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a lesson beyond your wildest dream!

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(Al Di Meola, November 2017)

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CONTINUING EDUCATION

WOODSHEDED

VOL. 39 | NO. 4 | APRIL 2018

So here it is, issue 3 of 3 in our epic Master Class series. For those arriving late, this all began with the February issue, which featured what might very well be considered the great Steve Vai’s most comprehensive, but also most personal, guitar lesson to date. We followed that up with an equally dazzling display of guitar-teaching wizardry from one of the most respected names in six-string history, Joe Satriani. And now, for this final installment, we’ve enlisted the incomparable talents of Dream Theater’s fretboard magician, John Petrucci. I can’t thank Steve, Joe and John enough for taking the time out of their schedules and indulging us in this fairly massive endeavor. There’s never a question in my mind that these guys are GW family through and through.

Despite the fact that these are three of the fastest, most shredderific guitarists on earth, we made a conscious effort to keep the lessons geared toward players of all skill levels. In other words, no matter where you rank on the skill scale, you should be able to extract some valuable information from each of the three lessons that you can apply to your playing today, tomorrow and well into the future. Take your time and go through the examples, and remember that these are the guitar-playing techniques and philosophies of three genuine masters—read their words, heed their advice, watch how their fingers move. Make yourself a better player. And be sure to check out the accompanying videos for each lesson on our website and YouTube channel. Hour-long lessons with Vai, Satch and Petrucci—where else can you get that but here?

So...as we conclude this monster Master Class series, does that mean we’re done? Not by a longshot. For the rest of this year and into the foreseeable future, the mission will stay the same: to keep bringing you high-level lessons with the world’s greatest players. Some of the names you’ll see in upcoming issues include Nita Strauss, Plini, Tommy Emmanuel and one massive young talent by the name of Jason Richardson. So stay tuned friends, there’s lots more coming your way.
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By Request

First, I’d like to thank you for being the best guitar magazine still standing. I have every issue of GW since 1989 and many prior to that. And thank you for giving us a chance to voice our opinion on songs we’d like to see tabbed in your great magazine. I think this list would make a great hair band tribute issue. Most of these songs were hits and are nearly impossible to find tabs of, even online.

- Enuff Z’Nuff “New Thing”
- Baton Rouge “Walks Like a Woman”
- Electric Boys “All Lips ’N’ Hips”
- Mötley Crüe “Primal Scream”
- John Lennon with Cheap Trick “I’m Losing You”
- Tom Petty “Honey Bee”
- Crosby, Stills, Nash & Young “Almost Cut My Hair”
- Mountain “Never in My Life”
- George Harrison “Beware of Darkness”
- Accept “Princess of the Dawn”
- Krokus “Screaming in the Night”
- Montrose “Rock Candy”
- Skid Row “Slave to the Grind”
- Chickenfoot “Down the Drain”

Thank you very much for putting the Performance Notes section back in the magazine. Here are some transcription suggestions for pop/rock songs:

- Golden Earring “Radar Love”
- Thin Lizzy “The Boys Are Back in Town”
- James Gang “Funk #49”
- The Police “So Lonely”
- The Knack “My Sharona”

Hey guys, great job as usual with the magazine. I would be grateful if you could transcribe “Secret Place” from Robin Trower’s 20th Century Blues album. It’s just a terrific piece of guitar music.

—Kevin Keeton

I’ve been playing guitar for decades (you wouldn’t know it to listen to my playing, though!) and have always been interested in how certain songs were played, exactly. Transcriptions of insanely difficult shredfests exist, as do transcriptions of easy, three-chord pop hits. But there are certain songs I have never seen transcriptions of (or even close to accurate tabs) that I would love to see. Some of these songs had alternate tunings, some were recorded poorly with the guitar buried in the mix (or buried by distortion), and some had dual, overlapping guitars that make it hard to pick out what’s going on. I am aware the likelihood of these transcriptions ever being printed is low, as they are lesser-known songs (mostly). Still, since you asked:

- The Velvet Underground “Waiting for the Man”
- George McCrae “Rock Your Baby”
- Leo Sayer “You Make Me Feel Like Dancing”

—James McMartin

Hi! I’m 15 and new to Guitar World. Here are a few songs I’d like to see in upcoming issues:

- Muse “Plug in Baby”
- Franz Ferdinand “Take Me Out”
- Led Zeppelin “What Is and What Should Never Be”
- Blue Öyster Cult “(Don’t Fear) the Reaper”

—Joe Whiteside

Class Act

Just finished the Master Class with Steve Vai [February 2018]. Absolutely loved all the drills, the insight into his practice regimen and especially his reminder of not just heavy metal but a lot of music we love today. For me it all starts there. #sabbathworship

The tattoo was done at Silkworm Ink Spot in Hamilton, Ohio.

—Ian McMartin

Here is my tattoo of Henry the Fallen Angel from Black Sabbath logos. Without Black Sabbath, we wouldn’t have the majority of not just heavy metal but a lot of music we love today. For me it all starts there. #sabbathworship

The tattoo was done at Silkworm Tattoo in Hamilton, Ohio.

—Josh Foley

SOUNDING BOARD

Got something you want to say? EMAIL US AT: Soundingboard@GuitarWorld.com

SEND LETTERS TO: The Sounding Board, Guitar World, 28 East 28th Street, 12th Floor, New York, NY 10016, or email us at Soundingboard@guitarworld.com. All subscription queries must be emailed to guitarworld@pcspublink.com. Please do not email the Sounding Board with subscription matters.
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!

JIM ROOT BY AMMAR AYUB

KIRK HAMMETT BY LISA UREMOVICH

DEFENDERS of the Faith

Patricia O’Neill

AGE 54
HOMETOWN Burlington, Ontario, Canada
GUITARS Fender Telecaster, Epiphone Nighthawk
SONGS I’VE BEEN PLAYING Otis Rush “All Your Love (I Miss Loving),” Wynonie Harris “Quiet Whiskey,” Allman Brothers Band “Melissa,” “One Way Out,” “Good Clean Fun”
GEAR I MOST WANT Vintage 1968 Fender Super Reverb

Sam Barvels

AGE 24
HOMETOWN St. Paul, MN
GUITAR Schecter Tempest Custom
GEAR I MOST WANTstrandberg Boden Fusion 6 Electric Guitar Honey, Ernie Ball Music Man John Petrucci Monarchy Majesty Purple, Charvel Guthrie Govan Signature HSH Flame Maple

Ray Otstott

AGE 69
HOMETOWN Charlotte, NC
GEAR I MOST WANT Les Paul Standard, Fender Hot Rod DeVille 212 IV

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Myles Kennedy had his first solo record all ready to go. The singer-songwriter and guitarist, who splits his time serving as the lead voice of two high-profile bands (Alter Bridge and Slash Featuring Myles Kennedy and the Conspirators), spent seven years meticulously crafting an album of stripped-down, acoustic-based tunes. But then a funny thing happened: He realized that the record didn’t sound anything like what he’d envisioned.

“Basically, I spent too much time on it and lost the plot,” Kennedy explains. “It started out fine, but I fell into the trap of using Pro Tools and recording as many tracks as I wanted—‘Let’s add this guitar. Let’s have all of these textures.’ At the end of the day, it was over-produced and cluttered, which is the furthest thing from what I was going for.”

Kennedy scrapped the album and went back to the drawing board. Along with adhering to his self-imposed edict of keeping things simple (he recorded to analog tape to limit the number of tracks he could use), he also summoned up the courage to write about a topic he had never fully addressed before: the death of his father, who passed away when the singer was only four years old. “I tried writing about my father a while ago, but it just felt like I was trying to peel away a scab too soon,” he observes. “This time, things felt different. These songs are almost like letters to my father. Once I started writing, everything came pouring out.”
**PUSTULUS MAXIMUS**
**OF GWAR**

1. **“The Wind and More”**
   Roky Erickson
   “I’ve always thought the guitar work here was really unique—and those players gave their instruments their own voice.”

2. **“The Necromancer”**
   Rush
   “The beginning sounds very much like Pink Floyd, but Alex Lifeson’s solo in the rock part has an amazing groove and feel. This is the style of guitar playing I feel the most inspired by.”

3. **“Bored to Death”**
   G.G. Allin and the Jabbers
   “The music is well written and the execution is exciting and tight. Blending rock and punk in this way is a big part of my musical foundation.”

4. **“The Road Ahead”**
   Zeke
   “This is the band that nailed the perfect recipe of blending styles of bands like the Ramones with Motörhead—and they topped it off with amazing guitar solos.”

5. **“Gimme a Bullet”**
   AC/DC
   “The rhythm guitarist needs to always be ‘on’ and hold things together. Malcolm Young perfected his role and set an example for millions of guitarists. No group could have a stronger backbone than AC/DC...impossible.”

---

**PLAYLIST**

*WHAT’S ON MY*  
**MYLES KENNEDY:** CHRISTIAN BARZ  
**PUSTULUS MAXIMUS:** RACHEL NAOMI  
**Titled The Year of the Tiger** (in the Chinese Zodiac, it’s the same year that Kennedy’s father passed—1974), the album is a far cry from the blitzing hard rock and metal sounds of the bands he fronts. Lush acoustics and rootsy resonator guitars form the foundation of the record’s bluesy, country-laced songs. Kennedy, working with drummer Zia Uddin and bassist Tim Tournier, does most of the instrumental heavy lifting: In addition to all of the guitars, he also plays banjo, mandolin and lap steel.

“I was tapping into a lot of the music I love,” he notes, citing Robert Johnson, Son House, Mississippi John Hurt, Big Bill Broonzy and Chris Whitley as influences. “There’s an intimacy to their records that is so powerful, and that’s what I was feeling. I also noticed that playing acoustics and resonators changed how I sang. I’m in a lower register because I’m not trying to shout out over a wall of amps. Singing lower sounded very pleasing to my ear, and it made it easier for me to emote.”

Although he could have called upon cohorts Mark Tremonti and Slash to guest solo, Kennedy relished the chance to let his own lead work shine on the old-school country stomper “Haunted by Design” and the wicked blues workout “Devil on the Wall.” “It crossed my mind to ask them to play on the record,” he admits, “but this was a solo album and I wanted to see how much I could pull off myself. On both of those songs’ solos, I kind of tipped my hat to Brian Setzer, and I used this incredible Gretsch Duane Eddy model. That guitar is so much fun to play.”

When it came to acoustics, Kennedy brought a small number of faves into the studio. “I didn’t want to haul in everything I own,” he says. “I thought, Let me just use what each track wants.” He calls his 1944 Gibson J-45 “Banner” his go-to instrument. “The thing sounds like cannon fire,” he enthuses, noting that “the Banners were all built by women, because men were off fighting in World War II.” He also used a 1945 Gibson 000-21 as well as an early Nineties J-200. For resonators, he relied on a 1930s National Triolian and a brand-new National NRP model.

At the suggestion of producer Michael “Elvis” Baskette, Kennedy agreed to try his hand at playing lap steel. “That gave me a little pause for thought,” he allows. “But Elvis really wanted it on the record, so I thought, Okay, I’ll give it a go. He had this inexpensive Dillion lap steel, and I found out that I loved playing it. And that was kind of perfect. It turned out to be another cool part of this journey I took during the making of this album.”

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**TUNE-UPS > NEWS + NOTES**

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18 GUITAR WORLD • APRIL 2018
BECAUSE YOUR GUITAR STILL THINKS IT’S A TREE

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HUMIDITRAK™
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“Fast” Eddie Clarke
1950–2018

By Richard Bienstock

Motörhead’s music will forever be most associated with frontman and founder Lemmy Kilmister’s distorted, rumbling bass and gravelly, tough-as-nails rasp, but it is guitarist “Fast” Eddie Clarke who provided the indelible riffs that characterized many of the British outfit’s greatest songs, from “Overkill” to “Bomber” to the immortal “Ace of Spades.” The guitarist, who played with Motörhead from 1976 to 1982, died on January 10, at age 67, while battling pneumonia.

Born Edward Allan Clarke on October 5, 1950, “Fast” Eddie was the last living member of Motörhead’s classic-era lineup, which also featured Kilmister and drummer Phil “Philthy Animal” Taylor, both of whom passed away in 2015. Together, they were arguably one of the most legendary and influential units in all of hard rock and heavy metal. Among the many bands who took more than a few musical cues from Motörhead was Metallica, who included four Motörhead covers on their 1998 compilation album, Garage Inc. Following Clarke’s death, drummer Lars Ulrich tweeted: “Thank you for the riffs. Thank you for the solos. Thank you for the attitude. Thank you for being in the coolest band. Thank you for inspiring me to go down the same path.”

Indeed, “Fast” Eddie’s riffs and solos, played primarily on his Seventies-era Fender Stratocaster, were an essential component of the Motörhead sound. In contrast to Lemmy and Taylor’s insistent, often noisy assault, Clarke’s playing was firmly rooted in styles as varied as rootsy Fifties-style rock (in a 2016 interview he pointed to Cliff Richard and the Shadows as his first introduction to music) and greasy, ZZ Top–esque riffing (see the honking doublestop lick that powers “No Class,” which owes more than a bit to Billy Gibbons and Co.’s “Tush”). There was also, of course, plenty of searing lead work—his nickname came about, Lemmy once bluntly explained, because “Eddie was a fast guitar player.”

Clarke grew up in and around London and was playing in bands by the time he was 15 years old. After cycling through acts with names like the Bitter End, Zeus and Continuous Performance, he spent a bit of time working as a renovator on a houseboat. It was there that he met Taylor, who had just begun playing with the nascent Motörhead. The drummer suggested he join the band as a second guitarist alongside then member Larry Wallis. Clarke accepted, and Wallis quit soon after, paving the way for the three-piece classic Motörhead lineup.

Together, Kilmister, Taylor and Clarke recorded and released five studio albums, beginning with their seminal 1977 self-titled debut, as well as the classic live record No Sleep ’Til Hammersmith, which hit Number One on the U.K. album charts in 1981. Following 1982’s Iron Fist,
Clarke exited Motörhead amidst tensions between him and his bandmates; the final straw came when he balked at their cover of Tammy Wynette’s “Stand By Your Man,” which also featured Plasmatics singer Wendy O. Williams. Kilmister maintained that the guitarist quit the group, though, as Clarke stated in a 2014 interview, “I do not call it leaving, as it was not my choice.”

Regardless, Clarke reemerged shortly after his departure from Motörhead with ex-UFO bassist Pete Way in Fastway, a more straightforward, heavy blues-rock-oriented band. Though Way exited the project almost immediately, Clarke shepherded the group to modest success with the 1983 singles “Easy Livin’” and the boogie-rocking “Say What You Will.” In 1994 Clarke released a solo album, It Ain’t Over Till It’s Over, which featured a reunion with Lemmy, and in the ensuing years he continued to record and tour, reuniting with Fastway and also joining Motörhead onstage for their 25th anniversary concert at London’s Brixton Academy in 2000, and then again in 2007 at the Sweden Rock Festival.

There, at Sweden Rock, he joined Lemmy and then Motörhead members Phil Campbell and Mickey Dee for a blazing set-closing run-through of three of the greatest songs from one of rock’s greatest bands—“Bomber,” “Ace of Spades” and “Overkill.” As Clarke mused, quite rightly, in a 2016 interview, “We had a great writing thing, me and Lem. We really did write some great tunes.”
Muriel Anderson

THE HIGHLY REGARDED HARP GUITARIST FINDS INSPIRATION FOR HER LATEST COLLECTION IN A RARE CELESTIAL EVENT.

By Laura B. Whitmore

WHEN MURIEL ANDERSON grabbed her harp guitar to help pass the time during the recent solar full eclipse this past summer, she didn’t realize the impact it would have. As she sat on the lawn of the capitol building in Nashville, strangers started calling out a celestial wish list, and she readily complied.

Now Anderson has reignited this inspired spontaneity, capturing it on Eclipse, her newest full-length. Consisting of beautifully crafted covers and imaginative originals, the collection fully embraces lunar and solar references and comes in a package that doubles as a nifty eclipse-themed greeting card.

“It was one of those inspired projects that just fell together,” Anderson says. “There’s a real wonder of nature that happens when you see the eclipse. There’s something bigger than you. It’s really breathtaking in a way. And part of it was the shared experience of the people around us. They had flown in from all over the world.”

Anderson carefully selected songs that compliment that feeling of wonder. “I wrote a tune called ‘Totality’ that has a minor and a major section. The idea is that one minor note can make the major part so much more beautiful, just like the way minor notes in your life can make the major parts more beautiful. And about how that relates to that moment of totality in the eclipse,” she says.

The collection includes familiar tunes like “Both Sides Now,” “Moondance” and, of course, “Here Comes the Sun.” Each song is arranged for Anderson’s unique harp guitar, resulting in gorgeously crafted re-imaginings. “My harp guitar gives the songs a lot more possibilities, because in addition to the sub-basses I have super-trebles...nearly the range of a grand piano. So some really high sparkly notes are interspersed there.” This adds to the lovely and refreshingly magical quality of the collection.

Anderson—one of the world’s foremost guitarists and harp-guitarists, and the first woman to win the National Fingerstyle Guitar Championship—has performed with the legendary Chet Atkins and Les Paul and continues to thrill audiences with her unique and joyous style.
"NO ONE EVER SAYS,

I’D RATHER BE STUCK IN TRAFFIC

BUT EVERYONE LOVES TO SAVE MONEY.

"
**Al Joseph**

**THE REPUTABLE BERKLEE VIRTUOSO DEVELOPS A HYV MENTALITY WITH HIS NEW GROUP PROJECT.**

By Richard Bienstock

**AL JOSEPH RECALLS** first getting into heavy metal after being exposed to Living Colour as a five-year-old growing up in Massachusetts. But it wasn’t until later on that he had a true musical awakening. “My dad had a Joe Satriani CD, and it was just the right mood, man,” he recalls. “We were in the Camaro flying down the highway, he popped in *Surfing with the Alien*, and the rest is history. I just wanted to play like Joe.”

One listen to *Hyvmine*, the self-titled debut release from Joseph’s new project, and it’s clear that he can, indeed, “play like Joe”—and then some. The record combines thick, churning grooves, massive hooks and anthemic choruses (Joseph cites acts like Korn, Creed, P.O.D., Sevendust and Disturbed as influences—“pretty much everything that was on MTV2 or Fuse,” he says) with insanely technical guitar acrobatics and mind-boggling, complex lead licks. And while Joseph is an avowed shred fanatic—he calls Satriani, Steve Vai and John Petrucci his three big influences—he also knows there’s more to music than just guitar solos.

“All that stuff is cool, but it’s about the melody first,” Joseph says. “And it’s hard to do that when you’re just writing backing tracks to do backflips over. There has to be emotion. There has to be a story.”

Though Hyvmine is a new project for Joseph, he’s certainly not an unknown name in the world of shred. A Berklee graduate, Joseph has released two albums of guitar music under his own name, as well as filmed instructional videos for *Guitar World*, including one that demonstrates how to play the solo to “Shogun,” the crushing first single from *Hyvmine*. While he handled almost all the instrumentation on the new album himself, including vocals, he has since put together a four-piece lineup that includes his brother Chris on bass. As for why he decided to form a band after years of playing on his own?

“I wanted to hit that bigger demographic with my music,” he says. “Doing the guitar thing is great, and I’m going to continue doing it. But I also want people to know my full range as an artist. And playing this music as a band is the best way I can think of to do that.”

When it comes down to it, Joseph continues, “I just wanna rock, man. I just wanna play. I wanna be onstage and I wanna stay there. And I think Hyvmine can have an impact on the music community in a big way.”

---

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DEAR GUITAR HERO

Rick Springfield with his Dobro Hula Blues Dulcian resonator
RICK SPRINGFIELD

He gave us “Jessie's Girl” and likes to channel Katy Perry in concert, but what Guitar World readers really want to know is...

Interview by Damian Fanelli

DO YOU STILL HAVE THE WHITE STRAT FROM THE “JESSIE’S GIRL” MUSIC VIDEO?

—Mike Grabner

No, I don't. Unfortunately, I sold it before the record became successful. I traded it for another guitar. It's in the Hard Rock Cafe in like, Biloxi, Mississippi, or something. I was actually notified when it was going up for auction. This guy said he tracked it down and he could tell it was mine from the markings on the pickguard and all that. I didn't really believe it, so I didn't bid on it. But it seems to be the actual guitar.

Q: You've been performing Katy Perry's “Roar” in concert for a few years. What is it about that song appeals to you?

—Paula Mannon

It's got a great hook, and it lends itself to having electric guitars on it. It's also the dynamic of the song: it's got the whole “Jessie's Girl” dynamic that I've used over and over and over. We break it down and throw on big guitars in the chorus—it makes it into a great rock song. It translates live. I actually tried [Taylor Swift's] “Shake It Off” too, but it didn't really work. A lot of fans were going, “What?” That's another one with a great chorus, and it lends itself to guitars. But it just didn't work with my stuff.

Q: I'm looking forward to your new album, The Snake King, which I hear is strongly blues-based. Why'd you record a blues album, and who were your blues influences?

—Angelina Blanco

My first bands were blues bands. That's what was cool when I was a kid. The Stones—and even the Beatles—toured with us on some of the great American blues and rock artists we'd never heard of, so it became this super-hip thing to find a Lightnin' Hopkins album that nobody else had and pull a song off there. My first guitar stylings were blues stylings. We all copied Chuck Berry, B.B. King and Albert King and all those guys—and it was stuff we could play. It wasn't like the flurry of notes that kids kind of glom onto now. It was, “Shit, I can play that!” It was already mapped out, so you could whip out a solo when you were 16. A friend of mine in Australia, Russell Morris—a contemporary when I was in a band called Zoot—was a big solo star. He's been doing the circuit ever since, and he said he looked in the mirror one day and said, “My god, I look like an old blues artist.” So he wrote a blues album, which is exactly what I did. He wrote his own blues stuff about Australian gangsters in the Thirties—and the album [2012's Sharkmouth] was a huge hit. It was three-chord, basic blues stuff, but he's got a great voice and he wrote about something new. I was inspired by that and had a lot of things in my head that wouldn't necessarily fit into a pop song; it would be like trying to put on a sweater you can't pull off. So I approached it from a blues perspective. It's not a blues album, but it's certainly blues inspired. It fit the songs better because it's dark stuff, and blues is usually about dark stuff.

Q: You've always loved the Beatles and the original Star Wars trilogy. Would you rather be a Beatle or a Jedi?

—David Festini


Q: Please tell me you're working on a sequel to your 2014 novel, Magnificent Vibration!

—Elaine Schuber

I am working on it, actually. It's one of those things where, as Bob Dylan said, if it comes it comes, if it don't, it don't. You can't force that kind of stuff. Like The Snake King, I wrote most of that in, like, four or five days, and it was just ready to come out. But prose writing is like songwriting. If it's there, it's there. You could sit down and type a few sentences or 20 pages. It varies. I'm certainly not super-prolific in songwriting or prose writing. If it don't, it don't. You happen to produce something that captures their ear—like the Kinks' “You Really Got Me.” When I was 12 or 13, that song just blew me away. It came out of nowhere, I'd never heard of these guys—it was a song I knew was gonna be around forever, I liken “Jessie's Girl” to that. I mean, I don't put it on the same level, because “You Really Got Me” is one of God's songs, but it's the same kind of thing. It produced a career. The only time I go, “Oh, fuck!” is when I have a new record out, I go on TV and they play “Jessie's Girl” as I'm walking on.

Q: If you were forming your own version of the Traveling Wilburys, who would be your bandmates?

—Dawn Moynihan

Tom Petty definitely would've been in there, but it's a bit late for that. In terms of people who are still with us, Paul McCartney,
Starr—when he was on top of his game. Bob Dylan and Brian May. We need a drummer, right? My drummer, Jorge Palacios, is awesome. As far as famous people, Ringo Starr—when he was on top of his game.

Q: What was the inspiration for “Oblivious” from 2008’s Venus in Overdrive?
—Wen Fisher
I wrote that with bassist Matt Bissonette, one of my closest friends. I’d heard some songs he’d written and I really liked his approach, so we started writing together. I’ve never really written with anybody else, but Matt was the first one where I consistently found we had something in common and could do something we couldn’t have done on our own. “Oblivious” was one of them. It’s about a young girl. I was friends with her mom, and I met this girl when she was five. She came to our shows and was one of those spirits you just wanted to hang with. She was just so much fun. At 11 she got cancer and at 13 she died, and it was pretty brutal stuff. At the same time, Matt’s mom died, so it came out of trying to deny the pain but knowing you’ve got to deal with it.

Q: How’d you meet Neil Giraldo, the gent who played the classic guitar solo on “Jessie’s Girl”?
—Tinker Tailor
We dated the same girls when we were young. [laughs] I’ve known Neil for a while. [Producer] Keith Olsen had just finished Crimes of Passion with Pat Benatar and Neil [in 1980]. Joe Gottfried, who owns Sound City Studios, was also my manager, and he roped Keith in to produce two songs on this new record I was doing called Working Class Dog. Keith was always comfortable working with his own group of musicians, and Neil was one of them. Keith didn’t know I was actually a guitar player; he just thought, here’s a good song and this guy can sing it, so let me get the band together. It was basically just Neil and [drummer] Mike Baird in the studio; Neil played bass on it as well. I brought in a keyboard player, then I sang it and did the backgrounds with Tom Kelly, and that was the song. It was kind of a shock he didn’t want me to play on it, but at that point he was Keith Olsen and I was nobody. I said, “Okay, whatever you want!”

Q: You’ve been in the news a lot recently, often talking about your ongoing battle with depression and trying to give other people hope. Does your depression feed your creativity or derail it—and can you offer any advice?
—Jill Milnes
Both, actually, which is why I’ve come to terms with it. It’s part of what keeps me going—the feeling that I’m not good enough and gotta keep proving myself, but it’s also where a lot of the songs come from, and if there are any original phrases in there, it’s because I thought about it so much and those phrases were formed in my head. But it can derail me and make me want to sit on the sofa and drink. It’s finding that balance—and there really is no balance; it’s either one or the other. But I deal with it every day the best way I can. I try to stay focused on being grateful. In terms of advice, definitely talk about it. Don’t keep it in, because that amplifies it and leads you to the rope or the gun. I meditate and read as much as I can about the subject; it’s amazing what you can pick up just reading a shitload of stuff about it. Get a dog or a cat. There’s nothing better than hugging an animal to make you feel good. I absolutely believe that. And start doing something you really love, something you’re passionate about. Whether it makes you money or not, find the time to do it.

Q: What—if anything—is left to do on your bucket list?
—Jana Lawrence
I don’t really have a bucket list. If there was ever anything, it was meeting the Beatles. I saw them play live when I was 12 or 13. I didn’t get to meet George or John, but I’ve met Paul and Ringo. Paul was the big one for me. As a kid growing up, he was my boy crush, the guy I most wanted to be like. He was creative, popular, a great musician, the girls loved him, which at 15 is a big frigging thing. [laughs] But he’s a great guy and he’s handled his fame better than a lot of people. Anyway, I’ve certainly done a lot of stuff, and I like to keep it open. It’s like goals; you always keep your goals further than you can reach at the time, because that’s what keeps you going. Once you reach them, it’s like, “What the hell do I do now?”

Q: Working Class

WHICH GUITAR COULD YOU SIMPLY NOT LIVE WITHOUT?
—BILLIE SUE CULPEPPER
When the [December 2017] Thomas Fire came down [in Southern California] and threatened Malibu, we didn’t know if it was gonna jump over or not. I was away on the road. My wife, Barbara, was gathering up keepsakes and putting them by the front door. I told her to just grab my SG. That’s the only one I really couldn’t live without. I still have the receipt from it; it has so much mojo from my childhood, and it’s the only guitar I bought new that I still have. It’s played a big role in my musical life for years.
POWERFUL OVERDRIVE + SHIMMERING CLEAN
IN 1964 when the Beatles were making their mark on American audiences, two brothers, Armand and Bruce Schaubroeck, were founding a guitar icon in their mother’s basement. Released from their subterranean lair, the brothers founded Rochester’s House of Guitars, which continues to be a truly must-see guitar shop. Within its labyrinth of shelves you will find guitars literally stacked to the ceiling.

NUMBER OF INSTRUMENTS CURRENTLY IN STOCK
Armand Schaubroeck (Owner): We’re a full-service store with guitars, drums, amps, keyboards, recording and pro sound gear—anything music related. Right now we have about 20,000 guitars.

COOLEST INSTRUMENT CURRENTLY IN THE SHOP
We have a D’Angelico New Yorker, hand-made in 1947 by D’Angelico himself. Most people only see this guitar on the cover of Mel Bay instructional books. Jazz enthusiasts get a real charge out of holding and playing it. Other guitars getting a lot of attention are Gibsons with beautiful Brazilian wood.

BIGGEST PET PEEVE AS A SHOP OWNER
House of Guitars is also a CD/record store, and every April (Record Store Day) and Black Friday, the record manufacturers release very limited vinyl releases, and it causes lines at the doors at opening, creating a second Christmas for us. I wish the guitar industry would do the same thing on a certain day where they release very limited guitar models, colors and accessories to cause the same reaction from our guitar customers.

FAVORITE CELEBRITY ENCOUNTER
Son House, the old Delta blues guitarist from the late Twenties and Thirties, popped out of a taxi wearing a sharp suit with his black string tie, looking quite dapper. In his day, probably everyone dressed up to go to a music store. We showed him all the Nationals and Dobros we had, but he bought a Japanese red sunburst solidbody electric guitar with three pickups and a vibrato bar and a little amp. He had the guitar and amp sounding really great with his slide style.

ONE THING EVERYONE SHOULD KNOW ABOUT YOUR SHOP
We carry all the brands and models of new and used instruments and we discount the prices and take trade-ins. Our staff is not on commission; they are people who are trying to make it in the music industry, either by being a musician or recording engineer, and they will sincerely try to help you.

ADVICE FOR SOMEONE LOOKING TO BUY A GUITAR
Check the neck and the body feel and try different guitars of the same model because no two guitars have the exact same feel or sound. Also, ask for a free adjustment or setup to make your guitar even better and easier to play.
Ibanez has gone back to what made the RG a powerhouse when it first debuted 30 years ago. The Genesis Collection mirrors the origins of the RG line; utilizing the same design and styling of the first RG guitars, as well as the precise construction of Japanese craftsmanship.
AN ORIGINAL FAMILY OF EFFECTS PEDALS PACKED WITH EPIC TONES, ORIGINAL FEATURES AND UNIQUE TWISTS DESIGNED FROM SCRATCH IN SOUTHERN CALIFORNIA.
Sky of Blues

JIMI HENDRIX JAMS WITH JOHNNY WINTER, STEPHEN STILLS AND OTHERS ON A NEW, POSTHUMOUS ALBUM, BOTH SIDES OF THE SKY.

by Alan di Perna

THE BLUES LOOM LARGE on the latest set of Jimi Hendrix studio outtakes, being released by the Experience Hendrix team of Eddie Kramer, John McDermott and Janie Hendrix on March 9. Titled Both Sides of the Sky, the 13-song set is being marketed as the third installment of a posthumous trilogy that also includes 2010’s Valleys of Neptune and 2013’s People, Hell and Angels.

The music on this new release spans the period between January 1968 and February 1970. This was a time of dramatic transition for the iconic guitarist, as the Jimi Hendrix Experience splintered and the trio’s leader went on to experiment with several new musical ensembles, perhaps most notably the Band of Gypsys with Hendrix’s army buddy Billy Cox on bass and drummer/vocalist Buddy Miles, popular at the time for his work with Mike Bloomfield’s band, the Electric Flag, and the Buddy Miles Express.

Given that 12-bar blues had become the lingua franca of jamming rock musicians by the late Sixties, it isn’t surprising that Hendrix assayed the Muddy Waters classic “Mannish Boy” for his first session with the Band of Gypsys lineup on April 29, 1969. The uptempo arrangement, heard here for the first time, showcases Hendrix’s innovative, free-handed approach to traditional repertoire. Along the same lines, a previously unreleased recording of Guitar Slim’s standard “Things I Used to Do” finds Hendrix teamed with fellow Sixties blues guitar icon Johnny Winter, with Cox on bass and Crosby, Stills and Nash drummer Dallas Taylor behind the kit.

Both Sides of the Sky also brings to light more studio recordings Hendrix made with his good friend Stephen Stills, notably a pre-CSN recording of Joni Mitchell’s song “Woodstock” from September 1969, with Stills on lead vocal and organ, Hendrix on multi-tracked guitars, Mitch Mitchell on drums and Duane Hitchings of the Buddy Miles Express on piano. Items like these, not to mention another track featuring vocalist/sax player Lonnie Youngblood from Hendrix’s pre-fame group Curtis Knight and the Squires, lend historic interest to the set. However tentative and unfinished, these tracks shed light on the creative cross-currents of the counterculture Sixties.
BRENT HINDS
TERROR

DESIGNED WITH BRENT FOR BRENT
HEADROOM / BEDROOM SWITCH
TWIN CHANNEL DESIGN
A beginner’s guide to buying a low-cost steel-string flattop acoustic.

BY CHRIS GILL
IN THE NOT-TOO-DISTANT past, going shopping for a low-cost acoustic steel-string flattop guitar was a journey into the musical instrument industry’s heart of darkness. Shoppers who ventured into retail shops discovered a jungle littered with inferior-quality guitars that could alternately be used as torture devices, made out of woods of questionable provenance and bound together with enough glue to build 200 scale models of the Titanic. Good sounding, playable instruments were out there, but finding one required patience, perseverance and more than a little luck, as they were the rare exceptions.

The market for quality entry-level acoustic guitars started to improve significantly about a decade ago, and today one is more likely to find a good instrument than a bad one. However, that doesn’t mean you should just blindly stumble into a music store with a wad of bills yelling, “Shut up and take my money!” In fact, because there are literally hundreds more choices in the sub-$1,000 range than there were even just a few years ago, it’s more important than ever to know what you’re looking for so you can focus on finding the guitar that is perfect for your wants and needs. With a little extra effort and know-how, it’s possible to find a guitar that you can enjoy for a lifetime or at the very least until you’ve saved up enough money for a more expensive replacement.

SHAPES OF THINGS

One of the most helpful ways to narrow down your choices is by deciding which body style you prefer. Two decades ago about 90 percent of the entry level steel-string acoustic flattops were dreadnought models, but today you can find anything from mini travel guitars to plus-sized jumbos. Mini, baby and fractional-sized instruments (3/4, 1/2, etc.) are obviously smaller than standard-size guitars, and the scale lengths are usually shorter as well, which makes these instruments ideal for travel or players with smaller hands (such as young children). Next up in size are “parlor” guitars, which have small, compact body dimensions but usually have full-size necks. There’s also a wide variety of small- and medium-size guitars, such as Martin 0-, 00- and 000- acoustics (with 0 being the smallest), Taylor’s Grand Concert models and certain Gibson vintage L series guitars (like the L-00, L-1 and L-2). Once the body measures 16 inches in width or larger, it’s considered a large guitar, which would include Martin’s iconic dreadnought design, Taylor Grand Symphony and Grand Orchestra models and Gibson jumbo models.

Usually acoustic guitars with larger bodies deliver louder volume output and bigger bass that makes them ideal for rhythm playing in solo or small ensembles. The cannon-like projection of a dreadnought acoustic is particularly ideal for bluegrass, country and rock single-note solos as well as rock and country rhythm playing. Small- and

1. Fender PM-2 Standard Parlor
STREET PRICE: $799.99
medium-size guitars often have well-balanced frequency response across the treble, midrange and bass that makes them ideal for fingerstyle playing and more nuanced rhythm playing, but some can be almost as loud and powerful as dreadnought and jumbo models. Mini and parlor acoustics lack the bass response of larger guitars, but this can make them ideal for playing solos, integrating with other instruments in a band or being amplified onstage.

Playability is equally as important as tone, and fortunately most acoustic guitars made today are a huge improvement over the budget beasts of yesteryear.”

MATERIAL GOODS

After body size and shape, the next most important feature that defines a steel-string flattop guitar’s tone is its body materials. Many entry level steel-string flattop acoustic guitars have laminated construction, particularly instruments priced lower than $400. Sometimes just the back and sides are made of laminated materials, but often the top is made of laminated material as well. Acoustic purists frown on laminated tops as the various layers and glue holding them together can restrict the top’s vibration, resulting in less volume projection, dynamics and nuances. However, if you plan on amplifying your acoustic guitar this can be a benefit as the guitar will be less likely to feed back in loud performance conditions.

While a guitar with laminated back and sides is generally considered less desirable than a comparable instrument with its back and sides made of solid materials, the differences here are subtler. Spanish luthier Antonio de Torres, who innovated the modern classical guitar design, once built a guitar with paper maché back and sides as an experiment and determined that the top influenced a guitar’s sound much more than the back and sides. That’s because the top functions like a speaker, vibrating back and forth to amplify sound, while the back and sides are more like a speaker cabinet and mainly need to be solid and resonant to...
help project the top’s vibrations.

Acoustic guitar tops are usually made of spruce, which offers the ideal balance of strength, flexibility and lightweight. Cedar is another popular top material, but its tone is somewhat warmer and richer as it’s not as stiff as spruce. Mahogany and maple tops are other options, with both providing strong, focused tone with impressive volume output, but the tone of mahogany and maple is not as rich, complex or nuanced as spruce or cedar.

The most common materials for the back and sides of an acoustic steel string are rosewood and mahogany, but a wide variety of other tone woods like acacia, cherry, nato, sapele and walnut are being used more frequently today as the prices of rosewood and mahogany increase and the sustainability of those woods becomes more challenging. Most traditionalists still scoff at guitars built from composite materials and plastics, but in a blind listening test, few could probably tell the difference.

| 2. Martin 000-28 Standard Series | LIST PRICE: $3,799 |
| 3. Martin Backpacker 25th Anniversary | LIST PRICE: $399 |
| 5. Taylor Dreadnought Academy 10e | LIST PRICE: $649 |
| 6. Taylor 614ce | LIST PRICE: $3,299 |
| 7. Taylor GS Mini | LIST PRICE: $499 |

**NECK DEEP**

Playability is equally as important as tone, and fortunately most acoustic guitars made today are a huge improvement over the budget beasts of yesterday, which often had painfully high action, shoddy fretwork with poor intonation and inferior materials that were susceptible to warping and twisting. These flaws are uncommon today, and buyers are now free to consider more personal preferences such as neck profile, scale length and neck width. The most common neck profile is a C shape with moderate depth, but an increasing variety of low-cost models also offer vintage-style V-shaped profiles, deep U-shaped profiles, flat, slim profiles, curved asymmetrical profiles and more. Scale lengths typically range from 24 to 25.5 inches, with 24.4 inches being a common standard, but baby and travel guitars usually have shorter-scale lengths, and recently several long-scale baritone and...
multi-scale models have broken the $1,000 price barrier. Similarly, various neck widths are available, ranging from narrow nut widths that are ideal for players with small fingers to wide nut widths that facilitate clean fingering for fingerstyle playing.

Where the neck joins the body is another important consideration that can influence both how an acoustic guitar plays and how it sounds. Necks that meet the body at the 14th fret are still the most common design, but 12-fret necks are increasing in popularity as many players have discovered the tonal benefits of this design, particularly with small- and medium-sized instruments where a 12-fret neck design can enhance bass and volume projection. A cutaway body design is also a consideration for guitarists who prefer access to the entire fingerboard, although the smaller resonant chamber of a guitar with a cutaway body can result in decreased volume output, less powerful bass and thinner treble.

ACE HARDWARE

While acoustic guitar hardware has improved in quality significantly in recent years, it still can be one of the telltale signs of compromises that were made to keep a guitar’s cost low. Check the tuners to make sure they turn smoothly, feel solid and don’t slip. Also make sure the strings don’t stick in the nut, the spacing between each string is consistent and the nut isn’t cut too low (which will cause notes played on the lower frets to buzz) or too high (which can make it difficult or even painful to fret lower notes). The saddle should be perfectly perpendicular to the bridge at a 90-degree angle—if it’s leaning forward or backward the guitar’s intonation and tone will suffer. The bridge should fit flat and solidly against the top, and the bridge pins should fit snugly into their holes without sticking out too far or in too deep in the bridge.

Replacing tuners and bridge pins is inexpensive and easy to do (in fact, replacing cheap plastic bridge pins with ones made of higher quality material is one of the cheapest and easiest ways to improve an acoustic’s tone), but reattaching a bridge, installing a new saddle and cutting or replacing a nut are tasks that are better left to experienced repair techs, which can be costly.

Built-in electronic systems for guitars in this price range are generally good, but be aware that if something should go wrong with the system in the future you might not be able to find a new replacement system that fits in the same mounting holes.

Probably the most important and helpful recommendation I can make based on my own experience is that you should visit a few stores and play a few different guitars (even of the same make and model) before you buy. While you can save a few bucks buying a guitar via mail order, I’ve found that the tone of inexpensive acoustic guitars can vary more dramatically than most other guitars. If you’ve really bonded with the sound and playability of a guitar that you played in a store, you should buy that exact guitar instead of buying the same model for cheaper online, as the sight-unseen guitar might not be as good.
IT’S IN MY BLOOD

MICK THOMSON
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HOT ROD IV AMPLIFIER SERIES

THE WORLD’S HARDEST-WORKING TUBE AMPS
WITH UPGRADED FEATURES

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The John Petrucci Guitar Method

John Petrucci plays his signature Ernie Ball Music Man Monarchy Majesty seven-string in Knight Black.
THERE ARE CERTAIN people in the world that gravitate toward creative outlets. You will find that a lot of musicians also like to draw, paint and write. There’s a common thread that if you are someone that not only has a “want,” but also a “need” to be creative, hopefully you’ll be lucky enough to find music as an outlet for expression. I was fortunate to find music at an early age, at a time when I was also interested in painting, drawing and the visual arts. I found that I gravitated toward the guitar, for whatever reason.

When I was growing up on Long Island, it seemed that just about everyone I knew played an instrument, and there were so many bands. You could literally walk down your street and hear garage bands playing, and there would be “battle of the bands” contests at school. There was a lot of guitar-driven music on the radio; all the rock stations would always be playing Led Zeppelin, Boston, AC/DC, Ozzy and Black Sabbath. I always knew I wanted to find a way to channel my creativity, and the guitar and music became the way in which I was able to do that.

When I was young, I had this recurring dream in which I was onstage playing guitar. This was before I was ever in a band, but it drew me in, even before I knew what was happening on the instrument. I’d hear things on the radio and had no concept of how the musicians were making it happen. I’d hear the two guitar players in Iron Maiden playing harmony leads, but I didn’t know how that worked. When I played, I’d think, Where’s the other part? I remember hearing Eddie Van Halen employing different playing techniques, like fretboard tapping, and thinking that it didn’t even sound like a guitar. I had no idea how that was being done, but I was drawn to it. And I loved hard rock and heavy metal—it just hit me, and I loved it. I loved Maiden and I loved Metallica.

As I became more proficient on the instrument, I began to investigate guitarists that played outside of rock and metal styles, and that’s when I got into Steve Morse and the Dixie Dregs, and Al Di Meola with Return to Forever and his own recordings, and Allan Holdsworth too. I ended up combining all of these influences in my own playing. Two bands in particular that gave me those “wow” moments—like, “I really need to learn how to do that!”—were Rush and Yes. These bands, and especially their guitarists—Alex Lifeson and Steve Howe—became huge influences on my playing and songwriting style and on my approach to orchestrating guitar parts. If you look at Dream Theater now, we have the same instrumentation as Yes, where the guitar and keyboards are the essential parts of the bigger, orchestral, progressive rock sound.

FIRST RIFFS

I remember that, when I first started playing the guitar, it was impossible for me to play even the simplest things. Many guitarists will tell you that it’s not necessarily an easy instrument to get started with. For instance, when you play piano, you can just lay your hands down on the keys and make musical sounds. On guitar, there’s a learning curve of developing hand coordination and strength; even playing basic barre chords is a challenge at first.

Everything that I played in the beginning was not very complicated; I’d play licks like this (FIGURE 1), based around the E minor pentatonic scale (E G A B D). The Zeppelin and AC/DC stuff was in that zone, in the basic keys (FIGURE 2). Early Rush is in the same bag (FIGURE 3). The first Rush album...
was all Zeppelin-inspired trio stuff with extended guitar solos and in that vein—single-note bluesy rock.

I remember trying to emulate some basic guitar solo stuff that Alex Lifeson would do. It would sound great if you simply kept repeating the same lick over and over (FIGURES 4 and 5). There’s always room for licks like that! I would try to perfect things like this (FIGURES 6 and 7). Even with something simple like this, when I first learned it, I had slowed down a guitar solo with my turntable set to half speed (16 rpm), and I could hear the notes, but I’d think, why don’t they sound right when I play them? It wasn’t until I discovered that there were string bends involved, and in fact ghost bends—pre-bending and releasing notes—that made the lick sound right. And why is there a growl sound when you play the bent A note and the high D together? You make these discoveries when you see someone else do it, or when you stumble upon it yourself.

I remember trying to play “Paranoid” by Black Sabbath, and I saw a garage band play the song and the guitarist did this (FIGURE 8), hammering onto the note on the D string, and I thought, Holy crap! That’s it! I was missing that hammer-on, and I knew something didn’t sound right. You discover those little secrets that slowly begin to unlock how to do these things on the guitar, and it becomes a little less mysterious, driving you onward to learn more.

**VIBRATO**

Vibrato was a technique I had to learn in and of itself. I’d hear it, but I didn’t know what it was or how to perform it. I was learning an Iron Maiden solo one day, with the record slowed down to half speed, and Adrian Smith played something like this (FIGURE 9). Slowed down, the vibrato sounded like this huge, repeated bend. Light bulbs went off! That’s how you do it! I realized that, to create vibrato, you bend up from one note to another note, back down and up, and that’s how to get that sound (FIGURE 10).

In the beginning, like when learning an Angus Young solo in an AC/DC song, I’d have the right notes, but it was another thing to emulate Angus’ cool, distinctive vibrato. Either someone has to show it to you, or you have to see someone do it, or you simply stumble upon it, like I did with the Adrian Smith solo.

Vibratos are like fingerprints—everyone’s vibrato is a little different, and everyone approaches the technique a little differently. If you try to mimic the signature vibrato of a certain player, just that is enough to bring to mind that player to those familiar with his sound. You don’t think about vibrato too much when starting out, though.

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**FIGURE 1**

**FIGURE 2**

**FIGURE 3**

**FIGURE 4**

**FIGURE 5**

**FIGURE 6**

**FIGURE 7**

**FIGURE 8**

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![Learn from the MASTERS ISSUE 3 OF 3](https://example.com/learn-from-the-masters-3)

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Another “learning curve” thing is “how do I make what I play sound good?” There are so many things one can do to make it sound bad, such as pressing down too hard on the strings, making them sound out of tune, or slightly bending a string when you shouldn’t be, or not using vibrato when you should. If you play a simple line like this (FIGURE 11), you can make it sound boring by adding no inflections, articulation or vibrato, and you can make it sound bad by pulling the strings out of tune or allowing other strings to ring. The guitar is tricky that way. You really need to listen closely to your articulation in order to make what you play sound as good as possible.

When I’m moving from note to note in a melodic line, I don’t want the previous note to continue to ring. And when using distortion, especially, the potential for unwanted noise is that much greater. Even when playing a simple scale (FIGURE 12), you have to be sure to prevent the strings you aren’t playing from ringing. If I play a lick on the lower strings (FIGURE 13), I’m using the undersides of my fretting fingers to mute the higher strings. And as I move to the higher strings, the tips of my fingers mute the adjacent lower strings.

Everyone holds their pick a little differently, and I like to rest my pick-hand pinkie on the higher strings while laying the edge of the palm across the lower strings near the bridge saddles. In this way, I’m only exposing the string that I am playing on, and the strings around it cannot ring. The opposite would be a “floating” technique, wherein the picking hand doesn’t touch the strings at all, other than the pick striking the strings (FIGURE 14). When I pick normally (FIGURE 15), I feel more in control over the strings that I’m not playing. The physical technique is subtle, but it will make a huge difference in the sound. With metal and rock playing, distortion is often at a high level, so the danger of unwanted sounds is that much greater. To take it a step further, when you’re recording with headphones on, you become highly conscious of every little detail (FIGURE 16).

From my perspective, there are two conceptual approaches to playing chords, one that addresses playing with a clean tone and the other that applies to using distortion. In regard to playing with distortion, I took my cues from two different sources and ultimately turned it into my own thing.

The first source was Rush and lis-
In the beginning, when learning an Angus Young solo in an AC/DC song, I’d have the right notes, but it was another thing to emulate Angus’ cool, distinctive vibrato.”

tening to how Alex would play big, extended open chords that made the guitar sound huge in a trio setting. That could mean playing more notes than you’d usually play. When playing an E5 power chord, Alex might add the open strings to create a larger sound (FIGURE 17). We can move down to second position and add the fifth, B, on the A string, and the ninth, F♯, on the high E string, to widen the sound of an E power chord (FIGURE 18).

The other concept is adding a second, or ninth, on top of a basic barre chord shape. If I play a C5 power chord (FIGURE 19) and add my middle finger, I get Cm. If I barre my pinkie across the D, G and B strings, I get C major; but if I barre with my index finger, I get a “neutral” variation that adds the second, or ninth, D, on top of the C5 voicing, resulting in Csus2. Including the low fifth, G,

with the index finger and strumming across all six strings creates a huge-sounding, Rush-style Csus2 “power chord.” You’ll hear these chords on “2112.” Just moving this voicing around the fretboard instantly yields a prog-y, Rush-like sound (FIGURE 20).

The second influence on my chordal approach involves double-stop chords played with distortion that serve to add more tonalities to the chords than just root-fifth or root-fifth-ninth, such as a flatted fifth, or a suspended fourth, or a major third. That influence came from listening to early Queensrÿche (FIGURE 21). I employed this
approach in Dream Theater compositions like “Metropolis.” Using just two notes, I can move from a root-fifth E5 power chord to an Esus4 with an E and an A note. If the song called for Dsus4 to D, instead of using standard first-position open chords to get that sound, I can achieve it with two and three notes in “power chord” fashion (FIGURE 22). I’m implying the tonality in a sonically economical way and don’t need any other accompaniment.

I can create a two-note progression that moves between the fifth, the fourth and the major third (FIGURE 23). We can now add the flatted fifth to the mix, and you have all the ingredients to create a heavy riff (FIGURE 24). Here’s a riff from “Metropolis” that illustrates this technique (FIGURE 25).

If we look at these four pitches—the major third, fourth, flatted fifth and fifth—in E, they occur in a chromatic sequence on the D string, which could be a riff unto itself (FIGURE 26).

Using the chords Em, D and C, I can incorporate those intervals to reflect this chord progression. So now, something as simple as a straight E5-C5-D5 progression can sound much richer and more interesting (FIGURE 27). It’s still a basic progression, but the guitar sounds bigger while the part also provides more harmony and musical information.

If I take the E root-fifth shape and move the fifth up a half step, it turns into C/E, with
the higher of the two notes now functioning as the root and the lower note as the major third, what's known as *first inversion*. There is some mystery to this sound because the lower of the two notes doesn't change, creating a “pedal tone” type of sound (FIGURES 28 and 29). This is such a great technique, one that helps to add more movement and tonality to a rock/metal-type riff. For example, I can move up and down the fretboard between C5 and E5 power chords by using a series of different two-note shapes, like this (FIGURE 30), which gives you a Metallica-like sound.

**Extended Power Chords**

The culmination of all of this is how I expanded on these ideas to create my own thing. To the big Rush chords and the Queensrÿche interval idea, I added a third note on a higher string. Going back to the Rush sound of the sus2 chords sounded with an index-finger barre (FIGURE 20), instead of sounding the F# over E5 on the B string, it’s fretted on the G string with the pinkie. I can then take this symmetrical three-string shape and move it all around (FIGURE 31). I use these root-fifth-ninth three-string shapes all the time.

If I move my pinkie up one half step, from F# to G, I now have an Em chord. If the progression goes from Em to Csus2, I can use these “spread-voicing” shapes, which sound better

---

**FIGURE 27**

<table>
<thead>
<tr>
<th>1</th>
<th>E5</th>
<th>C5</th>
<th>D5</th>
<th>E5</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>C5</td>
<td>C(#5)</td>
<td>D</td>
<td>Dsus4</td>
</tr>
</tbody>
</table>

**FIGURE 28**

<table>
<thead>
<tr>
<th>E5</th>
<th>C/E</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>B5</td>
</tr>
</tbody>
</table>

**FIGURE 29**

<table>
<thead>
<tr>
<th>E5</th>
<th>C/E</th>
<th>D5</th>
<th>A/C#</th>
<th>E5</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>D5</td>
<td>B/D#</td>
<td>E5</td>
<td></td>
</tr>
</tbody>
</table>

**FIGURE 30**

<table>
<thead>
<tr>
<th>C5</th>
<th>C(#5)</th>
<th>A7/C#</th>
<th>A/C#</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>B/D#</td>
<td>D5</td>
<td>E5</td>
</tr>
</tbody>
</table>

**FIGURE 31**

<table>
<thead>
<tr>
<th>Esus2</th>
<th>Csus2</th>
<th>Gsus2</th>
<th>Asus2</th>
<th>Csus2</th>
<th>Gsus2</th>
<th>Asus2</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Esus2</td>
<td>Csus2</td>
<td>Esus2</td>
<td>D/F#</td>
<td>E5</td>
<td></td>
</tr>
</tbody>
</table>

---

**ANOTHER ‘LEARNING CURVE’ THING IS ‘HOW DO I MAKE WHAT I PLAY SOUND GOOD?’ THERE ARE SO MANY THINGS ONE CAN DO TO MAKE IT SOUND BAD.”**
What Clients are saying about the Stauer Guitar Watch

⭐⭐⭐⭐⭐
“This thing ROCKS.”
— N. FROM PHOENIX, AZ

⭐⭐⭐⭐⭐
“It keeps great time and has stood up to band practice very well!”
— E. FROM PHILADELPHIA, PA

⭐⭐⭐⭐⭐
“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.

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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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than conventional barre chords (FIGURE 32). If you move the pinkie up another half step, from G to G#, you get a major third and can sound an E major chord this way. In this example (FIGURE 33), I’m combining these shapes to create a great-sounding chord progression that has a built-in melodic line while keeping the root note in the bass.

Another cool twist is to change the lower note to the flatted seventh, what’s known as a third-inversion chord: with the E note at the seventh fret of the fifth string, I can add A#, fourth string, eighth fret, and F#, third string, 11th fret, while keeping the open low E in the bass (FIGURE 34). That sounds mysterious and creepy, and it has a metal, progressive sound to it that evokes a certain kind of emotion. Using these few chord shapes, you can automatically create riffs that sound cool (FIGURE 35), and in this example I’ve added a B7/D# chord to develop the musical progression a bit further.

### Positional Scale Navigation

When I practice, I like to try and cover as many bases as possible with a single exercise. With this specific approach, one can apply it to all different types of scales in all keys. That’s the beauty of the guitar—all of these patterns are easily moveable. These exercises get you familiar with learning chord shapes while also working on specific picking techniques.

Steve Morse once said that whenever he needed to work on a technique, he’d devise a piece of music designed to address that technique, in the same way that classical etudes are intended. This makes the endeavor so much more interesting: not only are you learning specific scale shapes, you are also playing music while advancing your technique.

Let’s stay in E minor, starting in seventh position: set a metronome to a 16th-note click and play the scale ascending and descending, using alternate picking (FIGURE 36). Now let’s move through the different patterns, starting with one note per string, followed by two, three and four notes per string. This will address most of the variables you will encounter.

To apply the one-note-per-string concept, you need to identify the arpeggiated triads that fall within the scale as played in this position, starting from the highest note on the lowest string within each three-string group (FIGURE 37). I like to change it up a little bit to make it more interesting by adding a fourth note on the highest string, a third above the preceding note, followed by the two lower scale degrees, resulting in triplet patterns that alternate between three ascending notes and three descending notes. Here...
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it is in ascending form (FIGURE 38). The progression of chords outlined is D7-Gmaj7-Cmaj7-F#m7b5, all chords living within the key of E minor. The descending form would be this (FIGURE 39). You can play this pattern as eighth–note triplets, but you also can play it as straight 16ths (FIGURE 40). It’s good to play through the pattern both ways, “hearing” it as both triplets and straight 16ths. Once you have a grasp of this approach, be sure to apply it to E natural minor (FIGURE 43).

The next incarnation of this idea is built from a pattern with two notes per string (FIGURE 43). This is played in straight 16ths, starting with a one-note pickup, which is the major seventh of the chord. The progression outlined is Cmaj7-F#m7b5-Bm7-Em7-Am7. This is another great alternate-picking exercise, and the line has a nice melodic contour. The cool thing is that all of these chords are built from our parent E natural minor scale pattern in this position, but arranging the notes in these arpeggios describes a chord progression. Practice the reverse version as well, and then play the pattern ascending and descending (FIGURE 44).
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Since this two-notes-per-string pattern falls naturally into 16th-note groupings, play it as eighth-note triplets too (FIGURE 45) in order to get the most out of the exercise.

The third approach involves three notes per string, and this is a great way to practice sequencing as you move through a scale. Three-notes-per-string is probably the most typical way guitarists like to practice scales, but here we’re going to create sequences of six notes (FIGURE 46). Begin by playing the first six notes of the scale in order, low to high, starting on the bottom two strings. Then move to the fifth and fourth strings, playing these scale tones in the same manner. Continue this approach through all pairs of adjacent strings, playing the patterns as 16th-note triplets. You can try this pattern played as straight 16th notes too.

One of two ways to move back down through the string pairs is to simply play the pattern backward, starting on the highest note in each string pair, which is the most logical. A great twist is to play the pairs ascending, as we had done, but moving from the higher string pairs to the lower ones.

The fourth incarnation is built from playing four notes per string and, in order to keep this rooted in a specific position, I incorporate an extra note on each string, a passing tone, that is outside the scale. Each of these exercises forces you to sharpen your alternate picking technique. With one note per string, you will use a downstroke on one string followed by an upstroke on the next, which is the hardest technique to master. Two notes per string is more evenly regulated, as you pick down-up on each string as you move across the strings and your pick ends up in the same spot every time. The third version, three notes per string, is like the first

---

**FIGURE 45**

```
| 7 8 9 10 7 9 |
| 7 9 10 7 9 |
| 7 11 |
| 7 9 |
| 12 10 |
| 10 8 |
```

**FIGURE 46**

```
| 7 8 9 10 7 9 |
| 7 9 10 7 9 |
| 7 9 |
| 12 10 |
| 10 8 |
| 10 8 |
```
ALL-NEW PRO-MOD
DK24
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because there’s an uneven number of notes on each string, so your picking direction constantly reverses—down-up-down, then up-down-up, etc.

This last incarnation—four notes per string—is evenly picked down-up-down-up on each string, but with more notes played per string. This is easier than picking two notes per string, because you’re not crossing strings as frequently.

In adding the passing tone, in the instances where the three scale degrees fall between four frets, you simply add the “in between” note. On the sixth string, for example, the scale degrees are B, C and D, so we add the C# that falls between C and D. This holds true for the fifth and fourth strings as well. But on the top three strings, where there are five frets between the three scale degrees, we have to choose which of the two possible passing tones to use. I prefer the higher of the two (FIGURE 47).

You can then descend through the pattern in reverse order, but I like to play it in a repeated descending/ascending manner that falls into a meter of 5/4 (FIGURE 48). What I like about this approach is that the picking patterns remain constant, down-up-down-up, as you move from string to string. Practice this in a ascending manner too. I recommend working on these patterns in repeated two-string pairs, or just on a single string (!), before moving to the sequence that carries the pattern across all of the strings.

**OTHER SCALE-PLAYING APPROACHES**

In order to be able to apply everything that we’ve covered to different keys, you need to know where the correct notes fall, where they lay on the fretboard. To me, the best way to get a handle on this is to practice playing scales on a single string. Start on the high E and play all of the notes of E natural minor, also known as the E Aeolian mode: E F G A B C D (E F GE). This series of notes is the same as the G major scale, with one note that is sharp, F# (FIGURE 49). You could fret each note with the same finger if you like, but I prefer to use a three-finger approach that shifts positions up and down the neck. Then do the same thing on the B string (FIGURE 50), and then all the remaining strings.

As you move three-note shapes up and down the top pair of strings (the B and high E), you realize there are three fingering sequences that repeat, such as index-middle-pinkie (1-2-4), index-ring-pinkie (1-3-4), or index-middle-pinkie with a stretch (or index-ring-pinkie with a stretch, when you are higher up on the fretboard).

You discover that this applies to the scale as played on any string, such as on the A and D strings (FIGURE 51). The next step is to apply these fingering patterns as you move from one string to another, which is exactly what one does when playing solos or song riffs. For example, if I’m sticking to the E natural minor scale while moving between the D and G strings, I can see how these sequences work together. Here’s the scale on these two strings (FIGURE 52). If you play three notes on one string and then three notes on the next before shifting positions, you get a six-note pattern...
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Just as there are three different fingering shapes on one string, there are six different two-string shapes, or sequences, as we move up the D and G strings, and these shapes repeat all over the fretboard. The first is parallel, 1-3-4 on each string. The second is 1-2-4, then 1-2-4 with a stretch. Then 1-3-4 followed by 1-3-4 with a stretch, or 1-2-3 followed by 1-3-4 with a stretch. The fifth shape is 1-2-4 followed by 1-3-4. The sixth is 1-2-4 with a stretch followed by 1-2-4 without a stretch on the higher string. And the seventh shape is a repeat of the third one, 1-3-4 followed by 1-3-4 with a stretch.

If you learn those six patterns, this is all you need to know, as they repeat all over the fretboard, and this is true for
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all of the diatonic modes. There is a slight shift necessary when moving between the G and B strings because these two strings are tuned a major third apart, not a perfect fourth, like all the other adjacent strings. And remember that these fingering shapes will apply to playing the scale, or any scale, in the more conventional manner—within a single fretboard position across all six strings.

The most powerful way to utilize these fingering concepts is to apply them to patterns that ascend and descend the board, enabling you to cover a lot of ground. You’ll find that the specific shapes will repeat when moving through three octaves, which is something I take advantage of all of the time in my playing. If I start in seventh position on the low E string and play 1-2-4, 1-3-4, I can move up one octave and start on the D string, and the fingering sequence is exactly the same. If we move up one more time to the next higher octave, as played on the B and high E strings, it’s the same shape again (FIGURE 54).

It’s so valuable and important to be aware of how each of these shapes repeats, because if you learn it in one spot, you can move up, and there it is again. Your mind becomes very familiar with how the shapes look and feel, as well as how they sound as patterns played over chords.

These patterns consist of six notes, so we’re leaving out one of the degrees in a typical seven-note scale. If you’d like to include every scale degree, what I do is shift up one scale degree following the sixth note in each sequence. This results in seven-note patterns (FIGURE 55). Now you have a scale pattern that ascends through three octaves, wherein you can simply and easily identify the shapes. This is a great way to move up and down through scale patterns in a seemingly effortless way while also covering a lot of fretboard territory.
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15 Greatest Guitar Moments

George Harrison performs November 6, 1974, at the Cow Palace in Daly City, California.
By George

Guitar World takes an analytical look at George Harrison’s 15 greatest guitar moments... after the Beatles.

My Sweet Lord
Gimme Some Truth
Give Me Love (Give Me Peace on Earth)

Cloud 9
Cheer Down
Back Off Boogaloo
Marwah Blues

That Which I Have Lost
Learning How to Love You
Dark Sweet Lady
The Bluest Blues

Leave a Light On
True Love
Real Love
The Light That Has Lighted the World
George Harrison: Slide Guitarist

By Jonathan electrode

A
thors, journalists and basement-dwelling bloggers have dedicated millions of words to the merits and behind-the-scenes details of legendary albums such as the Rolling Stones’ Exile on Main St. But how many books have you read about Mick Jagger’s 1985 solo debut, She’s the Boss? How about Bill Wyman’s 1974 album, Monkey Grip? Should we even bother asking about Charlie Watts’ Long Ago & Far Away?

Let’s face it, regardless of how great they might be, albums by individual members of iconic bands—from the Stones to the Beatles to Led Zeppelin to the Who—rarely, if ever, attain the same mythic status as the music released by the bands themselves.

For instance, let’s take this George Harrison fellow.

Guitar magazines (like this one) have slathered decades’ worth of praise on Harrison’s 1962-to-1970 guitar work with the Beatles. We’ve taught you how to play his “Something” solo and applauded his introduction of sitars and 12-string electric guitars to pop music. We’ve even dedicated a lesson or two to his late-Beatles-era acoustic work.

But what about his music and guitar playing after the Beatles?

The late Harrison, who would’ve turned 75 on February 25, started playing slide in the late Sixties while touring Europe with Delaney & Bonnie, suddenly inventing an entirely new guitar persona for himself. What he came up with was a unique, distinctive and often-imitated style that incorporates hints of Indian music and a few quirky things he picked up while learning sitar—

“All Things Must Pass”

(Give Me Peace on Earth)“

JOHN LENNON: Imagine (1971)

John Lennon: “Gimme Some Truth”

GEORGE HARRISON: All Things Must Pass (1970)

Four (the pair also backed Ringo Starr on “I’m the Greatest” in 1973). Harrison’s playing can be heard on several Imagine tracks, including “Oh My Love,” “I Don’t Wanna Be a Soldier” and “How Do You Sleep?” He even plays a mean resonator on “Crippled Inside.” But there’s just something downright chilling about his slide work on “Gimme Some Truth,” a song the Beatles toyed with briefly during the Let It Be sessions.

Harrison wasn’t a shredder by any means; the magic resides in his note choices, structure, phrasing and emotional delivery—a trait he shared with David Gilmour and, to a lesser extent, B.B. King. In this angry-sounding solo, which starts at :49, he uses his slide to achieve a piercing, sustained, “singing” tone with plenty of bite. Harrison makes good use of an open tuning for his slide melodies—and the stacked major triads that it affords at any given fret—as he plays a lyrical melody that outlines the chord tones, swooping into them from below and letting notes at the same fret ring together on adjacent strings. And then there’s that vibrato!

“Gimme Some Truth”

JOHN LENNON: Imagine (1971)

Lennon’s Successful Imagine album marks one of the only times he recorded with Harrison after the breakup of the Fab Four (the pair also backed Ringo Starr on “I’m the Greatest” in 1973). Harrison’s playing can be heard on several Imagine tracks, including “Oh My Love,” “I Don’t Wanna Be a Soldier” and “How Do You Sleep?” He even plays a mean resonator on “Crippled Inside.” But there’s just something downright chilling about his slide work on “Gimme Some Truth,” a song the Beatles toyed with briefly during the Let It Be sessions.

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Harrison wasn’t a shredder by any means; the magic resides in his note choices, structure, phrasing and emotional delivery—a trait he shared with David Gilmour and, to a lesser extent, B.B. King. In this angry-sounding solo, which starts at :49, he uses his slide to achieve a piercing, sustained, “singing” tone with plenty of bite. Harrison makes good use of an open tuning for his slide melodies—and the stacked major triads that it affords at any given fret—as he plays a lyrical melody that outlines the chord tones, swooping into them from below and letting notes at the same fret ring together on adjacent strings. And then there’s that vibrato!

“Gimme Some Truth”

JOHN LENNON: Imagine (1971)

Lennon’s Successful Imagine album marks one of the only times he recorded with Harrison after the breakup of the Fab Four (the pair also backed Ringo Starr on “I’m the Greatest” in 1973). Harrison’s playing can be heard on several Imagine tracks, including “Oh My Love,” “I Don’t Wanna Be a Soldier” and “How Do You Sleep?” He even plays a mean resonator on “Crippled Inside.” But there’s just something downright chilling about his slide work on “Gimme Some Truth,” a song the Beatles toyed with briefly during the Let It Be sessions.

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“All Things Must Pass”

(Give Me Peace on Earth)“

JOHN LENNON: Imagine (1971)

John Lennon: “Gimme Some Truth”

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WE WON’T bore you with the old stories about how Eric Clapton played lead guitar on the Beatles’ “While My Guitar Gently Weeps”—or how Harrison co-wrote and played on Cream’s “Badge,” both of which took place in the late Sixties. We will, however, remind you that these guys continued to work together long after that mythic time. Harrison’s “comeback” album, 1987’s Cloud Nine, features a hefty serving of Clapton’s guitar playing. On the title track, Clapton and Harrison (on slide, of course) trade tasty, bluesy licks in G minor. If you’re heading to YouTube, be sure to track down the live version of this song from Harrison and Clapton’s ’91 Japanese tour to see the duo in action.

THIS SIMULTANEOUSLY dramatic and comedic Harrison/Tom Petty composition is a hidden masterpiece—a hit that never was. The summer 1989 single, which also was included on the Lethal Weapon 2 soundtrack, never got the recognition it deserved back in the day—but there’s no excuse for ignoring Harrison’s lengthy rollercoaster slide ride that ends the song. The outro, which starts at 2:35, is actually a slide-guitar duel between Harrison and Harrison—or at least one Harrison with two slightly different Strat tones, one of which is especially warm and ever so slightly overdriven. “Cheer Down” was a highlight during Harrison and Clapton’s 1991 shows, and the official live video is available on YouTube. In contrast to his previous tour—which took place in 1974—Harrison performed most of the guitar solos himself in ’91. In ’74, a young Robben Ford did the heavy lifting while Harrison mostly sang and strummed.

HARRISON’S SLIDE guitar is all over this Richard Starkey (Ringo Starr) composition, the follow-up to Ringo’s first hit single, 1971’s “It Don’t Come Easy,” which also features shimmering guitar work by Harrison. The song, which Harrison produced, features Starr on drums and vocals, Beatle buddy Klaus...
Voormann on bass and Gary Wright (“Dream Weaver”) on keyboards. But the main event is clearly Harrison’s slightly wild, wacky and bouncy slide work, which includes an alternate melody line that’s even catchier than the melody Ringo is singing. Harrison played several tasteful solos on Ringo’s songs throughout the decades, including “Early 1970,” “You and Me (Babe),” “I’m the Greatest,” “Down and Out,” “Wrack My Brain,” “You Belong to Me” and “King of Broken Hearts.”

**“Marwah Blues”**
*George Harrison: Brainwashed (2002)*

HERE’S ONE from Harrison’s Dark Horse Records debut, Thirty Three & 1/3. His beautiful and imaginative steel-string solo, which starts at 2:24, dances over the embers of this smoky, jazzy, late-night love song, which Harrison originally wrote for jazz legend Herb Alpert, who requested a song but never actually recorded it. The former Beatle shows that he knows how to solo over a fairly complex chord progression as he targets the moving chord tones from change to change and outlines the underlying harmonic movement with lyrical melodic lines.

Notice how he accentuates certain notes with Pat Metheny–like finger slides, which offer an acoustic guitarist an alternative way to swoop into notes from below without attempting to bend the instrument’s thick, tight strings the way one would on an electric guitar. Harrison acknowledged that most music fans would generally prefer “Something” to anything he wrote himself, so he recorded it. The former Beatle shows that he knows how to solo over a fairly complex chord progression as he targets the moving chord tones from change to change and outlines the underlying harmonic movement with lyrical melodic lines.

**“Dark Sweet Lady”**
*George Harrison (1979)*

**“Learning How to Love You”**
*George Harrison: Thirty Three & 1/3 (1976)*

AT SOME point, Harrison and Ten Years After frontman Alvin Lee became neighbors in (or near) Henley-on-Thames, England. So it was inevitable that they’d record together, which they did in the early Nineties (and in 1974, on Harrison’s “Ding Dong, Ding Dong”). Lee’s Nineteen Ninety-Four album (also issued as I Hear You Rockin’) features Harrison on three tracks, including a cover of the Beatles’ “I Want You (She’s So Heavy).” The highlight, however, is a slow, bluesy burner called “The Bluest Blues.” It’s a little crazy to hear Harrison playing blues slide guitar, but there it is. In his solo, which starts at 2:15, the former Beatle plays several throaty passages that recall his wicked playing on Lennon’s “How Do You Sleep?”

**“The Bluest Blues”**
*Alvin Lee: Nineteen Ninety-Four (1994)*

IN THE January 2003 issue of Guitar World, there’s a story called “Do You Want to Know a Secret: Confessions of the Quiet Beatle,” a previously unpublished Harrison interview from 1992. At one point, writer Vic Garbarini asks Harrison to choose his best slide solo.

**“Leave a Light On”**
*Belinda Carlisle: Runaway Horses (1989)*

**“Learning How to Love You”**
*George Harrison: Thirty Three & 1/3 (1976)*

Love Is Forever,” “Here Comes the Moon” and the upbeat closer, “If You Believe.” On “Dark Sweet Lady,” Harrison plays another assertive solo (at 1:44), exploiting signature nylon-string techniques such as quasi-flamenco-like bursts of alternate-picked notes, finger slides up and down one string and gypsy jazz-style shimmering vibratos. Also noteworthy is the way he acknowledges and describes the underlying chord changes by targeting chord tones in his single-note lines.

**“DARK SWEET Lady,” which Harrison wrote for his wife, Olivia, in Hawaii (and it sounds like it), sports his finest nylon-string guitar solo since the Beatles’ “And I Love Her.” Knowing Harrison, he probably used the same Spanish guitar on both songs. The entire George Harrison album is brimming with beautiful guitar parts and textures, understated slide motifs and sticky melodies. Check out “Blow Away,” “Your...**
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“The best slide solo I ever played was on... what's her name? That girl singer who used to be with that all-girl band? Belinda Carlisle of the Go-Go's! That's who it was,” Harrison said. “I played on one of her albums. One of the slide solos had its own little tune which related to the tune Belinda was singing, but it's also a little composition in its own right, which I was really pleased with.” Harrison played on two Runaway Horses tracks—“Leave a Light On” and “Deep Deep Ocean”—but we're assuming he was talking about “Leave a Light On.” His solo starts at 3:01.

“TRUE LOVE,” Harrison’s shiny, happy 1976 cover of a 1956 Cole Porter tune, is a perfect snapshot of his mid- to late-Seventies slide playing and glassy Strat tone. Just check out his perfect intonation during his mini solos, which start at 1:18 and 1:33. For his slide guitar, he again makes great use of what sounds like an open tuning (probably open E or D) to play two- and three-note combinations of triadic chord tones at the same fret, with excellent pitch centering and a soulful, polished vibrato. Similar to what he famously did in “My Sweet Lord,” the guitarist throws in his signature diminished-seven arpeggios (over the progression's diminished-seven chords), with an overdubbed second slide guitar adding a harmony line below the melody. Around this time, Harrison made several humorous (pre-MTV) promotional clips for his singles, including “True Love.” Track it down on YouTube.

LIKE A lot of Harrison’s slower slide solos, this entry (which starts at 1:42) is all about intelligent note choices, syntax and raw emotion. In the closing bars of the solo, Harrison’s guitar is almost sobbing. Every note and phrase is delivered with pure feeling and emotion. This is guitar playing from the heart and soul. As Simon Leng writes in his 2006 Harrison biography, While My Guitar Gently Weeps: The Music of George Harrison, “George finally made his guitar gently weep.”

IN THE mid Nineties, McCartney, Harrison and Starr got together with producer Jeff Lynne to finish up two late-Seventies Lennon demos—“Free As a Bird” and “Real Love”—thus creating a pair of brand-new Beatles songs more than 25 years after their breakup. Although both songs have their merits, “Real Love” gives Harrison room to stretch out and have a bit of fun on the solo and fills. It’s interesting to hear (and see—check out the video on YouTube) late-solo-era George playing without a slide—just as he did in his Beatles days. If you’re familiar only with the mid-Nineties mixes of these songs, be sure to seek out the 2015 remixes, which are lush, wide and sonically superior; they also feature completely different vocal and guitar takes.

“True Love”
GEORGE HARRISON: Thirty Three & 1/3 (1976)

“The Light That Has Lighted the World”
GEORGE HARRISON: Living in the Material World (1973)

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CHECK OUT Harrison’s playing on Dave Mason’s “If You’ve Got Love,” Badfinger’s “Day After Day,” ELO’s “A Long Time Gone,” the Beatles’ “Free As a Bird,” Jeff Lynne’s “September Song” and the Traveling Wilburys’ “Poor House.” And don’t forget Ringo Starr’s “I’m the Greatest,” which—with John Lennon on piano, Harrison on guitar, Starr on drums, Billy Preston on keyboards and Klaus Voormann on bass—is just a notch away from the Beatles’ Let It Be-era personnel (which featured Preston). In terms of Harrison’s solo material, try “Isn’t It a Pity,” “Beware of Darkness,” “Blow Away,” “The Lord Loves the One (That Loves the Lord),” “Woman Don’t You Cry for Me” and “Maya Love.”

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Jimmy Page performs with the Firm at London’s Hammersmith Odeon in December 1984; his Telecaster sports a B-bender that was installed by Gene Parsons.
**BENDING THE RULES WITH A B-BENDER**

Why play a bender? “The simplest answer is that it enables the player to do things that are simply impossible otherwise,” says Gene Parsons, who invented and patented the original B-bender—also known as the Parsons/White StringBender—in 1967. “It allows the guitarist to play with a very characteristic and pleasing sound, and it just adds a whole new dimension of possibilities.”

The idea for the bender kicked in after Parsons’ friend and collaborator, guitarist Clarence White, complained that he needed a “third hand” to play a chiming harmoniclick—and then bend the string—at a Gossin Brothers recording session. That day, Parsons literally provided the extra hand required to play the lick (bending the string behind the nut, à la Jimmy Page) and then add a “pull” to achieve a two-tone sound. “I love it because it really hooked on the B-bender’s truly one-of-a-kind sound,” he says. “Even though it’s a guitar, it takes on the vibe of a different animal.”

The B-bender’s relative obscurity is mind-boggling—and it really needs to stop. Maybe the bender is too strongly associated only with country-style guitar. After all, B-benders have graced the axes of guitar-playing population, especially rockers. When guitarists see my B-benders at my band’s New York-area gigs, their reactions run the gamut from “What the hell is that?” to “My cousin’s college roommate’s daughter-in-law saw one of these once!” Only twice in my 19 years of B-bending has someone said, “I have one too.”

It’s fitting to call the B-bender a secret weapon because, even though it’s been around for more than 50 years, it’s still something of an albino deer—a rarity, mystery, a curiosity—to a surprisingly large segment of the guitar-playing population, especially rockers. When guitarists see my B-benders at my band’s New York-area gigs, their reactions run the gamut from “What the hell is that?” to “My cousin’s college roommate’s daughter-in-law saw one of these once!” Only twice in my 19 years of B-bending has someone said, “I have one too.”

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**FEELING THE PULL OF THE BENDER**

Parsons offers these examples of “otherwise impossible” licks you can “pull off” with a B-bender:

- Bending two strings at the same time. You bend the G string (the normal way, with your fingers) up a full tone and simultaneously “pull” the B string up a full tone. Or one bend can go up as the other goes down, resulting in contrapuntal bending notes.

- Bending a string out of a chord.

- Playing pedal steel-style licks.

- Manually bending the B string, then adding a “pull” to achieve a two-tone raise for expressive blues licks.

A B-bender also can be used to replicate slide guitar sounds in some instances. I use it when playing the intro and solo to George Harrison’s “My Sweet Lord.”

Mind you, it can take some time to get used to the bender and to adapt it to your playing style. “[My] Telecaster has the StringBender mechanism that took me...”
about two years to come to terms with,” joked Page in the July 1986 issue of *Guitar World*. “No, not really, but I’d say it took a year, honestly. Considering it’s only moving two frets or whatever, you can see how slow it is for me to get things together. [laughs] To be truthful, it was difficult to work through it—up the neck, so to speak. But it came to the point that as it was such a good thing to cheat with.” Of course, back then, there weren’t any YouTube B-bender lessons for Page to watch!

In terms of approach, Warford and Parsons recommend a cool head and a steady hand. “Don’t be in a hurry to apply or release the bender,” Warford says. “Be a little lazy, even behind the beat. Fast actuating and release sounds frantic.” Parsons adds: “For beginners, the initial impulse is to jerk the neck down and up, but a slow, gentle approach is the ticket. Where the real music is found is in the journey from one note to another—not so much the destination. This is why the long-stroke StringBender has gained such popularity in recent years.”

Of course, too much of a good thing can be horrible, and that applies to B-bender licks. “Beginners might get so wrapped up in using the StringBender that they’ll forget the cool stuff they did before they got it,” Parsons says. “I’ve heard new players using the bender almost exclusively. That’s not good. Use the bender to augment, not to replace what you did before.”

Starr has a slightly modified take on the topic: “Don’t over-do it—a little bit of B-bending goes a long way, so use it to serve the song,” he says. “Or, if less is more’ isn’t your style, just go apeshit with it. You can’t go wrong either way!”

Simply put, playing a B-bender can help set you apart from the pack—unless you’re Brad Paisley, that is. “A B-bender has a very distinctive sound that is awesome, but it says ‘B-bender guitar’ the minute I hear one,” Paisley told *Guitar World* in 2013. “Most of my live guitars have G-benders in them. I don’t know whether a G-bender allows you to do a whole lot more than what you can already do with your finger, but it’s neat to use it when you’re out of ideas. That’s why I used it with the slide on ‘Beat This Summer,’ which feels like a song by the Eagles. I thought, What would Don Felder do? What would be my version of that? You can’t really tell what I’m doing on the record, but I know that as soon as I play it on television that kids will be ordering their slides and G-benders.”

I’m actually about to convert my Gibson Music City Jr. from a B-bender to a G-bender—an easy adjustment—just to see what Paisley is talking about. It’s always wise to shake things up!

### Bending on a Budget

B-benders come in all shapes and sizes, and there’s one for just about every budget. A Parsons/White StringBender installation starts at $1,402; Evans Pull String installations start at $1,195 and McVay Benders (Paisley’s bender of choice) will run you around $1,000. Of course, you can go the Reverb/eBay route and find a used ax with a bender already installed—or get yourself a Joe Glaser bender, as installed by Glaser and his team at Glaser Instruments in Nashville; Glaser’s many fans include Jimmy Olander and Brent Mason.

Not all benders live inside your guitar; there are plenty of “external” benders, including palm benders, the B-Blender, the Rolling Bender, some cool Hipshot products and more—all of which cost less than “internal” benders, which involve a good deal of routing (not that there’s anything wrong with that). While Tele-style guitars are probably the most common bender “hosts,” benders also can be found on or in Les Paul–style bodies, acoustic guitars, custom Ernie Ball Music Man models, Strats and, well, let’s just say almost anything is possible.

### FOR MORE INFORMATION

Here are some online resources—manufacturers, installers, etc.—to get you started. Enjoy the journey!

- StringBender (Gene Parsons), stringbender.com
- McVay Benders, mcvaybenders.com
- Evans Pull String B-Benders, evanspullstring.com
- Hipshot, hipshotproducts.com
- Glaser Instruments, via Facebook
- Matney USA Custom Bender Guitars, via Facebook
- Pitch Pilot, pitchpilot.com
- Rolling Bender, rollingbender.com
- B-Blender, b-blender.com
- Timara Custom Shop, timarastringbenders.com
- Bowden Benders, bowdenbenders.com
- Forrest Custom Guitars, forreestcustomguitars.com
- Higgins Peg Benders, bradivarius.com/higginspegbenders.html
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• The Byrds, “Tulsa County”—Ballad of Easy Rider (1969)

GUITARIST: CLARENCE WHITE

There are so many White songs to choose from—he recorded ceaselessly with the B-bender from 1967 until his death in 1973; however, there’s no denying the brilliance of these two 1969 performances. In terms of full Byrds albums to explore, check out Live at the Fillmore 1969, Untitled and the rest of Ballad of Easy Rider, all of which also feature Gene Parsons on drums, vocals, backing vocals and more.

• Dave Edmunds, “Sweet Little Lisa”—Repeat When Necessary (1979)

GUITARIST: ALBERT LEE

As Lee told me in 2014, “I was mesmerized in the late Sixties listening to Clarence White bend strings, thinking, How did he do that? It’s too perfect to be a regular string bend!” Since we’re recommending a Dave Edmunds song, be sure to also check out “Born Fighter” by Nick Lowe, Edmunds’ Rockpile bandmate.

• Eagles, “Peaceful Easy Feeling”—Eagles (1972)

GUITARIST: BERNIE LEADON

Omitting this song would be like forgetting to include the iPhone on a list of “popular handheld communication devices of the early 21st century.”

• Linda Ronstadt, “Dark End of the Street”—Heart Like a Wheel (1974)

GUITARIST: BOB WAFFORD

“Dark End” is basically a master class on how to play “relaxed” yet powerful B-bender guitar at a slow tempo. As for the Pedersen track, “It was pretty restrained—but it seemed to fit well,” Warford says.

• The Rolling Stones, “One Hit (to the Body)”—Dirty Work (1986)

GUITARIST: JIMMY PAGE

Although Page used his Parsons/White bender in Led Zeppelin’s later years and with the Firm, these two mid-Eighties guitar solos showcase some serious creativity and arguably represent the yin and yang of his B-bender playing. That said, it’s still bizarre to hear Page playing with the Stones!

• Blackberry Smoke, “Pretty Little Lie”—The Whippoorwill (2012)

GUITARIST: CHARLIE STARR

“The main riff is based on a movement from Em to G, which is very ‘bender friendly’—lots of open strings and a minor-to-major change,” Starr says. “If memory serves, that was my Nineties [Parsons/Green] Tele through a Plexi.”


GUITARIST: MARTY STUART

Stuart, playing “Clarence” (White’s original B-bender-equipped Tele), shifts from the feisty to the sublime on these two tracks, the first of which is actually a tribute to White. Stuart considers “Clarence” his most prized musical possession. “I think I’d be a bit lost without that guitar after all this time,” he told me last year.

• Emmylou Harris, “Luxury Liner”—Live (1984)

GUITARIST: FRANK RECKARD

For this one, head to YouTube and search for “Luxury Liner Frank Reckard 1984.” Disclaimer: Installing a B-bender does not guarantee you’ll be able to shred like Reckard! 😇
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WHEN IT COMES to effects, most guitarists fall into one of two camps: those who prefer the creative flexibility of using various stomp boxes and those who prefer the power and all-in-one simplicity of a multi-effects floor unit. Players who want to use pedals and multi-effects in the same rig often find that integrating the two is not as easy as it should be, with the compromises outweighing the benefits.

The Boss MS-3 solves that dilemma by combining a powerful loop switcher with a versatile multi-effects unit in a compact controller that makes it easy to configure a portable system where pedals and multi-effects co-exist perfectly. The MS-3 is as powerful and versatile as many competing loop switching systems that cost considerably more and don’t have the added benefit of built-in effects. It can even control external MIDI equipment and perform amp channel-switching functions.

FEATURES The Boss MS-3 is only about the size of four compact pedals placed side-by-side. It’s housed in a sturdy, pro-quality steel chassis and provides four
clickless angled footswitches for selecting banks, patches and assignable functions, an additional clickless footswitch for selecting memory or manual mode and mute or tuner functions. Three control knobs are provided for editing parameters, and five control buttons and a large, brightly illuminated black and white display make it easy to edit patches.

The MS-3's rear panel features 12 ¼-inch jacks arranged in a straight line to keep cables tidy. There's a mono input jack, send and return jacks for three loops, right and left/mono output jacks, control output (for functions like external amp channel switching, reverb on/off or tap tempo) and two control inputs for expression pedals or controller switches. A USB port allows users to connect the MS-3 to a computer for editing and saving patches, and a MIDI output enables the MS-3 to control external MIDI devices.

The MS-3's internal multieffects section provides 112 24-bit effects, up to six of which (one per effects category) can be used simultaneously in a patch. Typical of a Boss multieffects unit, pretty much every effect you can imagine is available, including overdrive, distortion, EQ, compression, wah, octave, pitch shifting, chorus, phaser, flanger, tremolo, rotary, delay, reverb and even special effects like acoustic and sitar simulation, slow gear, feedbacker and ring modulation. Even effects for bass are provided. The three effects loops allow users to place their pedals in any position in the signal chain and save that configuration in any of the 200 available patch memory locations.

**PERFORMANCE** Setting up the MS-3 is uncomplicated and straightforward, thanks to the large LCD that makes it easy to navigate the various pages and functions. There is a bit of an initial learning curve for those not used to programming Boss multieffects units, but it should take most users less than an hour to get the hang of it.

Similarly, the MS-3 is very easy to use for live performance. For me, it made the most sense to program banks by song to provide instant access to four different patches (such as rhythm 1, rhythm 2, solo and outro) without having to switch banks. The biggest advantage over using basic loop controllers is that the MS-3 can switch between two entirely different groups of effects and even different signal path routings with the press of a single footswitch. I also loved how my pedals were able to integrate seamlessly in patches while allowing me to retain their indispensable and unique character.

I especially enjoyed being able to put together an incredibly versatile effects rig with my own individual sonic signature that takes up maybe a third of the space of a pedal-only rig that provides only half or less of the MS-3/pedal rig's sonic capabilities. The MS-3 is more than versatile enough on its own, particularly since it provides a full assortment of pro-quality Boss effects. While it's small enough to fit in a gig bag pocket, and many guitarists will probably use it that way, the MS-3 also is capable of controlling a much bigger rig, so it can remain a central part of your effects system as your needs grow and become more sophisticated.

**THE BOTTOM LINE** Multieffects and pedals now can get along perfectly, thanks to the Boss MS-3, which can function on its own as a multieffects unit and also control a large rig with several pedals, amps and MIDI devices.

**CHEAT SHEET**
- **STREET PRICE:** $399.99
- **MANUFACTURER:** Boss, boss.info
- Three loops allow users to seamlessly integrate pedals with the MS-3's multieffects and place each loop in any desired location in the signal chain.
- The large, brightly illuminated black and white LCD makes it easy to program patches and edit the unit's built-in effects.
- A total of 112 24-bit effects are provided, and up to six effects (one from each group) can be used simultaneously.
- MIDI and control output jacks allow the MS-3 to control external MIDI devices and perform functions such as amp channel switching.

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SINCE ITS INTRODUCTION nearly 10 years ago, the MXR Carbon Copy Analog Delay is, by far, the best-selling delay pedal in the marketplace. With an analog bucket-brigade design, 600ms of darkly lush and organic delay with textured modulation on tap and an attractive price point, there's no disputing this small green wonder's undeniable popularity.

But it goes without saying guitarists always want more, whether it's from a delay pedal or a narcissistic need for adulation. And while MXR can't help with the latter, they know addiction is real, and the cure is to mainline that itchy echo fix by introducing the Carbon Copy Deluxe Analog Delay, a splendid update of the Carbon Copy that offers even more delay time, tap tempo functionality and loads of versatile features. And in case you're still wondering, the Carbon Copy Deluxe retains all the analog warmth and musical character of the original pedal.

FEATURES Most importantly, the Carbon Copy Deluxe features eight bucket-brigade chips under its hood and boasts 1200ms of delay—double the delay time of the Carbon Copy. The pedal comes in MXR's compact wide housing to accommodate the multiple controls located on its top panel. The first three—Mix, Regen and Delay—handle the delay section, while the next two—Speed and Width—are for the modulation effect (a useful addition since the original's trim pots were located internally). Below the controls are push buttons for Bright (engages high-end frequencies found in the MXR Carbon Copy Bright Delay), Tap Div (selects between the tap tempo subdivisions indicated by brightly lit 8th, dotted 8th, triplets and 16th musical notes from the large LED screen adjacent to it) and Mod (modulation on/off). There also are footswitches for Tap-Beat (tap tempo) and Effect (on/off), with an orange LED above the Tap-Beat that flashes the tempo. There is a 1/4-inch expression pedal jack that unlocks numerous functions (such as sweeping between two presets and much more). A 9-volt battery powers the unit, but I'd implore you to use a 9-volt adapter for optimal efficiency and sound quality.

PERFORMANCE What made the original Carbon Copy such a hit is its simplicity in design and dark wash of warmly repeated echoes. Here, the Carbon Copy Deluxe preserves all those beloved details, but is packaged in a far more vibrant and versatile analog delay with a tap tempo switch that’s essential for quickly setting delay repeats. I urge anyone to really mess around with the Tap Div switch because I found myself toggling between different subdivisions that I normally wouldn’t choose as my initial delay setting. From warm slapback echo to prolonged delays awash in shaded ambience, the pedal sounds intoxicating in its deeply saturated repeats. Having the modulation controls on top allows for smoothly dialing in a syrupy chorus or warbled vibrato textures. The Bright mode is a nice inclusion for accentuating high end, but I actually preferred the pedal’s unadulterated darker tone. For its ace versatility and authentic echo, the Carbon Copy Deluxe is a benchmark among analog delays.

THE BOTTOM LINE
The Carbon Copy Deluxe Analog Delay adds tap tempo functionality, extended delay time, programmable presets, external modulation controls, a bright switch and so much more, all of which make it one of the most versatile and best-sounding analog delays.
Whether you’re a vocalist, musician, or performer, the Audix Performance Series delivers the ease of setup and pure, accurate sound you’ve been waiting for in a wireless system. The simple Scan and Sync process takes you from set up to performance within seconds. Professional, durable and versatile, the Audix Performance Series offers multiple configurations for handheld, headworn and instrument microphones.

Available in two performance levels, the Audix Performance Series provides quality and feature options at a price point that is unmatched in the market today. Learn more at audixusa.com.
It’s not uncommon for amp companies to add a feature or two to an existing product and rebrand it with a suffix like “mark 2,” “plus,” “XL” or the like. What is less common is when a “new and improved” amp gets significant upgrades and feature expansions without a similarly significant increase in price, and what is rarer than hen’s teeth is when a company bases most of those upgrades on feedback from owners of the previous version of the product. Blackstar’s new HT Stage 100 MKII boasts so many improvements over the previous HT Stage 100 introduced eight years ago that they could have given the model an entirely new name. But it shares so many of its predecessor’s most beloved features—including a similar control panel, functionality and affordable price—that keeping the model name was a solid decision.

**Features** Like its predecessor, the Blackstar HT Stage 100 MKII is a 100-watt all-tube head powered by four EL34 output power amp tubes, but the preamp/effects loop/phase inverter section gets rid of one ECC82 tube while retaining the two ECC83 tubes. It also has the same basic three-channel (clean, overdrive 1, overdrive 2) design and control layout, although the clean channel has been significantly re-voiced and the overdrive channels have a few improvements as well.

Controls are basically the same: volume, treble and bass knobs and voice switch for the clean channel, individual volume, gain and voice switch controls for overdrive 1 and 2, shared treble, mid, bass and ISF EQ controls for overdrive 1 and 2, and master volume, presence, resonance and reverb level controls. The MKII’s rear panel also has the same effects loop with ¼-inch send and return jacks and +4/-10dBv input level switch, reverb dark/light switch, emulated output with ¼-inch jack and 1x12/4x12 voicing switch and five ¼-inch speaker outputs. Differences here include two ¼-inch footswitch jacks (two-way and five-way, replacing the previous ¼-inch and DIN jack configuration) and an XLR DI output for the speaker emulated output.

Some of the other significant upgrades include the addition of a 10-watt/100-watt switch, being able to access not only individual channels but also each channel’s voice switch for a total of six voicing options accessible via footswitch, a USB jack for recording applications and reduced weight and cabinet dimensions.

**Performance** The shift from a “vintage”-style black Tolex faceplate to a salt-and-pepper woven “boutique” faceplate immediately hints where the HT Stage 100 MKII is coming from sonically. The clean channel delivers more clean headroom, bigger bass and more brilliant but full-bodied treble with its “American” Voice 1 setting, while the Voice 2 setting is more “British,” delivering chiming tones that are more easily overdriven at higher output levels.
LIST PRICE: $1,299.99
MANUFACTURER: Blackstar Amplification, blackstaramps.com

The clean channel is significantly revoiced to provide bigger, fuller and more dynamic classic clean tones.

A 10/100-watt switch allows guitarists to maintain the full tonality and dynamics of the power output section at lower volume levels for recording or practice.

THE BOTTOM LINE
With outstanding clean, overdrive and distortion tones that rival the sound of amps costing up to four times as much and a versatile selection of professional features, the Blackstar HT Stage 100 MKII is one of today's best amp values.

CSL Sophia 2:22 Pro [+]

The Strat-style tremolo bridge—from the original vintage “synchronized” tremolo to more modern double-locking systems—is a great creative tool, but each type comes with its own set of compromises.

CSL (Coherent Sound in Light) has solved all the tremolo’s former flaws with their innovative new Sophia tremolo bridges designed for Strat or Floyd Rose replacement—and even surface mounting on Gibson-style guitars with Tune-o-matic bridges. The Sophia tremolo’s design is such a vast improvement over previous systems that it’s an understatement to call it the most significant tremolo system upgrade introduced since the Floyd Rose.

We tried the CSL Sophia 2:22 Pro [+], which is a direct replacement for a classic Strat tremolo. Its smooth, tube-shaped bridge elements feel comfortable when palm muting, and innovative stabilization keeps the strings solidly in place even though the bridge is floating. The stabilization also allows you to bend a string without the other strings going out of tune, use the optional [+ ] drop tuner to instantly drop the low E string’s pitch with all strings perfectly intonated, play double stops and more.

Sophia also facilitates extreme pitch rises and drops without going out of tune and without requiring a locking nut. Best of all, the tone remains rich and full—even better than the most beloved vintage trems.

—Chris Gill

STREET PRICE: $425-$450
MANUFACTURER: Coherent Sound in Light, CSLSophia.com

Both overdrive channels offer significant tonal upgrades over the already stellar tones of the HT Stage 100 MKII’s predecessor, with higher gain settings delivering bigger, fatter textures without sizzling high-frequency fizz. The “classic” and “modern” voice settings for each overdrive channel provide exactly that, with the modern setting increasing gain. For the overdrive 2 channel, the modern setting also provides a midrange boost that hits the “front of the mix” sweet spot for soloing.

The ISF (Infinite Shape Feature) still works like a charm for dialing in an incredible variety of tones useful for any style of distortion from classic to modern. I especially loved dialing in huge tones with massive, chunky, dynamic power output distortion and retaining that exact same personality at lower volume levels courtesy of the 10-watt switch.

And while I’m usually not a fan of reverb in amp heads, the reverb section here is quite impressive, particularly when used with the amp’s stellar clean tones.

CHEAT SHEET

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Dream Tone
DiMARZIO SONIC ECSTASY HUMBUCKERS

By Chris Gill

WHEN IT COMES to guitar tone connoisseurs, Dream Theater guitarist John Petrucci undeniably ranks among the elite. This is a man who refines and upgrades the design of his signature model guitars every year with useful sonic and performance enhancements instead of the cosmetic and superficial changes typical of many other artists’ instruments. However, if Petrucci weren’t to change pickups for the rest of his career, I wouldn’t blame him. The new DiMarzio Sonic Ecstasy Bridge and Neck humbuckers originally designed for his Music Man JP16—and also featured on his Majesty Monarchy models—are the closest thing I’ve heard to perfection for players who prefer high-output pickups for rock and metal with stunning midrange clarity and big but focused bass.

FEATURES
DiMarzio offers separate bridge and neck versions of the Sonic Ecstasy. Both are only available with F spacing (for guitars with a Floyd Rose tremolo bridge) and feature a passive, high-output design with a ceramic magnet, four-conductor wiring, one row of six flathead screw-adjustable polepieces and another row of six flat polepieces, and a distinctive custom cover with a graphic black and matte silver metal engraved design. The bridge pickup is hotter, providing 420mV output and 15.3Kohm DC resistance, while the neck pickup has 300mV output and 13.8Kohm DC resistance.

PERFORMANCE
While many high-output ceramic humbuckers can have exceptionally brilliant treble response, with the Sonic Ecstasy midrange is dominant and the bass is big and prominent as well. The pickups are an ideal complement for guitars built from tone woods that inherently deliver bright treble, such as basswood, maple (particularly maple tops), korina and swamp ash. However, the tone of the Sonic Ecstasy pickups also can enhance a guitar with dark tone character, providing a significant upgrade in tonal clarity in midrange and bass frequencies.

Sonic Ecstasy pickups are definitely hot—slight distortion is noticeable even when an amp is dialed to low levels of gain. The midrange remains big, fat and full sounding no matter how hard the amp is pushed, and the bass sounds similarly big without ever getting flabby or unfocused. The pickups work equally well for playing aggressively distorted chords where every individual note can be heard and playing solos with a sweet, voice-like midrange that dominates even the densest mixes. Sonic Ecstasy pickups are a lead player’s dream, but the rhythm tones are equally impressive for players looking for the right balance of clarity and crunch.

| **CHEAT SHEET** |
| LIST PRICE: $199.99 | MANUFACTURER: DiMarzio, dimarzio.com |

- The high-output, ceramic magnet design delivers 420mV output/15.3Kohm DC resistance for the bridge pickup and 300mV output/13.8Kohm DC resistance for the neck pickup.
- The pickup covers feature a distinctive matte silver and black engraved design with all 12 polepieces exposed.
- THE BOTTOM LINE
  If you’re searching for fat, singing lead tones and big, aggressive rhythm tones that don’t sacrifice clarity, DiMarzio’s Sonic Ecstasy humbuckers are your quick ticket to tone nirvana.
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The “Ⅶ minor-drop”

IN THE PREVIOUS two lessons (GW February and March 2018), I covered the standard “minor-drop” progression, which for decades has been famously used and abused by songwriters in a variety of styles, great examples being Led Zeppelin’s “Stairway to Heaven,” “Shine On You Crazy Diamond” by Pink Floyd, the Beatles’ “Something” and “Michelle,” Jim Croce’s “Time in a Bottle,” “Into the Great Wide Open” by Tom Petty and the jazz standard “My Funny Valentine.” As you recall, the progression begins on a minor chord, the root note of which then proceeds to descend, or “drop,” chromatically (one fret at a time), either within the chord, or in the bass line, while the other notes—the minor third and the fifth—remain stationary, which creates a poignant and bittersweet sound, especially during the signature second chord, which is either a minor major-seven or an augmented triad rooted a half step below the initial minor chord. I’d now like to present another popular “drop” progression, which also begins on a minor chord and features a descending bass line but does not include that ultra-dramatic minor-major-seven or augmented chord, resulting in a subtler and less brazenly cliché harmonic backdrop.

Led Zeppelin’s “Babe I’m Gonna Leave You,” the Beatles’ “While My Guitar Gently Weeps” and “25 or 6 to 4” by Chicago are three classic rock songs built around a progression that starts on an Am chord (either played or implied) and then has the bass line dropping a whole step (the equivalent of two frets) to G, which is the minor, or “flatted,” seventh (♭7), then continuing chromatically, to the major sixth, F♯, then the minor sixth, F, before beginning again on Am or briefly moving to the “five” chord, E, then looping back to Am. Similar to “Babe” in structure and accompaniment style (rolling acoustic arpeggios) is the verse section of the beautiful Styx ballad “Suite: Madam Blue,” which essentially follows the same progression, only a whole step higher, in the key of B minor.

**FIGURE 1** illustrates a few different incarnations of this progression, which many refer to as the “♭7 minor drop.” Note that it’s equally common for the second chord to either retain the initial chord’s root note, in this case, A, in its voicing, which makes the chord Am/G (“A minor over G”), as George Harrison did in “While My Guitar,” or to have the root note drop in the chord as well—A to G in this case. This results in a simpler-sounding C/G (“C over G”) chord, which is what Jimmy Page plays in “Babe,” while adding various melodic embellishments to the tops of each chord in the song’s repeating progression.

Another option is to not play any chords but rather imply a progression with a melody and bass line, which may be doubled an octave higher with single notes or strummed octaves, as Chicago guitarist Terry Kath did in “25 or 6 to 4,” as did Page in his electric guitar part during the heavy chorus sections of “Babe.” The outro to Black Sabbath’s “Iron Man” features a similarly structured chord-less riff, in this case in the key of E minor, with guitarist Tony Iommi and bassist Geezer Butler outlining a ♭7 minor-drop progression (Em Em/D Em/C♯ Em/C with two independent single-note lines, what classical music theoreticians call counterpoint).

Other well-known and tasteful examples of the ♭7 minor-drop progression’s use in popular music, in various keys, are the second part of the verse to “Into the Great Wide Open” (in A minor) and, with keyboard-driven songs, the intro and verse to “Dream On” by Aerosmith (in F minor), the bridge sections to Billy Joel’s “Piano Man” (in A minor) and “She’s Always a Woman to Me” (first in C minor, then E♭ minor), the verse to “All in Love Is Fair” by Stevie Wonder (D minor) and the chorus to Elton John’s “Your Song” (C minor). **FIGURE 2** presents a few additional sets of ♭7 minor-drop chord progressions and voicing variations in different keys, based on some of the abovementioned songs and arranged for stand-alone guitar. Try transposing these sets of chord changes to other keys.

**FIGURE 2**

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MORE SEDUCTIVE TONE.
DRONING UP TO IT
Expanding on drone-based ideas for riffs and solos

IN THIS FINAL installment of our examination of drone-based ideas, I’d like to demonstrate how one can apply position shifts in conjunction with the droning technique to broaden the melodic possibilities of a given lick or phrase. Once again, we’ll use a constant open-string drone as the root note, which serves to provide a repeating reference to the tonic, or “home key,” as a harmonic frame of reference. In these examples, I’ll use the open A string, and the melodic lines will be based on the A minor pentatonic scale (A C D E G) with brief reference to the A blues scale (A C D E G).

FIGURE 1 begins with melodic lines based on A minor pentatonic played in fifth position. In order to strengthen the reference to A7 and the dominant-seven sound, most of the minor thirds, C in the key of A, are bent up slightly toward C♯, making reference to the major third, which, in conjunction with the minor, or “flatted,” seventh, G, conveys an A dominant-seven tonality. Keep in mind that the chord tones of A7 are A, C♯, E and G. These four chord tones will carry the most weight melodically, so starting or stopping on any of them will always sound good. Allotting for the C-to-C♯ trade-off, the only note in the A minor pentatonic scale that is not a chord tone is D, the fourth of A. If one were to simultaneously sound a C♯ and a C, octaves apart, the C note, normally designated as the minor third, is thought of as a sharp nine (♯9) because the third of the chord is represented as major with the presence of C♯.

In order to repeatedly pick the open A string drone while simultaneously playing a melodic line on the higher strings, I employ hybrid picking, flatpicking all of the open A notes and fingerpicking the majority of the melodic notes on the higher strings. This technique approach is a staple of country and acoustic blues guitar playing and is a technique that’s also widely exploited by electric blues players.

Another important element in the pick attack involves slight palm-muting of the open-string drone: lightly rest the edge of your pick-hand palm across the lower strings next to the bridge saddles to achieve a “choked,” percussive sound, while allowing all of the higher strings to ring as clearly as possible. In bar 9, I use a “rolling” picking technique to sound the fifth, third and first strings in quick succession, low to high.

In FIGURE 2, I move the melodic phrase down to second/third position, which serves to emulate an “open A tuning” type of sound, used to great effect by blues guitar legend John Lee Hooker. A great way to expand on the way in which these melodic phrases fall on the fretboard is to simply move them up an octave to 14th/15th position, as illustrated in FIGURE 3. You’ll hear this kind of expanded approach in the playing of ZZ Top’s Billy Gibbons, a player whose style is greatly influenced by Hooker, as exemplified by the classic ZZ Top track “La Grange.”

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Now featuring:
Fiery “chicken pickin’” techniques, applied to metal

This month, I’d like to build on the soloing applications of the “chicken pickin’” technique we looked at in previous columns. To review, “chicken pickin’,” which is an a specific stylistic application of hybrid picking (pick-and-fingers technique) is often performed on pairs of adjacent strings, wherein a flatpicked downstroke on the lower of the two strings alternates with a fingerpicked upstroke on the higher string. The signature “clucking”-type sound is achieved by fingerpicking the higher notes aggressively and snapping the string against the fretboard as you pluck it.

The three licks presented in this month’s column originate from a song of mine called “Burn,” which I recorded for the Atomic Stomp II album. All of them emphasize the use of chromatic passages, wherein sequences of notes on multiple sets of strings either descend or ascend the fretboard in half steps, or one fret at a time.

**Figure 1** is based on the A minor pentatonic scale (A C D E G), in bars 1–3, with chromatic passing tones added in the first and second endings. The first ending, shown in bar 4, is a one-bar phrase played on the top three strings, and the second ending continues this chromatic approach by extending the pattern onto the D and A strings in bars 5 and 6.

I begin with a conventional flatpicked downstroke on the open A string, followed by a fingerpicked A note one octave higher (D string, seventh fret), which I then pull off to the open note. Through the remainder of this bar and across beats one and two of bar 2, the open pull-offs alternate between the seventh and fifth frets. On beat three of bar 2, a C note on the G string’s fifth fret is pulled off to the open string. After a repeat of bar 1, I move to a descending chromatic line played on pairs of adjacent strings, starting on the top two. For all the descending chromatic licks here, the pinkie frets both strings at the eighth fret, the ring finger frets at the seventh fret, the middle finger at the sixth fret and the index finger at the fifth. This quick alternating-string technique is facilitated by “rolling” the fingertips across both strings as I descend in pairs.

A cool variation on this idea is to incorporate intervals of sixths and thirds into the chromatically descending patterns. **Figure 2** begins in the same manner as **Figure 1**, but bar 4 is built from sixths—pairs of notes that are the interval of a sixth apart—which descend one fret at a time while also including pull-offs to the open B string. In bar 5, I switch to third intervals while repeatedly pulling off to the open G string.

Our last variation, shown in **Figure 3**, simply reverses the chromatically descending idea of **Figure 1** by ascending instead, starting on the A and D strings and progressing across all strings until we get to the top two.

Once you have these shapes firmly under your fingers, ratchet up the tempo and pick aggressively to make the chicken pickin’ sound as feisty and fiery as possible!

_Tune down one half step (low to high, E A D G B E). All music sounds one half step lower than written._

---

**Mike Orlando’s latest project is Stereo Satellite, which also features Disturbed bassist John Moyer and Rock Star Supernova vocalist Lukas Rossi.**
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Mastering two-handed percussive techniques

Way back in my August 2016 Wood Vibrations column, I introduced some of the percussive techniques I employ in my composition “Overload,” which I recorded for my latest release, Era. This month, I'd like to present the tune’s middle section, which features further variations on the percussive patterns introduced earlier in the piece.

Let’s first focus on the manner by which I create these percussive elements in “Overload.” As illustrated in Figure 1, I employ six different techniques to create this array of percussive sounds: I begin by hitting the lower strings with my pick-hand fingernails while simultaneously striking the guitar’s body with that hand’s palm; this represents a kick drum sound. This is followed by a fret-hand slap on the fretboard, after which the pick-hand thumb strikes the muted sixth string. On the last 16th note of beat one, the pick-hand fingernails hit muted strings. Beat two begins with a pick-hand string slap, representing a snare sound, after which I alternate between the previous techniques. At the end of the figure, I hit the guitar’s body with my pick-hand palm to create an alternate kick drum sound.

Figure 2 represents the percussive techniques used in bar 2 across beats three and four of the middle section: I begin in a similar manner to Figure 1, but on the last 16th note of beat one I sound two consecutive 32nd-note fret-hand taps onto the board, followed by snare and kick accents.

Figure 3 combines these two bars.

Before we move on to the bass line, keep in mind that the guitar is in DADGAD tuning. As shown in Figure 3, bars 1–3 are very straightforward, played in a syncopated rhythm of 16th-note accents. In bar 4, natural harmonics (N.H.) take the place of conventionally sounded notes.

The next step is to combine this bass line with the previously detailed percussive attacks, as illustrated in Figure 4. Following the pickup bar, the initial kick-drum attack sounds the sixth and fifth strings together. After the hammer-on, I strike these strings with the thumb and then the fingernails. A snare hit falls squarely on beat two, and the remaining bass notes in the bar are sounded with one of the four percussive attacks.

Notice the manner by which the natural harmonics are performed in bar 4, which culminates with tapped harmonics on the open bottom two strings at the 19th fret.

The final element to include is the chords, as shown in Figure 6. Utilizing essentially the same sequence of percussive attacks, Dm, Bmaj7, A5/5, Dm7sus4, Gm7 and Am7 are incorporated.

This is my final Wood Vibrations column for now. I hope you have enjoyed this latest run and discovered some new, inspiring approaches to playing the acoustic guitar. See you on the road!

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.
and Malcolm Young will often strum two or more open strings just before changing chords (as in bar 14, for example). Using open strings in this way—playing what may be called the “all-purpose passing chord”—buys you valuable extra time to move your fretting fingers to the next chord in a progression without having to jump to it in the blink of an eye. This practice not only helps produce more natural and relaxed-sounding rhythms, it also adds a bit of dissonance and musical “dirt” to the proceedings, which can help create a “heavier” and more rock-and-roll guitar sound without resorting to using tons of distortion or other effects. When performing these open-string passing chords, you needn’t be overly concerned about hitting the exact same strings shown in the tablature, as the notes go by quickly and are more felt than heard. Their contribution is more rhythmic and tonal in nature than melodic, and as such, it’s not uncommon for guitarists to randomly vary which open strings they strum during any particular chord transition. And, as is often the case in rock music, the open notes “agree with” the key of the song and don’t sound the least bit odd.

On the recording of “Touch Too Much,” all the instruments sound slightly flat of concert pitch, most likely due to a deliberate slowing of the master tape speed, a common studio production technique used to make a recording sound “heavier.” In order to play along, you’ll need to tune your guitar or bass approximately 28 cents flat (a little more than an eighth tone, or eighth step).

Johnny “V” Vernazza employs a cool technique, in the Gtr. 3 and Gtr. 4 parts, that’s sometimes referred to as “harp harmonics” to perform what are more formally known as artificial harmonics (indicated in tab by the abbreviation A.H.) and create chime-y, flute-like melodies, which are based on arpeggiated chord shapes and played in two-part harmony by the two guitars on different strings, with each guitarist playing one note at a time. Vernazza does this by fretting each note indicated and then sounding a harmonic exactly one octave and 12 frets above it on the same string, using the tip of his pick hand’s index finger to lightly touch the string directly over the fret indicated in parentheses while picking the string with his thumb. Similar to the way a natural harmonic (N.H.) is performed on an open string, once the harmonic is picked, the finger (in this case, the pick-hand index finger) is then lifted away from the string to let the harmonic ring freely. Mind you, when performing an artificial harmonic, you’ll still need to hold down the “base note,” or fundamental, with the fret hand.

The artificial harmonics heard on the recording were an 11th-hour addition, as Vernazza reveals in a 2012 interview with rarwriter.com: “I happened to see Chet Atkins perform the night before. He was playing ‘Fly Me to the Moon’ and was creating these harmonics, where he would pluck the string with his thumb and touch it with his finger at the appropriate fret to make a harmonic out of it. I saw that and said ‘Shit! That’s cool!’ That’s what I’m going to do with ‘Fooled Around and Fell in Love’.”
All instruments sound approximately one quarter step flat on recording. To play along, tune all strings down accordingly (approximately 28 cents).

**A** Intro (0:00)
Moderately \( \downarrow = 120 \)

1. **It was**

**B** 1st Verse (0:08)

| One of those nights when you turn off the lights and everythin' comes into view She was takin' her time I was losin' my mind There was nothin' that she wouldn't do it |
| --- | --- | --- | --- | --- | --- |
| E5 | C/E | A5 | Asus4 | Asus4 | Asus4 |

**WORDS AND MUSIC BY AUGUS YOUNG, MALCOM YOUNG, AND BON SCOTT**

Transcribed by JEFF PERRIN
"TOUCH TOO MUCH"

1st Pre-chorus (0:24)

 wasn't the first  It wasn't the last  She knew we was makin' love  I was

 wasn’t the first  It wasn’t the last  She knew we was makin’ love  I was

 C5

Gtr. 1

| 13 |
|------------------|------------------|------------------|------------------|------------------|
| P.M. | P.M. | P.M. | P.M. | P.M. |
| 3 | 5 | 5 | 5 | 5 |
| 5 | 5 | 5 | 5 | 5 |
| 2 | 3 | 2 | 2 | 3 |
| 2 | 3 | 2 | 2 | 3 |
| 2 | 3 | 2 | 2 | 3 |

Gtr. 2

<table>
<thead>
<tr>
<th>7</th>
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<tbody>
<tr>
<td>7</td>
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Bass

<table>
<thead>
<tr>
<th>3</th>
</tr>
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<tr>
<td>7</td>
</tr>
<tr>
<td>7</td>
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</tbody>
</table>

so satisfied  deep down inside  like a hand in a velvet glove  Seems like a

 C5

Gtr. 1 substitutes Rhy. Fill 1 on 2nd Chorus (see bar 33)

 D 1st and 2nd Choruses (0:39, 1:45)

(= 123)

touch  A touch too much  Seems like a

 E5  G5

Gtr. 1 substitutes Rhy. Fill 1 on 2nd Chorus (see bar 33)

| 21 |
|------------------|------------------|------------------|------------------|------------------|
| P.M. | P.M. | P.M. | P.M. | P.M. |
| 3 | 3 | 3 | 3 | 3 |
| 3 | 3 | 3 | 3 | 3 |
| 3 | 3 | 3 | 3 | 3 |
| 3 | 3 | 3 | 3 | 3 |

Rhy. Fig. 1

<table>
<thead>
<tr>
<th>3</th>
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<tr>
<td>3</td>
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</table>

Bass Fig. 1

<table>
<thead>
<tr>
<th>3</th>
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<tbody>
<tr>
<td>3</td>
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<td>3</td>
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</table>
much for my brain  This damn woman's gonna drive me insane  She got a touch

On 2nd Chorus, skip ahead to E (bar 55)

A touch too much

a touch too much

light P.M.
"TOUCH TOO MUCH"

E 2nd Verse (1:14)
face of an angel
E5

smilin’ with sin
C5

The body of Venus with arms
A5

D5 A5 D5 A5
P.M. P.M. P.M.

Dealin’ with danger
E5

Strokin’ my skin like a thunder and lightnin’ storm
C5

It
A5

Gtr. 2 plays Rhy. Fig. 2 (see bar 25)
D5

Bass plays Bass Fig. 2 (see bar 25)
D5

F 2nd Pre-chorus (1:30)
wasn’t the first
C5

It wasn’t the last
A5

It wasn’t that she didn’t

She wanted it hard
C5

Wanted it fast
C

She
C5

care

She
C5

Wanted it fast
C5
Seems like a touch too much

Breakdown (2:40)

You know it’s much too much
Girl you know you’re givin’ me
I really wanna

*Gtr. 3 (w/overdriven tone)

Rhy. Fig. 3 just a dirty little touch I really need your

*Bass plays Bass Fig. 3

*Roll back volume knob slightly.

Gtrs. 1 and 2

‘cause you’re much too much Seems like a

*Bass plays Bass Fig. 3

*Gtr. 2 plays G3 III

Bass

*Gtr. 2 plays G5 III
3rd Chorus (3:11)

**touch**

E5 | G5

Gtr. 2 plays Rhy. Fig. 1 (see bar 21)

Gtr. 1

81

Bass plays Bass Fig. 1 (see bar 21)

touch

A touch too much

Seems like a

E5 | A5 | C5 | G/B | D5

Gtr. 2 plays Rhy. Fig. 2 simile (see bar 25)

85

Bass plays Bass Fig. 2 simile (see bar 25)

(3:11)

2nd Guitar Solo (3:42)

**touch**

E5 | G5

Gtr. 3

89

1/2

Rhy. Fig. 4

Gtr. 1

Rhy. Fig. 4a

Gtr. 2

Bass

Bass Fig. 4

A touch too much

E5 | A5 | C5 | G/B | D5

Gtr. 1 plays Rhy. Fig. 4 two and one half times simile (see bar 89)

Gtr. 2 plays Rhy. Fig. 4a two and one half times simile (see bar 89)

93

Bass

end Bass Fig. 4

(3:42)
"TOUCH TOO MUCH"

Gtr. 3

Bass plays Bass Fig. 4 simile (see bar 89)

A touch too much

A5  C5

E5

Gtr. 1 and 2

Touch

D5  A5  D5  A5  D5

D5  A5  D5  A5  D5

Yeah

(Freely)

E5

Bass

Outro (4:09)

Bass (Freely)

(pick scrape)
FOOLED AROUND AND FELL IN LOVE

Elvin Bishop

As heard on STRUTTIN' MY STUFF
Words and music by ELVIN BISHOP • Transcribed by JEFF PERRIN

Chords for Gtr. 1 (no capo)
<table>
<thead>
<tr>
<th>Chord</th>
<th>F</th>
<th>Am</th>
<th>Eb6</th>
<th>Bb</th>
</tr>
</thead>
</table>

Chords for Gtr. 2 (capo 1)
Non-bracketed chord names indicate concert-key harmony (key of F).
<table>
<thead>
<tr>
<th>Chord</th>
<th>F</th>
<th>Am7</th>
<th>Eb</th>
<th>Bb7</th>
<th>C</th>
<th>Bb</th>
<th>Gm</th>
<th>Gm(maj7)</th>
<th>Gm7</th>
<th>C7</th>
<th>C</th>
</tr>
</thead>
</table>

Intro (0:00)
Moderately \( \text{\textit{J}} = 76 \)

Chords for Gtr. 3 and 4 (electric, w/clean tone and reverb)

Gtr. 1 (w/clean tone)
Rhy. Fig. 1

Bass Fill 1

End Rhy. Fig. 1

End Bass Fig. 1
[B] 1st and 2nd Verses (0:26, 1:17)

must have been through about a million girls
be when I'd see a girl that I liked
I'd get out my book and write down her name
But when the

Gtr. 2 plays Rhy. Fig. 1a twice (see bar 1)

Gtr. 1

Bass plays Bass Fig. 1 twice (see bar 1)

I didn't care how much they cried no sir
Their tears left me cold as a stone
But then I

F

Bass

Gtr. 2 plays Rhy. Fig. 1a twice (see bar 1)

2nd time, go back to [B] 2nd Verse (bar 5)

[E] End Fill 1

[Bb]

[D]

End Bass Fill 1 second time (see bar 4)

C 1st Chorus (0:52)

fooled around and fell in love
I

fooled around and fell in love
I

F

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtrs. 3 and 4

[Bb] End Fill 1

[A7] End Bass Fig. 2

2nd Chorus (bar 17)

I didn't around
around
I'd get out
out
I'd

F

Am

Ebm7

Fill 1

A.H.

end Bass Fig. 2

F

Am

Ebm

Bb

guitarworld.com 107
2nd and 3rd Choruses (1:42, 3:30)

I fooled around and fell in love
(3rd Chorus) Whew it's got a hold on me now yeah

F
[E]

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)
Gtr. 2

Bass plays Bass Fig. 2 (see bar 13)

I can't let go of you baby

E♭
[D]

B♭7
[A7]

Gtrs. 3 and 4 play Fill 1 (see bar 14)

Bass plays Bass Fig. 2 (see bar 13)

I can't stop loving you

F

Gtrs. 3 and 4 play Fill 1 (see bar 14)

B♭
[A7]

Gtrs. 3 and 4 play Fill 1 (see bar 14)

I can't stop loving you

E♭6

B♭

Substitute Bass Fill 2 simile second time (see bar 16)
**E Bridge (2:08)**

**Gtr. 1**

\[ \text{C} \]

**Bar 25**

<table>
<thead>
<tr>
<th>Gtr. 1</th>
<th>Gtr. 2</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C]</td>
<td>[C#m7]</td>
<td>[B7]</td>
</tr>
</tbody>
</table>

**Gtr. 2**

\[ \text{Gm(maj7)} \]

**Bass**

\[ \text{Gm7} \]

**Gtr. 5 (elec. w/overdrive)**

\[ \text{C7} \]

**Gtr. 1**

\[ \text{Ah} \]

**Bar 28**

<table>
<thead>
<tr>
<th>Gtr. 1</th>
<th>Gtr. 2</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C]</td>
<td>[C#m7]</td>
<td>[B7]</td>
</tr>
</tbody>
</table>

**F Guitar Solo (2:27)**

**Gtr. 1**

\[ \text{Am7} \]

\[ \text{[E]} \]

**Gtr. 2**

\[ \text{Eh} \]

\[ \text{[D]} \]

**Gtr. 5**

\[ \text{Bb7} \]

\[ \text{[A7]} \]

**Bar 31**

<table>
<thead>
<tr>
<th>Gtr. 1</th>
<th>Gtr. 2</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>[E]</td>
<td>[G#m7]</td>
<td>[Bb7]</td>
</tr>
</tbody>
</table>

**Bass**

\[ \text{Gm(maj7)} \]

**Bar 34**

<table>
<thead>
<tr>
<th>Gtr. 1</th>
<th>Gtr. 2</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>[D]</td>
<td>[G#m7]</td>
<td>[Bb7]</td>
</tr>
</tbody>
</table>

*Played slightly behind the beat.*
G3rd Verse (3:17)

Free on my own That’s the way I used to be But since I met you baby
I love’s got a hold on me

F

Gtrs. 2 substitutes Rhy. Fill 1 second time (see below)

Gtrs. 3 and 4 play Fill 1 (see bar 14)

Bass substitutes Bass Fill 2 (see bar 16)

Gtrs. 3 and 4 play Fill 1 (see bar 14)

Bass plays Bass Fig. 1 (see bar 1)

Outro (3:56)

Fooled around and fell in love
Fooled around I fooled around
Fooled around (Fooled around fooled around)
Fooled around

F

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2

Bass plays Bass Fig. 2 simile (see bar 13)

Bass plays Bass Fig. 1 (see bar 1)

Gtr. 2 substitutes Rhy. Fill 1 second time (see below) (play 3 times and fade)
DECEMBER
Collective Soul

Words and music by ED ROLAND • Transcribed by KENN CHIPKIN

Intro (0:00, 1:19)
Moderate Rock \( \frac{q}{\text{bpm}} = 116 \)
Gtr. 1 (clean elec. w/light tremolo effect)
Rhy. Fig. 1

Bass Fill 1 second time (see below)

Gtr. 2 (clean elec.)
Rhy. Fig. 2

Verses (0:16, 1:34)
1. Why drink the water from my hand
   Contagious as you think I am
2. Why follow me to higher ground
   Lost as you swear I am

Gtr. 2 plays Rhy. Fig. 2 four times (see bar 5)

Bass Fill 1 (1:19)

---

"DECEMBER"
BY ED ROLAND
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“DECEMBER”
guitarworld.com 111
Ooh
G5
Gt. 2

G5/F
Csus2

Bass repeats Bass Fig. 2 twice (see bar 33)

(2:22)

Don’t scream about Don’t think aloud

Gm/Bb
G/B
Gt. 1

G5

Bass repeats Bass Fig. 2 twice (see bar 33)

Turn your head now baby Just spit me out Don’t worry about

Csus2
Gm/Bb
G/B
Gt. 1

Don’t speak of doubt Turn your head now baby Just spit me out

G5/F
Csus2
Gm/Bb
G/B
### Breakdown (2:53)

- **Gtr. 1 plays Rhy. Fig. 1 3rd and 4th times (see bar 1)**
- **(play 4 times)**

### 3rd Chorus (3:25)

- **(December enter 3rd time)**
- Don't promise you gave unto me
- Don't think aloud

---

**Bass Fill 2 (0:30)**

<table>
<thead>
<tr>
<th>Gm/B♭</th>
<th>G/B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
December

Turn your whispers of baby

December

Don’t worry about

clouds are now

December

Csus2

Gm/B

P.M. G/B

G5

Turn your head now baby

Just spit me out

December

Don’t cover me of doubt

December

Don’t speak of doubt

December

songs no longer

I sing)

(Play 4 times)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)

covering

Don’t me of doubt

December

songs no longer

I sing)
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**“TIE YOUR MOTHER DOWN”**

**QUEEN • A DAY AT THE RACES, 1976 • GUITARIST: BRIAN MAY**

By Chris Gill

BRIAN MAY wrote this rowdy blues rocker in 1968, but for some reason, he waited until Queen were recording their sixth album before he presented the song to the band. May admits that seeing Rory Gallagher perform in the late Sixties inspired him to adopt a Vox AC30 amp and Dallas-Arbitr Rangemaster treble booster for his own rig, but the connection between May and Gallagher never was more apparent than it was on this song. But while Gallagher played a Strat, May relied—as always—on his homemade “Red Special” guitar, which contributes immensely to May's distinctive hollow, nasal midrange tone.

This deceptively simple rig provided May with a diverse variety of tones, thanks to his guitar’s unorthodox series pickup wiring and phase switches. May exclusively used the AC30’s Normal channel where only two of the amp’s controls are active: volume and cut. May turns the cut control all the way off for maximum treble and keeps the amp’s volume at 10, using the guitar’s volume control to dial in textures ranging from sparkling clean with trebly chime to thick and dirty distortion with swelling single-note sustain and aggressive power chord grind. For “Tie Your Mother Down,” the guitar’s volume control is about halfway up to provide just a hint of overdrive for the driving rhythm parts, and May turns the volume up higher for more sustain and gain on his solos.

The treble booster, which May always kept on, actually cuts muddy bass frequencies and boosts upper midrange to accentuate the inherent “honk” of the Red Special’s Burns Tri-Sonic single-coil pickups while also boosting the guitar's signal to produce more distortion and compression at full gain. With the bridge and middle pickup wired in series, the two pickups essentially operate like a single humbucker with the signal from one pickup running directly through the other (instead of being routed separately to the output jack) and boosting output.

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**GET THE SOUND, CHEAP!**

- Brian May Guitars BMG Special
- Vox Custom AC15C1
- Mooer Pitch Box
- EarthQuaker Devices Bows Germanium preamp booster

**TONE TIP:** Just like on May’s AC30, the AC15C1’s Normal channel is the way to go. Crank up the Normal volume all the way and keep the master Tone Cut set to zero (if that’s too trebly, nudge it up slightly). An original Dallas Rangemaster has a moderate amount of gain—the EarthQuaker Bows sounds closest with the Treble setting and the level control at about 6-7.

**ORIGINAL GEAR**

**GUITAR:** Homemade “Red Special” with chambered body, 24-inch scale and three Burns Tri-Sonic single-coil pickups wired in series with individual on/off and phase switches (bridge and middle pickups on, in phase); volume: 5 (turn up to 8–10 for solo), tone: 10.

**AMP:** Mid-Sixties Vox AC30 Treble Boost with two Celestion G12 Alnico “Blue” 12-inch speakers (Normal channel—Normal “Hi” input, Cut: 0, Volume: 10)

**EFFECTS:** Dallas-Arbitr Rangemaster treble booster (On, Set: 10)

**STRINGS/TUNING:** Rotosound British Steels (.008, .009, .011, .016, .022, .034); Standard

**PICK:** English sixpence coin, glass slide
“DIME AND I ROCKED TORTEX GREEN & BLUE FOR THE WHOLE EFFIN PANTERA CATALOG!”

-REX BROWN