHEN ONE FINGERPICKS** a string, as opposed to striking it with a plectrum, different sounds are available, depending on the specific manner in which this is done. In FIGURE 23, I use a finger to aggressively pick each note, plucking and snapping the string against the fretboard and producing slight harmonics as a result. I like using my pick hand’s thumb and index and middle fingers to do this. FIGURE 24 offers a longer example of this technique.

**12. VOLUME SWELLS**

**HERE’S A TECHNIQUE** well suited for the beginning of a song, when the sound of the guitar is first introduced in an arrangement. With the instrument’s volume control turned all the way down, set a fret-hand finger down on a note and then turn up the volume, so that the note fades in. This technique, demonstrated in FIGURE 25, produces the ultimate soft articulation, akin to that of a bowed violin, and is often referred to as a volume swell. FIGURE 26 shows our stock phrase performed with this technique.

**13. TREMOLO PICKING**

**TREMOLO PICKING** is alternate picking (down, up, down, up, etc.) one note repeatedly and as quickly as possible. As shown in FIGURE 27, I begin by sliding into and tremolo picking the first note, and I conclude the phrase by tremolo picking the second to last note as well.

**14. STRING BENDING**

**WHEN IT COMES** to rock guitar soloing, string bending is king! Practice sounding a note and then bend that note up to the next higher note in the lick or scale, as demonstrated in FIGURE 28. Here, I apply vibrato at the conclusion of each bend, whether the bend is performed quickly or slowly.

Another great bending technique is pre-bending, also known as ghost bending, wherein a string is bent before it is picked, and then the bend is released, as shown in FIGURE 29. Another cool technique is to bend a note and then gradually release the bend while repeatedly picking the string, as illustrated in FIGURE 30. Also, practice bending into each note of the lick (see FIGURE 31).

**15. USING A SLIDE**

**PLAYING SLIDE GUITAR** is a great way to “color” your notes, as it enables one to smoothly glide into them from above or below and adorn them with a highly vocal-like vibrato. I use a glass slide, worn on my fret-hand pinkie, and sound each note by lightly placing the slide on the string directly over a given fret. When playing FIGURES 32 and 33, be sure to deaden every string except for the one you’re playing on. I fingerpick most of the notes with my index finger while blocking the other strings with the other fingers.

**BONUS! THE TOGGLE SWITCH TRICK**

**ANOTHER COOL ROCK** guitar technique is to set the volume of one pickup all the way down and that of another all the way up, then use your pickup selector switch to toggle the switch from the “off” position to “on” as you simultaneously hammer-on a note, as demonstrated in FIGURE 34. This “trick” works best with a two-pickup configuration, such as that of a Les Paul–style guitar.
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MOST 12-STRING ACOUSTIC guitar made over the last 100 years have predominantly featured large body sizes, from the Stella models of the Twenties favored by Lead Belly through the Martin dreadnought 12-strings popularized during the Sixties folk boom to Guild’s jumbo models played by rockers during the Seventies and beyond. In more recent times, Taylor has reigned as the leading manufacturer of 12-string acoustics, and they now offer a wider variety of 12-string models than anyone else. The incredible popularity of Taylor’s 12-string guitars has allowed them to develop new designs that redefine previous notions of what a 12-string guitar should and could be.

The new 352ce and 362ce models are perfect examples of Taylor’s bold new vision for 12-string design. Both models feature Grand Concert body sizes—Taylor’s smallest—along with necks that meet the body at the 12th fret and 24 7/8-inch scale lengths. The smaller size provides maximum playing comfort, but the designs were carefully refined and tuned to deliver the clear, powerful voice and character that distinguishes a 12-string from other flattop acoustics.

FEATURES

With the exception of body materials, finish and list price, the Taylor 352ce and 362ce essentially offer identical features. The 352ce has a
**STREET PRICE:**
352ce, $1,899;
362ce, $2,099

**MANUFACTURER:**
Taylor Guitars,
taylorguitars.com

---

Street Price:
352ce, $1,899;
362ce, $2,099

Manufacturer:
Taylor Guitars,
taylorguitars.com

gloss natural-finish Sitka spruce top, sapele back and sides and neck, back and sides finished with medium brown stain. The 362ce has a satin shaded edge burst-finish tropical mahogany top and stained Tasmanian blackwood back and sides, with the top and neck finished with medium brown stain. Both guitars have satin finishes.

Both models have a compact Grand Concert body that measures 15 inches wide and 4 3/8 inches deep and feature a rounded Venetian cutaway. The neck is tropical mahogany with a West African ebony fingerboard decorated with small diamond inlays, 18 medium frets and a moderately shallow, rounded C-shaped profile. The bridge and bridge pins are crafted from West African ebony.

Typical of 300 series guitars, the decoration is simple and understated but classy, allowing the quality of the materials to be the main visual focus. Appointments include a single-layer black plastic pickguard, three-ring rosette, single-layer black back binding, black binding with several layers of black and white purfling and an unbound neck. The headstock overlay is West African ebony and features an inlaid Italian acrylic Taylor logo.

Both the 352ce and 362ce include Taylor’s Expression System 2 behind-the-saddle piezo pickup and electronics. Volume, treble and bass controls are mounted on the side at the upper bass bout, and a phase switch is located on the preamp circuit board mounted within easy reach inside the soundhole. Battery replacement is easy thanks to a battery compartment below the tail pin/output jack.

**PERFORMANCE**

Whereas many manufacturers design 12-string models simply by placing a 12-string neck and bridge on a regular six-string body, the Taylor 352ce and 362ce are carefully designed with Performance bracing with relief routing that’s been finely tuned exclusively for these models. As a result, the tone is surprisingly big and powerful yet with the midrange focus and greater overall balance one would expect from a Grand Concert-size instrument. The 12-fret neck design also helps maintain bass response from smaller body dimensions. The bass is not as booming as that of typical jumbo-size 12-strings, but this results in much sweeter and sparkling treble and richer, more complex mids.

Thanks to its spruce top, the 352ce has more pronounced attack and greater bass and treble emphasis than the 362ce. If you’re looking for overall tone that’s closer to that of a larger, traditional 12-string flattop, the 352ce is an ideal choice, especially for playing open-chord rhythms. The 362ce’s midrange is much rounder and warmer, making it a better option for fingerstyle and single-note line playing as individual notes have more depth and body.

The smaller body dimensions and shorter scale length of the 352ce and 362ce make these models very comfortable to play in both seated and standing positions. Thanks to the generous cutaway, it’s easy to play up the neck, so the 12-fret neck isn’t a deterrent for players accustomed to 14-fret necks.

As for the electronics? Well, there’s a very good reason that when you see an acoustic guitar on stage it’s more than likely a Taylor. The Expression System 2 delivers true natural tone with EQ that’s flexible enough to satisfy solo performers and players who need to fit in a sonic pocket in a band alike.
LEFTIES RUN IN THE ASH FAMILY!

Our original “Grandpa Sam” was a lefty, as was our “Grandma Rose”. In honor of our two favorite lefties, we’re proud to offer a complete (and always interesting) selection of left-handed guitars and basses.

We of course stock left-handed electrics, acoustics, and even acoustic-electrics and basses. We’re not just talking a smattering either, but instruments from every top brand, and in every style. Below is just a sampling.

FIND YOUR NEXT LEFTY GUITAR AT: SAMASH.COM/LEFT-HANDED-GUITARS/
I’VE ALWAYS MAINTAINED that the single most important swap that makes a clear and notable difference in tone is changing the speaker in your amplifier or cabinet. I know the very idea of changing a speaker seems so elaborate because most guitarists are conditioned (or swayed) to constantly change simpler components such as pickups and cables, strings, hardware and bridges, amps and even effect pedals in order to upgrade their tone. But—perhaps naively—guitarists often woefully neglect the only audible voice of their tone: the guitar speaker.

Don’t get me wrong, finding the right speaker can be an elusive and somewhat expensive journey, but I can tell you I’ve recently come across two 12-inch guitar speakers from Celestion, the Cream and the Neo Creamback, which have dynamically supercharged my tone for the better. Both speakers are sonically different, with the Cream having more of a vintage-focused character and the Neo Creamback having a punchier and highly detailed voice that’s tailor made for rock and metal. Depending upon your application, both are outstanding replacement speakers if you want to take charge of your tone.

FEATURES

The newer of the two is the Neo Creamback, which is available in eight- or 16-ohm impedance, has a 60-watt power rating and covers the 75-to-5,000 Hz frequency range. Its most noticeable feature is its employment of a neodymium magnet, making it super lightweight at 4.2 pounds, but preserving all the tonal characteristics of the Celestion G12M Creamback, which it’s based upon and which is almost four pounds heavier because of its ceramic magnet.

The Cream is a beautiful 12-inch speaker with a creamy retro paint job, but its tonal magic comes from its pure Alnico magnet. The speaker is available in eight- or 16-ohm impedance, has a whopping 90-watt power rating for incredible headroom and also covers the 75-to-5,000 Hz frequency range like the Neo Creamback. However, for all its good tone, it is a heavier speaker, clocking in at 9.3 pounds.

PERFORMANCE

I spent a lot of time swapping both speakers in my open-back, custom Baltic birch ply cabinet, which has incredible musicality and a huge sound that belies its 1x12 stature. I began with the Neo Creamback, only because the speaker I had been using up until this point was a Celestion G12M Creamback (which I love), so this made the most sense in hearing whether the Neo sounds similar at half the weight and with a different magnet. Using a Les Paul and a Tele, and Marshall and Vox heads, the Neo came very close to replicating the growl and focused vocal-like midrange of the ceramic Creamback. I would venture to say the sound is more transparent, with a high-definition top end that is sweetly compressed. It handles low end with remarkable clarity and fullness, especially if you use a lot of amp distortion or high-gain pedals.

There’s little doubt the Cream is the more vintage-styled speaker but with so much more application and responsiveness. I found that the Cream loves pedal-based rigs, and because of its expansive headroom and higher wattage, it adds spacious dimension with delays and reverbs. With some overdrive, it responds with warm bell-like highs, articulately sweet midrange and a firmer bottom end that is structured rather than being mushy, which an Alnico magnet is sometimes guilty of. The Cream is by far Celestion’s most organic and expressive Alnico speaker. It sounds like it’s been broken in for decades.

Cream of the Crop

CELESTION CREAM AND NEO CREAMBACK GUITAR SPEAKERS

By Paul Riario

STREET PRICE: Neo Creamback, $169.99; Cream, $299

MANUFACTURER: Celestion, celestion.com

The Neo Creamback has the entire frequency spectrum and Celestion “growl” of the company’s flagship Creamback G12M speaker but at half the weight.

The Celestion Cream is a superbly voiced Alnico speaker with an enormous 90 watts of headroom and bell-like tone.

THE BOTTOM LINE
The Celestion Cream is an incredibly detailed speaker that rings with warm vintage chime, while the lightweight Neo Creamback delivers high-definition response and punchy hard rock tones.

For video of this review, go to GuitarWorld.com/Jan2018
What Clients are saying about the Stauer Guitar Watch

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“This thing ROCKS.”
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“★★★★★
“It keeps great time and has stood up to band practice very well!”
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“★★★★★
“I was absolutely blown away.”
— M. FROM LAS VEGAS, NV

As a kid, I stood hypnotized in front of the guitar shop window. I stared at the Gibsons, Fenders, Rickenbackers and Les Pauls, lined up like lacquered mahogany and maple trophies. With their smooth curves, each one could produce hot licks, reverb and a wailing solo. The six string guitar is the heart of rock and roll. I’m proud to say that today I feel the same way about the new Stauer Guitar Watch.

We wanted to give our favorite vintage electric guitars their due with an impressive timepiece that captures the excitement of the golden years of rock and roll. The Stauer Guitar Watch is a legendary timepiece with bold, head-turning design and attitude to spare. It’s rebellious enough to feel like you’re getting away with something.

Meet your new favorite rock star. My only advice to the designers was to make a watch that looks exactly like rock and roll sounds. Big, bold and loud enough to wake the neighbors. It should evoke images of Bill Haley, Buddy Holly, The King and The Boss strumming crowds into a frenzy. But it should also reverberate with the spirit of the world’s greatest rock guitar gods like Jimi, Eric and Keith (who was featured on the cover of Rolling Stone magazine wearing a Stauer watch). As you can see, the final product is worthy of a standing ovation.

It’s only rock and roll, but we like it. One look at the Stauer Guitar Watch’s voluptuous stainless steel body will bring you right back to the glory days of 45 and 33 rpm records. The eye-catching shape of the case recalls the round-bottomed bodies of the greatest vintage electric guitars.

The unique, ivory-colored face features blue Roman numerals on the left of the dial and bold Arabic numbers on the right. Blued, Breguet-style hands keep time while additional complications mark the day, date and month. A date window sits at the 3 o'clock position. Inside, the 27-ruby-jewel movement utilizes an automatic self-winding mechanism that never needs batteries. The watch secures with a genuine black leather band and is water-resistant to 3 ATM.

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FOR GUITARISTS, DISTORTION PEDALS are a lot like chocolate to a gourmet—one can never have enough, and the many different varieties are all delicious in their own unique ways. Mike Matthews and Electro-Harmonix are like the music world’s Willy Wonka and the Chocolate Factory, serving up outrageous creations that never fail to amaze the imagination and satisfy the senses. EHX’s most recent distortion offerings include a reissue of the coveted and highly collectible Green Russian Big Muff fuzz box from the Nineties and a newly concocted single-box combination of the vintage Hot Tubes and recent Crayon overdrive pedals called the Hot Wax.

FEATURES
The new Green Russian Big Muff offers the same basic electronic guts as the original Sovtek Big Muff Pi pedal, circa 1993-2000, that helped get Electro-Harmonix back into business. The original version, which was made in Russia, was beloved by grunge, punk and experimental guitarists as well as bassists for its massive bass, gritty treble and compressed sustain. As a result, these pedals now sell for $400-plus on the vintage market while boutique knockoffs and clones start around $150 and up. The new EHX version is significantly smaller, housed in the standard EHX Nano-sized box but featuring similar military-issue olive green paint. Improvements over the original include a jack for an optional 9-volt power supply, metal input and output jacks and the much more pedal board-friendly compact size.

The Hot Wax is an incredibly versatile dual-overdrive pedal that combines the Crayon and Hot Tubes distortion circuits, which can be engaged independently or blended together. The Crayon is placed at the front of the signal chain before the Hot Tubes, and both sections feature their own volume and drive controls and on/off footswitch. Both sections share bass and treble EQ controls as well as a blend control that lets guitarists adjust the mix of dry and distorted tones. The pedal operates only with a 9-volt, center negative plug power source (an adapter is included with the pedal), and the bypass is buffered.

PERFORMANCE
One word is all it takes to summarize the sound of the Green Russian Big Muff: massive. This is not a fuzz box for the mild-mannered or meek. From the get-go it delivers thick, meaty bass and glorious distortion grind, but, like a good distortion should, it cleans up quite nicely when you back down the guitar’s volume control, making for incredibly expressive dynamics at the twist of a knob. For most of its range, the tone control provides varying degrees of fat, warm bass that never gets too muddy, but around four o’clock to max it adds a vicious, gritty treble bite. There’s
The Hot Wax combines independent Crayon and Hot Tubes circuits that can be engaged individually or combined to create a wide variety of tones and textures.

- **LIST PRICE:** Green Russian Big Muff, $107.50; Hot Wax, $148.90
  **MANUFACTURER:** Electro-Harmonix, ehx.com

- The Green Russian Big Muff provides the same sounds as the coveted Nineties Sovtek Big Muff Pi that’s a favorite of bassists and grunge players.

- The Hot Wax combines independent Crayon and Hot Tubes circuits that can be engaged individually or combined to create a wide variety of tones and textures.

- **THE BOTTOM LINE**
  From the massive bass and gritty treble of the Green Russian Big Muff to the nearly endless tones and textures of the Hot Wax, these new distortion pedals from Electro-Harmonix are certain to color your world.

Fender Jimi Hendrix Monterey Stratocaster

The 1967 Monterey Pop Festival would have been just another music fest—if not for Jimi Hendrix’s stunt of torching his Strat (and then smashing it to bits). While it wasn’t the first time Hendrix set a guitar on fire, it’s worth noting that Hendrix hand-painted that guitar prior to scouring it but used a different Strat throughout his performance. And while I have no fondness for guitars decorated with squiggly hearts and flowers (hell, I would have set it ablaze, too), I must admit the brand-new limited-edition Fender Jimi Hendrix Monterey Stratocaster is growing on me. Big time.

Fender—who issued the axe to commemorate the 50th anniversary of Hendrix’s performance—made the guitar affordable for most players, considering the Fender Custom Shop released a limited run at more than triple the price in 1997. The guitar features Hendrix-inspired artwork, vintage-style single-coil pickups, Sixties-style C-shaped maple neck with pau ferro fingerboard, 7 1/4-inch neck radius with 21 vintage-sized frets, vintage-style six-screw synchronized tremolo, a custom neck plate featuring an engraved Authentic Hendrix image and Hendrix’s signature on back of the headstock.

The Jimi Hendrix Monterey Strat has a certain je ne sais quoi that makes it sound way more open than other Strats. Whatever “Voodoo Child” mojo Fender summoned to voice the pickups works, because the guitar sings with larger-than-life fullness. The neck pickup has a juicy fatness that makes notes sound huge, while the aggressive bridge pickup slices deep without sounding wimpy. It’s so good you’ll forget the squiggly artwork on the body.

—Paul Riario

- **STREET PRICE:** $899.99
  **MANUFACTURER:** Fender, fender.com

Absolutely nothing thin about the sound—even weak single-coil pickups will sing like vintage humbuckers, making this pedal a great option for solo boosts.

The Hot Wax pedal looks deceptively simple, but it delivers an amazingly wide range of tones and textures that will certainly satisfy discriminating overdrive connoisseurs. The Blend control is the secret weapon here, allowing players to retain the crystal-clear definition of a dry guitar signal while dialing in additional layers of dirt for added body and sustain. The Crayon section boosts the midrange, while the Hot Tubes provides generally transparent overdrive and distortion with crisp treble and tight bass. With both sections engaged and simply by adjusting each section’s volume level control, a surprisingly wide range of tones are available that can be further tweaked to perfection using the master bass and treble knobs.
Collings Guitars

JULIAN LAGE SIGNATURE OM1

The Collings Guitars OM1 JL is a brand-new signature acoustic guitar for virtuoso jazz guitarist Julian Lage. Lage's input played a key role in the creation of the Collings T (Traditional) Series guitars, and through this rare collaboration, the signature OM1 JL has emerged as a highly specialized version of the T-Series. The OM1 JL features a custom neck profile modeled after Lage's cherished 1939 Martin 000-18, which was his main touring acoustic. In contrast to the high-gloss finish of the T-Series, the OM1 JL is finished with a custom satin nitrocellulose lacquer that strikes an ideal balance of thin application and vintage aesthetic for its hand-rubbed neck. The new finish also offers some openness of tone that is present in the best pre-war instruments. Lage's signature model also features a premium Sitka spruce top (or optional Adirondack spruce), Central American mahogany back and sides, a 1 11/16-inch nut width and 2 3/16-inch saddle spacing, early script Collings logo inlay, relic nickel Waverly tuners with vintage oval buttons and a Collings Traditional handmade case.

LIST PRICE $5,150

collingsguitars.com

Boss

COMPACT PEDAL 40TH ANNIVERSARY BOX SET

The Boss Compact Pedal 40th Anniversary Box Set is a special limited-edition commemorative package that features one-time-only reissues of the original three Boss compact pedal models: OD-1 Overdrive, PH-1 Phaser and SP-1 Spectrum. Each pedal set is made in Japan and comes in a deluxe presentation box with a serial number, the Boss 40th Anniversary logo and a personal message from Boss President Yoshihiro Ikegami. The reissue OD-1, PH-1 and SP-1 pedals are produced exactly as the originals were, with wiring and circuit adjustment performed by hand on a special production line in Japan. All electronic components are carefully selected, ensuring fully accurate reproduction of the original pedals’ sound and response. Each pedal also includes subtle improvements for modern performance, including a PSA-compatible power supply section with a protection circuit and noise filter, a reinforced battery snap and an LED that shows effect on/off status.

LIST PRICE $899.99

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DIMEVISION VOL. 2
ROLL WITH IT OR GET ROLLED OVER
Eleven Heaven

DREAM STUDIO SPARKLER ALAIN JOHANNES SIGNATURE

By Chris Gill

ALAIN JOHANNES is a modern rock Renaissance man best known for his work with his band Eleven. Over the last two decades he’s been a prolific force on both sides of the studio control room glass as well as a touring sideman, working with Chris Cornell, Eagles of Death Metal, PJ Harvey, Natalie Imbruglia, Mark Lanegan, No Doubt, Queens of the Stone Age, Them Crooked Vultures and many other artists. Naturally, when Johannes reached out to Dream Studio to buy a few guitars, the conversation progressed into plans to develop the signature model guitar of his dreams. The result is the Dream Studio Sparkler Alain Johannes Signature model, which combines familiar features from beloved Sixties electrics with custom and hot-rodded appointments.

FEATURES The most striking feature of the Sparkler is its offset body shape, similar to that of a Fender Jazzmaster, but the Sparkler’s alder body is generously chambered instead of solid and features an alder top cap. Distinctive soundholes on the lower bass bout provide acoustic-like resonance that significantly contributes to the Sparkler’s distinctive voice. The maple bolt-on neck has a 25.5-inch scale length, 21 tall-profile jumbo frets, 7.25-inch radius, C-shaped profile and rosewood fretboard with custom “11” inlays. The double truss rod is adjustable via a wheel at the base of the neck above the 21st fret. Other upgrades and offbeat features include a Jazzmaster-style vibrato, Mustang-style uncovered bridge and reverse six-on-a-side headstock with 18:1 vintage Kluson-style tuners, roller string trees and bone nut. The pickups are a pair of custom Seymour Duncan Seth Lover SH-55 humbuckers with Alnico 2 magnets and wax potting, and controls include a three-way toggle switch, individual slider coil-tap switches for each pickup and master volume and master tone knobs with 500k pots.

PERFORMANCE Thanks to its generously chambered body and medium-output humbuckers, the Sparkler lives up to its name with its percussive attack, jangly treble and dynamically explosive response. This is a very lively, resonant guitar that delivers killer clean tones yet also can scream and sing with high-gain distortion. The coil taps provide rich, full-bodied single-coil tones similar to a P90, with the bass and midrange becoming fatter in full humbucking mode. The generously contoured chambered body also results in a light weight that makes the guitar comfortable to play for hours. The neck’s profile is slim, but it feels very solid thanks to the five bolts holding it in place.

DIRECT PRICE: $1,299.95

MANUFACTURER: Dream Studio Guitars, dreamstudioguitars.com

- The body is generously chambered and features open soundholes that provide acoustic-like resonance and lighter body weight.
- A pair of custom Seymour Duncan Seth Lover SH-55 humbuckers delivers a stunning variety of tones in tandem with the coil-tapping switches.
- THE BOTTOM LINE Considering the wide variety of projects that Alain Johannes is involved with, it’s no wonder he designed an impressively versatile instrument that should appeal to classic purists and modern adventurers alike.
MÁS MALO

Loose Translation: “More Bad”

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STRING THEORY

By Jimmy Brown

GETTING DARK

Two additional, musically haunting uses for maj7\(^5\)

TODAY I’M GOING to present another two interesting and intriguing ways to repurpose the sus4\(^2\), or maj7\(^5\), arpeggio shapes that we’ve been working with in the previous three lessons (GW November, December and Holiday 2017 issues) and show you how to use them to create harmonically tense and haunting sounds that convey dark, jazz-flavored chord qualities and voicings using single notes. I’ll then demonstrate some cool ways to apply these arpeggios to melodic patterns across a standard, four-chord minor-key progression.

For reference and review, FIGURE 1 depicts the two diagonal multi-octave fretboard paths I previously showed you for Asus4\(^2\), each based on the four-note sequence A B-D-E, which then repeats in higher octaves. If we were to play either of these patterns again but change our accompanying bass note from A to B, or to C or G, the tonality then changes to Bmaj7\(^5\), C13, or Gm6-9, respectively. Now, if we were to change the bass note to E, which is a tritone away from B—meaning three whole steps above or below—we get a darkly dramatic Em7\(^5\)(sus4) sound, with A being heard as the fourth, B as the flat-five, D as the flat-seven and E as the root. The minor third, G, is not actually played here but is implied in context.

So that’s one new use for our four-note arpeggio shape—to get a m7\(^5\) sound with a sus4. The other new use I spoke of is presented in FIGURE 2 and creates what’s known as an altered dominant sound, which is a tension-filled dominant seven arpeggio (or chord) that has both a raised, or “sharp-ed,” fifth and ninth (7\(\sharp 5\)). What we’re doing in this example is going back to an A bass note and moving, or transposing, our four-note melodic shapes up a minor third (three frets) and, in bar 2, down an octave and 12 frets, for more comfortable fretting in a lower position. You may find it helpful to think of these arpeggios as being either Csus4\(^2\) (C-D-F-G) played over A, or Dmaj7\(^5\) (Cmaj\(^7\)) over A. In any case, relative to an A root, C is heard as the sharp nine (theoretically B\(^\#\)), C is the major third, F is the sharp five (E\(^\#\)) and G is the flat seven.

Now let’s look at some cool applications of our two new arpeggio flavors, applied to a standard II-V-I-VI (two-five-one-six) chord progression in the key of D minor: Em7\(^5\)-Dm9-Bm7\(^5\). FIGURE 3 has you ascending and descending in 16th notes through each arpeggio across two octaves, employing hammer-ons and pull-offs liberally (feel free to pick more of the notes). Notice in bar 3 that we’re using an Fmaj\(^7\) shape, starting on the seventh—E F A C—to get a Dm9 sound.

In bar 4, we take the same pattern from bar 3 and drop each C note to B, to get an Fmaj\(^7\) arpeggio (or Esus4\(^2\)), which, over a B bass note, creates a Bm7\(^5\)sus4 sound.

Picking up where FIGURE 3 leaves off, FIGURE 4 is a simpler variation on the same melodic pattern, in which we’re only ascending through each arpeggio across the top four strings, which, without any pull-offs, is an easier pattern to play.

FIGURE 5 is an alternate-picking variation that uses four-note “shred cells” across the top two strings only and with a different melodic contour—descending—and rhythmic phrasing scheme—an eighth note followed by a 16th-note-triplet “semi-automatic machine gun burst” (“ba-ga-dat”).

Experiment and have fun with these various arpeggio patterns and shapes and try applying them in other keys and tonal centers in different areas of the fretboard.

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Now featuring:
DRONE RANGER
More ways to use open drones for rhythm and lead

LAST MONTH, I introduced the concept of using a ringing, rearticulated open string as a constant, self-accompanying tone, or drone, with melody notes played on other strings. The drone, most often the tonic, or root note of the key, establishes a harmonic relationship to and among the other notes. In other words, the inherent tonality/modality of the musical passage is clearly established. On the guitar, the open strings work very well as drones, and the low E and A strings are often used for this purpose. Another approach is to use the G string and, as it is situated in the “middle of the string pack,” it creates its own distinct challenges while also supplying its own signature musical quality.

In the previous column, melodies were played in conjunction with the open G string. This month, I’d like to add to the technique by additionally utilizing a low G, fretted on the sixth string’s third fret. If I hook my fret-hand thumb over the top of the neck to fret this note, this leaves all four of my fretting fingers free to play notes on the higher strings, providing the greatest amount of melodic options and freedom.

One of modern music’s greatest guitarists, legendary Texas picker David Grissom, has made an art form out of utilizing drones within his rhythm parts and solos, and the examples in this column are inspired by his approach to this technique.

As we had done previously, our harmonic environment for these examples will be the G Mixolydian mode, which suggests a G dominant seven chord (G7). FIGURE 1 illustrates the G Mixolydian mode played in first, or “open,” position. If we play the notes in tandem with the open G string, as demonstrated in FIGURE 2, we hear the harmony that is created when each scale degree is paired with the G root note.

Now let’s apply the drone technique to a swampy, bluesy rhythm part, as presented in FIGURE 3. The thumb frets the low G note while the index finger barres the top two strings at the first fret. Using fingerpicking, a syncopated rhythm is created by picking the low G either simultaneously or alternately against the other, higher notes. Notice that the open G string is included as the chords move from G to F to Bb to C. It can be a little tricky to perform some of the pull-offs and bends on the higher strings while keeping that low G fretted, so work through each bar of the phrase slowly and carefully.

Using both G notes together in this way effectively mimics the sound of open G tuning, and as such serves to bring the sound of this guitar part into the swampy blues realm. Many of the great Delta blues players, like John Lee Hooker and Mississippi Fred McDowell, relied on open tunings such as open G to perform their classic phrases. FIGURE 4 offers an example of this technique in Hooker’s style, with a triplet feel at a relatively slow tempo.

Now that you have a handle on how to navigate through the G7 sound with drones, try devising some lowdown, swampy blues licks of your own.

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THE MOB SQUAD

Shred-approved techniques for building killer solos

A TRACK I have been asked about many times is “Mob Is Back,” from Adrenaline Mob’s 2014 release, Men of Honor. The licks I play for the intro solo demonstrate a handful of flashy techniques, such as arpeggio sweeps, intricate tapping and fast repeated pentatonic runs, that can be applied to whatever you play. In this column, I’ll break down all of the figures in this instrumental intro. As usual, my guitar is tuned down a whole step (low to high: D G C F A D). I play the intro with a wah pedal, which I use as a filter effect, moving it slightly as I play in order to accentuate different frequencies.

FIGURE 1 illustrates the first nine bars of the intro: I begin with an aggressive slide up and down the sixth string, followed by a big D5 power chord and a simple lick based on the D minor pentatonic scale (D F G A C), utilizing string bends on the top two strings. At bar 3, I begin a series of repeated four-note phrases based primarily on D minor pentatonic. There are two notes per string, played alternately on the top two strings. While playing this lick, I keep my index finger “anchored” across the top two strings at the 10th fret.

I then move into some tapping, starting on the upbeat of beat four in bar 4. Three notes are sounded with the fret hand, and the pick hand adds the higher tapped note with the middle finger on both the first and second strings. Following the initial ascension of the notes, I then switch to repeated descending patterns on both strings, additionally incorporating a tap onto B5, first string/18th fret.

At bar 7, I begin a series of arpeggio sweeps based on major triads, starting with D, after which I descend in whole steps to C and B5, followed by moving one half step down to A and then more whole-step shifts down to G F and E5. At the top of each arpeggio shape, I add a quick trill between the fifth of the triad and the high root note, so what we get is a quick ascent through the arpeggio, sounded as a sweep, followed by a quick hammer/pull flutter on the first string that’s alternate picked. Once I perform the final E5 arpeggio, I end this first phrase with alternating D5 and C5 power chords.

FIGURE 2 illustrates a lick akin to what follows the initial lick from FIGURE 1.

Here I play a series of sextuplets, again based primarily on D minor pentatonic, each beginning with the first note picked three times, followed by three descending notes. I ascend the board through every position of D minor pentatonic, and when I reach the highest position, I move down through all of the same positions, ending the phrase with a slide up to a vibrato-ed D note on the G string’s seventh fret.

Memorize each of the component patterns, then string them together.

Mike Orlando is the lead guitarist and a founding member of heavy metal powerhouse Adrenaline Mob. Their new album, We the People, is out now via Century Media.
There are many proven, effective ways to reduce stuttering.

Doing nothing is not one of them.
SHRED ALERT
More on the intricate two-hand tapping in “Boogie Shred”

“BOOGIE SHRED,” from my 2013 album What Just Happened, is the very first song I ever wrote on acoustic guitar. In my column that appeared in the Holiday 2016 issue, I had broken down the tune’s intro and verse sections, and I’d now like to return to the piece to demonstrate its middle section, which I perform with two-hand tapping.

I think of these tapped figures as being “vertical,” as opposed to “horizontal,” a horizontal tapped figure being one that moves up and down a given string, and vertical tapping being where multiple notes are tapped across different strings in a given position in order to sound harmonies and octaves with a single hand.

Although this passage might seem intimidating, it actually is one of the easiest licks of mine to perform. It’s all about alternating between the two hands, so there are no inordinately fast movements required of either. To me, it’s like playing a roll on a snare drum, where both hands work in tandem to create the sound as opposed to frantically trying to play a blast beat with one hand!

“Boogie Shred” is performed in DADGAD tuning (low to high: D A D G A D). The middle-section figure that I’m going to show you is based on four groups of three, in that three evenly spaced notes are sounded on each beat. As shown in FIGURE 1, on beat one, I begin with a slap of the open sixth string, followed by hammer ons to the third and fifth frets on the fifth string. FIGURE 2 illustrates beat two, wherein the pick-hand index and middle fingers tap the fifth and second strings at the eighth fret, sounding an F octave. I then slide both fingers down to an E octave at the seventh fret. Practice these two sequential figures repeatedly to get them under your fingers, as shown in FIGURE 3.

FIGURE 4 reveals what occurs on beat three, a pull-off to the open fifth and second strings followed by a repeat of the third-to-fifth fret hammer-on on the fifth string. FIGURE 5 completes the bar with the final three-note motif on beat four, consisting of a pick-hand tap onto the first string’s second fret, followed by a pull-off to the open string and a fret-hand tap onto the fifth fret of the fifth string. As shown in FIGURE 6, this is played as a two-bar repeated form, with a tapped harmonic substituted on beat four of the second bar, performed with the outstretched underside of the pick hand’s index finger striking the top four strings at the 12th fret. Another twist is the changing of the bass notes as the lick progresses, as shown in FIGURE 7. Notice that on beat one, I follow the open sixth string with an F note at the third fret, and on beat three I follow the open sixth string with a G note at the fifth fret. FIGURE 8 serves as a recap of the primary part, which you should play slowly and deliberately in order to focus on your dynamics.

In FIGURE 9, I incorporate the different bass notes from FIGURE 7 into the complete pattern. This phrase then repeats but with a slight variation the second time around. As shown in FIGURE 10, I move the fret-hand taps up to the eighth position and cross over with my pick hand to tap an E octave.

FIGURE 11 presents the passage in its entirety; work through it slowly and then, as the various elements come together, gradually build up the speed.

<table>
<thead>
<tr>
<th>FIG. 1</th>
<th>FIG. 2</th>
<th>FIG. 3</th>
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<tr>
<td>*slap = hit string w/pick-hand thumb</td>
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<td>FIGURE 4</td>
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Mike Dawes is a British guitarist and touring musician, hailed as one of the world’s most creative fingerstyle performers. His new album, Era (Qten Records), is available now. For more information, visit mikedawes.co.uk.
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KYSER HANDLES IT’
**UNDER THE SUN**

Black Sabbath

As heard on VOL. 4

Words and music by TERENCE BUTLER, FRANK IOMMI, WILLIAM WARD, and JOHN OSBOURNE • Transcribed by JEFF PERRIN

All guitars are tuned down one and one half steps (low to high, C♯ F♯ B E G♯ C♯).

Bass tuning (low to high): C♯ F♯ B E.

All music sounds in the key of C♯ minor, one and one half steps lower than written.

---

**A Intro (0:00)**

Moderately Slow  \( \frac{q}{=} = 90 \)

Gtrs. 1 and 2 (elec. w/dist.)

(Play 3 times)

---

**B (0:32, 3:10)**

\( \frac{q}{=} = 126 \)

Well I don't

So believe

---

**C 1st, 2nd and 5th Verses (0:40, 1:22, 3:18)**

(1.) want no Jesus  Freak to tell me what it's all about
(2.) want no preacher  telling me about the god in the sky
(3.) what I tell you it's the only way you'll find in the end

Bass substitutes Bass Fig. 1 throughout, 2nd and 5th Verses

---

**To top of page**

*Note played first time only.

---

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“UNDER THE SUN”

in violence I don't believe in peace
live my life I don't want people telling me what to do
empty people try and interfere with your mind

N.C.(E5)
Gtrs. 1 and 2

Bass plays Bass Fig. 1 eight times (see bar 10)

opened the door now my mind's been released
in myself 'cause no one else is true
your life and leave them all behind

D (1:09, 1:51, 3:47)
N.C.
Gtrs. 1 and 2

2nd time, skip ahead to F (bar 32)
3rd time, skip ahead to E (bar 79)

E (1:14)
N.C.(E5)
Gtrs. 1 and 2

Go back to E 2nd Verse (bar 9)

G (1:55)
Fast \( \text{q} = 212 \) (\( \text{iq} = \frac{3}{4} \))
N.C.(A5)

Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see bar 33)

Bass

(grad. increase tempo to \( \text{q} = 131 \))
N.C. (A5) and (G5)

Bass 1 and 2 play Rhy. Fig. 2 twice (see bar 33)

Bass Fig. 2
### 3rd Verse (2:04)

**Every day just tryin’ to rule the nation**

A5

Gtrs. 1 and 2

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**Life is just see long overdose their frustration**

N.C.(G5)  

N.C.(G5)

Bass plays Bass Fig. 2 twice (see bar 37)

---

### 4th Verse (2:29)

**People hiding their real face Keep on running their rat race Behind each flower there grows a weed Keep in their world of make believe**

B5

Gtrs. 1 and 2

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**People**

**each**

**flower**

**there**

**grows**

**a**

**weed**

**Keep**

**on**

**running**

**their**

**rat**

**race**

**Behind**

**N.C.(A5)**

N.C.(A5)

Bass plays Bass Fig. 3 twice (see bar 49)

---

### 1st Guitar Solo (2:45)

**C#5**

Gtr. 3 (elec. w/dist.)

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**P.M.**

**N.C.(B5)**

N.C.(D5)

Gtrs. 1 and 2

Bass

---
“UNDER THE SUN”

Gtr. 3

N.C.(B5) C#5 N.C.(B5)

* Played slightly ahead of beat.

Gtrs. 1 and 2

Bass plays Bass Fig. 4 twice (see bar 59)

Gtr. 3

D5 N.C.(C5) D5 N.C.(C5)

Gtrs. 1 and 2 play Rhy. Fig. 3 six times (see bar 67)

D5

N.C.(C5) D5 N.C.(C5)

Gtrs. 1 and 2 play Rhy. Fig. 4 six times (see bar 67)

Gtr. 3

L (3:51) M (3:55)

Gtrs. 1 and 2 (C5)

end Rhy. Fig. 4
2nd Guitar Solo (4:07)

\( \text{\textit{Guitar World}} \)

\( \text{\textit{January 2018}} \)

\( \text{\textit{85}} \)

\( \text{\textit{(q}} = 100) \)

\( \text{\textit{Gtrs. 1 and 2 play Rhy. Fig. 4 five times (see bar 81)}} \)

\( \text{\textit{Gtr. 3}} \)

Riff A

\( \text{\textit{Bass Fig. 6}} \)

\( \text{\textit{Gtrs. 3 and 4 (elec. w/dist.)}} \)

\( \text{\textit{Bass plays Bass Fig. 6 four times (see bar 85)}} \)

\( \text{\textit{Gtrs. 3 and 2 play Rhy. Fig. 4 five times (see bar 81)}} \)

\( \text{\textit{(E5)}} \)

\( \text{\textit{(D5)}} \)

\( \text{\textit{(C5)}} \)

\( \text{\textit{(B5)}} \)

\( \text{\textit{(E5)}} \)

\( \text{\textit{(D5)}} \)
"UNDER THE SUN"

100

(B5)

(E5)

(B5)

(D5)

(C5)

102

(Bass plays Bass Fig. 6 twice simile (see bar 85))

(E5)

(D5)

(C5)

(B5)

105

Outro (5:14)

(Gradually decrease tempo)

*Note played first time only.

109

113

117
NOTE: This song is actually performed in standard tuning and in the starting key of A♭ minor, with everything played one fret lower. We’ve chosen to present the transcription in the much more guitar- and bass-friendly starting key of A minor, with both instruments tuned down one half step.

Tune guitar down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).
Tune bass down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

All notes and chords sound one half step lower than written.
"HEART OF THE SUNRISE"

(Am) (E5) (D9no3) (Csus2) N.C.  (Fmaj9)

Half-time \( \frac{\text{d}}{\text{m}} = 72 \)

N.C.(Am)

Asus4

Gtr. 2 (elec. w/clean tone)

* synth. strings arr. for gtr.

(w/tremolo effect)

**Bottom notes are played by organ.

Riff B

(N.C.)

end Riff B

Asus4

Gtr. 2 plays Rhy. Fig. 1 three times (see meas. 20)

Bass

Gtr. 1 fades in w/Riff B1 (see 2nd half of meas. 38)
[2:49]

(Asus4)  
Gtr. 1 and 2

(Dm/A)  
Bass

[51]  
cont. simile

(Asus4)  
Gtr. 2

(Bm/A)  
Gtr. 1

(G/A)  
Gtr. 1  
Riff D1

(Bm/A)  
(Bm/A) (Am7)  
Gtr. 2  
Riff D1

(Dm/A)  
(Bm/A)  
(w/wah)

(Dm/A)  
(Bm/A)
"HEART OF THE SUNRISE"

**1st Verse (3:40)**

Love comes to you and you follow

Lose one on to the heart of the sunrise

**2nd and 4th Verses (4:09, 5:11)**

Lost on a wave and then after

Dream on to the heart of the sunrise

**Bass substitutes Bass Fig. 1 second time (see meas. 86)**
sunrise
sunrise
A
Gtr. 2 (w/wah)
play simile on 4th Verse

84
15 14 12 14 (14')

Gtr. 1

12 14 12 (12)

12 11

12 - 7 (7)

Bass

19 18 (19')

17 - 19

12 (12)

9 10 7 (7)

Bass Fig. 1

How can the wind with so many around me
Dream on to the heart of the sunrise

C#m7

Bm7

A/E

88

9 - 5

5 - 4

5 - 7 5 - 4 - 2

3 - 2

2 - (2)

end Bass Fig. 1

sunrise
sunrise

Sharp
Lost on a wave
Bm
distance
that you’re dreaming
Em7

(C7)

Gtr. 1

fingerstyle

92

* Gtr. 2

* Gtr. 1

* organ arr. for gtr.

Bass

* organ arr. for gtr.

(disregard repeat first time)

17 - 18

17 - 15 - 17

15 - 13 - 15 - 12

95

Gtr. 1 (synth. strings arr. for gtr.)

* Gtr. 1 (organ arr. for gtr.)

* repeat previous chord

let ring

* repeat previous chord

Gtr. 1 (hold chord until )
**“HEART OF THE SUNRISE”**

3rd Verse (4:58)

Lost in their eyes as you hurry by countin' the broken ties they decide

Fsus4 Bb6

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

(1st time) go back to

end Rhy. Fig. 2

* chord symbols reflect harmony implied by bass gtr.

N.C. (C)

Gtr. 1 (wah off)

Bm7 Em * E

Gtr. 1 (wah off)

end Rhy. Fig. 2

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

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Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

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N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)

Bridge (5:41)

Sharp distance How can the

N.C. (1st time) go back to

Gtr. 1 (wah off)
**5th Verse (6:40)**

Lost in their eyes as you hurry by

Fsus4

Bass

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\
0 & 3 & 0 & 3 & 1 & 0 & 8 & 13 & 12 & 15 & 15 & 15 \\
\end{array}
\]

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\
15 & 12 & 15 & 15 & 12 & 15 & 13 & 0 & 8 & 3 & 1 & 1 \\
\end{array}
\]

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\
3 & 5 & 5 & 5 & 5 & 5 & 6 & 5 & 5 & 6 & 5 & 5 \\
\end{array}
\]

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\
5 & 5 & 5 & 5 & 5 & 5 & 5 & 5 & 5 & 5 & 5 & 5 \\
\end{array}
\]

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\
7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \\
\end{array}
\]

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\
7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \\
\end{array}
\]

\[
\begin{array}{cccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\
7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 & 7 \\
\end{array}
\]
"HEART OF THE SUNRISE"

Bass

Gtr. 1 plays Riff D (see meas. 53)
Gtr. 2 plays Riff E (see meas. 57)

Gtr. 2 plays Riff F (see meas. 57)
Gtr. 1 plays Riff D (see meas. 53)

Gtr. 1 plays Riff F twice (see meas. 122)
Gtr. 2 plays Riff F (see meas. 57)

N (7-47)

Gtr. 2 (w/light dist.)
"HEART OF THE SUNRISE"

Gtr. 2 plays Riff G, then first seven beats of Riff G (see meas. 152)

Grs. 1 and 2 (w/dist.)

Gtr. 2 plays Riff H (see meas. 153)

\[ \text{Love comes to you and then after} \]

N.C.(Fm)  \[ (D\flat) \]

Dream on  \[ (Gm) \]

Let ring  \[ (4) \]
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BIG LOG
Robert Plant

As heard on THE PRINCIPLE OF MOMENTS
Words and music by ROBERT BLUNT and ROBERT PLANT • Transcribed by JEFF PERRIN

A Intro (0:00)
Moderately Slow \( \frac{d}{d} = 90 \)

Gtr. (elec. w/clean tone and chorus effect)
(played fingerstyle)

Am7

Bass

B 1st Guitar Solo (0:12)
N.C.(Am7)

Bass Fig. 1
guitarworld.com

“BIG LOG”

Verses (0:52, 2:38)

1. My love is in league with the freeway
2. My love is exceedingly vivid

Its passion will ride

Red-eyed and fevered

as the

(0:52, 2:38)

(0:52, 2:38)

end Bass Fig. 1

(play repeats simile)
Guitar World • January 2018

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Cities fly by
Hum of the miles

Distance and
dissolve

In the coming of night
And the

Longing
My thoughts do provide

Should I

Am7

2nd time, skip ahead to \(\text{bar 60}\)

Questions in
Thousands at the side

Take flight

My love is a
Miles in the

Rest for a while
At the side

Flight

Your love is
Cradled in

Waiting
Knowing

The eyes that just
Stare

And the glance at the clock
Still expecting

They’ll come

And the

G5

Secret that burns
And the pain that grows dark

And it’s you once again
**D Chorus** (1:32)

**Leading me on**

- `Ab/Eb`
- `Dmaj9(no3)`
- `Cm7sus4`
- `F`

**Driving beyond**

- `Ab/Eb`
- `Dmaj9(no3)`
- `Cm7sus4`
- `F`

**Driving me down the road**

**Bass**

- `Ab/Eb`
- `Dmaj9(no3)`
- `Cm7sus4`
- `F`

**Cm7sus4**

**Gtr. repeats Rhy. Fig. 1 (see bar 35)**

**Gtr.**

- `Ab/Eb`
- `Dmaj9(no3)`
- `Cm7sus4`
- `F`

**Bass**

- `G5`
- `F5`
- `Am7`

**Am7**

- `G5`
- `F5`
2nd Guitar Solo (2:17)

N.C. (Am7)

(GS)

(Dm)  F7  Am7

Go back to 2nd Verse (bar 20)

 sensing too well when the journey is done There is no turning back no

There is no turning back on the run
G 3rd Guitar Solo (3:26)

N.C. (Am7)

(G5)

Bass plays Bass Fig. 1 similé (see bar 5)

(Dm)

Bass substitutes Bass Fill 1 (see below)

A5

Am7

Outro (4:06)

My love is in league with the freeway

Oh with the

Gtr. G5 A5 Am7 D5 C5 D5 Dm G5

Bass Fill 1 (3:47)

(Em)
3rd Guitar Solo (3:26)
freeway

and the coming of night-time

My love is in league with the

begin fade-out

(G5)

(Am7)

(Dm)
“UNDER THE SUN”
Black Sabbath

THE MOST efficient way to finger guitarist Tony Iommi’s smoothly flowing, repeating main riff in “Under the Sun,” labeled Rhy. Fig. 1 in bar 6, is to anchor your fret-hand index finger on the D string’s fourth fret and pivot your other fingers around it, keeping them off the strings until needed to play the notes at higher frets. Your pinkie would then be brought down to finger each E note on the seventh fret on the A string, and the middle finger would be brought into play for the fifth-fret G note on beat three. This economical fretting approach will help you perform consistently smooth and accurate rhythms and endure the riff’s many repetitions throughout the song.

When playing any of the numerous whole-step bends, each indicated by an upwardly curving arrow to the right of a tab number pointing to the number “1,” be sure to push the string with your ring finger while reinforcing it with your middle finger one fret below. This two-finger technique makes it easier to both bend the string and control the pitch of the bend, which, for a whole-step bend, should be precisely the same as that of the unbent note located two frets higher on the same string. Using two fingers like this also helps to ensure that the string doesn’t accidentally slip out of your grip and recoil back to its straight position, which would create an unintended pull-off to an open note and a loud, embarrassing mistake, or musical “clam,” as it crashes into the higher strings. The reinforced bending technique becomes even more helpful for the wider one-and-one-half-step bends in bars 88 and 89, for which you’ll need to push the string farther in order to precisely raise the pitch of the unbent E note up to G (the same as that of the unbent note at the 12th fret).

—JEFF PERRIN

“HEART OF THE SUNRISE”
Yes

THIS CLASSIC prog-rock epic features an aggressive, heavily accented blues-scale-based bass riff, written and performed pick-style by Chris Squire, that guitarist Steve Howe doubles an octave higher most of the time, occasionally jumping up another octave and/or changing direction—ascending while the bass descends, and vice versa. Performed in 6/4 meter, the riff, which begins the song, is a combination of 16th notes that are alternate picked (down-up) and down-picked eighth notes that balance and round out the repeating one-bar phrase nicely.

The key to performing this riff cleanly and efficiently and without becoming fatigued is to try and keep both hands as relaxed as possible and practice economy of motion, keeping your pick-hand movement small and conserving your energy for the two accented notes in each bar.

Howe begins the relatively slow and mellow pre-verse section at letter E (bar 64) with a wide pinkie stretch up to the ninth fret on the D string, which is rather demanding to make while barring your index finger at the fifth fret for the “Stairway to Heaven”—like Am chord grip. He only does this move once, in the first bar of the section, so if you find it a little too arduous or strenuous to perform, you could substitute the easier, non-stretch variation that Howe settles into for the next three bars, and no one will fault you for that.

Overall, the song is a masterpiece of a composition, offering the equivalent of an entire semester’s worth of college music theory, as well as a great study in position shifting.

As this is such a harmonically complex song, we’ve chosen to present it in the more guitar- and bass-friendly starting key of A minor, tuned down one half step. (It’s actually played in standard tuning, one fret lower.)

—JIMMY BROWN

“A BIG” part of guitarist Robbie Blunt’s warm, mellow-sounding touch on this tasty rock ballad is a result of plucking his Fender Stratocaster’s strings with his bare fingers. As you play through the song, you can use your thumb, the tips of your first three fingers, or in some cases your fingernails to pick the single notes or strum the chords.

Thanks to the song’s fairly laid-back groove and tempo, the guitar parts aren’t too technically demanding to play, and many of the notes may be picked fairly easily and smoothly in more than one specific way, so experiment with whatever combinations of pick-hand articulations feel most comfortable to you. When playing the 16th-note descending-thirds runs in bars 10, 12, 14, and 16, however, be aware that Blunt alternately picks the strings with the tips of his thumb and index finger, so as to “bounce” between the notes on each string. But otherwise there’s no one particular way that you should fingerpick the notes or chords. When trying out different fingerings, refer back to the recording often so that you maintain your perspective as to how a particular passage is ideally supposed to sound, in terms of emulating Blunt’s touch.

As indicated by the “let ring” directive at the beginning of the transcription, be sure to allow any arpeggiated chords—chords played as a succession of single notes on different strings—to sustain. In some instances, such as at the end of bar 2 through the second beat of bar 3, the tablature is not always explicit as to how you should fret a particular succession of notes in order to accomplish the desired sustained chord. To sort out any fingering questions like this, refer to the chord frames shown at the beginning of the transcription, which include fret-hand fingerings.

—JEFF PERRIN
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With its gutter-punk attitude and the raunchiest dual-guitar attack since Aerosmith's Rocks, “Welcome to the Jungle” was the perfect choice for the first U.S. single release by Guns N' Roses in 1987. The song made a potent first impression, mostly thanks to Slash's dramatic delay-driven intro, massive power chords and blues-infused solos, which made a perfect foil for Axl Rose's wailing vocals.

Slash's tone throughout the song comes courtesy of the timeless Les Paul/Marshall combination. While metal guitar tones of the time were all about scooping out the midrange, Slash's tone is predominantly mids. A Frank Levi-modified Marshall 1959 Super Lead head (#36) rented from L.A.'s Studio Instrument Rentals provided boosted gain crunch and additional midrange honk. For the clean section in the middle, Slash simply rolled down the guitar’s volume control (low/medium-output pickups and a non-master volume amp are key for this approach).

For most of “Jungle” Slash's tone is bone dry, but on the intro and for a few special “stab” and slide effects, producer Mike Clink employed a favorite secret weapon—the Roland SRV-2000 Digital Reverb. While the SRV offers outstanding reverb effects for guitar, it also can convert into a dedicated digital delay unit by holding down a “secret” control button configuration when powering on, which Clink used for the intro. The SRV unit plays a crucial role in Slash's sound throughout Appetite, including the intro to “Sweet Child o’ Mine.”

**TONE TIP:** Place the delay in the Marshall's effects loop and set the controls for a dotted-eighth note delay, about five to six repeats and a 50/50 wet/dry mix for a combination of rhythmic delays and reverb-like decay.

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**ORIGINAL GEAR**

**GUITAR:** Mid-Eighties Kris Derrig '59 Les Paul Standard replica with Seymour Duncan Alnico II Pro humbuckers (bridge pickup)

**AMPS:** 1977 100-watt Marshall Super Lead model 1959 with “Superkill” modification by Frank Levi and Glenn Buckley (Presence: 8, Bass: 5, Middle: 8.5, Treble: 7, Volume 1: 10; guitar plugged into Channel 1 top input)

**CABINET:** Marshall 1960 4x12 with Celestion Vintage 30 speakers

**EFFECTS:** Roland SRV-2000 Digital Reverb (set to “secret” delay mode: hold down Reverb/Non Linear, Write and Room Simulate buttons while powering on; Delay Time: 318ms, Feedback: 36, Output: 50)—used on intro only, for “stabs” and slide part increase delay time to 425ms and pair with an additional SRV-2000 in plate A reverb setting.

**STRINGS/TUNING:** .010–.046 Ernie Ball Slinky/E-Standard (i.e. tuned down half step to E: A–D–G–B–E)

**PICK:** Dunlop Tortex 2.0mm
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- JAMES HETFIELD

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