GUITAR WORLD

GLENN TIPTON’S HEALTH CRISIS: EXCLUSIVE INTERVIEW WITH THE JUDAS PRIEST LEGEND!

GUITAR & BASS TRANSCRIPTIONS

ASKING ALEXANDRIA
"Into the Fire"

JUDAS PRIEST
"The Sentinel"

CROSBY, STILLS, NASH & YOUNG
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CONTENTS
VOL. 39 | NO. 5 | MAY 2018

FEATURES

34 BETWEEN THE BURIED AND ME
Between the Buried and Me’s math-metal practitioners can’t help but let the weirdness fly, as evidenced by Automata, their sprawling new multi-part opus.

40 PERFECTING YOUR SIGNAL CHAIN
Where you put your pedals in your rig’s signal chain can make all the difference between great and ghastly tone.

46 10 MUST-KNOW ALTERED TUNINGS
Expand the horizons of your playing with these 10 unique altered tunings that every guitarist should know.

54 OZZY AND ZAKK ARE BACK
In this exclusive interview, Ozzy Osbourne and Zakk Wylde reflect on three decades together as one of metal’s most beloved partnerships.

66 JUDAS PRIEST
Longtime Judas Priest guitarist Glenn Tipton speaks candidly about his struggle with Parkinson’s disease; meanwhile, his bandmates find themselves at a crossroads.

Ozzy Osbourne and Zakk Wylde are packed and ready to hit the road!

DEPARTMENTS

12 WOODSHEILD / MASTHEAD

14 SOUNDING BOARD
Letters, reader art and Defenders of the Faith

17 TUNE-UPS
A Perfect Circle, Avatar, Nita Strauss, Sue Foley, Roger Glover, Russo Music, Tube Goldberg amps

77 SOUNDCHECK
77. Yamaha TransAcoustic LS-TA
80. Danelectro ’59XT
82. Orange Brent Hinds Terror
83. Wampler Tumnus Deluxe
84. New EQ Harmony Guitars, Ibanez
Nu Tube Screamer and CruzTOOLS
Second Generation GrooveTech Multi-Tool

88 COLUMNS
88. String Theory
by Jimmy Brown
90. In Deep
by Andy Aledort
92. Mob Rules
by Mike Orlando
94. Like a Hurricane
by Nita Strauss

95 PERFORMANCE NOTES

130 TONAL RECALL
We reveal the secrets behind Brian Setzer’s guitar tone on Stray Cats’ “Rock This Town.”

TRANSCRIBED

“Into the Fire”
by Asking Alexandria

PAGE 96

“Almost Cut My Hair”
by Crosby, Stills, Nash & Young

PAGE 104

“The Sentinel”
by Judas Priest

PAGE 112

COVER PHOTOGRAPH BY JEN ROSENSTEIN
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A WORLD WITHOUT HEROES

IT FINALLY HIT me when I saw the announcement that Glenn Tipton from Judas Priest was suffering from Parkinson’s disease and would be scaling back his duties as an active, touring musician. While I have no doubt that Rob Halford and company will continue making music and performing with or without Tipton’s participation, Glenn was a heavy metal guitar icon for as far back as I can recall—and even though Priest will surely march on, it will no longer be my Judas Priest, as selfish as that might sound. In much the same way that the current touring version of AC/DC isn’t my AC/DC (although seeing ‘Ax Rose and Angus Young on the same stage was unique and special), What the Tipton announcement said to me—aside from the sad fact that one of the all-time greats is having to battle any kind of health issue—was that our heroes are aging out. An entire generation of hard rockers are nearing the ends of their careers. Some are merely retiring, some are in failing health and being forced to slow down, others are dying. Regardless of the reason, it feels as though the hard rock community—artists and fans alike—has hit a rough patch. And it will only get worse. Slayer, Lynyrd Skynyrd and Ozzy Osborne have all announced their final world tours, Black Sabbath is done, rumors are swirling that Kiss will be announcing a final run soon, AC/DC and Judas Priest are bringing in replacement members to keep from being permanently derailed, Lemmy and Motorhead are gone, Chris Cornell and Soundgarden are gone, and the list continues to grow. When I think of these musicians and groups, I think about the majority of my life, and how, when you’re young, you take for granted that your heroes are these immortal, larger-than-life characters, and that they will always be there to keep you young and happy and alive. But now we’re starting to see the reality, and it’s unpleasant.

I wish that I could say that what’s happening is some kind of passing of the torch, a handoff to the younger generation of rockers to fill the void left by so many of our heroes riding off into the sunset, but it’s not. No, the truth is, there’s no replacing the ones we’re losing. Once they’re gone, they’re gone.

With all of that said, I want to take a moment to thank Glenn Tipton for agreeing to speak with us not long after making the announcement that he was battling Parkinson’s. Our feature in this issue on the new Judas Priest album, *Firepower*, was already finished when Glenn first issued the statement, which caused us to scramble and plead with his camp to get Glenn back on the line just two days before this issue went to press so he could tell his story in more detail. He didn’t have to, but he did anyway, and for that we are grateful. Here’s to you, Glenn, for leaving an indelible mark on us all with your playing, songwriting and innovation as a heavy metal guitar pioneer, and for always being a gentleman. You will forever live amongst the greats.

—Jeff Kitts
Executive Content Director
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March Madness
I’m a 25-year subscriber and usually check out newer artists when I read about them in your magazine. I read the Jackie Venson story in the March issue and was about to check out her music until I read the last comments in her interview. Claiming that the “state of the world was bad” when she wrote the songs “but that was before certain people took office” and “this was before it got way worse.” Basically she’s referring to the Bush and Trump administrations as bad, and the Obama administration as good without using names. Does she think everyone feels that way? I couldn’t stand Obama and his liberal agenda. When are musicians going to learn to shut up and play your guitar? You’re here to entertain us, not preach. She lost a possible fan—or at least someone checking out her music—with those comments. I lost a lot of respect for Roger Waters after his interview in your magazine, and I was a longtime fan of Pink Floyd. Warren Haynes too. I’ll never support either of them with my hard-earned money. I’m 52 years old and I don’t need any musician telling me what’s right or wrong with this world!
—Dennis

Americana Dream
I’m loving the new features in the magazine, from Tonal Recall to the deep lessons with the greatest guitarists in the world. The Tune Ups have me checking out new albums each month and the transcriptions have something for everyone—I always look forward to seeing the new cover and checking out Jeff’s Woodshed. It’s his and GW’s more recent openness to its readers’ suggestions that encouraged me to write in and not only say thank you for this excellent magazine, but to suggest some articles and transcriptions for us Americana fans. I feel it’s often overlooked, but there are some great American guitarists and songwriters—new and old—that are rocking great songs. It’s not always refined or complex enough for some, but that rawness, simplicity and familiarity is what draws some of us to it. So, here are some suggestions: Jamestown Revival (two best friends writing soulful Americana songs); Son Volt (Jay Farrar’s new album has some killer blues and lyrics that speak to the times); Deer Tick (country? surf? Americana/alt? I don’t know, but I love it); the Jayhawks (great guitar melodies that make me want to pick up my guitar every time I hear them); Cracker (guitarist Johnny Hickman kills it in all their styles); Ryan Adams (acoustic or electric, he makes the guitar work for his style, which constantly changes).
Thanks again for this great mag and keep the energy rolling!
—JT

Correction
In the April–issue String Theory column (page 90), there was an incorrect tab number in the fifth bar of FIGURE 1. The (4) on the high E string should be a (2)

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

Class Act
Thanks for doing the Master Class special issue with Joe Satriani [March 2018]! Back in the late Eighties on MTV’s Headbangers Ball, Satriani said he charged $379 an hour for lessons. You saved me a lot of money!
—Yancy Rose

I just wanted to let you know I really appreciate the Master Class series of lessons in the last three issues. It has improved my playing and I learned a lot from the lessons with Steve Vai, Joe Satriani and John Petrucci. I hope you guys do more of these! I am also loving the return of Performance Notes and a lot of the songs that have been transcribed lately. May I also suggest some Megadeth, such as the amazing “In My Darkest Hour,” “Five Magics” or “Take No Prisoners.” I also would love to see some more of the new Metallica songs from Hard-wired...To Self-Destruct, like “Now That We’re Dead,” “Atlas, Rise!” or “Halo on Fire.” Thanks for producing such an amazing magazine for us guitarists 13 times a year.
—Will Bartz

Ink Spot
Got a Gretsch guitar tattoo to honor my favorite rhythm guitarist of all time, Malcolm Young! I’ve loved AC/DC for many years, and whenever I get onstage I always play rhythm. I even have a few other AC/DC tattoos. Such an awesome band that I will love until the day I die!
—Donica Hall

GOT A TATTOO of your favorite band or guitarist you want to share with us? Send a photo of your ink to soundingboard@guitarworld.com and maybe we’ll print it or post it on our Facebook page!
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READER ART
OF THE MONTH

If you’ve 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!

EDDIE VAN HALEN BY GREG EASTERWOOD

ACE FREHLEY BY SIERA STULTZ

DEFCENDERS of the Faith

Wayne Schwartz
AGE 47
HOMETOWN Tamuning, Guam
GUITARS Ibanez JS2400, Ibanez JS1200CA, Ibanez JS1000BP, Ibanez JS100TR customized
SONGS I'M CURRENTLY PLAYING Joe Satriani “Flying in a Blue Dream” and “Crushing Day”
GEAR I MOST WANT Ibanez JS10 “Chromeboy,” Ibanez JSART2, Marshall JVM410HJS head

L.B. O’Neil
AGE 60
HOMETOWN Lewiston, Maine
GUITARS Gibson Firebird, Gibson Les Paul, Fender American Special Strat, Dean Cadillac III, Epiphone LP Custom, Fender Modern Player Telecaster, ASG John Wayne, Epiphone Resonator, D’Angelico 12-string, Samick OM-8
GEAR I MOST WANT Gibson LP Standard 1958 Reissue NOS, vintage Firebird

Abigail Strasmann
AGE 16
HOMETOWN Cedar City, Utah
GUITAR Ibanez Artcore hollowbody
GEAR I MOST WANT Gibson Les Paul Standard and a baby grand piano

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THERE’S ALWAYS A LITTLE BIT OF CHAOS AND UNPREDICTABILITY SWIRLING AROUND A PERFECT CIRCLE, BUT THAT DOESN’T KEEP THEM FROM MAKING GOOD MUSIC WHEN THE STARS ALIGN.

By Jon Wiederhorn

Despite their popularity and success, A Perfect Circle don’t have the luxury of working like most other bands. Songwriter and guitarist Billy Howerdel spends years writing songs at his home studio, waiting for vocalist Maynard James Keenan (Tool, Puscifer) to find a window to write and record.

“One song, many styles” was how Howerdel described the band’s 2004 album “Emotive.” The record was a mix of trip-hop, rock, and electronic music, and it showcased the band’s ability to mix genres.

When the band toured in the spring, Howerdel brought a traveling recording studio with him so he could work on songs in the band’s dressing room. There, he finished the ominous and melancholy “Disillusioned,” which sounds like a cross between a more surreal Smashing Pumpkins and a less electronic Radiohead.
Whether being back on the road inspired A Perfect Circle to commit to their latest batch of textural, dark and innovative songs, or whether it was just the right political and cultural climate for Maynard to want to rant about politics and the environment, one thing’s certain: *Eat the Elephant* is a welcome continuation of the band’s creative arc, which began with the proggy hard rock of 2000’s *Mer de Noms*, continued with the bleak but beautiful concept album, *Thirteenth Step*, in 2003 and halted for 14 years after the radically recontextualized covers of 2004’s *Emotive*.

The greatest musical difference between *Eat the Elephant* and A Perfect Circle’s other albums involves Howerdel’s compositional approach. Instead of starting with guitar riffs, arpeggios or effect loops as he did in the past, he began most of the songs on keyboards and then either transposed the material to guitar or used the guitar to provide complimentary melodies and atmospheric flourishes.

“A few years ago I decided to dig fully into synths and keys, which I was very bad at,” he says. “And once I became a little better it allowed me to push my creativity instead of falling into a pattern.”

When he was writing guitar parts for the demos, Howerdel reached for his Les Paul Classic 1960 reissue and plugged into a modified Marshall 1978 JMP Super Lead 100 or a smaller Super Goldtone GA-30RV. He toyed with other gear that was lying around the studio when he tracked the album with Dave Sardy and added a reverb pedal to his effect chain. “Having reverb in front of the amp can create a lot of ambience,” he says. “If you go into a reverb pedal and then feed it into a distorted amp, you lose definition and you gain this wall of sound that’s hard to control. You’re left grabbing the reins and trying to make this thing do your bidding, and that doesn’t always work. But when it does it’s really exciting.”

With the help of guitarist James Iha (Smashing Pumpkins), bassist Matt McJunkins and Puscifer drummer Jeff Friedl, Howerdel and Keenan finished *Eat the Elephant* in early 2018 and scheduled a tour. Then, in typical A Perfect Circle fashion, Smashing Pumpkins announced their reunion, which prevented Iha—who remains a member of APC—from touring with the band until June. In the interim, longtime friend of the band Greg Edwards (ex-Failure, Autolux) will perform on the dates, which begin April 14 in Tucson, Arizona.

Remaining fluid through such transitions has kept Howerdel grounded. A Perfect Circle will always be his primary gig, but he realizes everyone else in the band has different priorities. So when he writes these days, he keeps his options open for using the music in *Ashes Divide*, a film score or APC.

“When APC will reconvene is never exactly defined,” Howerdel admits. “That frustrating, for sure, but maybe that contributes a little bit to the magic that can happen when we do get together—that feeling of not being predictable, not punching a clock. There’s an artistic value to it. But I’d still prefer to tour, make a record, take a little break, then tour and make another record.”

**WHAT’S ON MY PLAYLIST**

**JONAS JARLSBY AND TIM ÖHRSTRÖM OF AVATAR**

1. **The Gift of Guilt**
   Gojira
   “I first heard Gojira in 2011. We were in the middle of writing *Black Waltz* and out of inspiration, so we listened to *The Way of All Flesh* for new ideas. I’ve been a Gojira fan since then.” —Jarlsby

2. **Into the Fire**
   Deep Purple
   “Every part in this song is amazing. Some of the best musicians on earth, hands down.” —Öhrström

3. **Clockworks**
   Meshuggah
   “My favorite song from *The Violent Sleep of Reason*. Unlike most new albums, this was recorded live, which keeps the music groovy and alive.” —Jarlsby

4. **The Old Man of the Mountain**
   The Mills Brothers
   “Music like this makes me happy. This song has a lot of cool details with the harmonies and rhythm.” —Jarlsby

5. **O Father O Satan O Sun!**
   Behemoth
   “They keep the tempo down and manage to keep a nice vibe throughout the song.” —Jarlsby

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D'ADDARIO.COM/PEDALTUNER
IT'S RAD ENOUGH that Ibanez—your favorite guitar maker—builds a kickass signature model just for you. But for Alice Cooper and We Start Wars guitarist Nita Strauss, the honor is extra special: the move, besides putting her in the company of Paul Gilbert, Joe Satriani and Steve Vai, makes her the first female signature artist in the company's lengthy history.

Ibanez unveiled the guitar—the JIVA10—at the 2018 Winter NAMM Show. The ax, which is based on the company's S Series, sports a slew of eye- and ear-catching features, including a blonde-to-black burst and Strauss' new signature DiMarzio Pandemonium pickups (with a DiMarzio True Velvet Single Coil in the middle position).

“There are a couple of things about the guitar that I think people didn’t expect, and one of them is the burst,” Strauss says. “My manager and I were having lunch with Larry DiMarzio, talking about the guitar’s specs—and it just hit us at the table. Larry said, ‘Look at you—you’re blonde and you’re wearing all black!’ A lot of people said they thought it was gonna be pink or purple, but when have you guys ever seen me play a pink guitar? I don’t even own one! I spent a long time designing the pickups with DiMarzio. They sound amazing with the combination of woods.”

The perfectly balanced, seven-pound JIVA10 has a mahogany body, a quilted maple top and a bolt-on maple Wizard neck with an ebony fretboard. Other features include an Edge-Zero2 tremolo with a screw-in bar, Luminlay fret-position markers and Beaten Path inlays, which Strauss calls the heartbeat of the guitar.

“It’s like an EKG line, and the ‘spikes’ correspond to the dots on the fretboard,” she says. “The heartbeat gets faster as you get up toward the higher part of the neck, which is where the magic happens.”

Maybe the most unexpected thing of all is the guitar’s name. Even Strauss was surprised. “I’ve been designing my signature guitar since I started playing, drawing pictures of it in my middle school notebook—and it was always called the Hurricane,” says Strauss, referring to her longtime nickname and social media handle. “Ibanez was all set to go, but in November, they said they couldn’t use the name since it had already been trademarked. This was in November for a January release! So I started thinking about it—then ‘jiva’ popped into my head. It was as if divine intervention said, ‘I have something for you.’ My dad’s band was called Jiva in the Seventies. [In Hinduism] your jiva is your life force, your creative essence. Any time you’re creating something, that’s your jiva manifesting itself. I thought, what name is more fitting for a guitar that’s the biggest manifestation of my creativity?”

The JIVA10's street price is $1,499. For more information, check out ibanez.com.
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Sue Foley

THE AUSTIN BLUES GUITARIST—BY WAY OF VANCOUVER—PAYS TRIBUTE TO THE FRIGID NORTH AND THE SOULFUL SOUTH WITH HER LATEST, THE ICE QUEEN.

By Joe Bosso

SUE FOLEY NAMED her 11th studio recording The Ice Queen, but the Texas blues guitarist insists that the title in no way references her personality. “No, not at all. I think I’m a nice person,” she says with a laugh. “The title is a celebration of my Canadian heritage—I come from the north, where it’s cold all the time. But it’s also about my love of Albert Collins. He was the ‘Ice Man’ with the Telecaster, and he was a huge influence on me. I base a lot of my guitar style on what he did.”

Since she left her native Vancouver at age 21, Foley has spent the majority of her time immersed in the Austin blues scene. She cut her teeth on the stage of the famous Antone’s nightclub while studying and befriending some of the town’s legendary guitarists, two of whom, Jimmie Vaughan and Charlie Sexton, turn up as guests on The Ice Queen.

Sexton powers up a mean slide guitar performance on the sexy blues grinder “Come to Me,” while Vaughan turns up on a pair of cuts, trading vocal and guitar lines with Foley on the sassy shuffle “The Lucky Ones,” and firing off emotive and elegant leads on the soulful torch ballad “If I Have Forsaken You.” “There’s no way I would give those guys direction,” Foley notes. “You ask people to play with you because you want what they do, not what you tell them to.”

The pink paisley Telecaster-totin’ Foley is no slouch herself on the guitar. ZZ Top’s Billy Gibbons is such a fan of her tasteful, minimalist manner of playing that when he came to the studio to guest on the low-down, Jimmy Reed–style blues number “Fools Gold,” he insisted that Foley take the solo. “I would have let him do a guitar solo if he wanted,” Foley says, “but he was content with hittin’ the rhythm and playing harmonica. It’s funny, though, he plays harp just like he plays guitar. You hear that sound and you just know, ‘Yep, that’s gotta be Billy Gibbons.’ ”

AXOLOGY

• GUITARS: 1987 stock Fender Telecaster, 1995 Epiphone Sorrento, Francisco Navarro Garcia nylon-strong Concert Classical
• AMP: Fender Bassman ’59 Reissue
• EFFECTS: Electro-Harmonix Holy Grail reverb, Xotic EP Boost
NO ONE EVER SAYS,

I’D RATHER BE STUCK IN TRAFFIC

BUT EVERYONE LOVES TO SAVE MONEY.
Roger Glover performs last summer with Deep Purple at Rock Fest Barcelona in Santa Coloma, Spain.
ROGER GLOVER

He’s best known as the bass-playing rock of Deep Purple for nearly 50 years, and has produced albums for Judas Priest and others, but what Guitar World readers really want to know is...

Interview by Joe Lalaina

Q: THE MAJORITY OF BASSISTS WHO CAME UP DURING THE SEVENTIES PLAY WITH THEIR FINGERS. WHY DO YOU CHOOSE TO PLAY WITH A PICK?
—JISON LEE

When I pick up a bass and just mess around, I usually play with my fingers, but I’ve always played better with a pick. In terms of the high-speed accuracy, feel and attack needed to play Deep Purple’s music, I get more volume and power when I play with a pick. I’d never properly be able to play “Highway Star” with my fingers.

Q: Ritchie Blackmore is known as being difficult to work with. Is this true, and how was your relationship with him during your years together in Deep Purple and Rainbow?
—Kevin Majeski

Yes, he can be difficult to work with, but he is even more difficult to live with. Blackmore is a very unique character, and in the early days we had fantastic times and wrote great songs. He’s always been very edgy, cynical and did what he wanted. That can lead to problems, especially in a band situation. No one in Purple was in control—we were a band of five leaders—whereas Rainbow was his band, so he had the final say. I don’t want to emphasize Ritchie’s difficulties, because I’m proud as punch to have played with him.

Q: What are your fondest memories of playing with [the late keyboardist] Jon Lord in Deep Purple?
—Tom Kailua

How many do you want? We must’ve played a couple of thousand gigs, I suppose, and each was special. His lovely, uplifting personality came through when he played, and he never played to show off. Jon was one of the few keyboardists who could take his fingers off the keyboard for a while. When he played a solo, he’d let the organ breathe in between phrases, like a sax player might. Jon played the blues when he was young, and that gave him a solid foundation, because when he played hard in Deep Purple, he was able to match Blackmore’s massive guitar sound and transform the organ from a polite instrument and stand toe-to-toe with a guitarist as overpowering as Blackmore. Jon started abusing his instrument and sticking it through a Marshall instead of a Leslie to make it scream. Jon invented a keyboard style that was unique onto itself. We called it “rhythm organ.” Blackmore wasn’t keen on playing rhythm guitar, so Jon took that role, which in turn allowed Ritchie to play freely.

Q: Do you think the manner in which your bass and Ian Paice’s drums steadily anchored the groove, while Ritchie Blackmore and Jon Lord traded off solos, working in tandem with Ian Gillan’s savage screams, helped lay down the groundwork for heavy metal in 1970 with Deep Purple in Rock?
—John Lavara

I think so. In Rock was a groundbreaking album, and very heavy. It was my first studio album with the band. Before Gillan and I joined, Purple was more known for rearranging other people’s songs. The album prior to In Rock, Concerto for Band and Orchestra [1966], was Jon Lord’s baby. People were confused about what kind of band we were. Subsequently, Blackmore firmly stepped up and changed the band’s identity into a jamming, hard rocking force. According to the press, Black Sabbath, Led Zeppelin and Deep Purple stand out as the holy triumvirate of heavy rock. It’s not quite as simple as that, but I’ve heard it so many times I tend to believe it.

Q: Why did you leave Deep Purple following 1973’s Perfect Strangers?
—Ray Ronson

I never tire of it. I don’t listen to it, I don’t think you’re sick of playing it? I leave—I don’t know why; you’d have to ask Ritchie that—so I left and Blackmore carried on with Purple for another two albums. Years later, we all reunited in 1984 for Perfect Strangers.

Q: Deep Purple’s 1972 album, Made in Japan, is recognized worldwide as one of the greatest live albums ever. Why do you think that album is still so revered even to this day?
—Jim Lowry

When it was recorded, the band was at its peak musically and commercially. We were basking in our success. The arrangement of those songs had evolved since they were originally recorded, so they sounded fresh. It’s a totally honest live album with no overdubs. It had a wild freedom of expression and was a special moment in time.

Q: “Smoke on the Water” is one of the most popular songs from the Seventies. You’ve played that song many hundreds of times onstage. Are you sick of playing it?
—Bob Smith

I never tire of it. I don’t listen to the song, but rather experience
the crowd’s enthusiastic reaction to it. It’s a very simple and fun song to play. It’s a skeletal structure, which enables me to play different bass parts every night. I stand in awe and watch the audience’s joy, whether it’s youngsters who have never seen us in concert, or our older fans who have seen us many times.

Q: How is it different playing with Steve Morse in comparison to Ritchie Blackmore?
—Steve Wagner

[Chuckling] Ritchie would never guide me along the way, whereas Steve is an excellent teacher. Steve has awesome technique and dexterity. When he first joined the band we recorded Purpendicular [1996], which was a new beginning for the band in much the same way In Rock was 26 years earlier. When Steve asks me to play a difficult part, he helps me find the proper fingerling that would work, and before long I’m playing it with ease.

Q: You’ve produced Deep Purple and Rainbow albums and many albums by other artists. How did you first get into producing?
—Evan Lerner

I’ve had knowledge of the recording studio long before I joined Purple. The best thing about producing is getting a good performance from someone. The first album I produced was Rupert Hine’s Pick Up a Bone [1971]. While I was busy touring with Purple in the early Seventies, one of our opening acts was Nazareth, and they asked me to produce their album Razzamanaz [1973]. It became a hit, and I was blown away. And since I was no longer in Purple at the time, because of dysfunction and disruption, I decided to become a record producer.

Q: Over the years you’ve played with great drummers such as Ian Paice, Cozy Powell and Bobby Rondinelli. What’s different about each of their styles?
—Derick Lutz

Prior to working with Paice, I’ve never really thought much about drums other than if they kept good time and if they sounded good. Paice opened my eyes to drums; he plays with an unbelievably fluid finesse, which comes from his teenage years playing big-band music. His playing has a jazz swing to it, so when he plays rock, it has subtle undertones of swing. Very few drummers play like him; most play like a drum machine. One of the first sessions we had, in 1969, Paice told me, “I don’t follow—I lead.” That comment put me in my place. So over our many years together, I just learned to tuck in with him, and it works.

Cozy, on the other hand, was a hard hitter who was macho looking and macho playing. It’s not that he couldn’t play gently, because he could. He was a lot better drummer than people gave him credit for, and he was a showman. Rondinelli, meanwhile, grew up later, so he started listening to rock when it was already established. Like many drummers of his era, he plays well, but his style is not as distinctive as Paice’s or Cozy’s. I’ve also worked with Simon Phillips, who is phenomenal. He played on my second solo album, Elements [1978], and I worked with him in the studio on a few of the albums that I produced.

Q: Your production work on Judas Priest’s Sin After Sin is superb—the guitars and drums leap through the mix. How did you come to produce that album?
—Bud Ripley

That album was a salvage job. To make a long story short, their record company wanted a name producer; but when I went to the group’s rehearsals, I had an uneasy feeling and felt I wasn’t wanted. The band told me they wanted to produce it themselves, so I said, “Okay.” A few weeks go by, and [guitarist] Glenn Tipton invited me to come down to the studio. He told me they weren’t happy with the tracks they recorded, and that they sacked their drummer. Glenn told me they had a session drummer coming in, Simon Phillips, who happened to be a friend of mine. So I listened to the tracks and suggested they should start afresh, and we cranked out the album in six days.

Q: Rumor has it that Deep Purple may be retiring soon. Is that true?
—Steve Devin

Soon does not specify a time. I already retired when I was 19, when I used to mow lawns. Making music for the past 50 years has been my retirement. It keeps you young when you are doing what you crave. I don’t plan on stopping anytime soon, whenever soon will be.
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Russo Music started on the sun porch of Stephen and Lucy Russo’s home in Trenton, New Jersey, in 1960. Years later, after the business completely took over their house, they moved the operation to Hamilton Township. In 2010 they opened their first shop in Asbury Park, which they then moved to their current breathtaking and completely awesome location in 2013. Russo’s collection meets and exceeds the legendary status of this seaside town that has been the mecca for so many music legends and influencers.

Number of Instruments Currently in Stock
Scott Engel (Director of Marketing): In Asbury Park we have more than 400 guitars and another 300-plus in Hamilton.

Coolest Instrument Currently in the Shop
The 2013 Gibson Custom Shop “Lucy.” It’s a replica of the George Harrison/Eric Clapton/Rick Derringer ’57 Les Paul, and only 100 were made. Or maybe it’s the Martin George Bauer 00-41 from NAMM this year…or maybe it’s the 1967 Mosrite Melobar Standup Lap Steel…

Most Sought-After Instrument by Customers
Without being too specific, we sell more Teles than any other style of guitar. We’re a pretty traditional shop—Teles, Strats, Les Pauls, 335s, Gretsch 6120s—that’s what our customers seem to gravitate to. In acoustic we sell a lot of Gibsons, Martins and Taylors.

One Thing Everyone Should Know About Your Shop
We are a repair-forward operation. Our Asbury Park store was a repair shop with 40 guitars for sale before we could get any of the big brands to do business with us. So we keep that philosophy alive. Everything goes through the shop before the wall, as often as needed while we have it, and again before you take it home. That relationship between repair and retail is what makes us special. And we’re all really chill, which is tight.

Strangest Request from a Customer
One of my guys was asked to deliver a purchase through an open basement door of the customer’s house at night and set the equipment up so that his wife wouldn’t notice anything new. He did it. That’s legal, right?

The One Piece of Gear Every Player Should Have
A tuner! Please buy a tuner. And if it’s a clip-on tuner, please stop leaving it on your headstock during a live show. I’m begging you.

Advice for Someone Looking to Buy a Guitar
Stop reading internet forums and go to your local guitar shop. Ask for help. Try stuff out. Make your own decisions. And most American-made guitars come with a hard-shell case, or at least a gig bag. While there are some exceptions to that rule, if you buy a brand new American made guitar from a store make sure they’re not trying to sell you a case you already paid for in the price of the guitar. It’s something that’s been going on for years and we still see it, unfortunately.

The Best Part of Owning a Guitar Shop
Spending every day buying, selling, fixing, playing and discussing guitars is borderline not work. Don’t get me wrong—keeping this business rolling and taking care of all the employees and customers alike isn’t easy, but I can’t think of anything I would trade it for. I’m very lucky to enjoy my job as much as I do.

by Eric Feldman, guitarshoptees.com
AN ACOUSTIC REVOLUTION: YOUR VERY OWN HYPER-PORTABLE POCKET-SIZE CONCERT HALL.
IF YOU EVER find yourself on the quest for a tube amp with authentic vintage tone, look no further than the combos built by Tube Goldberg, a small company based in Portland, Oregon. The name is a sly reference to Rube Goldberg, the 20th-century cartoonist/inventor who dreamed up deviously complex contraptions, including the self-operating napkin. That said, these Tube Goldberg combos are anything but convoluted; they’re high-quality boutique amps that just happen to be made out of relics of a bygone era—movie projectors, record players, intercoms, reel-to-reel tape players and antique radios—most of which are from the Fifties or earlier.

The following conversation is with Chris Dugan, the brains behind Tube Goldberg. For more information, contact him at tubegoldberg@gmail.com or via Instagram (@tubegoldberg).

Q: How do you decide what to put into a particular vintage item? Does each one “speak to you”?
A: Definitely. I want the finished product to look like a well-used prototype that never made it to production, so I let that idea inform my decisions. I try to be minimally invasive, only drilling holes where necessary, using visible parts of the same brand/era and preserving the patina.

Q: Each amp is unique, but is there a common thread?
A: Touch-sensitivity. They’re like candlelight in an incandescent world. The way they translate dynamics is what makes them special. They tend to have bright, sparkly cleans when played softly, but they’re by no means wimpy. Push them and they’ll breathe fire. The amps I like best are the ones that break up the earliest—but some people don’t want that. I have a few that will play crystal-clear up until your ears bleed.

Q: Do you use any new parts, new speakers?
A: I try to be a purist—and I almost always am. I haven’t had to use new speakers, but I have used replacement vintage speakers when the original has been beyond repair. I’ve also used new capacitors, resistors and potentiometers.

Q: Where can people find your amps in the flesh—and how much do they cost?
A: They’re available in a few independently owned shops around Portland, including Black Book Guitars, Thunder Road Guitars and Zero Wave. The amps cost around $1,000.

Q: Any last words?
A: I hang my hat on the fact that these amps are made of repurposed materials, and I’m excited about bringing these things to life and out of the scrap heap. The reason these amps still breathe fire after the better part of a century is that they were extremely well-built in the first place. Plus, each amp is one-of-a-kind and has a unique story. They’re steeped in history, but they’re also optimized for guitar, serviced and updated to modern safety standards.
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THE WORLD'S HARDEST-WORKING TUBE AMPS
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PAUL WAGGONER
with his signature
Ibanez PWM10
STRANGER THINGS

Try as they might to keep their music focused and contained, the math-metal practitioners in Between the Buried and Me can’t help but let the weirdness fly, as evidenced by their sprawling, multi-part *AUTOMATA* opus.

by richard bienstock

photo by rachel deeb
NEVER LET IT BE SAID that the members of North Carolina progressive metal outfit Between the Buried and Me aren’t fully committed to mathy complexity, even when they’re far away from the studio or the stage. To wit, when Guitar World catches up with guitarists Dustie Waring and Paul Waggoner, the latter proudly proclaims that he’s currently “at home, installing some weird thing on my garage door so I can open it using my phone.” Waggoner laughs. “We’re getting very techy over here!”

The band, it’s worth noting, is also getting pretty techy in their music. Between the Buried and Me—which also includes singer and keyboardist Tommy Giles Rogers, Jr., drummer Blake Richardson and bassist Dan Briggs—have been one of the more experimental and expansive units in metal for close to two decades. But in the past few years they’ve been pushing ever further out on their prog tendencies—first with the conceptual one-two punch of the 2011 EP The Parallax: Hypersleep Dialogues and its 2012 full-length follow-up, The Parallax II: Future Sequence, and then with 2015’s spiritual time-travel epic, Coma Ecliptic.

Now, the band is releasing their eighth full-length—or, make that, their eighth and ninth full-lengths—Automata, a conceptual effort that will be issued in two parts. The music, as always, is stunningly complex and technically dazzling—the six-track Automata I begins with the crushing and shapeshifting “Condemned to the Gallows,” peaks with the unusually melodic and textured “Millions” and wraps with the 10-minute-plus prog-pomp-psych epic “Blot,” while Automata II, scheduled for release this summer, is highlighted by a kaleidoscopic, almost carnival-esque romp titled “Voice of Trespass.” The story told in the two albums’ lyrics is similarly mind-bending, focused on, in Waggoner’s words, “this idea that, in the future, entertainment has sort of devolved to a point where we’re actually tapping into people’s brains and broadcasting their dreams.”

It’s a lot to take in, for sure, which explains why the band decided to break the music into two separate releases. Says Waggoner, “I don’t know about Dustie, but speaking for myself, sometimes it’s hard for me to digest all our music in the creation process. So I can’t imagine what it’s like for someone who has literally never heard the songs to listen to them from the ground up. But when we all put our brains together we just end up with songs and albums that are...let’s just say there’s a lot going on.”

Waring concurs. “I don’t think we’ve ever gone into a record saying, ‘Hey, we should make this one weird.’” He laughs. “But then every record, the material that everyone writes just ends up being stranger and stranger. But that’s just the way we like it.”

Waring and Waggoner recently sat down with Guitar World to discuss the making of Automata, their feelings on the new crop of tech-heavy, shred-happy bands, and how recording acoustic guitars turns one of them into a hot, sweaty—and angry—mess.

One thing that is readily apparent is that Automata is an overall heavier record than Coma Ecliptic.

**Paul Waggoner** That was pretty intentional. In the writing process it just seemed like people were writing heavier stuff. Heavy and dark. So I think that was something that very early on we were like, “This album is gonna be a lot heavier than the last one.” It’s a lot more riff-centric, and the guitar is more the showcase piece. Whereas on Coma Ecliptic the approach from a guitar standpoint was more of a sort of orchestration with the other instruments. This album is more riffs. And we wanted the record off with a heavy song, which we do with “Condemned to the Gallows.”

Then there’s a song like “Millions,” which is super melodic, with a lot of clean instrumentation and vocals.

**Dustie Waring** That was an idea that I had probably a year ago. I really love Alice in Chains and Jerry Cantrell, and sometimes I find myself playing along to stuff like that and just focusing on how good his riffs are. And then one day I was messing around with some tunings and came up with that idea and sent it to the guys. It’s something pretty different for us, and we’re always excited to do something that’s not the norm. It’s almost like our take on a heavy Nineties song.

At the same time, Automata makes it clear you’re still in a pretty proggy place.

**Waring** Yeah. I moved to Nashville in September, and being out here and interacting with different musicians that are predominantly playing three-minute songs that are, like, commercial music, it’s funny sometimes. When I show them our music, it doesn’t always go over that well. People are like, “What the hell’s going on? Is that song really 15 minutes long?” Yeah...it is. [laughs]

**What gear did you use on the new record?**

**Waring** This time around, for all the rhythms we used the first head that my dad bought me back when I was about 15—an original Peavey 5150. I ended up selling it to [Automata producer] Jaime King, who had it modded, and it kinda beat out anything else we tried. We also had one of the new Port City Soulstice heads, which was killer.

**Waggoner** We used that for some of the mid-gain, slightly dirty sounds.

**Waring** We also used [Periphery guitarist] Misha Mansoor’s new Horizon Precision Drive for pretty much all the dirty tones.
That’s a nice pedal. Then for guitars, Paul had his signature [PWM] Ibanez with his signature Mojotone [PW Hornet] pickups. And I had my signature PRS [the new DW CE 24 “Floyd”] with my signature Mojotone [DW Tomahawk] pickups. We also used a Custom Shop Telecaster, a banjitar, a 12-string Taylor, a PRS Private Stock Angelus acoustic...we used all kinds of stuff.

The first song on the record, “Condemned to the Gallows,” starts off with acoustic guitar. Paul, I recall in the past you saying you find recording acoustics to be a pain.

WAGGONER Oh, goddammit, I fucking hate it! It’s terrible.

WARING [laughs] We always have great bloopers of Paul recording acoustics.

WAGGONER You could probably make an album of me just throwing expletives out there constantly when I record acoustics. I can’t stand it. I don’t like to make excuses, but a lot of it is that we tune down to C sharp standard, and acoustic guitars are really not meant to be tuned that way. And the parts are not the craziest parts in the world, but they require a certain precision—when you get any fret buzz or anything like that they sound like shit. So I’ll be in the studio just doing take after take after take. Another thing is we record the acoustic in a vocal booth, and it’s hot as fuck in there. So sometimes I have to take my shirt off...it’s just a mess. [laughs] But this time it actually went pretty smoothly. It wasn’t as bad as it normally is.

These days there are lot of technical, shred-heavy bands out there. But you guys have a definite classic feel to your music, with a lot of Seventies prog influence, that seems to be absent from many of your peers. Do you feel like you come to the genre from a bit of a different angle?

WARING I think so. A lot of the bands that are out there doing crazy stuff, they’re really young guys, man. We’ve toured with bands like Chon and Polyphia, and these guys are young and just killer players. But I think the difference in the way we sound is because of the music we listen to. Dan, for one, listens to, like, all the same music that my uncle listens to. [laughs] And Paul and I listen to Alison Krauss. Everyone listens to all kinds of shit that you wouldn’t expect. So maybe it’s just what’s going in our ears.

“WE’RE GETTING OLD NOW! NEITHER ONE OF US HAS TIME TO SIT AROUND AND PLAY TO A METRONOME.”

—Dustie Waring

WAGGONER I also think they just learned guitar in a very different way than I learned guitar. I learned on Nineties grunge and alternative music. I learned Smashing Pumpkins songs. This new generation of kids, they were learning maybe Allan Holdsworth and stuff like that. Plus, they had the internet. So I think there was a time where players like Dustie and I were considered shredders, but now there’s this whole new generation of dudes who play circles around us. I don’t even know what they’re doing. [laughs] Guys like Tosin Abasi or, like Dustie says, the Chon guys. These kids are just playing insane stuff.

You tour with acts like Chon and Polyphia, but then you’ll also play shows with more straightforward metal bands like Mastodon. Does one scene feel more comfortable to you than the other?

WARING Personally, I feel more at home with bands like Mastodon, who are focused more on riffing and soloing in a classic-rock way. Because, shit, we’re getting old now, man! Neither one of us has time to sit around and play to a metronome. [laughs] So I don’t think either one of us for a long time now has really cared about impressing anyone with shred or anything like that. We’d both rather do something tasteful and that’s better for the song than go jerk off and write 2,400 notes, you know what I mean?

WAGGONER In a lot of ways this newer crop of shredders has made me realize what it is I enjoy about guitar, and it’s made me revert back to the original reason I play guitar. Which is that I just like riffs. I like pentatonic scales. I like classic rock. I’ve gone back into that world and I’ve been able to kind of fuse that with the style I’ve developed over the years. I’m no longer trying to keep up with these other guitar players. I have no interest in playing that fast. I have no interest in learning new techniques. I just want to do what I do. But I want to do it better and in a way that’s more authentic.

Is that a big change from how you and Dustie used to approach things in Between the Buried and Me?

WAGGONER Well, I’ll say this: A lot of times when we have to relearn old songs for a tour, dude, I have a hard time playing some of that shit! First off, I’m like, “I can’t believe I wrote that! What was I thinking?” And then secondly I think, I can’t believe I could ever play this cleanly! So now my goal is just to write music that I’ll be able to play comfortably in 10 years. I’m almost 40—it gets hard to play this shit! [laughs] I don’t want performing music to be stressful. I want it to be fun. And that’s the bottom line with us. We just try not to take ourselves too seriously. Our theory is, if it’s cool, it’s cool. There are no rules. 

 guitarworld.com 37
AN ORIGINAL FAMILY OF EFFECTS PEDALS PACKED WITH EPIC TONES, ORIGINAL FEATURES AND UNIQUE TWISTS DESIGNED FROM SCRATCH IN SOUTHERN CALIFORNIA.
AN ORIGINAL FAMILY OF EFFECTS PEDALS PACKED WITH EPIC TONES, ORIGINAL FEATURES AND UNIQUE TWISTS DESIGNED FROM SCRATCH IN SOUTHERN CALIFORNIA.

MARINE LAYER REVERB    |   MIRROR IMAGE DELAY     |   PUGILIST DISTORTION    |   SANTA ANA OVERDRIVE    |   THE BENDS COMPRESSOR    |   LEVEL SET BUFFER
Most effects pedals offer guitarists a cheap and easy means of personalizing their guitar tone, and even the expensive boutique products favored by the most discriminating pros (or the most insufferable internet forum dweebs) usually cost less than a new guitar or amp. If you’ve been playing for a while, chances are pretty good that you’ve probably already built up a collection of four, five or 10 stomp boxes, which now leaves you with the question of how to hook them all up and use them in your rig. Or perhaps you’ve hooked everything up and wondered why you get howling feedback, excess white noise, hum or silence whenever you engage two or more pedals at once.

Like most things involved with creative pursuits like making music, there isn’t a steadfast right or wrong way to do things, but if you encountered any of the problems above you’re definitely doing things wrong (unless you play in a German nihilist industrial noise band, in which case, go nuts). This article will help you avoid those scenarios by describing some of the basic rules and suggestions for placing different effects in the ideal order in your rig’s signal chain and how to achieve the best possible tones when using several stomp boxes together. If you’ve ever wondered how to put together your own pedal board, this info will give you a good start toward obtaining the best sound and most versatility out of your rig.

Touch and Go
As a general rule of thumb, it’s ideal to place the “broad stroke” effects that have the most dramatic or dominant impact on your sound toward the front of the signal chain while placing the “narrow stroke” effects that refine details toward the end, although there are many exceptions to this concept. For the very front of the signal chain (i.e. directly after the guitar) you should choose effects that react with or depend the most on the dynamics of your playing or the output levels of your pickups to operate at their maximum potential.

If you have an envelope follower, envelope filter, auto-wah or other dynamic touch-sensitive effect, this should go at the very front in most cases, as these effects are almost exclusively dependent upon the dynamics of your playing. Placing most other types of effects in front of them will compress the signal, thereby reducing dynamics and minimizing their performance. One notable exception is a pitch shifter or harmonizer, particularly if you plan on using a pitch shift and envelope follower together as the pitch shifter may have greater difficulty accurately tracking an envelope follower-processed signal. Similarly, a standard wah pedal generally sounds best in the very front of the signal chain, but once again I recommend placing pitch shifter/harmonizer effects in front of a wah if you plan on using both together. Also, many players prefer the sound of a wah with a distortion pedal placed in front of it as this configuration can produce a more dramatic or more refined sweep depending on the distortion pedal’s tonal character (Example 1).

Next in line after pitch shift/harmonizer and envelope follower effects are pedals that directly interact with the pickups’ output levels, such as vintage fuzz, treble booster and Octavia/fuzz octave pedals. As with the dynamic filter pedals, placing any...
other effects that compress the signal in front of these pedals will limit their overall performance.

**Dirty Deeds**

Once you’ve gotten past the touch- or input level–intensive effects, your next primary goal is to refine your tone while at the same time minimizing noise. If you use a compressor, its ideal location is directly after the pitch shifter/harmonizer, envelope follower/auto wah and wah pedals. Because a compressor compresses the entire signal, it’s not recommended to place one after a boost, overdrive or distortion/fuzz pedal as those pedals often generate noise that will be boosted by a compressor along with the guitar’s signal.

Many players today have more than one overdrive/distortion stomp box on their pedal boards and sometimes use both at once. My personal preference is to place the lower gain pedals in front of the higher gain ones, but the opposite is absolutely fine if you prefer the sound of that configuration. Placing overdrive/distortion pedals later in the signal chain can increase noise as the noise of several effects chained together can add up, and any noise produced by other effects going into an overdrive/distortion effect will be boosted along with the guitar signal.

**Mod World**

For most players, the ideal location to place modulation effects—which include phase shifters, flangers, chorus, rotary, tremolo, vibrato and so on—is directly after a compressor and/or overdrive/distortion pedal. When these effects are distorted after the fact, the sound tends to smear and lose definition (particularly with chorus), although there are a few exceptions where distorting a flanger or phase shifter can sound really cool. The best example is Eddie Van Halen, who doesn’t use distortion pedals and instead generates all of his distortion from the amp. When a flanger or phase shifter is placed in front of a distorted amp or overdrive pedal, it can create dramatic thick, jet-like phasing and flanging effects (Example 2).

While all of the aforementioned stomp boxes (pitch shifter, envelope follower, wah pedal, compressor and overdrive/distortion) should be plugged into the amp’s input, modulation effects can be connected to an amp’s effects loop instead of into its input. Again, this is a matter of taste. Some guitarists prefer the more “pristine” sound quality of modulation effects patched into an effects loop, particularly since this setup can help reduce overall noise.

Most players don’t use more than one modulation effect at once, so it doesn’t matter all that much if you place the phaser before the chorus or the flanger in front of the phaser. However, the one exception is tremolo, which should be placed behind other modulation pedals, as this placement will produce the most dramatic and desirable rhythmic on/off effects. Placing a tremolo pedal in an effects loop is also closer to the signal path of an amp with built-in tremolo, but my personal preference is to plug a tremolo pedal into an amp’s front end and save the effects loop for other effects.

While a noise suppressor/gate is not a modulation effect, it usually works and
Example 3
input (good when plugged directly into an amp’s of a room, hall or other environment.
thing else as its role is to replicate the sonics
tal player seeking unorthodox textures and unless you’re a completely mad experimen-
timeouts for dry and processed signals). But after delay (especially when using separate
ing out, such as pitch shifting or distortion
"experimental" effects that are worth try-
ing your sound like the ketchup on a baby’s face
when it’s trying to master the fine art of eating a messy pile of French fries.

Time and Place

The end of the signal chain is where the
delay/echo and reverb effects should be
placed—preferably with the delay in front of reverb—primarily because both are “ambi-
ence” effects that give the illusion of a sonic space or atmosphere. However, placing a
delay/echo effect earlier in the signal chain can deliver some very cool and unusual
“experimental” effects that are worth try-
ing out, such as pitch shifting or distortion after delay (especially when using separate
outputs for dry and processed signals). But unless you’re a completely mad experimen-
tal player seeking unorthodox textures and sound effects, reverb should go after every-	hing else as its role is to replicate the sonics of a room, hall or other environment.

Delay/echo effects can sound pretty
good when plugged directly into an amp’s input (Example 3)—hell, the Edge built a
whole career out of doing just that—but if you want absolutely clean, pristine delay
and echo effects with no distortion, the effects loop is the only way to go. Reverb
effects should always be patched into the
effects loop (Example 4) unless you always
play through the cleanest of clean sound-
ning amps. Overdriven or distorted reverb
just ain’t very pretty, and it can destroy any
semblance of clarity or definition and smear
your sound like the ketchup on a baby’s face
when it’s trying to master the fine art of eating a messy pile of French fries.

Tone Tools

If you’re paying attention, you probably
noticed that I forgot to mention EQ and vol-
ume pedals. Actually I didn’t. Placement of
these particular pedals depends more on
what you want to achieve with them than
any hard and fast rules. For example, you
may want to place a volume pedal at the
very front of the signal chain to perform
dramatic fade in and fade out effects or to
better regulate the guitar’s level before it
hits any effects (or you could just do what
I do and use the guitar’s own volume con-
trol). Placing the volume pedal near the end
of the signal chain just before the delay and
reverb effects allows you to perform pro-
fessional-sounding fades or mute the gui-
tar’s signal without cutting delay or reverb
tails short. If you use a loop switcher, a vol-
ume pedal can be paired with a single effect,
and you can use the volume pedal to blend
or mix that effect independently.

EQ placement is similar. Some players
prefer to mold and shape their guitar’s pri-
mary tonal character before it is processed
by other effects, but others prefer to adjust
the EQ of the finished sound (again, place-
ment in front of delay and reverb is prefer-
able). Or maybe your distortion pedal’s EQ
controls just don’t have enough bass or tre-
ble and you need to tweak its tone a touch
more. If you own an EQ pedal, have fun and
try placing it in differ-
ent locations to see what
works best for you.

I also didn’t mention a
tuner, but that’s because a
tuner really isn’t an effect.
If you use one, the ideal
location is in the very
front of the signal chain
right after the guitar as
you don’t want the sig-
nal going into the tuner
processed by any effects
that might affect the tun-
er’s accuracy. Even bet-
ter, get a loop switcher with a separate tuner out-
put that keeps the tuner
entirely out of the signal
chain until you need to use it and that will mute the signal so the audience
doesn’t need to suffer
while you make adjust-
ments.

When a flanger or phase shifter is placed
in front of a distorted amp or overdrive
pedal, it can create dramatic, thick, jet-like
phasing and flanging effects.

 sounds best when it’s placed either directly aft er or in front of modulation effects. I
prefer the noise suppressor after modulation
effects as this placement will mute an
unwanted constant “whoosh” that often can
be heard when a flanger or phaser shifter is
engaged even though the guitar is silent.
Delay/echo effects can sound pretty good when plugged directly into an amp’s input—hell, the Edge built a whole career out of it. But if you want clean, pristine delay/echo effects, the effects loop is the only way to go.

Some guitarists prefer the more “pristine” sound quality of modulation effects patched into an effects loop, particularly since this setup can help reduce overall noise.
THE REGRETTES

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ALTERNATE TUNINGS

Standard tuning, in which the strings are tuned, low to high, to E A D G B E, has been extensively explored and mined for riffs, licks and chord voicings by generations of guitarists, and while its familiarity is beneficial, in terms of the numerous fretboard shapes and patterns you’ve invested so much time in learning, that can sometimes work against you, as it can be a creative challenge to not keep playing all those same ingrained chords and licks from habit. In this lesson, I’ll present a broad overview of 10 altered tunings that famous guitarists have employed to great effect in some of their most well-known and celebrated recordings, which can serve as inspiration for your own playing and songwriting endeavors.

IF YOU’RE A CREATIVE GUITARIST in search of fresh, inspiring sounds and new musical ideas, one of the best things you can do to help yourself in this quest is to play in an altered tuning, as so many adventurous, legendary six-string pioneers have done.

Standard tuning, in which the strings are tuned, low to high, to E A D G B E, has been extensively explored and mined for riffs, licks and chord voicings by generations of guitarists, and while its familiarity is beneficial, in terms of the numerous fretboard shapes and patterns you’ve invested so much time in learning, that can sometimes work against you, as it can be a creative challenge to not keep playing all those same ingrained chords and licks from habit. In this lesson, I’ll present a broad overview of 10 altered tunings that famous guitarists have employed to great effect in some of their most well-known and celebrated recordings, which can serve as inspiration for your own playing and songwriting endeavors.

A few words about tuning in general: Always use an electronic tuner for any foray into an alternate tuning (and for getting back to standard tuning), but first make an effort to get there by ear, tuning the strings to each other using reference pitches, which may be fretted notes, open strings or any available natural harmonics at the 12th, seventh or fifth frets. (Don’t use fourth-fret harmonics, as they’re slightly flat.) Try to do this quickly and efficiently and zero-in on the precise target pitch before both notes die out. (Think of tuning by ear as playing golf and always try to get a “hole in one.”) After you’ve made your best effort at tuning your strings by ear, use your electronic tuner to verify the accuracy of the results and to fine-tune as needed. Oftentimes strings you haven’t even touched “drift” slightly sharp or flat, due to the changing overall tension and pull on the neck that results from other strings being tightened or loosened. This issue is more common and acute with an electric guitar, with its less massive and thus more flexible neck joint, compared to that of an acoustic. A unison—a note doubled in the same octave—is the easiest reference pitch to tune to by ear, but an octave, perfect fifth or perfect fourth may also serve this purpose, if you’re experienced enough to know what to listen for. Being able to tune by ear is a critical listening skill and an important part of your development as a guitarist and musician, and making an effort to do this on a daily basis is a very beneficial, ongoing exercise in ear training. But, again, like an accountant using a calculator, always finish the job with an electronic tuner, as playing out of tune is completely unacceptable to a listener in any situation, no matter how casual!

DROP-D

This is the most widely used alternate tuning in many styles of popular music, especially rock and metal, and it’s certainly the most convenient to get into from standard tuning. Simply tune your low E string down one whole step (the equivalent of two frets) to D, so that it matches the pitch of your open fourth string, or “middle D,” one octave lower (FIGURE 1). I find that the fastest and easiest way to tune to drop-D is to sound the natural harmonic at the sixth string’s 12th-fret and tune it down to match the pitch of the open fourth string in unison. Zero-in on the pitch match by carefully listening for a gradual slowing of the “beating,” or pulsating, sound until it stops, or becomes imperceptibly slow.

Drop-D tuning offers a deep, pleasingly resonant sound for riffs built around a first-position D chord, using all six strings, and also makes for a compact, movable root-fifth-octave power chord shape, formed with a single finger, typically the index, barred across the bottom three strings, which provides a perfect foundation for “stacking” a variety...
ALTED
STATES

Expand the horizons of your playing with these 10 unique altered tunings every guitarist should know.

BY JIMMY BROWN
of “taller” and more harmonically sophisticated chord voicings upon the basic power chord, a few of which are illustrated in FIGURE 2. Well-known examples of songs that make great use of drop-D tuning include “Everlong” by the Foo Fighters, the Beatles’ “Dear Prudence,” “Spoonman” and “Black Hole Sun” by Soundgarden, Tool’s “Aenima,” “Them Bones” and “Dam that River” by Alice in Chains and Nirvana’s “All Apologies,” the latter three songs all being in drop-D tuning transposed down one half step (low to high, D♭ A♭ D♭ G♭ B♭ E♭).

DOUBLE DROP-D

Used famously by Led Zeppelin’s Jimmy Page in “Going to California,” Neil Young in “Cinnamon Girl,” Robbie Krieger in the Doors classic, “The End” (pitch shifted approximately 50 cents, or a quarter tone, flat) and Puddle of Mudd’s Wes Scantlin in “Drift and Die,” double drop-D tuning is, as its name suggests, like regular drop-D, but additionally has the high E string tuned down a half step (low to high, D♭ A♭ D♭ G♭ B♭ E♭).

A widely used tuning among masters of fingerstyle acoustic guitar, such as Pierre Bensusan, Phil Keaggy, Martin Simpson and

\[ \text{DADGAD} \]

DADGAD tuning

FIGURE 3 double-drop-D tuning

D A D G B E

FIGURE 4 chords in double-drop-D tuning

FIGURE 5 DADGAD tuning

D A D G A D

FIGURE 6 chords in DADGAD tuning

DADGAD tuning is the Led Zeppelin classic “Kashmir,” in which Jimmy Page made brilliant use of open strings in conjunction with shifting two-note fretted shapes, especially during the song’s signature descending sus4-3 chord riff heard between the verses, for which he simply moved alternating two-finger shapes down the fretboard to lower positions while incorporating ringing open strings as common tones in each voicing, as shown in FIGURE 6. Page had previously used DADGAD tuning for “White Summer” (with the Yardbirds) and “Black Mountain Side,” the latter transposed down a half step (low to high, D♭ A♭ D♭ G♭ A♭ D♭).

Another well-known song performed in DADGAD tuning, in this case with a capo at the third fret, is the Soggy Bottom Boys’

Guitar World Wood Vibrations columnist Mike Dawes, DADGAD takes double drop-D a step further, by additionally lowering the guitar’s B string a whole step, to A (see FIGURE 3). A convenient way to get a reference D pitch to tune your high E string down to D is to sound the D natural harmonic on your fourth string’s 12th fret. But if you find that tuning a regular note to harmonics, the latter three songs all being in DADGAD takes double drop-D tuning is, as its name suggests, like regular drop-D, but additionally has the high E string tuned down to D (see FIGURE 3). A convenient way to get a reference D pitch to tune your high E string down to D is to sound the D natural harmonic on your fourth string’s 12th fret. But if you find that tuning a regular note to harmonics, the latter three songs all being in DADGAD tuning is the Led Zeppelin classic “Kashmir,” in which Jimmy Page made brilliant use of open strings in conjunction with shifting two-note fretted shapes, especially during the song’s signature descending sus4-3 chord riff heard between the verses, for which he simply moved alternating two-finger shapes down the fretboard to lower positions while incorporating ringing open strings as common tones in each voicing, as shown in FIGURE 6. Page had previously used DADGAD tuning for “White Summer” (with the Yardbirds) and “Black Mountain Side,” the latter transposed down a half step (low to high, D♭ A♭ D♭ G♭ A♭ D♭).

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arrangement of “I Am a Man of Constant Sorrow,” which was featured prominently in the 2000 film O Brother, Where Art Thou? And fans of the television series Sons of Anarchy are well familiar with the show’s opening theme song, “This Life,” which features swampy guitar parts crafted by Velvet Revolver guitarist Dave Kushner and performed by Curtis Stigers & the Forest Rangers in DADGAD tuning, with a capo at the fourth fret.

OPEN D

Lowering the open G string, the sus4, from DADGAD tuning, by a half step, to F♯, results in a deep- and warm-sounding open D major chord and tuning, voiced, low to high, D A D F A D, or root, fifth, root, major third, fifth, root (see FIGURE 7). Due to the strings’ relaxed tension and signature interval stack—a root-fifth-octave power chord on the bottom three strings and a first-inversion major triad (3-5-1) on the top three—open D tuning is ideal for playing slide on acoustic guitar, with its thick, tight strings. This was one of blues legend Elmore James’ favorite tunings, which he used famously on “Dust My Broom” and other songs. The Rolling Stones’ Keith Richards employed open D tuning in a non-slide context on the original studio version of “Street Fighting Man,” barring his index finger across all six strings to create a moving major barre chord shape, which he then embellished harmonically and melodically with two-finger “extensions” to create rich-sounding major add9 and sus2-4 voicings, like those illustrated in FIGURE 8.

Nearly three decades later, Jerry Cantrell employed open D tuning, transposed down a half step (low to high, D♭ A♭ D♭ F A♭ D♭) rather resourcefully in the Alice in Chains song “Over Now,” similarly employing his fret-hand index finger to form shifting full major barre chords across all six strings, to which he then added single-note embellishments, on one string at a time, with his other available fingers.

OPEN E

Once solidbody electric guitars, with their slinkier strings, became popular in the mid twentieth century, many great slide players, such as Duane Allman and Derek Trucks, adopted open E tuning—low to high, E B E G♯ B E—as their primary tuning for slide playing. (Trucks plays in open E pretty much exclusively, even when not using a slide.) Open E tuning has the same signature interval stack as open D, only a whole step higher, as if you placed a capo at the second fret in open D tuning, and its open strings give you what would normally be a first-position E chord in standard tuning, as shown in FIGURE 9. Open E tuning feels tighter than open D, which increases the pull on the neck, causing it to bow more than it would in open D tuning, or even standard tuning, and you run a higher risk of breaking a string in open E tuning, especially on an acoustic guitar. Despite these potentially problematical issues, open E tuning has also been explored and exploited by acoustic players in such folk and rock classics as “Little Martha” by the Allman Brothers Band (both Duane Allman’s and Dickey Betts’ guitars were tuned to open E for this acoustic duet), “Jumpin’ Jack Flash” by the Rolling Stones and “She Talks to Angels” by the Black Crowes. And singer David Lee Roth wrote and played the acoustic guitar intro to the Van Halen song “Ice Cream Man” in open E tuning, transposed down a half step (low to high, E♭ A♭ E♭ G♭ B♭ E♭). FIGURE 10 shows a few particularly nice chord voicings in open E.
OPEN G

Another popular altered tuning among acoustic and electric guitarists, for both its appealing sound and relaxed feel, is open G: low to high, D G D G B D (see FIGURE 11). Keith Richards wrote the riffs to some of the Rolling Stones’ most beloved and enduring songs in this tuning, such as “Honky Tonk Women,” “Brown Sugar,” “Can’t You Hear Me Knockin’,” “Start Me Up” and “Tumbling Dice,” the latter performed with a capo at the fourth fret. Jimmy Page put open G tuning to great use in “Dancing Days,” “That’s the Way” and “Bron-Y-Aur Stomp,” the latter two on acoustic guitar, transposed, respectively, down a half step—low to high, D G D G B D—a whole step, to what may alternatively be thought of as open F—low to high, C F C F A C The Black Crowes’ Rich Robinson employed open G tuning, down a half step, on “Jealous Again” to craft the song’s catchy, rocking and very Stones-like electric guitar riffs.

Like open D and open E tuning, open G offers a pleasing major–chord note stack across all six strings at any given fret, with a triad on the top three strings that likewise makes it great for both slide playing and chord riffing with notes added to the index–finger barre by the other fingers. But open G has a distinctly different character than open D or E, due to its different voicing structure, with a low–to–high intervallic spelling of fifth, root, fifth, root, third, fifth. This gives you a root–position major triad—1–3–5—across the top three strings and the fifth of the chord on the bottom, below the fifth–string root note. Interestingly, Richards opted long ago to remove the sixth string from his open–G–tuned Fender Telecaster and play his riffs on only five strings, with the lowest one, now the fifth string, tuned to G, always giving him the root note of the chord he’s playing, which allows him to strum and dance around on stage and perform his riffs live with almost reckless abandon, without ever having to worry about inadvertently sounding any unwanted sub–root notes. FIGURE 12 illustrates a few nice chord moves in open G tuning.

OPEN A

Open A tuning (low to high, E A E A C F) is to open G what open E tuning is to open D—the same thing a whole step higher and, similarly, for many players, its electric–guitar counterpart (FIGURE 13). With the strings unfretted, open A tuning gives you a voicing identical to a first–position A chord in standard tuning, with the D, G and B strings all raised a whole step to E, A and C, respectively. Delta blues legend Robert Johnson played in open A tuning often, on songs like “Cross Road Blues,” “Traveling Riverside Blues” and “Come on in My Kitchen,” although, since some of his recordings were sped up in the mastering process (intentionally or not), his guitarist may have actually been tuned down a half step on some of these songs, to open A flat (low to high, E A E A B C) or a whole step, to open G. Many other blues masters have made great use of open A tuning on electric guitar in several of their songs, for both their slide playing and non–slide fingerpicked riffs. Well–known examples include John Lee Hooker’s “Boogie Chillen” and Johnny Winter’s “Mean Town Blues.” Jimmy Page employed open A (in this case, with a slow phase–shifting effect) for his swampy slide–guitar tour de force, Led Zeppelin’s “In My Time of Dying,” as did Jack White on the White Stripes hit “Seven Nation Army,” which, interestingly, is in the key of E minor, not A major.

DGC–GCD (“THE RAIN SONG”)

Like DADGAD, this is an enigmatic–sounding tuning that has an unresolved quality to it, in this case giving you what may be thought of as a Csus2/D (Csus2 over D) chord (FIGURE 14). I can only think of one famous song that uses this unusual tuning, but it’s a masterpiece that’s definitely worth learning if you’re an altered–tuning enthusiast and adventurous songwriter/composer, “The Rain Song” by Led Zeppelin. FIGURE 15 illustrates a few of the shimmering chord voicings Page employs in this song. Note the liberal use of open–string drones, unisons, octaves and parallel movable shapes.

OPEN C6

Another tuning that Jimmy Page made brilliant use of is open C6 (low to high, C A G C E), for which the A, G and high E strings are all tuned normally, the low E and D strings both drop down to C and the B string goes up to C, as shown in FIGURE 16. The guitarist employed this tuning on two acoustic Led Zeppelin classics, “Friends” and “Bron–Yr–Aur” (both recorded during the Led Zeppelin III sessions). In “Friends,” Page took advantage of the familiar two–finger strummed octave shape on the A and G strings to play stand–out melodies up and down the fretboard in conjunction with the three ringing open C strings, similar to FIG-
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More recently, Marcus Mumford employed open C6 tuning on two of his band Mumford & Sons’ biggest hits, “I Will Wait” and “Little Lion Man,” the latter song performed with a capo at the fifth fret.

Our next tuning is one employed by the late, great singer-songwriter and guitarist Chris Cornell for two of Soundgarden’s biggest hits, “Burden in My Hand” and “Pretty Noose.” It’s a variation on open C tuning (low to high, C G C G C E), for which the B string, instead of being tuned up to C, is instead tuned down to G, in unison with the G string, as shown in FIGURE 18. This unison doubling makes notes played together on those two strings at the same fret, or open, really stand out. FIGURE 19 illustrates a few of the unique chord voicings Cornell employed with this tuning in “Burden,” some of which he also used in “Pretty Noose.”

The 11th tuning in our list of 10 altered tunings is unusual but worth checking out. It’s what’s often referred to as Bruce Palmer modal tuning, named after its inventor, the late Buffalo Springfield bassist Bruce Palmer, who was also a talented guitarist. With this tuning, the low E, high E and B strings are tuned normally. The A string then goes down to match the low E, the D string goes up to E, and the G string goes down to E, in unison with the “middle E” string. The result is a drone-y, mystical-sounding E5 chord (FIGURE 20). Stephen Stills employed this tuning to great effect to craft his sitar-like acoustic guitar parts in the classic Crosby, Stills & Nash song “Suite: Judy Blue Eyes,” as well as those in “4+20” and “Carry On” with Crosby, Stills, Nash & Young. In “Suite: Judy Blue Eyes,” Stills used his normally tuned B and high E strings as his main melody-playing strings, with the bottom four strings employed primarily as accompanying unison and octave drones, as in FIGURE 21. Interestingly, Stills employed this same tuning scheme, transposed down two whole steps (!), in “Love the One You’re With,” with his acoustic guitar tuned, very unusually, to C C C C G C, low to high. (You’ll want to use thick strings for this tuning.)

Hopefully, this list of altered tunings and the artists and song examples cited above have given you some useful points of reference and creative inspiration to experiment with twisting your guitar’s tuning pegs to these non-standard settings. There are, however, many more altered tunings than these 10 that countless world-renowned guitarist-singer-songwriters have employed, including some used in well-known songs by artists like Joni Mitchell, John Rzeznik of the Goo Goo Dolls, Coldplay’s Chris Martin and Smashing Pumpkins mastermind Billy Corgan. When experimenting with altered tunings and searching for new sounds, a good approach is to drop or raise any one or two strings and listen to what happens when you go to play familiar chord shapes. You may encounter some awful sounds along the way, but you’re just as likely to discover a few gorgeous, majestic chord voicings that could spark the writing of a fresh-sounding original song.
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It’s been 30 years since the terrifying twosome of Ozzy Osbourne and Zakk Wylde shook the foundations of the heavy metal world with No Rest for the Wicked and its follow-up, No More Tears, and now the duo are about to embark on what Ozzy promises to be his final world tour. In this exclusive interview, Ozzy and Zakk reflect on three decades together as one of metal’s most beloved partnerships.
ULTIMATELY, EVERYBODY has to say goodbye in one way or another, but for musicians, saying “farewell” seems to be in vogue. In 2018, Elton John, Slayer, Paul Simon and Lynyrd Skynyrd are all hitting the road for what they say will be the last time—and no doubt they’ll see high-priced ticket sales soar. Now you can add Ozzy Osbourne to the growing list of roadweary rockers—the Prince of Darkness recently announced his No More Tours excursion, although he reneged on his solo act adieu three years later, returning to the stage in 1995 for the Retirement Sucks Tour. His current road run is a winking acknowledgement of his first, short-lived exit, only this time he swears he’s for real this time. “This isn’t a real ‘farewell’ tour,” he says. “It’s a ‘no more tours’ tour.”

“Okay, but let’s be clear about what this really is,” he says. “This isn’t a real ‘farewell’ tour. I keep saying that to people—I’m not retiring; I’m just not going to tour the world anymore. I’ll still do gigs occasionally. Maybe I’ll do a Vegas thing or something. But I’m not going away forever or anything like that. It’s a ‘no more tours’ tour.”

For some artists, farewell tours owe to circumstances such as advancing age or ill health—earlier this year, Neil Diamond announced his retirement from the road after being diagnosed with Parkinson’s disease. Osbourne, who cited what turned out to be a false diagnosis of multiple sclerosis as his reason for his first No More Tours excursion, claims he’s feeling fine. He simply wants to make the most of the rest of his life. “You have to understand—I’ve always been on the road,” he says. “I’ve been doing this for 50 years. I never saw my kids grow up. I was like a fair-weather father. Now I’ve got grandkids from my son Jack, and I want to spend time with them. I used to go away for long spells and come home for short spells. Now I want to reverse that.”

Joining Osbourne for his final solo tour are longtime band members Rob “Blasko” Nicholson (bass), Tommy Clufetos (drums) and Adam Wake- man (keyboards), and highlighting the lineup is the addition of Ozzy’s main axe cohort of the past 30 years, Zakk Wylde. The irrepressible, hirsute guitar legend, who resumed working with Osbourne last year after an eight-year-break (during which time he was replaced by Firewind six-stringer Gus G), has his own account for why his employer is packing it in.

“I’ll give it to you straight,” he says with the kind of chuckle that indicates he’s being anything but. “Last year, Oz came to me with some inside information. He said, ‘All the money you’ve made with me, and all the money you’ve made since then with Black Label Society and everything else, I want you to put it all on Conor McGregor for the fight he’s got with Floyd Mayweather.’ I was like, ‘Really?’ He goes, ‘I’m tellin’ you, do it. Everything I’ve ever made with Sabbath, the solo stuff, the TV show, you name it—I’m bettin’ it all on McGregor. Trust me, I’ve got inside information.’ ”

The August 2017 fight was scheduled to go 12 rounds, but Mayweather Jr. prevailed, winning a TKO against McGregor in the 10th round. “It was so sad!” Wylde wails dramatically. “We lost it all. So now we’re broke—we both live in this van down by the river. It’s pitiful. We’ve gotta tour till 2020 to make our money back.” He laughs again, then adds skeptically, “Hopefully, Oz won’t have inside information on frog racing. I may have to question his sources.”

Ozzy, you have worked with other guitarists for short periods over the years. How important was it for you to have Zakk on this tour?

OSBOURNE Here’s the thing with me and Zakk: We never fell out. That’s the truth—we’re close. The Wylde family and the Osbourne family are like relatives. I’m a godfather to his son Jesse. Our wives go shopping together. This goes beyond friendship. I know that I can be anywhere in the world at any time, and if my guitarist disappears, I can phone Zakk and he’ll be on the next plane. And I’ll tell you this: We did some gigs last year, and I was blown away. He’s gotten so fucking good. He plays so fast!

ZAKK WYLDEN I pay Oz to say that. He takes all my per diem money in exchange for compliments. [laughs]

Seriously, you two have had an on-again/off-again relationship. You’ve never fallen out at all! No fights or clashes?

OSBOURNE No. Why should there be? Like I said, I can depend on Zakk. No matter where I am, I can call him and he’s there. Does that sound like we’ve got problems?

WYLDE We don’t have problems. We’ve never had fights—it’s just not like that. People ask me if I’ve got any dirt on Oz, and I really don’t. All it’s ever been is laughing. And listen, here’s the thing: I’m the most grateful fucking guy in the world. Everything that I have is because of Oz and Mom—you know, Sharon [Osbourne]. I’m good with whatever Oz wants. If he needs me to play guitar, or if he wants me to mow the lawn or clean the dog run, I’m there. He knows that.

Ozzy, let’s go back to when you first hired Zakk. You had already been through a few guitarists—what was it about Zakk that made you go, “He’s the one”?

OSBOURNE Here’s the story: When Jake E. Lee left, I put the word out that I needed a guitar player. You can imagine how many guitarists sent in their résumés—it was fucking mind-
boggling. So after a while, Sharon started bugging me—“When are you gonna listen to these tapes?” I just didn’t want to deal with it. I’d tell her, “Whatever, whatever.” So one morning I decided, “I gotta do this.” I stuck my hand in a bag and pulled out a tape, and Zakk’s tape was the first and only one I listened to.

Zakk, did you know that?

WYLDE Oh, yeah. When he met me, he said, “Have I met you before?” He was thinking about the picture. I guess I looked like some kid who loved Randy Rhoads.

OSBOURNE That’s what I thought. But when I met Zakk in person, he was a lot different than Randy. And then I heard him play, and that was that. He’s been with me longer than any other guitar player.

Do you remember what Zakk played for you at the audition?

OSBOURNE No. That’s an impossible question. I just felt that he was the guy. There was an instant spark. Plus, he was funny. The guy could be a fuckin’ comedian.

WYLDE I played with the band first. We did “Suicide Solution” and “Bark at the Moon.” It was super cool. And then they flew me back out, and that’s when I met Oz. I remember he told me, “Zakk, just play with your heart. And then you can go make me a ham sandwich—and go light on the mustard.” [laughs] Right after that, he poked me in the eyes like the Three Stooges. I said, “Oz, why’d you do that? That hurt.” He goes, “Yeah…so does life. Get used to it.”

What was it like when Ozzy gave you the word that you were hired? Did you feel as if your life had changed?

WYLDE Sure, it was incredible. All my friends said, “Hey, Zakk, can we get free tickets, and can we meet Ozzy?” Suddenly, I had more friends than I ever imagined. I was like, “I can’t believe this many people like me! They really, really like me!” [laughs]

You were like Sally Field.

WYLDE I was just like her. Same cheeks and everything. [laughs]

Ozzy, what’s that feel like to play Santa Claus? You do realize you were changing Zakk’s life forever.

OSBOURNE Yeah, well, that feels good, sure. You know, people say to me, “My God, you’ve picked such great guitar players over the years,” and I tell ‘em, “But I’ve had my share of lunatics, too!” Before I found Zakk, I had one guy come in and say, “This song’s written in D, but it would be better if it were in F sharp.” I said, “Why’s that?” And he goes, “Because I play it in F sharp.” So I said, “Yeah, well, you’re gonna play it the way we do it.” And then he starts arguing with me, this fuckin’ guy. So finally I said, “You know what? Fuck off!” It was ridiculous.

People asked me, “Why don’t you get a name guitar player?” But that’s a headache, because you gotta deal with him and his fuckin’ ego. I didn’t want to get Eddie Van Halen or Eric Clapton. I wanted somebody who wanted to be Eddie Van Halen or Eric Clapton. Or Tony Iommi.
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You want someone who’s hungry. And that was Zakk—he had that fire in him. It was great to see him go from playing his local bars to the stage at the Forum.

The first gig you two played together was at London’s Wormwood Scrubs Prison. What went into that decision?

OSBOURNE No, no, that wasn’t the first gig. I can’t tell you what the first gig was, but it wasn’t the prison. What happened was, the prison had a band called the Scrubs. They were getting a fair amount of publicity for some song of theirs, and the prison requested that I come by and sing a song with them. I thought we could do better, so I said, “How about if I come with my band? We’ll do our bit and then the Scrubs can do their thing.” So that’s what we did. It was great. A lot of those guys were in there for life. A hell of a lot of dope in there, too.

WYLDE You have to remember, I was 19, 20 years old for that gig. I was a young, beautiful, blossoming Hollywood starlet, with petite yet firm breasts. I was the closest thing these guys were ever going to see to a young Sally Field. I went over big-time! [laughs]

How long did it take for you two to become a true songwriting pair? Do you remember the first song when it clicked?

WYLDE That would have been “Miracle Man.”

OSBOURNE Here’s the thing with our songwriting: He’s got a short attention span, like me. But you know, he’ll be playing guitar, and I’ll hear something come and I’ll go, “Oh, that’s it! I can put something to that.”

WYLDE He just goes, “You got any riffs?”

Did you two ever hit a wall creatively?

OSBOURNE Oh, fuck, I hit walls all the time. I get so boxed in, and I go, “Where the fuck do I take this?” But it always happens—we’ll sit there for fuckin’ days with nothing going on, and then out of nowhere a song will come to us in five minutes.

WYLDE Ozzy’ll poke me in the eyes and go, “Life’s tough. Now go write me some fuckin’ riffs already!” [laughs]

Ozzy, Zakk started to assert himself more in the Nineties, slipping some Southern rock licks into your songs. Did you resist that sound at first?

OSBOURNE No, no, I liked that. I thought it was great. If we do another album, which I’d like to, I want him to put that stuff into it.

Of all your tours together, what’s the wildest story we can print—or even one we shouldn’t but will anyway?

WYLDE [laughs] There was goofy shit all the time, especially back in the drinking days.

OSBOURNE I remember this one time we were doing a gig. It was a while ago and Zakk was still a young guy. He got really sick, so he went to a doctor and got some antibiotics. The doctor told him, “Take one a day,” but Zakk thought, If I take...
Eric McFadden sits down with his trusty Ovation Mod TX.

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'em all now, I’ll get over this thing fast. So we’re onstage, and I look over at Zakk, and he’s, like, paralyzed. He can’t even work the fretboard. I thought he’d fucked himself up from weightlifting, so I’m screaming at him, “It’s from liftin’ all them weights!” I didn’t realize that he’d taken all the antibiotics in the bottle.

**WYLDE** My hands were all cramped.

I was dehydrated and shaking, and BT [Bobby Thompson, Osbourne’s then tour manager] stuck my hands in ice so I could get through the show. It was rough, but we did it.

**Ozzy, there was a bit of friction between you and Zakk when you let him go and hired Gus G. Any regrets?**

**OSBOURNE** No. The press created a problem there. There was never a problem, so no regrets.

**WYLDE** I was never pissed at Ozzy. Honest. He wanted to make a change. He said to me, “Zakk, I don’t wanna be the lead singer in Black Label Society.” I get that. It made sense.

**OSBOURNE** Gus is a wonderful guy, and I’ve got no problems with him. I’d like to see him do well. But since this is my farewell to touring, I’m doing it with Zakk. I’ve had great times with him, and I’ve watched him mature. He knows what it’s like to run a band and be a self-employed person. But I’ll tell you, I constantly get bags of mail from people who go, “I want to see you play with Zakk.” And that’s all right, ’cause it’s not like Sharon has a gun to my head—“You gotta play with Zakk.” I want to do it.”

**Ozzy, can you sum up what Zakk brings to your music—and his importance as a guitarist?**

**OSBOURNE** Zakk is headstrong. He will not lie down, and you can’t stop him. He just plows ahead with whatever he’s doing. I played six gigs with him last year, and I couldn’t believe how great he was. He had done this tour with Yngwie and Steve Vai and all these guys, and it must have made him get better, if you can believe it. He blew my fucking mind. That’s the thing about Zakk—he takes it to another level.

**WYLDE** Like I said, Ozzy gets my per diem money to say that stuff. [laughs]

**Zakk, can you sum up Ozzy’s importance as a singer?**

**WYLDE** Sure. It’s like we could be talking about the Doors, and you said, “Nobody sounded like the Doors before them, and nobody sounded like the Doors after them.” That’s Ozzy. Who sounded like him before him? Nobody. Who sounds like him since he came around? Nobody. He’s his own thing. He invented what he does. That’s about as big as it gets.

**Ozzy, you hinted that you’d like to make another album with Zakk…**

**OSBOURNE** I would love to, but we’d have to write the fucking thing. Just for the hell of it, I’d like to do it. I’ve just moved into a new house, and I want to turn one of the rooms into the studio, but I don’t know which one.

**WYLDE** I’ll do another record with Oz, sure. I’ll bring some milk and eggs over—whatever he needs.

Even though this isn’t a “farewell” farewell tour, do you think you’ll get emotional onstage, particularly on the last date?

**OSBOURNE** I don’t know. When I did the last Sabbath tour, I thought, I’ve been doing this for 50 years. I was with the band for 10 years [Osbourne departed Black Sabbath in 1979]. I’m not going to get emotional. But you know what? I got very emotional. The last gig we did was in Birmingham, where we started. The whole thing had come full circle. I must confess, I had a lump in my throat when I was singing “Paranoid” with them for the last time. Maybe I’ll get emotional this time. It’s been an incredible journey for me. I know it sounds like I’m gonna die or something. I mean, I hope I don’t die—not yet anyhow.

**WYLDE** You know, if this is really the end of touring, then it is what it is. I just thank the good Lord that he put Oz in my life. He’s been a part of my life since I was 11 and started listening to Sabbath. Getting to play with him and be part of the team—it’s amazing. But I’ll tell you, those same people who asked me for tickets when I got the gig? They’re still at it! Ever since Ozzy announced this tour, I’ve got so many friends. They like me! They really, really like me! [laughs]
YOU’VE GOT TO GIVE ZAKK WYLDE THIS much—he can never be accused of overhyping himself. When asked if his latest Black Label Society album, *Grimmest Hits*, is a greatest hits set, he scoffs, “No. That would imply that I had the one essential ingredient for a greatest hits album: hit songs.”

He recounts a phone call he received from one of his record label reps when he was cutting the album. The exec asked, “Are there any hits?” Wylde let out a sad sigh and said, “I don’t think so. It’s looking rather grim.” Just like that, the album’s title was born, and the guitar star thinks it makes perfect sense. “This way, when somebody listens to the record and says, ‘I don’t hear any hits,’ I’ll go, ‘Exactly, jackass. That’s why it’s *Grimmest Hits* and not *Greatest Hits*.’”

Despite Wylde’s low-key selling approach, *Grimmest Hits* is one of his strongest BLS releases yet, packed with punishing, end-of-days metal and poignant, Southern rock-flavored ballads. The Black Label gang has been through numerous iterations since Wylde formed the outfit 20 years ago, but the current lineup—longtime bassist John DeServio, along with relative newbies, drummer Jeff Fabb and rhythm guitarist Dario Lorina—clicks like a Swiss watch on the new album. “We get on great,” Wylde enthuses. “There’s no pressure or drama. I tell ‘em, ‘I’m making a new album. Are you in?’ I like to keep things loose in the studio.”

Riffastic rockers like “Trampled Down Under,” “Room of Nightmares” and “Seasons of Falter” form the backbone of *Grimmest Hits*, and Wylde stresses that the key to their power lies in their simplicity. “Great riffs shouldn’t be complicated,” he says. “Whether I’m writing for Black Label or back when I was coming up with stuff like ‘No More Tears,’ it all comes from what I learned at the University of Tony Iommi. All you need is a few notes played in the right combination. You’ve got ‘Iron Man’ or Ritchie Blackmore doing ‘Smoke on the Water’—they’re just a few notes, but they’re the right notes.”

Wylde dials the brutality down on lush, mid-tempo cuts such as “Nothing Left to Say” and “The Only Words,” which reflect his ongoing affection for the Allman Brothers Band and other staples of classic rock. “When I make a record, it’s like I’m making a soup of everything I’m listening to,” he observes. “With those songs, you dip a spoon in the soup and say, ‘I’m tasting some Allmans, and there’s a little Black Crowes, a little Stones…’ And then I’ve got some Purple, some Zep and Sabbath in the rest of the thing. That’s a nice recipe.”

On tunes both sinister and sensitive, Wylde’s choice of guitars are all from his line of signature Wylde Audio models (“I’ve got the Barbarians, the Odins and the Warhammers”), each one fed into one of his Wylde Audio Master 100 heads. “I use the same amp no matter what kind of song I’m doing,” he says. “If I need some grit, I just fire up the volume and let it rock, and if I need some clean stuff, I turn the guitar down and I get a nice liquidy tone. And with the Wylde Audio guitars, I can go from a full-on humbucker to a single-coil, so I don’t have to switch guitars. It’s all good.”
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Judas Priest’s Glenn Tipton plays a Gibson SG at Nassau Coliseum in Uniondale, New York, in the mid Eighties.
In this revealing, exclusive interview, longtime JUDAS PRIEST guitarist GLENN TIPTON speaks candidly about his ongoing struggle with Parkinson’s disease and how his days of touring with the heavy metal legends are over.

BY JON WIEDERHORN
he last 15 years have been filled with ups and downs for JUDAS PRIEST, and especially guitarist GLENN TIPTON. Following Angel of Retribution, the band’s 2005 comeback with Rob Halford—his first with Priest since 1990’s Painkiller—the band crafted the poorly received 2008 concept double-CD Nostradamus.

After a lengthy tour, they strived to redeem themselves with 2014’s Redeemer of Souls, but they had to write without longtime guitarist K.K. Downing, who quit in 2011 and was replaced by the nimble-fingered Richie Faulkner. From the start, it was clear that Richie was musically gifted, but no one knew how he would perform in the studio.

As preoccupied as any band member would have been under the circumstances, Tipton was confronting an even more daunting issue. The metal veteran was experiencing problems with coordination that impaired the speed and accuracy of his playing. He visited a neurologist, who confirmed Tipton’s worst fears. The guitarist had Parkinson’s disease.

“It was upsetting, but I wasn’t really shocked because I sort of thought it was Parkinson’s. I probably hoped it wasn’t but the doctor said it was,” the soft-spoken Rock and Roll Hall of Fame nominee tells Guitar World in his first interview since revealing his condition in mid February.

Not only was Tipton diagnosed with Parkinson’s, he was told by the doctor that he had likely already had the disease for between 10 and 15 years. Rather than greeting the news with despair, he tried to be optimistic. “Hearing that I already had Parkinson’s for a long time made me even more determined to fight,” he says. “I could still play, so I just continued recording and touring.”

Stocked with prescription medication, Tipton worked with Faulkner to write and record the solid, if predictable, Redeemer of Souls and toured for the album. Then, after some time off, Faulkner and Halford met Tipton at his home studio in the Midlands in England to work on Firepower. The guitarist’s condition had gotten worse.

“I was with Glenn for all of his guitar work, and he worked really, really hard,” Halford told Fox Radio. “Imagine, this guy in the 10th year of Parkinson’s. I’ve never seen anybody so brave in the fact that every song was a challenge for him to make it work, but he did—consistently, day after day.”

When they were done, Judas Priest had recorded their strongest, most consistent album since Angel of Retribution and Tipton had laid down some of his most fluid and versatile guitar lines in years. He planned to join Priest on the Firepower tour and even began rehearsing with the band. Then, about a month before the opening date, Tipton realized he could not guarantee that he would be able to execute an energetic, precision performance with the band night after night.

“I decided that it was really going to be too much for me,” he told Guitar World over the phone from his home in the Midlands, 10 days before the release of Firepower. “With the medication and the time zone changes and everything else, I realized it was time to retire—from touring at least. I don’t ever want to compromise Judas Priest. It’s too big a part of my life.”

Two weeks before Judas Priest flew to Wilkes-Barre, Pennsylvania, for the first date of the Firepower tour, Tipton opened up about his long struggle with Parkinson’s and exactly what triggered his decision to stop touring. He also discussed why no one outside the band’s inner circle knew about his health problem and what role he might play in Priest during the Firepower tour and beyond.

It’s pretty amazing that you were able to write and record some pretty complex guitar parts for Firepower considering you’ve been struggling with Parkinson’s.

Yeah, obviously it’s something that has gotten worse as the years went on. I wasn’t exactly struggling with things that I could play in my sleep, but I knew that there were restrictions governing my speed. The fluency and coordination weren’t there. On an album, of course, you can always redo something if you don’t play it right, so there was never a problem there. But you don’t have that option onstage.

You originally planned to tour for Firepower but backed out just 33 days from the first scheduled date.

I wanted to do it. The band have been very supportive and my ability as a guitar player got me through. Even up to the rehearsal stage, I was capable of playing 99 percent of everything, but you can have good days and bad days with Parkinson’s, and I didn’t want to go onstage with that possibility looming. I wanted to go onstage with total confidence if I was going to do it.

Have the medications you’ve been taking slowed down the progression of your ailment?

You can never tell, really, because you have to take such a cocktail of medications. And when you’re out on the road, just being in that environment can affect you and you can have a bit of trouble there that affects your playing. So I don’t know if you can put it down to 80 percent Parkinson’s and 10 percent travel and whatever percent medication.

In a press release, you mentioned you were still a member of the band and would continue to write and record.

I haven’t at the moment decided to leave the band, but I shan’t be touring 18 months at a time anymore. I’ve always felt strongly about my music and every aspect of Priest. You’ve got performance and you’ve got recording and you’ve got songwriting. Creativity-wise, the Parkinson’s has never affected my songwriting or my ability to play and produce songs as part of the writing team.

Would you like to work on another studio album with Judas Priest when they return from the Firepower tour?

I’ll see how the band feels when they finish the tour. With regards to writing, I sincerely hope I maintain a contribution to the band in terms of songs and composition.

Was there a song in particular or a solo that kept tripping you up and made you realize you could no longer perform at your peak ability onstage?

No, it wasn’t any one particular song. It’s just that my life’s gotten to the point where I’ve got to put my health before the band.

I’ve always put the band before my health, as would any other member of Judas Priest. It was a difficult thing to do, but I decided enough’s enough. I’ve got to make a decision

TIP: If you're interested in learning more about Parkinson's disease, visit the Michael J. Fox Foundation website at mjp4.org.
one way or another.

**Did you have hand tremors, muscle stiffness or balance issues—all of which are symptoms of Parkinson’s?** I don’t suffer too much from tremors. It’s more coordination and getting up to speed. It’s almost like you’ve got a governor sitting at the speed you can go to and you can’t go through the barrier. And if you’ve seen Priest onstage, with the adrenaline rushes, you can see why that might be a problem.

**When you were first diagnosed, did you figure that this was going to change your life dramatically or were you determined to fight?** I had a desire to overcome it and always will. Every now and again, I had to revise the way I play guitar and rethink and revamp things. I’d play in a slightly different way to compensate for the drawbacks.

**Did you change the way you fingered or fretted the notes?** Yeah, I had to reinvent how I played the guitar in various ways. And that was part of the challenge for me that I enjoyed. I liked taking the challenge and overcoming it.

**What is more impaired, your left or right hand?** My left hand. Sometimes the coordination just isn’t there the way it had been.

**In a press release, the band said you might be joining them onstage at some shows. The band have asked me if I’ll get up and do some of the shows and do some encores with them. And that’s fine. There’s part of me that knows I could get through a set. But to do an 18-month world tour is being optimistic.**

**Are there any particular cities where you’d like to take the stage?** No, I’m not sure yet. I have to go over and see the lads and we’ll talk it through. There’s a strong possibility I’ll do a few shows. But at the moment, I’m still coming to terms with the fact that, as far as world tours go, that’s the end of the road for me.

**Do you think retiring from touring is a way for you to go out on top?** Well, I don’t want to compromise the band in any way and I’d like people to remember me as a notable guitar player, not someone who is struggling to get through the set.

**You’ve done so much recording and touring during the 10–15 years that you’ve been afflicted with Parkinson’s disease, and you’ve always risen to the occasion. That’s not only admirable, it creates hope for fans who may be struggling with Parkinson’s or have friends or family with the condition. In that respect, you’re a different kind of a role model than most veteran guitarists.** That’s one of the things that I hope will come out of this. I have inspired a lot of people musically, and I hope I can inspire some of them physically and mentally. If anyone out there has got any problems, hopefully I can inspire them to adopt a very positive attitude and overcome it.

**You could very easily have said you didn’t want to tour so you could be at home with your family. You never had to reveal that you were suffering from Parkinson’s disease. Why did you decide to tell fans that you have this condition?** Because it’s the truth. There’s no need to fabricate and try to avoid the issue. I don’t like to lie about things, so I thought it was the right thing to do. And I’ve gotten some wonderful messages in the last couple of weeks and that makes me feel a lot better.

**Conversely, why didn’t you tell fans about your situation years ago and show them you could still perform as well as anyone? I didn’t want to walk onstage with a sympathetic vote. I wanted to walk onstage and do my job as a guitar player with Judas Priest. I didn’t want people to say, “Oh, Glenn’s got Parkinson’s. It’s a shame for him.” I didn’t want anyone to feel sorry for me. It’s not me. So, I’ve just worked hard at overcoming and adopted a very positive attitude. And for a long time, that’s worked for me.**

**What’s been the greatest challenge of having Parkinson’s beyond the playing obstacles?** I’ve had some pretty down days. Parkinson’s can do that to you. Obviously, you’re not on top of the world. Some of the depression comes from thinking, God, I’ve been a part of Priest for 50 years or so and I’ve got to let go. It’s very difficult but I’ve tried to be strong and positive. I always try to make a joke of it: “It’s very difficult when you’re on the road to eat peas and Chinese food [with chopsticks].” But really, I’ve got no regrets. Now was the time to let go.

**Andy Sneap, who played professionally in the bands Sabbat and Hell, seems like a good choice for a fill-in. And whatever happens after the tour, Richie Faulkner seems ready to carry the torch as the band’s main lead guitar player.** Richie’s a phenomenal guitar player. He’s brought so much strength to the band. And he’s helped me so much through some hard times. He’s a great guy and fits right into Judas Priest so well. If anybody could carry the torch, it would be Richie.

**You’re 70 years old, which is older than a lot of metal musicians who have left the business.** I’ve had such a great a great run. I’ve enjoyed myself so much with Priest. It’s been a major part of my life. I’ve said it before in interviews when people would ask, “You know, you’re getting on a bit in age. How long will you keep doing this?”

**Would you be interested in producing other bands or working in the music industry in some capacity?** I’ll see what happens. It’s early days yet. Up until a month ago, I was going out on tour. So I’ve got to put some thought into the future and my family and my loved ones. At some point there’s gotta be an end to it.
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Rocked by the news of GLENN TIPTON’s battle with Parkinson’s disease, JUDAS PRIEST find themselves at a bit of a crossroads regarding their future. But you wouldn’t know it from listening to the group’s latest album, *Firepower*, a true display of classic British steel that more than lives up to the Judas Priest name.
It was supposed to be a period of celebration, not turmoil, and Judas Priest seemed to be having a great time.

Vocalist Rob Halford and guitarist Richie Faulkner had flown to New York to plug their newly completed album, *Firepower*, the first in which Faulkner played a major songwriting role. The band’s other guitarist, Glenn Tipton—who had not yet announced that he had been suffering for years with Parkinson’s disease and would not be joining Priest on the *Firepower* tour—was apparently still in England working on the final mixes with recording engineer Mike Exeter. Whether they were ecstatic to finally be out of the studio or were simply holding their cards close to the vest, Halford and Faulkner didn’t give any indication that something was amiss. They were both upbeat and filled with enthusiasm, joking with label staff and reveling in the afterglow of their latest creation.

“I really love the song ‘Spectre,’ which has a real ‘Ripper’-esque breakdown that’s great!” Faulkner exclaims from a black couch in his record label conference room shortly after a press screening of the album. “From there, it goes into a guitar solo, and then another guitar solo and then a harmony solo. We weren’t shooting for radio play, so we weren’t bound by any formula. We just had fun with it and went where the songs took us.”

Unlike Faulkner’s recording debut, 2014’s *Redeemer of Souls*, nothing on *Firepower* feels formulaic. There’s an element of excitement and discovery throughout that Priest haven’t displayed in more than 10 years.

Faulkner admits he wrote his parts on *Redeemer of Souls* to fit a band template, and it’s noticeable. By contrast, on *Firepower* he just sounds like a skilled guitarist influenced by Priest, but also by numerous other hard rock and metal players.

From the muted, power-chord riffage and double-bass drumming of the title track to the delicate, atmospheric arpeggios and countermelodies of the cinematic near-ballad “Sea of Red,” *Firepower* is epic and enthralling—riddled with metal turmoil yet resounding with optimism.

“That’s the thing with Priest,” interjects Halford from an adjacent chair, unconsciously rubbing his well-groomed beard. “There’s always an element of hope within the chaos. It’s like with most great, passionate art. Whether you’re talking about *Star Wars* or Priest, in the end, hope wins. Love wins. In the end, the true core and essence of humanity survives, no matter how much shit you throw at it or how much you think it’s been destroyed. We emerge triumphant.”

Equal parts battle cry and victory march, *Firepower* resonates with the spirit of some of Priest’s most anthemic albums, including 1978’s *Hell Bent for Leather*, 1982’s *Screaming for Vengeance* and 1984’s *Defenders of the Faith*.

“We knew we had to record a very powerful album, and I think we achieved it,” Tipton says over the phone from his home in the Midlands, England. “We wanted to do a no-nonsense, heavy metal album that was very much Judas Priest.”

“The mantra we had was ‘classic heavy fucking metal,’ ” Halford adds, pounding a fist on the table for dramatic effect. “There’d be days when the guys would go, ‘Oh, this is a great riff,’ and I’d say, ‘No, it’s not heavy enough.’ With every song, we had to keep coming back to that pillar of dedication.”

That doesn’t mean *Firepower* is all power and no finesse. “Lightning Strikes,” “Firepower,” “Evil Never Dies” and “Flame-thrower” go straight for the jugular, but the slow, doomy “Children of the Sun,” the spectral, balladic “Sea of Red” and the sing-along rocker “Never the Heroes” showcase a less aggressive side of the band.

“There was a definite consensus to be heavy,” explains Faulkner, who was born in London and played in Iron Maiden bassist Steve Harris’ daughter Lauren’s solo band before joining Priest. “But heavy means so many different things. It could be heavy lyrical content. It could have a heavy vibe. It could be something detuned and dissonant. And it was interesting to see things that maybe weren’t heavy in the beginning progress into these heavier songs.”

Back when Faulkner worked with Priest on *Redeemer of Souls*, he had only been in the band a few years and working with his childhood heroes still felt like winning a contest. On *Firepower*, Faulkner had an urgent need to prove himself—to show that he deserved to work alongside Tipton and Halford—and could inject his own style into the band as well as play note-perfect versions of their classics.

“This one definitely felt more serious for me,” he explains. “I felt a bit more, ‘Right, stop fanboying. You’ve been in the band seven years. Now, show ’em what you’ve got.’ ”

“Over a six-month period, Faulkner spent many long nights with his white 1976 Les Paul Custom, laying down different riffs,
licks and arpeggios. Many were brand new, but some came from other projects. “Sea of Red” started with a passage he wrote for a band he was in when he was 17, the foundation of “Guardians” was composed in 2008 but never used and part of “Spectre” came from the extended solo spot he played onstage when the band toured in 2011. While Faulkner composed at his home in South Florida, Tipton wrote in his own studio. The guitarists didn’t share any ideas until mid-2016 when Faulkner and Halford traveled to the Midlands, England, for the first of several writing sessions.

Even though he was well-prepared when he arrived, Faulkner was fidgety and anxious. When Tipton connected a pair of speakers to his mixing desk and switched on a hard drive filled with Faulkner’s new ideas, his anxiety turned to near-panic.

“I see Rob Halford and Glenn Tipton sitting there listening to my demos and I’m looking at the knobs thinking, What have I done? What have I done??!! What was I thinking?!! Faulkner admits, then smiles. “You’re stepping into uncharted territory and the amygdala in your brain kicks in, telling you, ‘No, stop!’ because you’re in fight-or-flight mode, but you’ve got to push through it. And dude, it’s the most intimidating thing.”

He needn’t have worried. Not only were Tipton and Halford receptive to his ideas, they were galvanized by his enthusiasm and amazed by his knack for writing parts that complemented Tipton’s riffs. “I find all of Richie’s ideas to be very in tune with my own, and that makes it a real pleasure to work together,” Tipton says. “And it was refreshing because I get to work with parts that I didn’t write and I wasn’t familiar with.”

“There was so much excitement going on in the room when we were writing,” Halford adds. “There were so many ideas and the chemistry was so good that I’d wake up in the morning and go, ‘I can’t wait to get to the studio today.’ And that feeling was very prominent in all of us.”

With all the demos completed, Judas Priest returned to the Midlands in March 2017 to start recording. They wanted Firepower to have a vintage sound, so they recruited producer Tom Allom, who worked on every Priest album between 1980’s British Steel and 1988’s Ram It Down. They also wanted to work with a more contemporary producer, so they invited Andy Sneap (who is now filling in for Tipton for the Firepower tour). Finally, the band hired Mark Exeter—who produced Redeemer of Souls with Tipton—to engineer.

“We were struggling with who to use, and I think it was Glenn who said, ‘Let’s get them all,’ Faulkner says. “They each brought something great to the record and there were no ego battles at all.”

To track his rhythms, Faulkner used the same Les Paul he wrote with and played on the last two Judas Priest tours. He played the distorted passages through a combination of a Marshall JCM800, Marshall JVM, Peavey EVH 5150 and Engl Powerball. For clean segments and layering, he played a Telecaster through a Roland JC-120.

“I know a lot of people don’t consider that a metal guitar, but neither was a Stratocaster until Hendrix picked it up,” Faulkner says.

Tipton mostly used a combination of his Custom ESP LTD GT-600 Viper signature series guitar in the shape of an SG, and his old Hamer customized guitars. He also used a variety of Fenders.

“You’re going to use a different guitar for a very slow and powerful song like ‘Children of the Sun’ than you’re going to use for ‘Lightning Strikes’ or ‘Firepower,’ which are much fiercer,” he says. “So, it’s just a case of hunting around like a mad professor in the studio trying different leads, guitars, amps until you get the sound you want.”

For amps, Tipton used an Engl Invader, but he also experimented with Marshalls and EVHs. “You’d think after 40 years it would be easy for us to get a guitar sound, but that’s not necessarily the case,” he says. “You can use the same guitar in the same room with the same amps, but if it’s a different song you might go, ‘Well, this isn’t quite right.’ You have to work at it again. And we worked very hard to get the right guitar sounds for this album.”

For Tipton, tracking his leads was simply a matter of following his instincts and loosely adhering to the formula that’s worked for years. He composed everything on the spot on his ESPs and sometimes his Hamers. “I always enjoy recording the solos more than any other part of the process,” he said. “It’s where the album takes on its final identity and shifts into place.”

Faulkner pre-wrote some of his solos but improvised others. He used his go-to Marshall and Les Paul, as well as a ’79 Flying V and a ’63 Strat to provide extra tone.

It’s understandable that Tipton didn’t mention Parkinson’s when Priest were promoting Firepower. At the time, he still seemed to be managing his condition. He was far more affected by it than he had been when he contracted Parkinson’s 15 years or so earlier, but he played an abundance of fleet-fingered leads throughout Firepower and was planning to tour with the band until about a month before the first show.

Tipton’s inability to tour with Priest likely won’t prevent the band from playing exciting sets with Faulkner and Sneap (ex-Sabbat, Hell)—but it effectively marks the end of an era. When longtime Priest guitarist K.K. Downing quit in 2011, the band stumbled for a moment, then regained its footing after discovering Faulkner, who literally saved the group.

“Richie came in at a time that was very shaky,” Halford admits. “We really didn’t have a band to speak of as we went out on the Epitaph tour. None of us knew if this was going to work, Richie included. But of course, it did. And we’ve moved on ever since.”

For the next six years, Faulkner capably took the second guitar slot and Downing’s absence was hardly crippling. It didn’t hurt that Faulkner’s flowing blonde tresses, leather attire and natural showmanship resembled a young Downing. But now that Tipton is unable to tour, it’s clear that the team that pioneered the twin-guitar attack and harmony leads in metal is a piece of history.

If, as Tipton hopes, Priest returns to the studio when they finish touring for Firepower, they certainly have the skill to create another bracing album. But those who view the glass as half-empty will point out that Parkinson’s gets worse over time, and in two years from now—about the time Priest could record another record—Halford will be 68 and bassist Ian Hill will be 69.

If age is genuinely a state of mind, hopefully Judas Priest have a few good years left in the tank, but, as they’ve pointed out repeatedly in lyrics and artwork, no one escapes the hands of time. “Until you actually get into the routine of writing for the next album, you can’t say how difficult it’s gonna be,” Tipton concludes. “But, certainly, Firepower has got so much energy and diversity, it’s looking good, you know? It does make us ready to try to promote some more Priest classics. So we’ve definitely got a lot of enthusiasm at the moment.”
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Ampli-Firebox is the world’s first professional-quality digital amp and cab modeling processor in a compact stompbox. The familiar controls make it as simple to use as a tube amp while the sophisticated audio engine and patented amp modeling produce a tone and feel that will make you forget you left the amp at home.

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PLAYING AN UNPLUGGED acoustic guitar is one of life’s greatest simple, uncomplicated joys. But sometimes a guitarist wants just a little more than the raw, naked sound of the acoustic strings resonating in the guitar’s body, such as some reverb or chorus to add depth and dimension to the overall sound. One could always plug into an acoustic guitar amp or use an app and some headphones, but the extra equipment and cables tend to distract from that freewheeling feeling of just picking up a guitar and playing.

Yamaha’s new TransAcoustic technology allows acoustic guitar players to enjoy effects-processed sounds directly from the guitar’s sound chamber without any external boxes, devices or equipment and without changing the overall aesthetics of an acoustic-electric guitar. The effects even work when the guitar is plugged into an amp or mixing board, providing even greater convenience for performing players. Yamaha offers four TransAcoustic models with the technology built into their already popular and acclaimed L and FG series designs, so anyone interested in this technology can rest assured that the guitar itself meets high quality standards. We took a look at the LS-TA model.

FEATURES First and foremost, the LS-TA is a fine-crafted concert-size flattop steel-string acoustic comparable to the Yamaha LS16 ARE with a solid Engelmann spruce top, solid rosewood back and sides, five-piece mahogany and rosewood neck and ebony fingerboard and bridge. The gold-plated Yamaha die-cast tuners, shell dot neck inlays and rosette ring, clear teardrop-shape pickguard and maple binding with multiply black and white purfling surrounding the top combine to give the guitar a deluxe touch of class. Neck features include

YAMAHA TRANSACOUSTIC LS-TA
By Chris Gill

Naturally Free
a 25 9/16-inch scale, 1 3/4-inch nut width, 15 3/4-inch radius, 20 medium frets and a comfortable, shallow C-shape profile. The top has received Yamaha’s proprietary A.R.E. (Acoustic Resonance Enhancement) treatment that gives new wood the characteristics of aged, vintage wood.

On its own, the guitar is impressive, but the built-in TransAcoustic technology offers an even more compelling reason to check it out. Located on the upper bass bout are three control knobs that turn the TransAcoustic feature on or off, adjust the level of a room or hall reverb effect, adjust the level of a chorus effect, and adjust the level of the line output when the guitar is plugged into an external amplification system. Note, however, that no external amplification is needed to hear the reverb and chorus effects, which instead are amplified internally by the guitar’s natural resonance chamber.

The TransAcoustic technology achieves this via an actuator mounted inside the resonance chamber on the guitar’s back that senses string vibrations, amplifies and processes them, and transfers the processed sound via the guitar’s natural vibrations. It’s sort of like a transducer in reverse—instead of picking up vibrations from the guitar’s body the actuator transfers vibrations to the body. The reverb and chorus effects are also amplified through the guitar’s piezo saddle pickup when the guitar is plugged into an external amp.

**PERFORMANCE** On its own, the LS-TA delivers outstanding, rich, complex acoustic tone and provides exceptionally comfortable playability. The TransAcoustic feature is a huge bonus, however, as one still enjoys the exact same sensation of playing an unplugged acoustic guitar but with the benefit of rich reverbs and lush chorus that adds an element of professional polish. Best of all, the sound is remarkably organic and natural, with the reverbs producing smooth tails and the chorus adding 12-string-like shimmer and depth. The TransAcoustic concept makes great sense—an acoustic guitar’s body is already essentially a speaker cabinet, so why not employ it in that manner?

The design is very well thought out as well. The system is powered by a pair of AA batteries that mount unobtrusively in a compartment below the endpin jack. The reverb effect automatically switches from room to hall at the corresponding control knob’s halfway point, and there’s a subtle effect dropout at dead center to let users know where the change crosses over (the dropout is more obvious when the guitar is plugged in). My only quibble is that it can sometimes be difficult to tell when the TransAcoustic feature is turned off, especially after one has become used to it and it seemingly melds with the guitar’s natural acoustic tone. An LED or even a momentary indicator of some sort would be helpful to avoid prematurely wearing out the batteries.

---

**LIST PRICE:** $1,600  
**MANUFACTURER:** Yamaha Musical Instruments, usa.yamaha.com

- High-quality materials include an A.R.E.-treated solid Engelmann spruce top, solid rosewood back and sides, five-piece mahogany and rosewood neck and ebony fingerboard and bridge.
- Knobs mounted on the upper bass bout control TransAcoustic on/off and line out, room/hall reverb and chorus levels.
- A built-in actuator instantly processes the strings’ vibrations, processes them and transfers vibrations naturally to the body to produce reverb and chorus acoustically within the sound chamber.
- The reverb and chorus effects also can be amplified externally via the guitar’s built-in under-saddle piezo pickup system.

**THE BOTTOM LINE**  
Whether playing at home or for small crowds on the streets, the Yamaha LS-TA with its revolutionary TransAcoustic technology allows acoustic guitarists to enjoy pro-quality effects without sacrificing the freedom of playing unplugged.
The end of all things... or just the beginning
The next step in progressive rock and metal tone
Ragnarok is here
Ragnarok is NOW
WHEN IT COMES to guitars with the perfect combination of cool styling, righteous tones and amazing value, Danelectro has been the guitar industry’s shining city on the hill since 1954. That’s truer today than ever before, as Danelectro’s current products offer an alluring combination of vintage appeal and modern high-performance upgrades that make Dano guitars incredibly versatile. Danelectro’s new ’59XT is the perfect example of where the company stands today, as the model offers the classic shorthorn double-cutaway semi-hollowbody design, a wider tonal palette courtesy of its pickup configuration and a rock-solid Wilkinson tremolo. (Danelectro also offers the ’59X without the Wilkinson tremolo for all you hardtail purists out there.)

FEATURES Like the Danelectro guitars of yesteryear, the ’59XT features a Masonite top and back, and the body has hollow inner chambers. Tonewood snobs may scoff, but in a blind listening test I doubt that most would notice and probably would prefer the Dano’s tone because it’s rich, thick, dynamic and musical. The neck has 21 jumbo frets with a shallow, rounded profile, and the neck’s profile itself is a shallow C shape that plays fast and comfortably. Classic features include the signature three-on-a-side Coke bottle headstock shape and die-cast chrome master volume and master tone knobs.

The pickups consist of a high-output single-coil P90 at the neck position and a pair of iconic Dano lipstick tube pickups placed side-by-side in a humbucking configuration at the bridge position. Both pickups are also angled, with the neck P90’s bass polepieces angled closer to the bridge while the bridge lipstick humbucker is angled with the treble string portion closer the bridge. The humbucking pickup also has a split coil function that is activated by pulling up on the master tone knob. The Wilkinson tremolo is floating, so users can raise or drop pitch.

PERFORMANCE In terms of tone, the Danelectro ’59XT is an aggressive rock and roll beast. The P90 and lipstick humbucker roar with a vicious snarl that emphasizes delicious upper midrange frequencies that slice through a mix without sounding shrill or harsh. The hollow body is somewhat sensitive to high-gain amp settings and will produce feedback, but actually this guitar’s tonal sweetspot is a moderate amount of gain that provides the string attack with ample snap, spank and zing. The Wilkinson tremolo has a vintage-style non-locking design with all of the expected tonal benefits, but even the most aggressive whammy action won’t knock the strings out of tune.

STREET PRICE: $499
MANUFACTURER: Danelectro, danelectro.com

- The side-by-side lipstick humbucker bridge pickup provides classic Dano single-coil tones, thanks to a coil-split function activated by pulling up on the master tone knob.
- A floating Wilkinson tremolo allows players to perform modern rising-pitch or deep-diving whammy tricks while delivering rich, expressive tone—and without going out of tune.
- THE BOTTOM LINE If you love the timeless classic looks of a vintage Danelectro guitar but need more versatile modern performance as well as the most aggressive tones known to mankind, the ’59XT is the ax for you.
A new era of acoustic amplification.
Closer to the acoustic instrument than ever before.
WHEN IT COMES to building mini and micro amps, Orange has consistently crushed the competition ever since they introduced their very first Terror model. Over the years, countless companies have joined the war on Terror, but Orange has always stayed one step ahead by introducing a steady stream of new models that expand the Terror-fying sounds and flexibility of their amps. Orange’s new Brent Hinds Terror amp head is the company’s second artist signature Terror model, featuring a design based on the popular Rocker 15 Terror but with modified gain structure and different EQ voicing. Like the Rocker 15 Terror, the Brent Hinds Terror is an impressively versatile two-channel “lunchbox” amp with high-gain tone that’s certain to please Mastodon fans, but with its expanded tonal palette it’s also an amp that deserves a closer look from guitarists who play almost any style of music.

FEATURES The Brent Hinds Terror is a 15-watt, all-tube, two-channel head with two EL84 tubes in the power amp section and four 12AX7 tubes for the preamp and effects loop sections. There’s a Natural channel that is just that—the unembellished, natural sound of the power amp itself without any added gain or EQ, bypassing all of the amp’s front-panel controls with the exception of its own separate volume control. The Natural channel is voiced with more bass than the same channel on the Rocker 15 Terror, resulting in darker, warmer overall tonal character. The Dirty channel kicks in a three-stage gain circuit and provides greater tone-shaping flexibility through the Dirty channel’s own set of three-band EQ, volume and gain controls to the left of the Normal channel’s volume control. Channels are selected via the front-panel toggle switch or with an optional footswitch that plugs into a ¼-inch jack on the rear panel. A half/full power toggle switch on the front panel selects 15 or 7 watts of output power when the rear-panel bedroom/headroom switch is set to “headroom” or 1 or .5 watts of output when the “bedroom”
STREET PRICE: $749
MANUFACTURER: Orange Amps, orangeamps.com

Similar in overall design to the Orange Rocker 15 Terror, this model delivers more gain and customized voicing with more bass and more versatile EQ-shaping capabilities.

The Half/Full and Bedroom/Headroom switches let users select 15, 7, 1 or .5 watts of output to provide full dynamics at volume levels ideal for the stage, recording or practice.

THE BOTTOM LINE
With its pure, unadulterated Natural channel and incredibly massive sounding and versatile Dirty channel, the Brent Hinds Terror is truly a mini amp with bigger balls and more massive tone than many full-size heads.

CHEAT SHEET

setting is engaged. The rear-panel also includes a mono effects loop with individual ¼-inch send and return jacks, two ¼-inch 8-ohm speaker output jacks and one ¼-inch 16-ohm speaker output. Like its Terror model predecessors, the amp is housed in an all-metal chassis with a chrome-plated carrying handle on top. A padded black nylon carrying bag is also included. The graphics and “pictograph control markings are the same as that of the Rocker 15 Terror, with the only differences being the product name and Hinds signature and face tattoo graphics rendered in orange paint.

PERFORMANCE

Although the Normal channel has only a solitary volume control, its tone is anything but stripped-down. Providing the shortest possible path between your strings and the power amp, the sound is simply big, rich and fat. The Natural channel is perfect for guitarists who use pedals to shape their tone—it’s like the purest white canvas that soaks up every color in vivid detail. Fully dined, the Natural channel’s volume control provides a slight amount of overdrive crunch that can be pushed into harmonic bliss with a clean boost pedal.

With the Dirty channel’s treble, midrange and bass controls dialed all the way down, the tone incredibly starts where most mini amps reach their peak. The good news is that the tone only gets better and better from there. The Dirty channel can generate a mammoth amount of bass with more balls than the Denver Nuggets’ equipment manager, and the treble gets progressively more sparkling and crisp without ever sounding harsh, shrill or thin.

Wampler Tumnus Deluxe

If you follow the trend of most pedal manufacturers, the idea is to release a novel pedal, and if it’s a hit, follow up sometime later with its mini-pedal version—because everyone wants mini-pedals now. Jumping ahead of the trend, Wampler released a remarkable mini-pedal called the Tumnus, an uncannily accurate Klon-clone that nailed that legendary sound. Now, Wampler bucks the trend by introducing a full-sized iteration of that overdrive called the Tumnus Deluxe. With a 3-band EQ and increased gain, dare I say the Tumnus Deluxe sounds even more magical than its predecessor? Well, if moving in reverse is wrong, then I don’t wanna be right, and I like your style, Brian Wampler.

The Tumnus Deluxe features the same aged gold finish and incredible tone as the Tumnus but adds more flexibility in shaping your sound with controls for Bass, Mids, Treble, Level and Gain. There’s also a Normal/Hot switch that introduces more gain into the circuit, and a side-mounted buffer switch for selecting buffered or true bypass operation. The pedal operates either with a 9V battery or AC adaptor, and also features Wampler’s rugged, soft touch footswitch.

Combining detailed grit and wide-open headroom with sparkling clarity, the Tumnus Deluxe is an overdriven elixir that will strengthen any guitar and amp combination. I hate to sound so cliché, but man, it’s completely transparent when used as a boost and totally organic in its warm overdriven crunch. The pedal is so spot-on in its compression and natural break-up that you’ll forget it’s coming from a pedal and not your amp. I also loved how the Bass and Mid controls work harmoniously as a cut/boost to precisely fine-tune the pedal’s response from whatever amp you use it with. For its tube-like character, the Tumnus Deluxe is the real overdriven deal.

—Paul Riario
STREET PRICE: $199.97
MANUFACTURER: Wampler, wamplerpedals.com
Harmony Guitars
SILHOUETTE, REBEL AND JUPITER

Harmony Guitars returns with a thoughtfully crafted new range of guitars that are reminiscent of the company’s past—but revamped for the modern player. The new lineup includes the Harmony Silhouette, Rebel and Jupiter guitars, which combine inspired shapes from iconic Harmony guitars with brand-new electronics and premium hardware. The guitars feature custom-voiced Harmony gold foil pickups, high-quality tonewoods, improved bolt-on construction and beautiful body contours and arm rests for an enhanced playing experience. Harmony will be producing these guitars in Kalamazoo, Michigan, along with a range of new combo amps, cabs, heads and a reissue of the classic 8418 Harmony amp.

STREET PRICES: TBA
harmony.co

Ibanez
NU TUBE SCREAMER

The Ibanez Nu Tube Screamer is a pairing of Ibanez’s Tube Screamer with Korg’s Nutube technology, which culminates in an overdrive with exceptional dynamics, improved sensitivity and natural tube-like compression. The Ibanez Nu Tube Screamer incorporates a Nutube directly into its circuitry. The Nutube is a revolutionary new take on the preamp tube that draws far less power than a traditional vacuum tube and has a much longer lifespan of 30,000 hours. It accomplishes all of this while providing the same warmth and dynamics of conventional tubes. The Nu Tube Screamer features Drive, Tone and Level controls, plus a Mix control, which allows for balancing the clean and overdriven signal. The pedal also can be run with either 9 or 18V power, with 18V providing increased headroom and gain.

LIST PRICE: $357.13
ibanez.com

CruzTOOLS
SECOND GENERATION GROOVETECH MULTI-TOOL

The CruzTOOLS Second Generation GrooveTech Guitar/Bass Multi-Tool has been updated for 2018 to significantly boost functionality. A number of improvements were made to the second generation, which include a 5/16-inch socket (for Gibson and other truss rod nuts), two additional hex wrench sizes (1/16-inch and 5mm) and a precision ruler (with inch and metric scales). Finally, a special one-piece body allows easy rotation and storage of components. The result is a more capable and functional multi-tool that’s easily carried with the instrument. Tool component material is professional-grade S2 steel with an attractive polished-chrome finish.

STREET PRICE: $15.95
cruzttools.com
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Options front- and backside: AC IEC Input / 9V Input / XRL DI-Out
E - Input Amp Footswitch / D - Amp FX Return C - Amp FX Send
B - Amp Input / A - Instrument Input

MOD Patchbays are compatible with all RockBoard® Pedalboards but the Duo 2.1
Example:

- XLR In/Output: These are implemented for any instrument going through a DI straight to mixing board or players implementing their FX-pedals for recording to connect to their Audio Interface.

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B  -  Amp Input / A  -  Instrument Input

MOD Patchbays are compatible with all RockBoard® Pedalboards but the Duo 2.1.
IRISH PRIDE

My arrangement of “Danny Boy”

IN THE SPIRIT of St. Patrick’s Day, I offer my solo guitar arrangement of “Danny Boy,” that beautifully sad and ever-popular Irish ballad that’s proudly sung by Irish-Americans in taverns across the U.S. every March 17, the lyrics to which were written over 100 years ago by Frederic Weatherly (who was actually an Englishman) and set to the ancient Celtic melody “Londonderry Air.” My arrangement of the tune grew out of a ballad that’s proudly sung by Irish-Americans in taverns across the U.S. every March 17, the lyrics to which were written over 100 years ago by Frederic Weatherly (who was actually an Englishman) and set to the ancient Celtic melody “Londonderry Air.” My arrangement of the tune grew out of an arrangement fingerstyle, as if it were in the top of each chord voicing and present it as vocal accompaniment that I’ve refined and arranged Jan Stevens. If you prefer, you can substitute a regular first-position C7 chord.

The challenge with crafting a chord-melody arrangement of any tune is to emphasize and try and keep the focus on the melody and phrase it as if you were singing the words, while also providing a pleasing harmonic backdrop and clear rhythmic pulse. It’s important to try and keep the melody above the chords, bass notes or arpeggios, in terms of the pitches, so that it doesn’t get lost within the accompaniment or overshadowed by it. Sometimes, a section of a melody will be purposely transposed down an octave, as I’ve done here, in bars 21–31, in order to keep the highest notes in a manageable range and, as a result, some melody notes may dip into the lower register and almost crowd-out the accompaniment, as occurs in bar 28, where the ringing open D note is the melody.

The piece should be performed slowly, freely and expressively, meaning you can momentarily slow down or pause when transitioning between phrases, as if to take a breath. And definitely incorporate volume contrasts, or dynamics, starting out softly and swelling to full volume going into bar 22, for the chorus, then bringing it back down to a whisper for the final four bars. Try to allow the notes within each chord to ring together when possible, and carefully avoid sounding any unwanted notes with either hand. There are several spots, specifically in bars 5, 7, 10, 12, 19 and 30, in which I’ve indicated a barre, thumb fretting or specific fingerings you’ll need to employ in order to perform the passage smoothly and with the notes ringing together.

The harmonically rich and surprising C9sus4 chord in bar 30 is a move I copied from an old friend and former bandmate, the brilliantly daring pianist, composer and arranger Jan Stevens. If you prefer, you can substitute a regular first-position C7 chord here, which makes for an easier transition to the G7#5 tri-tone substitution that follows.

Have fun playing the arrangement, and feel free to move the capo around, or not use one at all. Cheers!

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E-Z DOES IT
Bluesy, drone-based ideas in the key of E

THIS MONTH, WE’LL conclude our exploration of drone-based riffing and soloing approaches and use the open low E string as our drone while playing a variety of melodic ideas over it. While our previous drone investigations looked at the keys of A and G, the key of E is probably the most commonly used key for drone-type licks in both rock and blues music.

Sticking with the bluesy vibe of the previous columns, the scale we will use for our melodic explorations in this lesson will be the E Mixolydian mode (E F# G A B C D). This mode best “describes” the dominant seventh sound so closely associated with blues music, as the chord tones of E Mixolydian, the first, third, fifth and seventh notes of the scale—E G B D, or 1 maj3 5 7—create the sound of an E7 chord when played together.

It is very beneficial—actually, essential—to memorize the scale pattern of E Mixolydian, and the best way to do this is to learn it in every available fretboard position. FIGURE 1 shows E Mixolydian played in first, or “open,” position, and FIGURES 2–8 illustrate other fingerings for the mode in successively higher positions. Practice and memorize these patterns.

FIGURE 9 presents a riff-type idea that’s based on E Mixolydian and incorporates the open low E string as a drone/pedal tone. I employ hybrid picking (pick-and-fingers technique) throughout, which facilitates sounding the open low E note and the melodic pitches on the higher strings simultaneously. Notice that the majority of the melodic line is played on the D and A strings, with brief use of the G and B. Sticking with the wound bass strings makes a riff like this sound “heavier,” which is ideal for achieving a hard-driving blues or blues-rock feel.

FIGURE 10 is more of a rock-type lick built from a steady low-E drone/pedal tone. I begin by flatpicking conventionally, but at the end of bar 1, I switch to hybrid picking in order to make the melodic notes on the higher strings stand out as much as possible, and this technique continues for bar 2. Bars 3 and 4 are performed in a similar manner, moving from standard flatpicking back into hybrid picking.

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The guitar is the perfect instrument to not only learn how to play, but also to learn how to read, understand, and enjoy music. Whether you’ve had a few years of lessons, taught yourself, or never picked up a guitar, this course is the perfect way to start. This engaging course, developed by Dr. Colin McAllister, concert guitarist and celebrated teacher, will teach you to play the guitar in a surprisingly short time.

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Learning to Play Guitar: Chords, Scales, and Solos
Taught by Dr. Colin McAllister
UNIVERSITY OF COLORADO COLORADO SPRINGS

LESSON TITLES

1. Guitar Basics: Play a Song in 60 Seconds
2. Tuning Up, Reading Music, and Dexterity
3. Classical Guitar Position and Posture
4. Learning How to Practice the Guitar
5. Playing Fingerstyle Guitar
6. Playing Rhythm Guitar
7. The Pentatonic Scale
8. The Blues Scale and Lateral Stretching
9. Planting for Control and Accuracy
10. Guitar Tremolo: Gaining Speed
11. Legato and Power Chords
12. Travis Picking for Folk, Country, and Rock
13. Hammer-Ons and Pull-Offs
14. Finger Independence and Chord Theory
15. Crosspicking and Bass Lines
16. Piano-Style Guitar and Fingernail Care
17. Syncopated Strumming and Movable Scales
18. A New Pentatonic Scale and the Capo
20. Flamenco Technique: Rasgueado
21. Playing with Natural Harmonics
22. Jazz Harmony and Dorian Mode
23. DADGAD Tuning and Lydian Mode
24. Taking the Guitar to the Next Level

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SPEED DEMON
Delving deeper into two-hand tapping

IN THIS COLUMN, I’d like to further investigate a technique I introduced a few months back that I call percussive tapping. The pattern demonstrated here is derived from a song of mine called “Full Speed X,” which I recorded for Sonic Stomp II. In this passage, the fret hand taps pairs of notes that are an octave apart, moving from the index finger to the ring in a repeating sequence, while the pick hand taps arpeggios and melodic patterns based on specific scales that relate to each chord in the underlying progression. Percussive tapping can, of course, be applied to any chord sequence or scale and any key. Once you have the concept down, I encourage you to investigate other melodic and chordal possibilities, as well as variations on the tapped sequences.

FIGURE 1 illustrates the rhythm part played behind the tapped phrases. In bars 1–7, clean-tone chords are sustained for one bar each, followed by a reverse arpeggiation of the chord tones on the top three strings. The initial pattern ends with a descending octave figure fretted on the A and G strings. In bars 9–15, the chord pattern repeats but is now played with distortion and performed in a faster, syncopated 16th-note rhythm. The riff from bar 8 is repeated in bar 16 to wrap up the phrase.

FIGURE 2 shows the two-hand sequence I tap over the rhythm part. Bars 1 and 2 are played over F?m, and through these two bars, my fret hand repeatedly hammers onto an F? octave shape on the A and G strings in ninth position, moving from the index finger to the pinky. My pick hand then taps an F?m7 arpeggio “around” the fret-hand octave pattern. Using my index finger to tap, I begin with the root note, F?, on the A string’s 11st fret, followed by the other chord tones of the arpeggiated F?m7 form, as they fall on the adjacent strings, moving from low to high, to A, C#, F, A, C#, and E. I then move back down, and back up, with the pick-hand tapped figure.

I then apply this approach to each chord in the progression, F?m-A-E(sus2)-D(sus2), with the fret-hand octave mirroring the chord progression with each octave shape, moving from F? to A, E, and D.

In bar 2, the melody tapped over the A octave pattern is based on the notes of an A major triad—A, C#, E—with the inclusion of the fourth, D. Over the E octave, I use a different rhythmic syncopation to tap the chord tones of E5–E and B—with the inclusion of the fourth, A. Over the D octave, I forgo the use of chord tones for the tapped figure, instead using the notes of the D Lydian mode (D E F# G# A B C#) to craft a melodic line.

Mike Orlando’s latest project is Stereo Satellite, which also features Disturbed bassist John Moyer and Rock Star Supernova vocalist Lukas Rossi.
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

A s 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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FREEDOM FLIGHT
My take on the solo in Alice Cooper’s “I’m Eighteen”

Hi Everyone—Welcome to my new Guitar World column! Over the course of these lessons, I will demonstrate many of the techniques and concepts I use in my guitar playing. For the last four years, I have been touring with rock legend Alice Cooper, and one of the songs we play at every show is “I’m Eighteen.” One of the coolest things about playing this song is that Alice gives me a lot of freedom to play whatever I like for the solo section. Many of the classic Alice songs have these iconic solos that I will follow to the letter, but for this one, I’m free to experiment and devise something that I think will add to the song.

Figure 1 illustrates a rhythm guitar part along the lines of what I play my solo over. Starting with an open Em chord, you walk up the low E string to set up the arpeggiated C chord, followed by Ds. After playing this two-bar phrase eight times, sustain the Em chord and drop the pitches of all of the strings with the whammy bar.

This simple, repeating two-bar progression is perfect for playing a solo that sticks with either the E minor pentatonic scale (E G A B D), the E blues scale (E G A B B D) or E natural minor (E F G A B C D), also known as the E Aeolian mode. Figure 2 presents the guitar solo in its entirety. In bars 1-6, the lines are based on E minor pentatonic, played mostly in 12th position, with a momentary shift down to 10th position at the end of bar 2 and the beginning of bar 3.

This solo is intended to be melodic and memorable and is phrased primarily in 16th notes, with clearly defined hammer-ons, pull-offs and slides, as well as a few bent vibratos (bars 1 and 3). When performing each bent vibrato, be sure to zero-in on the target pitch of the bend first, then apply the vibrato by partially releasing and re-bending the string in a quick, even rhythm. On beat three of bar 4, the bend from the high G note up to A is raised an additional whole step with the whammy bar.

Bars 5 and 6 are built from a repeating 16th-note triplet shape that descends through E minor pentatonic, one scale degree at a time. The solo wraps up in bars 7 and 8 with a series of descending G-string trills down through the E natural minor scale. When I get to the fourth fret, I repeat quick pull-offs and hammer-ons between the seventh, fifth and fourth frets before ending the solo on the low E string.

Lately, I’ve been adding more hammer-ons and pull-offs in bars 3 and 4, as shown in Figure 3. My attitude is “more is more!” and I think this is a good example of that.

Nita Strauss tours regularly with Alice Cooper and has her own all-female band, We Start Wars. Visit nitastrauss.com for more information.
**PERFORMANCE NOTES**

**...HOW TO PLAY THIS MONTH’S SONGS...**

**“INTO THE FIRE”**  
Asking Alexandria

**THE HIGH-PITCHED, CHIME-Y** notes heard throughout guitarist Ben Bruce and Cameron Liddell’s lead lines and melodies in “Into the Fire” are the result of their frequent use of natural harmonics. Indicated by the abbreviation “N.H.,” a natural harmonic is performed by picking a string while lightly touching it with the tip or side of one of your fret-hand fingers directly over the indicated fretboard location, which represents a node. For example, to play the natural harmonics heard in beat three of bar 2, lightly place your finger on the G string directly over the metal fret wire of the fifth fret, as opposed to in between the fourth and fifth frets, as you would do when fretting a note conventionally. Decimal numbers, such as the “2.3” in bar 43, indicate that the natural harmonic node is located approximately three 10ths (3/10) the distance from the second fret to the third.

A key element of Asking Alexandria’s heavy sound lies in their usage of drop-G tuning (low to high, G D E G C F A♯) to produce deeply powerful, guttural-sounding riffs and power chords. However, to compensate for the slackened string tension that accompanies such extreme drop tunings, guitarists like Bruce and Liddell typically need to equip their guitars with unusually heavy-gauge strings, minimally ranging from .012 to .056 inches in diameter. If you plan on playing this song with other musicians, you should set up a guitar accordingly. However, if you just want to jam along with the recording and don’t necessarily want to bother re-fitting and setting up your guitar with much thicker strings, you can certainly get away with using a set of .011s, or maybe even .010s, as long as you play with a light touch with both hands.

**“THE SENTINEL”**  
Judas Priest

**THROUGHOUT “THE SENTINEL,”** guitarists Glenn Tipton and K.K. Downing perform pinch harmonics to punctuate their rhythm and lead melodies with piercing note squeals, such as those heard in bar 2 of the song’s opening riff. Indicated by the abbreviation “P.H.,” a pinch harmonic is performed by picking a downstroke while lightly touching the string with the side of your pick-hand thumb at one of several specific nodes along the string’s length, the locations of which are different for each fretted note(!). So, learning to produce pinch harmonics requires some trial-and-error experimentation, pinching up and down the string in the area over your guitar’s pickups until you find the various nodes.

The easiest way to smoothly play Tipton’s blistering arpeggio licks in bars 105–109 is to maintain a constant fret-hand “grip” on each of the three-note chord shapes that the guitarist employs throughout the run. For example, beginning on beat four of bar 105 (Gtr. 4 part), use an index-finger barré in conjunction with your middle finger on the G string to create an “F-shape” triad on the top three strings as you pick through the next four beats. On beat four of bar 106, shift your fret hand down to 10th position and use this same fingering scheme for the next four beats. The remaining two arpeggio licks that begin on beat four of bars 107 and 108, respectively, are each played using the familiar “open D” chord shape, shifted up the neck. Use an index-finger barré for this shape as well, as this will allow your pinkie to more readily perform the big stretch up to the high C note at the eighth fret in bar 109.

**“ALMOST CUT MY HAIR”**  
Crosby, Stills, Nash & Young

**SMALL DOTS APPEARING** directly above certain tab numbers in the verse sections of this transcription indicate where guitarists Stephen Stills and Neil Young employ fret-hand muting to create staccato articulations for their chords strums. To recreate the staccato rhythms heard on beats two and four of each bar in the verse, simply relax and loosen your fret hand’s grip on the strings after strumming each chord, just enough to break the contact between strings and frets and stop the strings from vibrating. But avoid lifting your fingers completely off the strings, as doing so would likely result in unwanted open notes.

When performing Young’s fingerpicked licks in bars 1–4 (Gtr. 2 part), barré your index finger at the fifth fret while hammering-on or pulling-off the melody notes with your ring finger. Pluck the top strings for each chord with your pick hand’s middle and ring fingers while simultaneously sounding the lowest note with the thumb. Alternatively, you could flatpick the low notes while still fingerpicking the higher strings with your middle and ring fingers. This hybrid picking technique facilitates smooth, quick transitions to flatpicking/strumming subsequent chords and melody notes.

During the song’s chorus, Stills and Young frequently employ their guitars’ vibrato bars to shake various notes and chords, as mentioned by the tab note for Gtr. 2 in bar 15. If your guitar isn’t equipped with a bar, you can emulate the vibrato sound on the chords with either a tremolo effect pedal, or by quickly wiggling the strings up and down with your fret hand as you play.

—JEFF PERRIN

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[Image 54x297] heavy sound lies in their usage of drop-G to the third. 10ths (3/10) the distance from the second fret harmonic node is located approximately three as the “2.3” in bar 43, indicate that the natural note conventionally. Decimal numbers, such as the fifth frets, as you would do when fretting a note conventionally. As the 2.3 in bar 43, indicate that the natural harmonic node is located approximately three 10ths (3/10) the distance from the second fret to the third.

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**“INTO THE FIRE”**  
Asking Alexandria

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All guitars are in drop-D tuning down three whole steps (low to high, G# D# G# C# F A#).

Bass tuning (low to high): G# D# G# C#.

All music sounds in the key of G minor, three whole steps lower than written.

**Intro** (0:00)

Moderately \( \frac{b}{4} = 88 \)

Take him out back

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<th>Gtr. 1 (w/clean tone)</th>
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<th>1st Verse (0:22)</th>
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<th>I’m not too sure what I’m supposed to do with this These hands this mind this instability</th>
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<th>let ring throughout</th>
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<th>Bass (doubled simile by synth bass)</th>
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**INTO THE FIRE**

As heard on **ASKING ALEXANDRIA**

Words and Music by Benjamin Paul Bruce, James Arthur Cassells, Danny Robert Worsnop and Matthew Good

Transcribed by **JEFF PERRIN**
INTO THE FIRE

from a cage I created to a hell that heaven made
Can't let go of the hatred 'cause I love the way it tastes

(B♭5)

13

Gtr. 1 plays Rhy. Fig. 1 (see bar 9)
Gtr. 2 plays Rhy. Fig. 1a (see bar 9)
Bass

1

C (0:44)

(Oh oh oh oh)

(G5) (F5) (G5) (F5) (G5) (F5)

Gtr. 3 plays Fill 1 four times (see bar 5)
Gtrs. 1 and 2

17

0-0-0-8-7-5 i-8-7-5-3-8-3-5

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

D Pre-chorus (0:55, 1:55)

I wouldn't take back a moment Not one miserable moment

(D5)

*Gtr. 4 (elec. w/clean tone)
Rhy. Fig. 2
let ring...

21

*Keyboard and guitar arr. for gtr.
Gtr. 1 (w/clean tone and filter effect)

23

I'll give it all 'til there's nothing I'd walk into the

(B♭5)

end Rhy. Fig. 2

E Chorus (1:06, 2:06, 3:17)

fire fire

Into the

D5

Into the

F5

Gtr. 4 plays Rhy. Fig. 2 (see bar 21)
Gtrs. 1 and 2 (w/dist.)

25

Gtr. 3

Bass
**Second time on 2nd Chorus, skip ahead to Interlude (bar 39)**

**Second time on 3rd Chorus, skip ahead to Outro (bar 49)**

I’d walk into the

G5

---

**F**

(1:28)

(Oh oh

N.C.(D5)

Gtr. 3 plays Fill 1 twice (see bar 5)

Gtrs. 1 and 2

---

Bass plays Bass Fig. 1 (see bar 5)

---

**G**

2nd Verse (1:33)

I’ve come to terms with the fact I’ll never change And that’s just fine

(G5)

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 9)

Gtr. 2 plays Rhy. Fig. 1a twice (see bar 9)

Bass

---

I find solace in the pain I don’t mind the darkness It’s easy on the eyes

(Bb5)

---

I’m praying for something to make me feel alive

(G5)
**Interlude** (2:28)

**The**

I’m a

**Breakdown** (2:50)

paranoid sycophant masochistic dilettante

Narcissistic elephant in the room I’m the

gone

end of the world Thinning the herd The all-around

I am

outta my mind fucking absurd

gone

**Outro** (3:39)

I wouldn’t take back a moment I’d walk into the

N.C.

Gtrs. 1 and 2

Gtrs. 1 and 2

Gtr. 2 doubles Gtr. 1 natural harmonics (N.H.) simile

pitch: G

*Gtr. 2 doubles Gtr. 1 natural harmonics (N.H.) simile

pitch: G

Gtrs. 3 and 4 play Fill 1 four times (see bar 5)

Gtr. 4 plays Fill 2 on repeat (see bar 39)

Gtr. 3 plays Fill 2a on repeat (see bar 39)

*Gtrs. 1 and 2

Gtr. 4 plays Fill 3 on repeat (see bar 40)

Gtr. 3 plays Fill 3a on repeat (see bar 40)

*Gir. 2 doubles Gtr. 1 natural harmonics (N.H.) simile

pitch: G

Gtr. 4 plays Fill 3 on repeat (see bar 40)

Gtr. 3 plays Fill 3a on repeat (see bar 40)

Bass plays Bass Fig. 1 (see bar 5)
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ALMOST CUT MY HAIR
Crosby, Stills, Nash & Young

As heard on Déjà Vu
Words and Music by David Crosby • Transcribed by JEFF PERRIN

Intro (0:02)
Moderately Slow \( \text{\( q \)} = 67 \)

Gtr. 1 (elec. w/light overdrive (Stephen Stills))

\[
\begin{array}{c}
\text{Am} & \text{G} & \text{D} \\
5 & 4 & 1 \\
3 & 2 & 2 \\
1 & 1 & 1 \\
\end{array}
\]

let ring

Gtr. 2 (elec. w/overdrive (Neil Young))

\[
\begin{array}{c}
\text{Am} & \text{G} & \text{D} \\
5 & 4 & 1 \\
3 & 2 & 2 \\
1 & 1 & 1 \\
\end{array}
\]

played fingerstyle

\[
\begin{array}{c}
\text{Am} & \text{G} & \text{D} \\
5 & 4 & 1 \\
3 & 2 & 2 \\
1 & 1 & 1 \\
\end{array}
\]

let ring throughout

Gtr. 3 (elec. w/light overdrive (David Crosby))

\[
\begin{array}{c}
\text{Am} & \text{G} & \text{D} \\
5 & 4 & 1 \\
3 & 2 & 2 \\
1 & 1 & 1 \\
\end{array}
\]

Bass

1st Verse (0:18)

Almost cut my hair

\[
\begin{array}{c}
\text{Am} & \text{G} & \text{D} \\
5 & 4 & 1 \\
3 & 2 & 2 \\
1 & 1 & 1 \\
\end{array}
\]

Rhy. Fig. 1

It happened just the other day

\[
\begin{array}{c}
\text{Am} & \text{G} & \text{D} \\
5 & 4 & 1 \\
3 & 2 & 2 \\
1 & 1 & 1 \\
\end{array}
\]

Was gettin’ kind-a

\[
\begin{array}{c}
\text{Am} & \text{G} & \text{D} \\
5 & 4 & 1 \\
3 & 2 & 2 \\
1 & 1 & 1 \\
\end{array}
\]
"ALMOST CUT MY HAIR"

1st Chorus (0:46)

I could-a said it was in my way
Am    G    D
But I didn't and I wonder
C    Em

C

D7

Am7

Fmaj7

Em

Dsus4

D

I feel like letting my freak flag fly

Yes I feel like I owe it to

let ring

let ring

let ring

let ring

vib. w/bar

end Rhy. Fig. 2

end Bass Fig. 2
### Transcriptions

**1st Guitar Solo (1:07)**

**someone**

Am

<table>
<thead>
<tr>
<th>Am</th>
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Rhy. Fig. 3

**Bass Fig. 3**

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Am

G

D

Gtr. 3 plays Rhy. Fig. 3 three times simile (see bar 19)

Gtr. 1

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Gtr. 2

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Bass plays Bass Fig. 3 three times simile (see bar 19)

D

Am

G

D

Gtr. 1

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Gtr. 2

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Bass plays Bass Fig. 3 three times simile (see bar 19)

D
E 2nd Verse (1:35)

Must be because I had the flu for Christmas

Gtr. 1 plays Rhy. Fig. 1 twice simile (see bar 5)

And I’m not feeling up to par

Gtr. 2

It increases my paranoia

Gtr. 3 plays Rhy. Fig. 2 simile (see bar 13)

Like lookin’ in my mirror and seeing a police car

But I’m not

Gtr. 2

F 2nd Chorus (2:03)

givin’ in an inch to fear

'cause I promised myself this year

Gtr. 3 plays Rhy. Fig. 2 simile (see bar 13)

Gtr. 1

let ring throughout

Gtr. 2 vib. w/bar

Bass plays Bass Fig. 2 w/ad lib variation (see bar 13)
**SONG TITLE**

2nd Guitar Solo (2:24)

Dsus4    D    Am    G    D    Am    G

Gtr. 3 plays Rhy. Fig. 3 six times simile (see bar 19)

D    Am    G    D

let ring    trem. pick

Bass plays Bass Fig. 3 six times simile (see bar 19)

Am    G    D    trem. pick    Am    G    D

When I finally get myself together

Bass plays Bass Fig. 1 twice simile (see bar 5)
I’m gonna get down in that sunny Southern weather And I find a place inside to laugh

Am G D

Separate the wheat from the chaff I feel like I owe it

Fmaj7 Em Dsus4 D

Outro (3:41)

Am G D to someone yeah Am G Ooh

Gtr. 3 plays Rhy. Fig. 3 six times simile (see bar 19)

Am G D

Let ring D

Bass plays Bass Fig. 3 six times simile (see bar 19)

Am G D 1/4

Bass plays Bass Fig. 3 six times simile (see bar 19)

Am G D
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THE SENTINEL
Judas Priest

As heard on DEFENDERS OF THE FAITH
Words and Music by Glenn Tipton, Rob Halford and K.K. Downing • Transcribed by JEFF PERRIN

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A Intro (0:00)
Moderately \( \frac{\text{4}}{\text{4}} = 131 \)

E5
Gtrs. 1 and 2 (elec. w/dist.)

C5

N.C.(G/B) A5

Bass (doubled by synth one octave lower throughout intro)
**B** (0:29)

\( \frac{\text{w} = 186}{\text{P.M.}} \)

Gr. 1

Riff A

\[ \begin{array}{cccccccc}
\text{Gtr. 1} & \text{A5} & \text{Fmaj7} & \text{D5} & \text{F} & \text{C} & \text{A5} & \text{Fmaj7} \\
\text{P.M.} & 0 & 0 & 0 & 1 & 1 & 1 & 0 \\
\text{P.M.} & 1 & 1 & 1 & 0 & 1 & 1 & 1 \\
\text{P.M.} & 0 & 0 & 0 & 1 & 1 & 1 & 0 \\
\text{P.M.} & 1 & 1 & 1 & 0 & 1 & 1 & 1 \\
\end{array} \]

Gr. 2

\[ \begin{array}{cccccccc}
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
\end{array} \]

Bass

\[ \begin{array}{cccccccc}
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
\end{array} \]

**C** 1st Verse (0:40)

\[ \begin{array}{cccccccc}
\text{Gtrs. 1 and 2} & \text{D5} & \text{F} & \text{C} & \text{A5} & \text{C5} & \text{A5} \\
\text{P.M.} & 0 & 0 & 0 & 1 & 1 & 1 \\
\text{P.M.} & 1 & 1 & 1 & 0 & 1 & 1 \\
\text{P.M.} & 0 & 0 & 0 & 1 & 1 & 1 \\
\text{P.M.} & 1 & 1 & 1 & 0 & 1 & 1 \\
\end{array} \]

Bass

\[ \begin{array}{cccccccc}
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
0 & 0 & 0 & 1 & 1 & 1 & 0 & 0 \\
\end{array} \]

Along

\[ \begin{array}{cccccccc}
\text{A5} & \text{D5} & \text{F} & \text{C} & \text{A5} & \text{C5} & \text{A5} \\
\text{P.M.} & 0 & 0 & 0 & 1 & 1 & 1 \\
\text{P.M.} & 1 & 1 & 1 & 0 & 1 & 1 \\
\text{P.M.} & 0 & 0 & 0 & 1 & 1 & 1 \\
\text{P.M.} & 1 & 1 & 1 & 0 & 1 & 1 \\
\end{array} \]

He's watching
**D** Pre-chorus (0:50, 1:20)

```
for a sign
out its toll
C/E F G5 A5

P.M. C5 D5

life is on the line to grow
C/E F5 G5 Esus4 E/G# N.C.

P.H. A5

pitch: E

```

On 2nd Verse, skip ahead to 2nd Chorus (bar 56)

**E** 1st Chorus (1:00)

```
to avenge
Condemned to hell
G5 A5 F

Rhy. Fig. 1

Bass Fig. 2

pitch: G B

end Rhy. Fig. 1

end Bass Fig. 2

pitch: C

```

**F** 2nd Verse (1:10)

```
whine in the alleys
Smoke is on the wind
From deep

Gtrs. 1 and 2

Bass plays Bass Fig. 1 (see bar 24)

```
Go back to \[ Pre-chorus \text{ (bar 32)} \]

**THE SENTINEL**

**Gtr. 1 and 2**

P.M. [Inside its empty shell]

**Bell begins ringing**

**G** 2nd Chorus (1:31)

to avenge **Condemned to hell**

**Gtr. 1 and 2 play Rhy. Fig. 1 (see bar 40)**

**Gtr. 3**

Rhy. Fig. 1a

**Bass plays Bass Fig. 2 (see bar 40)**

Amidst

**G** Bridge (1:43)

the up-turned burned-out cars

**The challengers await**

And

**Gtr. 1 and 2**

Rhy. Fig. 2

**Bass Fig. 3**
in their fists clutch iron bars with which to seal his fate
Across

his chest his scabbards rest the rows of throwing knives whose

Bass plays Bass Fig. 3 (see bar 66)

razor points in challenged tests have finished many lives

Bass

A5

Gtr. 1 and 2 play Rhy. Fig. 2 (see bar 66)

E5

Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 66)

E5

Gtr. 1 plays Riff A twice (see bar 17)

F5

Gtrs. 1 and 2

N.C.(A5) G5 A5

w/delay

Gtr. 1 plays Riff A twice (see bar 17)

Gtrs. 1 and 2

N.C.(A5) G5 A5

w/delay

Gtr. 1 plays Riff A twice (see bar 17)

Gtrs. 1 and 2

N.C.(A5) G5 A5

w/delay

Gtr. 1 plays Riff A twice (see bar 17)

Gtrs. 1 and 2

N.C.(A5) G5 A5

w/delay

Gtr. 1 plays Riff A twice (see bar 17)

Gtrs. 1 and 2

N.C.(A5) G5 A5

w/delay

Gtr. 1 plays Riff A twice (see bar 17)
“THE SENTINEL”

Guitar Solo (2:21)

A5

Gtr. 4 (Glenn Tipton)

90

Gtrs. 1 and 2 play Rhy. Fig. 3 three times (see bar 90)

Bass

Bass plays Bass Fig. 4 three times (see bar 90)

A5

Gtr. 3 (K.K. Downing)

94

Bass plays Bass Fig. 4 three times (see bar 90)

A5

Gtr. 4 (Tipton)

98

Gtrs. 1 and 2 play Rhy. Fig. 3 three times (see bar 90)

Bass

Bass plays Bass Fig. 4 three times (see bar 90)

A5

Gtr. 3 (Downing)
Gtr. 3

*Depress tremolo bar while performing note trill. (to slack)

pitch: D

Gtr. 4

Gtr. 4 (Tipton)

Gtrs. 1 and 2

Rhy. Fig. 4

Bass

Bass Fig. 5

end Rhy. Fig. 4

end Bass Fig. 5

Gtrs. 1 and 2 play Rhy. Fig. 3 (see bar 90)

Bass plays Bass Fig. 4 (see bar 90)
Gtr. 1 and 2 play Rhy. Fig. 4 (see bar 106)

\begin{align*}
Gtr. 3 & : F5 \\
Gtr. 4 & : D/F
\end{align*}

Gtr. 2 plays Bass Fig. 5 (see bar 106)

\begin{align*}
K & : (2:57) \\
A5 & : \text{let ring}
\end{align*}

(*) Gtr. 3 and 4 perform notes, Gtr. 1 and 2 hold.

Bass plays Bass Fig. 5 (see bar 106)

\begin{align*}
L & : (3:07) \\
& : (w/half-time feel)
\end{align*}

Gtr. 1

Gtr. 2
**Interlude** (3:11)

Facing one another the stand-off eats at time

A5 C5 G5 A5 C5 G5 F F5 G5 D5 D7(no3) G5

(repeat previous bar)

128

N.H.

pitch: A

**all at once** a silence falls as the bell ceases its chime

Upon

A5 C5 G5 A5 C5 G5 F F5 G5 A5 C5 G5

Gtr. 2 plays Riff B (see bar 128)

Gtr. 1

132

N.H.

pitch: A

this sign the challengers with shrieks and cries rush forth

The

knives fly out like bullets upon their deadly course

Amidst

Screams of pain and agony rent the silent air

The

the dying bodies runs everywhere

figure stands expressionless and the

impassive

Unmoved by this victory and alone

F5 D5

Gtr. 2 plays Riff B (see bar 128)

Gtr. 1

136

Bass

6.

seeds of death he's sown

Sworn

D5 C/E F5 G5 Esus4 E/G# N.C.

Gtrs. 1 and 2

140

Bass

pitch: F#
3rd Chorus (3:56)

\( \text{P.M.} \quad \text{P.M.} \quad \text{P.H.} \quad \text{P.H.} \quad \text{P.H.} \quad \text{P.H.} \)

Gtrs. 1 and 2

Rhy. Fig. 5

\( \text{N.C.} \quad \text{(D5)} \quad \text{(C5)} \quad \text{(G/B)} \quad \text{A5} \quad \text{end Rhy. Fig. 5} \)

Gtrs. 1 and 2 play first four bars of Rhy. Fig. 5 (see bar 144)

Gtr. 4

\( \text{Sworn} \quad \text{A5} \quad \text{F} \)

Gtr. 4 (composite arrangement: Two guitars arr. for one part.)

Bass substitutes Bass Fill 1 (see next page)
THE SENTINEL

Gtrs. 1 and 2 play Rhy. Fig. 5 (see bar 144)
Gtr. 3 plays Rhy. Fig. 1a (see bar 56)

1. Tempt not the blade
   All fear the sentinel
   Sworn

2. Tempt not the blade
   All fear the sentinel

Outro (4:37)

Bass Fill 1 (4:14)

Rhy. Fill 1 (4:24, 4:34)
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WHEN BRIAN Setzer recorded “Rock This Town,” he plugged his 1959 Gretsch 6120 directly into Eden Studios’ SSL 4000E console—a technique favored by producer Dave Edmunds, who recorded his own guitar parts for Rockpile’s Seconds of Pleasure album at Eden using the same method just a few months before. The SSL console’s preamps, EQ and compressors helped generate amp-like warmth and body while retaining crystalline clarity, and a touch of vintage ambience came courtesy of a tape echo unit patched into the board.

Since few of us have a fully loaded vintage SSL 4000E at our disposal, for this month’s entry I’m going to make an exception and describe Brian Setzer’s live rig during 1981 at the beginning of the Stray Cats’ rise to fame. Fortunately, Setzer’s main rig has remained pretty much consistent since then: a 1959 Gretsch 6120 with PAF Filter’tron humbuckers, 1963 Fender Bassman head with matching Fender 2x12 cabinet and an echo/delay unit—initially a Boss DM-2 Analog Delay (or an Electro-Harmonix Memory Man in a few instances) before Setzer adopted his mainstay Roland RE-301 Space Echo in the early Eighties.

The key to Setzer’s tone is pushing the Bassman’s volume up to the limits of its clean headroom where just a slight amount of overdrive emerges. This provides just the right balance of thick, full-bodied tone and the Gretsch’s characteristic jangle and twang. In the early days when he was using analog delay pedals, Setzer plugged into the Bassman’s Bass channel as its higher output gain paired better with pedals, but when he got the RE-301 he switched to the Normal channel as the RE-301’s built-in preamp provided the desirable gain he prefers up front while allowing the amp to maintain a cleaner overall tone. Setzer usually sets his delay to a fast slapback setting (between 60 to 120 milliseconds) with a single repeat. Use up to three repeats if you want more of a reverb-like effect.

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**TONAL TIP:** The TV Jones Brian Setzer Signature pickups are a key element in reproducing Setzer’s signature crisp treble and growling low midrange punch. If you can afford to spend a few more bucks and want to get even closer to Setzer’s tone, Tavo Vega (thenocturnebrain.com) offers a wide variety of pedals and amps inspired by the man himself.

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**GET THE SOUND, CHEAP!**

- Gretsch G2420T Streamliner
- TV Jones Brian Setzer Signature pickups
- Fender Blues Junior Lacquered Tweed 1x12 combo
- Boss DM-2W Delay Waza Craft

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**ORIGINAL GEAR**

**GUITAR:** 1959 Gretsch 6120 (both pickups), master tone switch: middle setting (neutral), master, neck and bridge volume controls all at 10

**AMP:** 1963 Fender Bassman head with 6G6-B circuit (Bass channel, Volume: 4.5, Treble: 8, Bass: 5, Presence: 10)

**CABINET:** 1963 Fender Bassman 2x12 with Oxford 12L6 12-inch speakers (later changed to Celestion V30s)

**EFFECTS:** Boss DM-2 Analog Delay (Repeat Rate/delay time: 4, Echo/mix: 5, Intensity/feedback: 0)

**STRINGS/TUNING:** Dean Markley Nickel Steel Regular .010, .013, .017, .026, .036, .046/Standard

**PICK:** Fender Medium
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