ZAKK, ZOLTAN, LZZY AND BEN: KNIGHTS OF THE ROUNDTABLE!

GUITAR & BASS TRANSCRIPTIONS
ALICE IN CHAINS
“The One You Know”

THE BLACK CROWES
“She Talks to Angels”

JOHNNY WINTER
“Still Alive and Well”

ALICE IN CHAINS
“Still Alive and Well”

BLAZING NEW GEAR
LIFTS THE FOG
ON A BOLD NEW ALBUM!

ALICE IN CHAINS

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

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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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WOODSHELD

VOL. 39 | NO. 10 | OCTOBER 2018

SPEAKING OF WHICH...

HI THERE, GANG. Just a few things this month:

HOUSEKEEPING: Some readers have expressed confusion over the sudden disappearance of two ancient email addresses — soundingboard@guitarworld.com and defendersofthefaith@guitarworld.com — from the Sounding Board, Defenders of the Faith and Reader Art sections of Guitar World. You see, GW was recently bought by a music- and guitar-obsessed company called Future PLC, and let’s just say that, amid all the hubbub, those two addresses didn’t handle the transition very well. People are working on the situation — but, for the time being, please keep contacting GW by writing to me at damian.fanelli@futurenet.com. Don’t hesitate to share your transcription, lesson and story ideas; thoughts on new guitarists, bands or gear to cover — and anything else that seems cool or unusual from a guitarist’s perspective. Speaking of which...

NEW GEAR: I can’t wait to install a set of Tele pickups recently sent my way by Brian Porter at Porter Pickups in Idaho. I’ve been in love with the Porter 9T set that’s graced my white Fender Tele for the past three years, so I’m eager to give this new duo (PorterTron neck, Standard Tele bridge) a spin. As I say in my Instagram bio, “Give me your guitars, your tube amps, your huddled pickups.” Speaking of which...

SUMMER NAMM. In late June, the GW crew (myself included) trekked down to the Summer NAMM Show in super-hot, super-humid (and super-friendly) Nashville to check out an impressive batch of new gear — most of which continues the recent “plenty of bang for your buck” trend. Some personal favorites include Fender’s Player Series (especially the Polar White Tele) and Albert Hammond Jr. Strat, tube-powered masterpieces by Square Amps in Austin and the reverber-and-tremolo-loved Vox Mini SuperBeetle amp — which sits happily on my desk at GW (pictured). Be sure to check out our guide to Summer NAMM highlights in this very issue. Speaking of which...

THIS VERY ISSUE: It’s safe to say that every new Alice in Chains album is already an “event,” but Richard Bienstock’s words and Jen Rosenstein’s striking Jerry Cantrell pics take things up a notch or three. To this, we’ve added a hefty dose of Zakk Wylde, Lizzy Hale and Rich Robinson; a dollop of Mark Farner (this is his first appearance ever, BTW); six pages worth of Doug Aldrich’s exclusive Master Class; a touch of Marc Ford, Nita Strauss and Nels Cline; and, well, let’s just say I hope you find this issue as varied and engaging as I do. Enjoy!

—Damian Fanelli
Editor

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EDITORIAL

EDITOR Damian Fanelli
TECH EDITOR Paul Riairo
PRODUCTION EDITOR Alice Patillo
ASSOCIATE EDITORS Andy Aledort, Richard Bienstock, Alan di Perna, Chris Gill
CONTRIBUTING WRITERS Gregory Adams, Merlin Alderslade, Doug Aldrich, Richo Faulkner, Eric Feldman, Rich Hobson, Matt Mills, Alan Paul, Plini, Nita Strauss
SENIOR VIDEO PRODUCER Mark Nufiez
MUSIC
SENIOR MUSIC EDITOR Jimmy Brown
MUSIC TRANSCRIPTIONIST Jeff Perrin
MUSIC ENGRAVER Patricia Corcoran
ART
SENIOR DESIGN DIRECTOR Mixie von Bormann
CONTRIBUTING DESIGNER Nicole Cobban
ONLINE
MANAGING EDITOR Jackson Maxwell
PRODUCTION
PRODUCTION MANAGER Nicole Schilling
BUSINESS
US CHIEF REVENUE OFFICER Luke Edson 203-505-9504, luke.edson@futurenet.com
ADVERTISING DIRECTOR Jon Brunner 917-281-4721, jonathan.brunner@futurenet.com
ADVERTISING DIRECTOR Mari Deetz 650-238-0344, mari.deetz@futurenet.com
ADVERTISING DIRECTOR Jeff Donnenwerth 212-378-0466, jeff.donnenwerth@futurenet.com
ADVERTISING DIRECTOR Jason Perl 646-723-5419, jason.perl@futurenet.com
ADVERTISING DIRECTOR Scott Scacca 646-723-5478, scott.scacca@futurenet.com
PRODUCTION DEPARTMENT MANAGER Beatrice Weir beatrice.weir@futurenet.com

CONSUMER MARKETING
ASSOCIATE DIRECTOR OF AUDIENCE DEVELOPMENT Sheri Taubes

MANAGEMENT
MANAGING DIRECTOR Julian March
CHIEF OPERATIONS OFFICER Aaron Asadi
GROUP CONTENT DIRECTOR Paul Newman
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Who to Cover on the Cover

Very nice job on the Smashing Pumpkins cover and feature [August 2018] — it’s very cool seeing Billy Corgan and James Iha together again on a GW cover. That said, it’s also a little uncool, in the sense that it’s kind of old-timey. In the Seventies, music mags didn’t run cover stories on pop stars from the Fifties; they ran pics of new, young artists. I know this isn’t the Seventies — but hopefully a new batch of guitar stars will rise up soon, and be deemed cover worthy. I have a few ideas for cover stars — men and women who have appeared in smaller GW features in recent years — but I’ll let you guys figure it out. You’ve always done a fine job in the past!

— Robert Piwowar

A Source of Inspiration

Being in prison stinks, but a definite highlight each month is receiving Guitar World magazine. When at the infamous Attica Correctional Facility, I played my acoustic Epiphone guitar in my cell and took it out to the yard on pleasant summer days. Your lessons, features and Performance Notes give me inspiration in this dark place. I especially enjoyed GW’s recent interview with Charlie Starr of Blackberry Smoke and the “One Horse Town” tab. I’m now at a different prison, but I’m glad to be still receiving GW. Thanks and keep up the great work.

— Robert Piwowar

Still Not Waters Under the Bridge

I’ve seen a few complaints about the Roger Waters cover story from a few months ago [October 2017], with some people saying they’d unsubscribe out of outrage. I say, good riddance! These people are complaining about political articles when they know that very few of your articles are like that, and are thus being political themselves. I’m a little left-leaning and found Waters a bit extreme. But if a similar Ted Nugent article came out, you know what I’d do? Simply not read it — and move on to other great content that’s sure to follow. No one is forcing you to read an article that could potentially go against your beliefs.

— Adam Nighswonger

Buy-Buy Love

Excellent interview with Ritchie Blackmore [June 2018], and thank you for transcribing Rainbow’s “Man on the Silver Mountain.” I requested that song, so thanks for listening — or for just thinking the same. I’m not a subscriber, but I like to buy GW from the store to help contribute to retail numbers. I like to see, when looking for the new issue, that there’s only one or so of a recent issue still available — showing they’re being bought by the general public.

— Brian Balash

Flanger Danger

In your July 2018 Performance Notes, you said Pat Travers uses a “slight phaser effect” on the live version of “Boom Boom (Out Go the Lights).” Anyone who has taken anything more than a cursory look at his gear at that time would know he used an A/DA flanger. That album practically defined that device and popularized it. I find it impossible you can be a PT fan/guitar player without knowing that — or a guitar magazine.

— Jerry Freese

Getting Better All the Time

I hadn’t played guitar in a few years, but, when I got here—Florence West (Arizona State Prison Complex)—I found they had acoustic guitars. At first, I spent my time trying to remember the songs I used to know how to play. Then I found a subscription card for GW, and it was perfect timing. Instead of just learning the songs, I took the time to read and do the columns and, of course, the Master Class series. It rejuvenated my love of playing guitar. There are other players here, and we trade knowledge. My playing has progressed so much in recent months. Keep up the good work — it is appreciated! Here are a few suggestions for transcriptions: Triumph, “Spellbound”; Accept, “Metal Heart”; Ozzy Osbourne, “You Looking at Me, Looking at You”; Ry Cooder, “Feeling Bad Blues”; Social Distortion, “Ring of Fire”; the Doors, “Spanish Caravan”; Heart, “Crazy on You.”

— Douglas King

A Southerly Route

How about transcribing the Marshall Tucker Band’s “Take the Highway” (Live from Passaic, New Jersey), “Ride of Your Life” and “Can’t You See” (live); the Outlaws’ “Song for You,” “There Goes Another Love Song,” “Song in the Breeze,” “Hurry Sundown,” “Gunsnake” or “Green Grass and High Tides” and/or the Sam Morrison Band’s “I Gotta Ride,” “You Bet” or “Dig It or Don’t”? And how about some stories on these three bands? It would be a refreshing break from all the hard rock and metal and would have much more mainstream appeal than Lamb of God, Animals As Leaders or Amon Amarth.

— Adam Kaplan

Ink Spot

I got this tattoo a little over two years ago as a tribute to one of my favorite albums, the Byrds’ Sweetheart of the Rodeo, which is celebrating its 50th anniversary this year. It was done by Hillary Fisher White at Rose Tattoo Parlour in Williamsburg, Brooklyn.

— Cindy Moorhead

Notes give me inspiration in this heart of the Rodeo

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— Cindy Moorhead
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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 damian.fanelli@futurenet.com with a scan of the image!

STEVIE RAY VAUGHAN BY TIM RENTLER
DJANGO REINHARDT BY JERRY JACOBS

DEFENDERS of the Faith

Scott “The Hoople” Evans
AGE: 54
HOMETOWN: San Diego, CA
GUITARS: Gibson Les Paul Custom, Gibson Flying V and Flying V Pro T
SONGS I’VE BEEN PLAYING: The Damned “Machine Gun Etiquette,” the Sex Pistols “Submission,” plus original songs with my band, Dark Globe, and David Bowie covers with my Bowie tribute band, Funky Thigh Collectors
GEAR I MOST WANT: More Flying V’s

Rick Poulter
AGE: 37
HOMETOWN: Cleburne, TX
GUITARS: Wylde Audio Redrum Odin, Schecter Omen Extreme 6
GEAR I MOST WANT: Wylde Audio Barbarian, Marshall MG 100W head and cab

Wayne Harrod
AGE: 46
HOMETOWN: Winnsboro, LA
GUITARS: Gibson ’50s Tribute Les Paul, PRS Bernie Marsden, G&L Legacy, Takamine and late-Fifties Silverstone acoustics
GEAR I MOST WANT: Pelham Blue Gibson SG, Fender Telecaster and Super Reverb amp

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to damian.fanelli@futurenet.com. And pray!
The West Hollywood retreat where rockstars live, love and occasionally sleep.
IT'S BEEN 10 years since Daron Malakian released the first—and only—album from his Scars on Broadway project. Which is not to say that Malakian, best known as the guitarist and co-vocalist in System of a Down, hasn't been working on new music since then. Case in point is the new Dictator. Credited to Daron Malakian and Scars on Broadway, it’s an album that, while just seeing release, was actually recorded six years ago.

“Had the songs done, but I held onto them because I wasn’t sure what was going on with System, if we were making a record or not,” Malakian says, alluding to the fact that, while System of a Down have been playing some live dates as of late, they haven’t recorded any new music since 2005’s Mesmerize and Hypnotize albums. “We were trying to get on the same page,” he continues, “but then I got to the point where I was like, ‘I’m not just gonna sit here and hold onto this album forever. So I decided to release it and do some shows and get Scars back up and rolling again.”

For Scars and System fans who have been anxiously awaiting new music, Dictator will give them the fix they’ve been craving. From the opening blast of “Lives,” to the frantic and furious “Angry Guru” to the slashing chords of the title track, the album is a hard-charging statement of purpose that also recalls the distinctive alt-metal...
sound that led System of a Down to become one of the most unique—and biggest-selling—acts in heavy music in the early 2000s. The stylistic resemblances are unsurprising, of course, given Malakian’s position as the primary songwriter for both bands.

“I always tell people that there are songs on Mesmerize and Hypnotize that could have very well been Scars songs, and there are Scars songs that could have very well been System songs,” he says. “Because I just write the way I write. I don’t know how I decide what song goes to what band. I just pick and choose.” He laughs. “And since System hasn’t done anything for more than 10 years, I guess it’s not that hard to pick and choose!”

That said, Dictator, on which Malakian plays all the instruments, also shows him pushing out beyond the sound most people have come to expect from the guitarist. The most obvious example would be the instrumental track “Gie Mou,” Malakian’s interpretation of a Greek folk song that showcases his cleanly picked, intensely melodic lead playing. “It was nice to have that kind of outlet where I do a guitar solo that wasn’t necessarily shredding,” Malakian says. “It’s a refreshing mix of electronic-jazz music, and now I don’t have to—because this exists. It’s a far better attempt than anything I’ve ever seen.”

As for what the future holds, “I can tell you there will not be a six-year wait for another Scars album,” Malakian says. “I’ll probably be putting out something hopefully in the next year or so. Because there’s still a lot of material just waiting to be recorded and played.”

But my uncle went to Greece, and when he came to America he brought a lot of Greek music with him. ‘Gie Mou’ was one of those songs that I’ve always loved. When I went in to record this album, I decided to do it.”

Now that Dictator is finally out, Malakian says he’s happy to split his time between playing live with Scars on Broadway and System of a Down. “Both worlds can exist together,” he says. “It’s fun for me to go out and play the System songs, but since that band isn’t really working on new music, Scars is my creative outlet at the moment. And that’s cool with me.”

As for what the future holds, “I can tell you there will not be a six-year wait for another Scars album,” Malakian says. “I’ll probably be putting out something hopefully in the next year or so. Because there’s still a lot of material just waiting to be recorded and played.”

A Sweetheart of a Tour
BYRDS CO-FOUNDERS ROGER McGUINN AND CHRIS HILLMAN TEAM UP WITH MARTY STUART TO HONOR A LANDMARK ALBUM.

Sweetheart of the Rodeo, the Byrds’ understated country-rock masterpiece, turns 50 this fall. To celebrate, band co-founders and Sweetheart masterminds Roger McGuinn and Chris Hillman are teaming up for a tour dedicated to the landmark disc. Some Byrds fans might consider that enough of a reason to rejoice (these guys haven’t toured together in ages)—but there’s more. McGuinn and Hillman will be backed by trad-country champion Marty Stuart and his band, the Fabulous Superlatives. As every Tele-lovin’, string-bendin’ maniac knows, Stuart owns the sunburst 1954 Fender Telecaster that once belonged to the late Clarence White, another Sweetheart performer (White actually played a white Fifties Tele on the album, a guitar he traded to Bob Warford, who still owns it).

“On March 9, 1968, Roger McGuinn and I, along with many fantastic musicians, began recording Sweetheart of the Rodeo at Columbia Studios in Nashville,” Hillman says. “It was a pivotal moment in our lives, taking a turn toward the music we always felt a strong kinship with. We’re honored it has left a strong, long-lasting impression on country and rock.”

Adds McGuinn: “We’re looking forward to taking fans through the back pages of the recording. The concerts will include songs that led up to that trip to Nashville and all the songs from the album.”

Check out qprime.com/artist/sweetheart-of-the-rodeo/ for tour dates and more information. —Damian Fanelli
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HAVE YOU EVER found yourself yearning for a travel-size guitar that was a bit more, well, travel-size? If so, a new guitar called the Jammy might be just what you’ve been looking for.

Developed by RnD64, and funded to the tune of well over $170,000 by an Indiegogo campaign, the Jammy is a 17-inch long, portable, digital travel guitar that features 15 standard-sized frets and a detachable neck. Purportedly, the guitar can fit into most backpacks and is small enough to comply with most airlines’ carry-on regulations.

RnD64 CEO Dmitry Shemet says the idea for the guitar came from a chance interaction at the office.

“RnD64 had been developing IoT electronic devices for seven years already, and it just so happens that most of our team members were guitarists, or at least passionate about music,” he says. “One day, out of the blue, our friend — a professional musician and frequent traveller — showed up at our office and shared his troubles. He just couldn’t stand the hassle of carrying around his full-scale six-stringer during trips. It was way too large to play on the go. We really felt for the guy. In the back of our minds we all wished our own guitars were much more portable, so we could strike a chord during the commute, at the office or literally anywhere. That’s how the idea of the backpack-sized guitar, with a realistic playing experience, came to be.”

The Jammy originally featured a sliding neck, but — when the company found that the neck sacrificed playability for the sake of portability — this was replaced by its current, detachable neck. All of the guitar’s previously fitted electronics remained intact. The fully autonomous, battery-powered axe features two audio outputs: 1/8- and 1/4-inch jacks, allowing guitarists to stick in regular earphones or plug straight into an amp. The guitar’s sound is generated and processed on board, so different effects can be used without the need of a mobile app.

That said, the Jammy does have an accompanying mobile app, featuring an auto-recording feature that captures everything users play, allowing them to retrieve their sessions. It also features a metronome, different tunings and guitar types — electric, acoustic and classical — plus set backing tracks in a number of different genres.

The Jammy will be available later this year for $349. For more information, visit playjammy.com.
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NELS CLINE IS BEST KNOWN to mainstream rock fans as the lead guitarist in alternative ensemble Wilco, but he also keeps up a ridiculously busy schedule of jazz, improvisational and avant-garde music projects. His newest is the Nels Cline 4 — a quartet that also features guitarist Julian Lage, bassist Scott Colley and drummer Tom Rainey — who have just released their debut album, Currents, Constellations.

The new project grew out of a guitar-duo collaboration Cline and Lage put together several years back, and which was captured on the 2014 effort, ROOM. That album, Cline says, “was one of the most enjoyable things I’ve ever done. When Julian and I first started playing as a duo, we’d be hanging out and improvising and trying ideas, and sometimes we’d say, ‘Hey, what if we had a rhythm section? What would we do?’ ”

The answer can be found on Currents, Constellations, in which Cline and Lage’s exploratory and highly improvisational guitar work meld into adventurous, dynamic rhythms and arrangements. Says Cline, “I was looking for this sort of connection between so-called free jazz and my own compositional style, which is not really jazz.” He laughs. “It’s a little more… I don’t know what it is. I like to call it fusion, just to piss people off.”

In truth, much of the music — from the funky rhythms, slippery unison and harmony guitar lines of “Imperfect 10,” to the dissonant melodies and racing rhythms of “Furtive” — defies easy categorization. Throughout, there’s a sense of exuberance and playfulness at hand, not only between Cline and Lage (“He always pulls out stuff that blows my mind and makes me giggle,” Cline says of his six-string partner), but also in some of the arrangements. Take, for instance, “Swing Ghost ’59,” which finds the quartet making jarring shifts between swing- and straight-time tempos. “I thought it would be fun to imagine this conflict between the swing feel, as it used to exist in pop culture, losing the battle to even, straight time,” Cline says. “And the piece shows that happening in a kind of inelegant way, with the swing feel bludgeoned out of existence by this heavy rock thing. It was just kind of a fun idea.”

At the end of the day, “fun ideas” are at the heart of the NC4, which Cline hopes will be an ongoing pursuit. “We’re going to do some gigs this year, and we’re working on more for next year,” he says. “My dream would be to record a live album. So we’ll see what we can make happen. Because playing with these guys is a blast.”
Introducing the Fillmore™ 50, a new vintage-voiced and styled MESA® inspired by the best of the 1950s era Tweed gems and the other branch of our own early Boogie® Family Tree. At the heart and soul of the Fillmore, you'll discover-soft clip to saturated-our most expressive gain ever presented in a simple 2 (identical) Channel with 3-Modes each, served up in a traditional-sized and dressed combo and head.
"THE TRADITIONAL SONG in 2018 has a beat, a keyboard and pretty much no guitar, right?” This is Lisbon-based multi-instrumentalist Tiago on the state of popular music at present; a formula he’s steering away from with his proudly six-string-lifting new project, Audio Force One. While the musician has had the chance to sling licks onstage alongside arena dominators the Black Eyed Peas, eccentric Swedish garage rock crew the Hives, synth-pop originators New Order and more, he’s excited to finally present a few “off-trend” anthems of his own.

Interestingly, though, he cut the whole of his self-penned debut set, *More*, without a single piece of familiar gear. While living in Sydney, Australia, the Portuguese player lucked into some studio time with engineer George Georgiadis (who also plays drums on *More*). Though it was an opportunity to workshop some originals, Tiago initially believed that recording the LP with rented gear — instead of his “beloved” Gibson Les Paul and pedal board setup — “goes against everything that makes sense.”

“It was uncomfortable,” the project leader admits with a laugh, adding anecdotes about how the intonation issues with the Les Paul he had on hand meant he had to tackle the bend-heavy leads, on tracks like “Rocky Balboa,” more times than he would’ve liked. That said, Tiago also quickly banged out the sinisterly slippery slide work on creepy-but-catchy album track “Fierce” just seconds after conceiving the melody.

Much of *More*’s lyrical content seems focused on the ins and outs of love, running the spectrum from the gushing proclamations of acoustic breezer “The United States of Your Love” to the motive-questioning diatribe, delivered above the dance-rock plink of “YDKNAL” (a.k.a. “You don’t know nothing about love”). More than anything, though, Audio Force One’s debut is about perseverance. Tiago calls “Black Eyes,” the record’s slinky first single, a metaphor for the “struggles you have through life” and how you have to accept the challenges that come your way, no matter the outcome. Like, for instance, recording your debut album with a wonky loaner guitar! Tiago concludes, “You can go through a big struggle and then have great things happening to you. You just have to always believe in yourself.”

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NO ONE EVER SAYS,

I’D RATHER BE STUCK IN TRAFFIC

BUT EVERYONE LOVES TO SAVE MONEY.
DEAR GUITAR HERO
MARK FARNER

Best known as the lead guitarist and vocalist of Grand Funk Railroad, one of the greatest and most successful groups of the Seventies, he's now fronting Mark Farner's American Band. But what Guitar World readers really want to know is...

Interview by Joe Lalaina

WHY DO YOU THINK THERE WAS SUCH A PROLIFERATION OF GREAT ROCK BANDS IN THE SEVENTIES?

—TOM ROSS

Back then there was no control over the airwaves. Radio stations could play whatever people wanted to hear. People would call in and request their favorite songs. In 1975 I was given an award by BMI for Grand Funk's “Bad Time” for being the song that was played on the radio more times than any other song that year.

Q:

In 1971, Grand Funk sold out New York's Shea Stadium faster than any other band at the time, selling 55,000 tickets in three days. What are your memories of that show?

—JOHN ISABELLA

My fondest memory was seeing 55,000 people physically making the stadium shake up and down. I thought it was going to cave in. When the crowd was singing along to “Closer to Home” I could see so much red and blue and green, the lights were out. I thought we were going to topple the building.

Q:

Grand Funk shared concert bills with Jimi Hendrix in 1969 and '70. How was your relationship with him?

—MIKE SABATINO

I met Jimi for the first time when I got offstage after a Grand Funk concert at New York's Fillmore East in 1969. Jimi came to see us perform, but we didn't know he was there. After I got offstage, I saw that he was standing inside my dressing room with a big smile on his face and that big ol', wide-brimmed hat he wore, and we talked for a while. We played various shows together over the next year or so, and Jimi and I would always hang out and chat. We never spoke about guitars. We talked about fishing and our childhoods. He was a very sincere, soft-spoken and introverted guy, which was in total contrast to his onstage flamboyance. He could make his guitar breathe, cry and speak; he was putting himself into his instrument, which is what I strive to do. It was fulfilling to have spent time speaking to Jimi, and I cherish those moments dearly.

Q:

Cream [1966] blew my mind. I also loved Jeff Beck’s playing with the Yardbirds. My other favorite players are Rick Derringer and Ronnie Earl. I love the blues, but I don’t want a constant diet of it. I like to kick it up and rock and play something that makes me want to dance. I'm a dancing guy; I like to move with the music.

Q:

Back then there was no control over the airwaves. Radio stations could play whatever people wanted to hear. People would call in and request their favorite songs. In 1975 I was given an award by BMI for Grand Funk's “Bad Time” for being the song that was played on the radio more times than any other song that year.

Q:

Your feisty, soulful vocals and fierce, bluesy guitar were the most defining characteristics of Grand Funk's classic sound. Is it fair to say you were the group's heart and soul?

—STEVEN KAY

I was the engine that powered Grand Funk Railroad—I wrote and sang nearly all of the music. Fans often come up to me after my shows with my solo band and tell me that the new rendition of the group more so than anything else sounds like a Grand Funk tribute band. A lot of people call them the Faux Funk. Everyone knows the new version of the band is a fraud and tarnishing the group's name. In all fairness, they should call themselves Grand Funk Revisited.

Q:

How do you achieve it?

—I'M AN OLD-SCHOOL STOMP-BOX GUY. MY PERSONAL CHOICE IN AMPLIFIERS IS A REVOLUTION. IT'S A BADASS AMERICAN-MADE 50-WATT AMP, BUT I CAN'T TAKE IT ON THE ROAD BECAUSE IT'S NOT PRACTICAL. I'M CARRYING SO MUCH STUFF ALREADY, SUCH AS MY PEDAL BOARDS, AND MY GUITAR TECH CARRIES MY SPARE AX. SO I RENT THE STUFF FROM BACKLINE COMPANIES. ONSTAGE, I USE A FENDER DELUXE AMP AND A 15-INCH EXTENSION SPEAKER THAT'S DRIVEN WITH A SEPARATE AMP, WHICH IS A FENDER TWIN '65 RE-ISSUE. I GET MY SOUND FROM ELIMINATING THE BASS FROM THE FENDER
Deluxe. My low end comes from the extension speaker, which is really moving some air because all I'm feeding it is low end. I'm giving each amp a separate signal from my Arion stereo chorus pedal. I need to feel that sound pressure from the extension speaker on my body to encourage and excite me to the level of performance. My stomp boxes are very effective. When I hit a clean setting to make the stomp as it should. You have to have a too hard, it doesn't sound as good tive. If you're pushing your amp

Q: Why do you play Parker Fly guitars exclusively these days?
—Lenny Wilson
I had neck surgery in 1996, which stemmed from a car accident I had in 1979, so I need a guitar that is light. I was dealing with the neck pain for years, but then it got worse so I had no option but to have surgery. My doctor told me to stop playing Statocasters and Les Pauls because I shouldn't put anything around my neck that weighs more than five pounds, which is what the Parker weighs. I own three of those guitars. They are hardtail guitars, which have no whammy bar, so there is no added weight from that apparatus. The Parker Fly has stainless steel frets and carbon fiber over the fretboard, so there's no fret wear. It's the sweetest guitar to play, because when you do hand vibrato, like I do, there's no interference and alternate harmonics from wood grain. I've been playing Parker Fly guitars ever since Grand's Funk's live album, Bosnia, in 1997.

Q: Todd Rundgren, who was one of the most in-demand producers of the Seventies, produced the Grand Funk albums We're an American Band and Shinin' On. Did he add anything to those records that distinguished them from the band's six previous albums?
—Dan Kailua
Todd made us happy with the sounds he was getting, which meshed perfectly with the songs that were on FM radio at the time. Our previous producer, Terry Knight, couldn't properly mix our sound in the studio. Rundgren is a musical genius in a similar manner to Frank Zappa, who produced our 1976 album, Good Singin', Good Playin'.

Q: Can you take us back to 1969 when Grand Funk was the opening act for Led Zeppelin and your band got kicked off the tour just two shows in?
—Kevin Baker
Our second—and final—show with Zeppelin was at Detroit's Olympia Stadium, an indoor arena only an hour's drive from our home in Flint, Michigan. The crowd's response to our performance was overwhelming—our fans came out of their seats and rushed to the front of the stage as if we were the headliners. Led Zeppelin's manager, Peter Grant, at Rock and Roll Fantasy Camp. In fact, Neal Schon walked over to me onstage during the Fantasy Camp and said, “Farner, let's play 'Red House'—you sing it and I'll play it.” But there was a bunch of people onstage and Kulick was one of those people. So I'm singing the song and Schon takes a lead-guitar break. Then I point over to Kulick, and he breaks into an amazing guitar lead — he took a ride that was very, very impressive, and without any effects. The stagehands — and the musicians onstage — were all blown away. With all due respect to Schon, he's a good guitarist, but he utilizes on a lot of electronics to create his sound. Kulick, meanwhile, is a straight-through-the-amp guy; he just cranked it up and knocked it out of the park.
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IN THE HEART of Edwardsville, Illinois, is a guitar player’s paradise known as Mojo’s Music. Owner Bob Moggio is a professional musician himself, his last name adding the “mojo” to the shop’s mix when he opened the location back in 2000.

Moggio, who’s passionate about guitars (and his customers), has spent the past 18 years redefining the “guitar shop” experience in his unique guitarist’s goldmine.

NUMBER OF INSTRUMENTS CURRENTLY IN STOCK
Bob Moggio: I have about 300 instruments in the shop. Most are guitars and basses, but we also have a fair amount of ukuleles and a small amount of band and orchestra instruments.

COOLEST INSTRUMENT CURRENTLY IN THE SHOP
That’s hard to say, but it’s probably one of our limited-edition Music Man BFR models. Very limited production, outrageous quilted tops, beautiful finishes — they’re just awesome guitars.

FAVORITE INSTRUMENT YOU EVER SOLD
For various reasons, some of them sentimental, the most famous guitar we ever had — and still one of my all-time favorites — was the Taylor Liberty Tree. Besides being an historical work of art and an incredible guitar, it got us a tremendous amount of exposure and publicity. I finally removed it from inventory and took it home to my personal collection.

BIGGEST PET PEEVE AS A SHOP OWNER
The lack of respect a lot of people have for our guitars. I call it the “GC Syndrome,” where people come into the shop and just start grabbing expensive guitars from the displays with no concern. It’s all I can do to maintain my “cool” when this happens.

FAVORITE CELEBRITY ENCOUNTER
We have a fair number of touring acts stop in the shop as we are right down the street from a really cool venue. Over the years we’ve had Rick Derringer, John Waite, Martin Barre, Jim Messina, Leo Kottke and others come in. My personal favorite was Garry Tallent from the E Street Band. He was nice, friendly, easy to talk to and is in, perhaps, my all-time favorite band!

ONE THING EVERYONE SHOULD KNOW ABOUT YOUR SHOP
We love what we do and we will do the very best we can to take care of each and every person that comes into — or calls — our shop. We don’t carry anything that we personally wouldn’t use or wouldn’t want a friend or family member to have. All of our gear is top-notch and we do our best to make sure it’s perfect before we put it into our customers’ hands.

MOST COMMON SONG OR RIFF WHEN TRYING GUITARS
Unfortunately, it’s “Smoke on the Water,” and most of the kids have no idea what the song is, or that it has more to it than just the opening riff. What’s the best song to try out a guitar to? It depends on the guitar and/or amp. I have different ones I use to demo guitars, but it varies from electric to acoustic, from six-string to 12-string or even bass.

By Eric Feldman, guitarshoptees.com
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LZZY HALE
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ZAKK WYLDE
Black Label Society, Ozzy Osbourne

ZOLTAN BATHORY
Five Finger Death Punch
WE GATHERED FOUR OF THE SCENE’S MOST PROMINENT MODERN METAL GUITARISTS — ZAKK WYLDE, BEN BRUCE, LZZY HALE AND ZOLTAN BATHORY — TO CHAT ABOUT THE STATE OF GUITAR MUSIC IN 2018, THE EVOLUTION OF THE GUITAR HERO AND WHAT IT TAKES TO BE A TRUE ROCK STAR IN THE MODERN ERA.

HOW DOES IT FEEL TO BE LABELED A GUITAR HERO?

ZAKK: It just goes to show that payola and prostitution is alive and well! My friends have always said, “Zakk, you might not win any awards, but if you hold in there long enough there’ll be nobody else to vote for. Hang in there long enough and there’s no one left, you’re the winner!”

LZZY: If somebody calls me a guitar hero, I immediately look behind me and try to see who they’re talking to [laughs]. I’m still in this mode where I know I’ve worked hard and I know I deserve to be here — but it’s still really weird, and in the back of my mind my 13-year-old self is saying, “You don’t deserve this, you have everyone fooled!” But it’s an honor.

BEN: It’s a surreal thought. I started playing guitar when I was really young — I was probably about 12. But, even before then, when I was four, I’d pick up tennis rackets and pretend to play guitar. A lot of people don’t think playing guitar is a journey in life — it’s more of a hobby for a lot of people — but, I knew from day one that that’s what I wanted to do with my life; so it’s nice to look back now at when I started and what I had to go through to get to where I am now. It’s nice to be recognized in my field; it’s an incredible feeling.
Yeah, I meet so many kids, a lot of them are becoming teenagers now, and they’re sending me photos of them getting their first guitar. They’re like, “My first concert was Halestorm,” or, “I’ve never seen a girl that played guitar before,” and to me, that’s cool, that makes it all worth it.

ZOLTAN: We write the songs that become soundtracks to people’s lives. I never even considered myself a “guitar hero,” though. A guitar hero, to me, is a hero to other guitarists. The guy that all of us are looking up to. When you listen to somebody like Eddie Van Halen or Yngwie Malmsteen or Vinnie Moore, then you’re listening to them as an instrumentalist — that’s versus, let’s say, a “rock star.”

Can you remember the first time you were enraptured by someone playing guitar?

LZZY: A Cinderella VHS!

BEN: The first band I ever saw live was Deep Purple. I was living in Dubai at the time and it blew my mind, to see all these people turn up in a tennis stadium to watch these guys play heavy metal music. I think, for me, that was it: I was like, “This is what I wanna do with the rest of my life.”

ZOLTAN: It was Iron Maiden for me. To this day Dave Murray’s lead tone is still one of my favorite guitar tones. The guy just fucking nailed that, you know? And so I got into all that. After Iron Maiden, that’s when I really got into metal, and that’s what launched me on the path to become a musician.

ZAKK: Actually, what really got me interested was the guy I took lessons from. When I was eight years old I started playing, but I wasn’t serious about it. My parents had introduced it to me, I guess, and I just wanted to hang out with my friends; so I didn’t dedicate myself to practicing or whatever. When I was 14 I got really serious, and I saw who eventually became my teacher, Leroy Wright. To physically see someone’s hands playing all these songs, just watching his fingers doing scales... I thought it was the most interesting thing I’d ever seen in the world. To hear songs is one thing, but to see it just blew me away.

Zakk, you emerged in an era where the larger-than-life, superhero-level guitar player was a huge part of the metal scene. What was that like?

ZAKK: I had all these great guitar heroes I wanted to beat! There were so many amazing guitarists. For those older guys, the second you heard them you knew, instantly, who they were and that still holds true today. Whether you were Steve Vai or Nuno Bettencourt, the minute they pick up the guitar and I hear a vibrato in, like, two notes, I know instantly who is playing. That’s the true mark; as soon as you know who they are within the first two notes.

LZZY: That’s the era I’m a huge fan of, of course. It’s my parents’ fault, because that was the kind of music that they loved, and I’m very thankful to have parents who actually liked rock music.

BEN: When you think back to that era, the Sixties, Seventies and Eighties: Jimmy Page, Eddie Van Halen... they were at the forefront of all these bands, and then that sort of dwindled away and people would only care about the singer.

ZOLTAN: See, that’s what I meant at the beginning about “guitar hero” versus “rock star.” You have to separate the two. The rock star is larger than life, they live the life that everyone dreams of. The guitar heroes are not necessarily... a Vinnie Moore or a Marty Friedman is not a flashy person, they can just play your eyes out. And of course, there are many guitarists coming through, in bands, that are fucking amazing players. But in a time where heavy metal and hard rock isn’t as big a focus, it’s hard to have the kinds of guitar heroes that we had back in the day — the flashy guys that could play and were successful. Metal and hard rock was the center of the music world back then. So the “rock star” and the “guitar hero” were together.

Now, it’s separate, because there are only a few bands that can live the rock star life.

LZZY: Honestly, I think that some of it is that bands, especially rock bands, started taking themselves a little too seriously. If I can bust the bubble: the reason that we’re all into this music is that we’re not cool, so we’ve got to stop trying to be cool. You should not be trying to be flamboyant if you’re not.

ZAKK: There’s still great players today, it’s just a different thing. Everything’s always moving, morphing and changing, which is the way it’s always been. There are still guitar heroes, but they don’t wear capes — because it’s too much of a giveaway!

Ben, Asking Alexandria were one of the few prominent bands of your scene to proudly don that cape and be a little more flamboyant...

BEN: I just remember thinking that it was such a shame that guitarists being at the forefront of metal bands had died out, and it was always my goal to bring back that persona: to have the guitarist and the singer be the frontmen. It sounds selfish because that’s my position, but I missed that about rock.

Is it fair to say Asking’s image also played a massive part in what made the band stand out?

BEN: I think it was hugely important, and I don’t think there’s anything embarrassing about that. People go, “It’s all about the music” but it’s always been about the image as well, since the beginning of rock and roll and heavy metal. Elvis Presley went onstage and his image was important to him, Led Zeppelin went onstage and their image was important to them... Same with Ozzy — he has a look and an image — so when people go, “Oh, this band just looks good,” well, yeah! That’s part of the package. It’s part of the appeal and I don’t think that that’s a sad
These were all of the big guitar bands. Front. Slipknot, Papa Roach, Linkin Park—son and Jim Root that were at the forefront. Guitarists like Wes Borland, Mick Thomson were more Southern rock with slow, heavy vibes, but Sabbath is always the dominant ingredient. The riffs are inspired by the guys I love, and it’s an exploration of that love. It’s where we were from. You know? Whatever music it is you love, that’s what you should build. Not what everybody tells you, like, “This is popular and if you don’t do this, you’re not going to succeed,” it just doesn’t work that way. You have to be true to who you are and what you love playing, and it will naturally come back.

How did you all start to find your own style?

Zoltan: It was around the summer of 2000. I wasn’t a fan of nu metal, but I liked the sound. That big, ferocious sound.

Ben: That’s when I was growing up. It was guitarists like Wes Borland, Mick Thomson and Jim Root that were at the forefront. Slipknot, Papa Roach, Linkin Park—these were all of the big guitar bands.

Zoltan: I was kind of like, “OK, I like this sound, but I also like the sound of traditional heavy metal.” I switched to baritone guitars, so there was a bit of a longer neck, much heavier strings. But also, I grew up in Europe, which is influenced by classical music, so therefore you’re listening to melodies and harmonies. Then in America, they are more blues and rhythms based, so it’s more groove-oriented. So there’s the American, groove-based guitar-playing, mixed with the European background. That’s where my sound came together.

Lzzy: See, I actually started on keyboards. I went on guitar when I was 16 and we lost our first guitar player. I got my dad to teach me a couple of chords, then I got really impatient and discovered Drop D, and decided to play along to our songs that we already had. And I’ve been doing that ever since.

Zakk: My pinch harmonics came from when I was with my guitar teacher and we were learning how to play “La Grange” [by ZZ Top] and stuff like that. Billy Gibbons, to me, is the forefather of the whole pinch harmonic thing, for sure. But I’m a huge Sabbath fan and the Black Label Society stuff isn’t too far from that. Pride & Glory was obviously more Southern rock with slow, heavy vibes, but Sabbath is always the dominant ingredient. The riffs are inspired by the guys I love, and it’s an exploration of that love. It’s where we were from. You know? Whatever music it is you love, that’s what you should build. Not what everybody tells you, like, “This is popular and if you don’t do this, you’re not going to succeed,” it just doesn’t work that way. You have to be true to who you are and what you love playing, and it will naturally come back.

Lzzy: Yes, you have to always remember: “This type of music made me feel so good that I wanted to start a band.” It’s such a no-brainer. You have to keep that as your focal point, your North Star. I think that as soon as you start straying and comparing yourself to other people—and being like, “Well, those people are cooler than I am, so maybe I should be like that”—that’s when things can start getting confusing. I’ve seen really good people in good bands fall off because of that. I’ve seen bands get confused to the point that you can’t even recognize who they are album to album.

Zoltan: You have to have your own rules. If you’re like, “I’m gonna learn some Yngwie, some Steve Vai, a little bit of Dimebag Darrell,” then you’re gonna have something, but you’re still gonna be a sum of all those guys. And because I never really had a guitar teacher, I had to figure out my own shit.

Do you think guitar music has become overshadowed by electronic music in the mainstream?

Ben: EDM and pop have definitely taken over for now. Music is forever evolving and changing, and this is just another evolution in music that’s popular now. People get really upset and offended by it, but if you really listen—and I noticed this when we were writing our latest album—there’s been a lot of guitar in these songs. It’s just used in a different way. I had a DJ called Crank approach me and ask me to play on one of his songs, and he’s an EDM artist. I was like, “How is this gonna work?!”

Crank: The better you get, the more humble you get, because the more sophisticated you are, the more you realize what you can’t do. At the beginning, a guy learns three chords and thinks, “Man, I’m a rockstar!” The reason you think that is because you just don’t know how far you are from an Yngwie, in terms of ability. You have to be very sophisticated to understand the little mistakes you make.

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There, but there still is. It’s going back to that nu metal thing: people are just trying to find new ways to present it and do different things with the guitar than what people usually associate the guitar with. If people opened their eyes and their ears, they’d notice that guitar isn’t disappearing, it’s just being utilized in a completely different way right now.

ZAKK: You have to remember that when disco was huge, there were lots of people hugely into that. But that still didn’t stop Led Zeppelin, didn’t stop Al Di Meola, still didn’t stop Sabbath, or any of those guitar-driven bands. It’s just another form of people looking at what else is going on. I think the guitar is still alive and well—you just have to go on social media to find some amazing players. And I think they’re great! I think it’s awesome that they’re inspiring others, which is what it’s all about.

What modern players are still kicking ass, then?

LZZY: I love the fact that there are people like Synyster Gates that aren’t afraid to come out and do solos and play like that.

BEN: I think there are legends among us, like when I mentioned Wes Borland and Jim Root, and yes there’s Synyster. Those guitarists, I think they do rightfully belong in that same league as Slash, Eddie Van Halen... and Zakk!

ZAKK: Yeah, Avenged are doing great. They are inspiring a whole generation of 15-year-old kids to pick up a guitar.

LZZY: Also, Reba Meyers from Code Orange, she’s my hero right now. She has approached metal in her own way, staying true to herself. I don’t even wanna call it a “look,” because you can tell that it’s genuinely her. And she’s a whole new voice for the girls that I grew up with in the Pennsylvania scene; we all liked heavy music, but we were an absolute rarity in the crowd, as well as onstage. She represents the way that we felt when we went to see a metal show, and what we wanted to be and what we wanted to see onstage. It’s just so great that that’s there.

So the future of guitar music is safe for now?

LZZY: Everything in rock and metal is a little confusing right now; everyone is trying to find out where they fit. What I love about a band like Code Orange is that it’s almost like they’re saying, “We don’t give a fuck if we die young.” They’re just going at it 125 percent, do-or-die, “We’re gonna give you everything and leave blood on the stage,” and that is really needed right now.

BEN: When someone like Motörhead or Black Sabbath first put distortion on guitar, everyone went, “Wow!” But, I guarantee, when that happened people were asking, “What are they doing to the guitar? This isn’t what the guitar was made for.” They pushed the boundaries then and I think people are continuing to push the boundaries further now. Everything goes in cycles. Trends come and go. But, like I said, I think there are legends among us. In 20 years’ time, people will look back on Synyster Gates, Wes Borland and Tom Morello like, “He’s a guitar god!”

ZAKK: If you’re truly a musician, it’s all in your DNA anyway. If I didn’t have Ozzy and Black Label Society, I’d be in a wedding band, or a cover band, or I’d own a music store, I’d teach... Everything would still revolve around music. I wouldn’t have a crummy job I couldn’t stand. So long as there’s a me and you to keep the light bills on and maybe buy a record every once in a while, I’d still do it. We’re all still playing music — we’re doing what we love doing and making money doing it. For any musician, that’s a win.
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FOR THEIR HIGHLY ANTICIPATED SIXTH ALBUM, RAINIER FOG, ALICE IN CHAINS RETURNED TO THE SAME SEATTLE STUDIO WHERE THEY RECORDED THEIR SELF-TITLED 1995 ALBUM, BUT THAT DOESN'T MEAN THEY'RE FEELING NOSTALGIC. JERRY CANTRELL BREAKS DOWN THE NEW RECORD, EXPLAINING HOW THE BAND IS STILL LOOKING AHEAD AND STILL CLIMBING THAT MOUNTAIN.

By RICHARD BIENSTOCK  Photography by JEN ROSENSTEIN
It’s been five years since Alice in Chains released their last studio album, 2013’s The Devil Put Dinosaurs Here. Which might seem like a long time, but guitarist, co-vocalist and primary songwriter Jerry Cantrell says it’s really just par for the course for the band these days. “It seems we’re on about a four- or five-year window, and that feels about right,” he says, speaking to Guitar World from his home in Los Angeles. “It takes a couple of years to write and record one, and it takes a couple of years to tour it. Then you go do it all over again.”

But, he adds, when you do, in fact, do it all over again, “it’s also completely necessary to start from an absolute zero. Because it’s more about making something of quality than just jamming something out every year or two.”

With that, Cantrell launches into talking about Rainier Fog. Alice in Chains’ newest studio album and sixth full-length offering overall. Recorded in five different locales — including, in large part, Seattle’s Studio X, which (back when it was known as Bad Animals) was where Alice in Chains tracked their 1995 self-titled album — the new effort is indeed, to use Cantrell’s own words, something of quality. From the stomping rhythms and dissonant chord stabs of lead-off track and first single “The One You Know”; the buoyant melodies of “Rainier Fog” and the wispy, layered acoustic and electric guitar of “Fly” to the dark, psychedelic swirl of “Maybe”; the soaring, anthemic rock of “Never Fade” and the churning doom-blues of closer “All I Am”; Rainier Fog showcases the various sides and shades of the Alice in Chains sound. And it’s all held together by the band’s now-trademark lush vocal harmonies and Cantrell’s distinctive guitar playing, which is characterized by thick, grinding riffs, wide note bends (for just one example, see the harrowing “So Far Under”) and moaning, languid lead work.

“It’s got our identity all over it,” the 52-year-old guitarist acknowledges about Rainier Fog. “But at the same time, it’s a completely unique record. And we’re really proud of the material we wrote and the performances we captured. There’s some really great shit on it, you know?”

In fact, since reforming in the mid-2000s after roughly a decade of inactivity (a period of time which saw the tragic passing of original singer Layne Staley), Alice in Chains — Cantrell, drummer Sean Kinney, bassist Mike Inez and co-singer and guitarist William DuVall — have done a lot of really great shit, releasing two well-received albums (2009’s Grammy-nominated Black Gives Way to Blue and the follow-up The Devil Put Dinosaurs Here) and embarking on multiple successful world tours. And while they probably could have comfortably done the latter without the former — playing to large crowds in sheds and on festival grounds year after year with a setlist consisting solely of hits from their commercial peak in the 1990s — the fact is that, almost 30 years since the release of their seminal 1990 debut, Facelift, Alice in Chains are still wholly committed to writing and recording new music.

“That’s always been the case with us,” Cantrell says. “Maybe there are a handful of artists that have had a great career and have 20 fucking hits and don’t want to make new music. But most of the musicians I know, they always want to make new stuff. And you know, we’ve only got two EPs and, now, six studio albums. That’s not a lot of records over 30 years. But we’re still making great music and doing it for the same reasons we always did. And if you do that, when you’re lucky, you’ll have an audience that will follow you wherever that road takes you.”

For Rainier Fog you went back to Studio X in Seattle, which has a lot of history for Alice in Chains.

Yeah, it was Heart’s studio, Bad Animals, at the time we used it [to record 1995’s Alice in Chains]. And you know, it’s basically the same as it was. These days, a lot of recording stuff is getting kind of left to the wayside because people just record on their fucking computers at home. So a real analog studio with all the cool gear — that doesn’t get used that much. Studio X, they basically use it for orchestras and video games and movie soundtrack-type stuff now. There’s not a whole lot of rock bands there anymore. And you can see that in pretty much any studio you go into nowadays. You walk into Henson Recording Studios in L.A. and the hallway is just lined with Studer tape machines that are useless now because nobody records with them. So when we rolled into
Studio X, that place hadn’t really been rocked out in a while. And we like to fuck around with everything that’s in there. We actually had to shut down for a couple days and have them go through the board and get everything tuned up.

What was it like to be back there? It’s a cool room. It’s the hometown room. The bulk of the album was recorded there, and then the next biggest chunk was in Nashville, in [producer] Nick [Raskulinecz]’s studio. Then I did a bunch of vocals and guitar here at my place, and then we finished it off at Henson. And we actually recorded a couple things at [mixer] Joe Barresi’s place during the mix as well — we added that little “Rocket Man” kind of steel guitar slide on “Deaf Ears Blind Eyes.” So technically the album was recorded in five different locations. But the bulk of it was in Seattle and Nashville.

Was there any particular magic that was conjured from being back in Studio X? Well, you know, aesthetically speaking, yes, because it’s nice being home. Sean [Kinney] lives there, and I’m a part-time resident now. I split my time between Seattle and L.A., though I’m probably in L.A. more. I’ve turned into a lizard — I just wanna roll out of bed and lay on a hot rock and fall in the pool when I wake up. [laughs] Not so easy to do that in Seattle.

So it was a choice that we made. But it wasn’t some big, like, “Hey, we’ve gotta go home and find our roots and connect with the magic!” It wasn’t any shit like that. It was more, “Hey, you wanna record at home?” Okay, cool. “Studio X available?” Okay, cool. Done. It wasn’t any sort of mission to capture something we had lost. We’re good wherever we work. But Studio X is part of our story. It’s where we recorded the self-titled record. And it’s the last studio record we did with Layne, so I guess there’s some significance there, too. It’s not something we spend a whole lot of time thinking about. But it’s all in there. You know the album title, right?

That was going to be my next question: The title references the highest mountain in Washington state, Mount Rainier. Any reason for that? It just seemed right. Just by circumstances of us making that choice [to record in Seattle]. That song is kind of an homage to the hometown and all of the folks in the area, and our lives and our careers. It felt like an apt title. And it’s a great song.

Let’s talk about some of the songs on the record. The first one I wanted to ask you about is the opening track, “The One You Know,” which is also the first single. The main riff is so abrasive. It’s a bizarre, dissonant, stabbing riff. It reminds me of the music when Janet Leigh’s getting stabbed in the shower [in the movie Psycho]. Like whee whee whee! [laughs] It always makes me think of that.

That riff is very much in your style, but the guitar tone itself is a little outside of what we think of as your characteristic sound. Yeah. Tonally, it’s a little more bright. I remember, when we were going through the mix process, we monkeyed with that riff a little bit to make it just a little bit more metallic-sounding. A little more

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cutting. It’s got an edge to it. It draws blood.

You’ve also said that “The One You Know” has a David Bowie influence. Which, admittedly, is a bit difficult to detect. [laughs] I almost wish I’d never mentioned that. Because now that I did I have to talk about it! It’s not really an overt influence. But when I listen to music and it starts to become something, then I start making connections in my head to other music. And the connection I made [with “The One You Know”] was to “Fame.” I actually don’t think it sounds like “Fame” at all, but it did remind me of it in the sense of having that kind of spacey, powerful, dick-swagger kind of shuffle with a fucked-up guitar riff. And then in the verse it’s got that weird little creepy riff that is kind of reminiscent of “Fame.” But I didn’t sit down and intend to do that — it’s just a connection I made after the fact. Bowie had passed not long before I wrote the song, so maybe he was just floating around in there a little bit as far as the particular feel. But it doesn’t sound anything like that song. And really, I could go through the whole record and say, you know, “That’s a Jethro Tull moment.”

“Tha’t’s AC/DC.” “That’s Ted Nugent.” “That’s Eddie Money.” There’s an Eddie Money moment on this record! But 90 percent of these moments no one would ever pick up on. I just know them in my head.

Wait a minute — there’s an Eddie Money moment on the album? It’s in “Rainier Fog,” actually. There’s that guitar swell as it goes back into the third verse: wheeeeru! It reminds me of “Shakin’” [laughs] I remember telling that to the guys in the studio. But these are after-the-fact things. Something reminds me of “Fame” and something else reminds me of “Locomotive Breath” and something else reminds me of “Stranglehold.” And you know, it’s okay to have your influences come through. Especially if you’ve already got your own voice. That shit’s gonna come through — it’s a natural part of the process. But you’re still gonna sound like you. So it’s cool making those connections.

Okay, I’ll throw out a connection I made in my head while I was listening to the album, and you tell me if you agree. Your solo in the song “Fly” — it has this very Southern, classic rock-style phrasing to it. To me, it’s very Skynyrd-ish.

Yup! That’s a good call. That ending riff [sings the last lick], that’s totally Skynyrd, for sure. So there you go.

When it comes to your solos, my sense of things is that you’re a guy who improvises your lines. You’re wrong! [laughs] I’m actually much more of a writer than I am a free-form solo kind of guy. I will do some of that stuff for sure — for feel and for vibe and whatever. But I’m a songwriter, so I write solos, too. That’s probably for two reasons — one, technically I’m not that fucking proficient. I couldn’t tell you what notes I’m playing or what scale I’m using. I can’t tell you that. I just kind of fumble to your lines.
around until I find it. So that's one part of it. And then the other part is I've always looked at a solo as a piece of the music that needs to sing, you know? I always look at it as a cross between a horn line and a vocal line, and stuff like that. So, more often than not, my solos are pretty constructed. But that said, the way I construct them is by doing a lot of improv shit. So, I guess I write solos the same way I write songs. I throw a ton of shit up against the wall, and then I pick out the best pieces and string them together. The early phases of solo writing are impromptu, and then I use what makes sense to me for it to be a really powerful and complete statement in itself. It’s got to be something that’s going to add to the song, and not just a bunch of wankery.

“What about your vocals? Are the harmonies that you construct intuitive, or are you thinking in terms of intervals, majors and minors, and things like that? It’s all by feel. Generally, the way I go about songwriting is that the riff is always first — that’s where it starts. You get enough riffs and you put them all together, and you have a body that sounds like it could be a cool song. Then you start humming melody lines over it, and then the lyrics pretty much come last. Once all of that’s constructed, I just sit and fuck around with harmonies and stuff — I just sing along. But again, I’m not well-versed enough to be able to tell you intervals or keys. I don’t know any of that shit!

“This is the third studio album you’ve done with William as a co-singer and guitarist. How has your working relationship developed over the time?

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so it’s just about which guy’s voice sounds better on something. If it’s in a range that’s difficult for me, William can cover it, and if it’s in a range that’s difficult for Will, I can cover it. Then some things are constructed for us to kind of meld into one. And others — on the new album, songs like “Rainier Fog,” “All I Am,” “Maybe” — we just kind of feel it out and work out whatever the fuck works. [laughs] So we have a way that we go about doing things. But it does take work. It’s a lot of repetition and sitting there and working it out.

There’s also a third guitarist on the record. Chris DeGarmo, who used to be in Queensryche, makes an appearance. Yeah! He played on “Drone” — he did the acoustic part that comes before the solo. That picking guitar in the middle, that’s Chris. And then I’m doing the electric on top of him. He lives in Seattle and he came down to the studio a couple of times. I was talking to him one day and I was like, “I’d love to have you on this record somewhere.” And he said, “That’s fine, but I don’t really need to do that. You guys do your thing.” But I was like, “No, I’d really like to have you on it!” So, he agreed, and he came down one day and I just happened to be working on “Drone.” I hadn’t really planned on a part in the song for him, but that was the day he showed up. And the part I was playing has this sort of fucked-up spider chord in it — where your pinkie is kind of dominant in the middle of the fretboard... it’s difficult, especially on an acoustic — and if you wanna take that a step further, it’s even more difficult on a 12-string. It’s nearly impossible to do
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Well, back in the day Queensryche was known for using those sorts of extended chord voicings. That was Chris DeGarmo’s thing. Exactly. He was totally the guy to do that. So when it was time to record that part I was kind of fumbling around with it, and I was like, “Why don’t you try it?” [laughs] And he said okay. So the way we did it — and we did this on a few songs — was that instead of doing one 12-string pass we did two six-string passes. One take with a guitar with super-thin strings, and then one take with a regular acoustic.

Then you get the 12-string effect by running them together. Chris did two passes, and he did a great job. And more importantly, he’s one of my friends and one of my heroes from my hometown. I fucking love Queensryche. So it was great to have him on the record.

What gear did you use on Rainier Fog?

It’s pretty much the same stuff we always use. A good dose of G&L guitars. A lot of Gibson Les Paul. We’ll use some different guitars here and there for different vibes. Some Tele. Some Strat. I think we always end up whipping out Nick’s Flying V and using that for like a break/middle sound. And my buddy Mike Tempesta [formerly of Powerman 5000] got me one of those Gretsch Malcolm Young tribute replicas — I used that on “Maybe” and I think on “Fly” and one or two other songs. That guitar has a great fucking tone. And then there were various acoustics — Gibsons, Gretsches and Martins.

Ampwise, I used a lot of my Friedman Double J model [the Friedman JJ-100 Jerry Cantrell] and some Bogner — we always use a bunch of that. Nick also has a Laney Klipp and an Orange head that we used quite a bit. I think we used a [Vox] AC30 on some of the cleaner, jangler stuff. Another thing that was cool — you know that super-heavy part on “Drone”? That dah dah dah da-dahhh… Nick went down to the Pike Place Market in Seattle and bought this little amp that was made out of a cigar box for, like, 150 bucks or something like that. We used that amp on a couple of songs and it sounded so fucking great. I mean, it sounded like dogshit on its own. [laughs] But when we recorded it and laid it over the other stuff, it just amplified everything in the most gnarly way. It’s the kind of thing where if you have it in there it’s not necessarily something you notice, but when you take it away it’s something you completely notice. Like, “What just happened? The balls just went away!”

Earlier you mentioned how recording studios aren’t used by bands the way they once were. What do you think about the changes the industry has undergone over the past decade or so?

Well, things like Pro Tools — all the computer software, the editing stuff — you can do things quicker than you used to. So those are all good things. But, if you live in that world all the time, I think you lose some of the weight and depth and richness of the analog way of recording. We’ve always tried to do an equal mix of both and be in this place where you’re not completely moving into MP3-land, but you’re trying to use the benefits of the technology of today. And you’re also trying to not throw away what’s really cool about recording on tape, and going through a Neve board, and using analog gear and effects and cool microphones. It’s great using the technology we have today — it makes things easier, and in some cases it makes things a little cheaper. But you don’t want to lose those elements that add quality. I think a blend of both is good.

Do you think it’s more difficult to be a rock band these days?

Well, I don’t ever recall it being easy, you know? [laughs] So it’s just different now. As time goes on and as different generations of music come and go, the industry itself goes through changes. Technology advances and there are just natural things you have to adapt to. You always have to adapt to something.

Rock music has gone through a few permutations since we first had our day in the fucking sun, you know? Then it’s on to the next thing. And that’s totally okay. Shit, things change. That’s just part of fucking life.
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The Magpie Salute's Marc Ford (left) and Rich Robinson
WITH THE BLACK CROWES LEFT IN THEIR WAKE, BIRDS OF A FEATHER
RICH ROBINSON AND MARC FORD ARE FULLY FOCUSED ON THE POWER, PASSION
AND POTENTIAL OF THE MAGPIE SALUTE — ALL OF WHICH ARE CLEARLY EVIDENT
ON A PAIR OF NEW ALBUMS, HIGH WATER 1 AND HIGH WATER 2.

BY ALAN PAUL  PHOTOS BY DAVID MCCLISTER
HE MAGPIE SALUTE BEGAN IN THE SUMMER OF 2016 AS a one-off mini Black Crowes reunion — when Rich Robinson invited guitarist Marc Ford and keyboardist Ed Harsch to supplement his solo band for a show in Woodstock, New York. It went so well that they booked more gigs, and when those were also a hit, the band officially launched — although sadly without Harsch, who passed away November 4, 2016, at age 59. Magpie released a self-titled live album culled from those initial shows, with one new original tune, “Omission,” cut in the studio. Then they hit the road as a 10-piece, playing plenty of Black Crowes covers.

All those gigs verified what they already knew from the first moments onstage together again: They had something special together. Robinson and Ford played together in the Black Crowes from 1992 to 1997 and again in 2005 and 2006. Magpie represented an opportunity to reacquaint themselves and further a musical bond that was always electrifying and is widely considered the Crowes’ peak. Now, the Crowes seem to truly be left behind, with Rich and his brother, Chris Robinson, feuding and moving on. Meanwhile, Magpie Salute have evolved into a truly new band, trimmed and grown up a little so there’s a total lack of bullshit. We’ve lost enough to know we don’t have to sacrifice. It takes so much getting along to do this job. You live with each other more than we are with our families, and the nature of how we get along comes out in the music. We don’t even have to look at each other. The conversation has gotten so non-verbal and non-visual with Rich and me that it’s bizarre. It’s like family.

The 12 original songs on High Water I were written or co-written by Robinson, Ford and Hogg and take out a wide range, with ringing open-tuned acoustics, crunching Gretsch Falcon riffs and stellar grooves. The music echoes the Crowes and all their influences — the Stones, the Faces, Humble Pie — while also establishing its own distinct sound, based around Hogg’s sturdy, soulful vocals and Robinson and Ford’s textured, intertwined guitars. You can hear throughout the album why the two guitarists were so happy to reunite and why so many Crowes fans rejoiced at the news that they’d be collaborating again.

Was it obvious which songs went together and how the two albums should shape up?

RICH ROBINSON: Yes. You line them all up, listen to them and it starts to fall together and speak to you. The second record is really cool, too, and maybe a little deeper, and this is a great bridge into it from where we started. There’s a really long story that’s being told musically and lyrically, and I like that.

MARC FORD: If you listen to it, the music will tell you what needs to happen. Other things are just judgment calls for whoever’s in charge — and that’s Rich, who is the producer. This is Rich’s ball, and he’s allowing us to play with it, and it’s totally bitchin’!

Rich, all that being the case, was it difficult to make this project distinct from your solo bands? To make it more collaborative?

ROBINSON: No. But I don’t think of it like that. It’s never been my goal or desire to be the center of attention. I was more than happy to let Chris take that role. It made me uncomfortable and I just wanted to play and write music. My solo stuff was cool, but there was something missing. There were a lot of great things about it, but it was neat to have Marc come back and have John be the singer and have it be a full band. It feels more collaborative and like there was less pressure, even though I did put the whole thing together.

FORD: The guy’s got a vision, and it sounds how it does because of his choices. This is really his gig. He called me to join it and I’m really happy he did — and grateful to be a part of what is probably the best band I’ve ever been in. We’ve all lived through some shit and grown up a little so there’s a total lack of bullshit. We’ve lost enough to know we don’t have much to prove. It’s like we’ve fallen in love again. I can’t fake this thing I do.

You were very productive, cutting two albums in less than a month. Did that stem from having all these shows under your belt before you started writing and recording in earnest?

ROBINSON: Yeah, probably. I’ve played with everyone in different configurations. Sven and Marc were in the Crowes, Sven was in the Crowes without Marc, Joe played percussion with the Crowes and was in my solo band. John was with me in Hookah Brown, and Matt was in my solo band. These are the people I musically connected with the most in each configuration I’ve played in over the last 28 years, and it was interesting to see how quickly and thoroughly we all gelled. I believe these are the finest musicians of all those years and bands.

FORD: There’s a kinship that’s really necessary in this music because it’s not based around theory; it’s a weird kinetic language, all feel and sensory perception. If Rich shares that language with one person, we’re all gonna understand it — because you have to be able to speak the language to play with Rich in the first place! Rich has slowly developed his world and language, and we’ve all been part of it. Beyond that, there’s just certain musicians that hear each other, because they’re like-personalities. There’s no rhyme or reason. Some people are at ease together, and you can be standing next to a brilliant guitarist who is an ass, and it just won’t work for more than a split second. Then you want to be done with it. We have a kinship and brotherhood.

ROBINSON: That’s the vibe that we levitated ourselves off of in the studio. Everyone was like, “Fuck, man, this is just great.” I think everyone left incredibly satisfied and happy about what we were doing. That enthusiasm carried us through the whole of the sessions and made hard work just easy and fun.

FORD: Music should be an expression of your life. I think I got turned around for a little while, where music dictated my life. Now we’ve all lived in enough situations where music became work and fucked up our lives, and we want to be in a place where we don’t have to sacrifice. It takes so much getting along to do this job. You live with each other constantly. We’re with each other more often than we are with our families, and the nature of how we get along comes out in the music. We don’t even have to look at each other. The conversation has gotten so non-verbal and non-visual with Rich and me that it’s bizarre. It’s like family.

ROBINSON: There’s a lot of different styles on the record, which is not unlike the Crowes. I’ve always written that way. I like a record to have depth and take you somewhere. I had 40 ideas when I got together with Marc and John. They also had material, and I didn’t want to take anything off the table. I wanted to just throw everything out there and start peeling back. The three of us got together and just started to write the record. And we did some stuff on the fly in the studio. The work dictates what the record’s going to be. I never go into a session with a definitive idea of what it should be. I have to get in there and feel it, and listen to it, and see how the whole thing unfolds. The
“WHEN MARC AND I FIRST STARTED PLAYING TOGETHER IN THE CROWES, IT WAS MORE OF AN ADVERSARIAL RELATIONSHIP... IT’S WONDERFUL, NOW, TO BE OUT OF THAT BAND’S NEGATIVITY, TO REMOVE THE NEGATIVE FILTER, MY BROTHER, AND TO BE IN A POSITIVE SETTING.”

— RICH ROBINSON
amazing thing about music is that it always lets you know what it needs to be.

**When you first got together, you could get pretty far on fans’ excitement in seeing you guys reunited. Next time out, it’s not going to be the first time you’re playing together again...**

**FORD:** Yeah. Last year was celebratory of what we’ve done together in the past. And just saying, “This is so bitchin’!” Now it’s like, let’s just put away all the bullshit, get on with this thing and see what happens. Let’s see where we are and if anybody cares. And let’s just have a big party. It was great and gave us a sense of momentum going into recording this new music; during which we realized there’s truly a lot there, and we really care about it. It’s beyond any kind of nostalgia.

**You guys went over a decade without playing together. Was there anything about one another’s playing that you appreciated more than you thought or that you had forgotten? Maybe an aspect you enjoyed that you had, sort of, forgotten just how much you’d enjoyed?**

**ROBINSON:** It’s just the interplay; the way he rhythmically plays with me and intertwines with what I’m doing is just impossible to replicate. The two of us just have this thing that I can’t really describe, but it works so well with what I’m doing and how I write. We step off of what the other is playing, and it’s endlessly inspiring. Marc is such a brilliant player that, to me, it’s almost like when I was up there playing with Jimmy Page.

**FORD:** Rich writes beautifully and he’s far more complex than people really give him credit for. It’s in his name; he’s rich harmonically. There’s a lot going on in his chords and tunings. With one finger on an open G, all of those notes ringing together creates other notes, and it really goes beyond the realm of theory. I don’t think in notes. It’s a big dance and I try to find the song in the song and keep the dance going. There has to be a motion, and there has to be a song in it all the time. And if there isn’t one, you make one. It is more like painting when we’re up there. I think of sounds as colors.

**ROBINSON:** When Marc and I first started playing together in the Crowes, it was more of an adversarial relationship. I was a kid with all this early success to deal with, and it was all a swirl. It’s wonderful, now, to be out of that band’s negativity — to remove the negative filter, my brother, and to be in a positive setting, exploring our musical and personal relationships. Marc and I came into this band in a very open way, just allowing each other to be ourselves. It makes all the difference in the world and we’re really just getting to know each other now.

**FORD:** We’re all getting to meet each other for the first time for real. When we met, Rich was a kid driving a BMW and living in a brand-new house. I was a new guy coming in as Chris’ friend.

And that’s why your relationship was adversarial?

**ROBINSON:** The relationships in that band were just very unhealthy. I was Chris’ little brother and he made sure that attitude remained; even as our success grew and although I was writing songs and doing all this stuff. I was just a little brother, even to new people coming into the band. He would set up a dynamic to create an odd relationship between me and whoever was playing guitar. Marc came in as Chris’ friend and we didn’t really talk too much.

**FORD:** Rich always had his brother in the room, who we can all safely say needs quite a bit of attention in every situation and every relationship. In every room, in anything that pertains to anything, anywhere — it’s about him, and the whole band had to choose between the Robinson brothers. Like everybody else in and around the band, I had to get
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**ROBINSON:** There was a lot of negativity coming my way from Chris, and I think it kind of colored everyone in that position, including Marc. I’m quiet, Chris is loud and he painted a picture of who he thinks I am, because he has no idea who I am and never did. He likes to paint an unflattering, uncool portrait of me because he wants all of the attention and credit. You can see it now. All last year, he talked about how I’m in a cover band, then he goes out and puts together a cover band [*As the Crow Flies*]. It’s just funny. I think he thought he knew more about me than he did and never bothered to ask. He just made a lot of assumptions, and that’s the way it was. But it is what it is, I’m fine with it. I’m happier now, being in this band, than I ever was. This is so much more rewarding. No one wants to go down that negative road. I just want to get out and play.

Even with that barrier in your relationship, you two had such a high level musical connection in the Crowes.

**FORD:** Well, music transcends words. Rich and I, on the one hand, don’t really know who each other are — yet we know each other better than I know anybody else. It comes out in this non-verbal, beautiful magical thing that I don’t want to try to explain. I just have to keep my dumb ass out of the way so that these things can live.

Will having this new material affect your set list and how much Crowes music you play? How are you going to balance that?

**FORD:** The old stuff is always old and the new stuff is revitalizing.

**ROBINSON:** I’m still working that out, but this music is our focus. Last year it was more about celebrating the Black Crowes and the bands we loved. This year it’s going to be more about the Magpie Salute and us. Although we’re still going to play some Crowes songs — they’re my songs and I’m going to play them — the focus of the sets is going to be the Magpie stuff.
In this second installment of a two-part lesson, the great **DOUG ALDRICH** shares more even invaluable insights into his lead guitar style, delving into his use of everything from exotic scales and staccato picking to string bending and some pretty cool “gimmicks.”
Higher Standards

Randdy Rhoads, Eddie Van Halen and Ritchie Blackmore were more schooled than the “standard” rock and blues players; they were using more exotic notes in their solos—more of those “in-between” notes. Ritchie was playing some different things, like melodic ideas based on the harmonic minor scale and the Phrygian mode. For me, that’s where learning about the modes came into play.

The Mixolydian Mode

I’ve Always Loved Michael Schenker’s playing and I discovered, at one point, that he would use the Mixolydian mode in many of his solos. He would play runs that were kind of half major and half minor, like this (Figure 31)—mixing things up and bringing the major third in and out of his lines.

Another guitar player I really love is Gary Moore, and I soon discovered that he had been a big influence on Randy Rhoads, who I was aware of first. My introduction to Gary was his 1984 album Corridors of Power, which is just an amazing record!

Gary loved to play really fast staccato (short, punctuated) pull-off licks, like this phrase (Figure 32), which is based primarily on the E natural minor scale—also known as the E Aeolian mode (E F G A B C D). Another hallmark of Gary’s lead style is the use of fast symmetrical sequences, such as this one (Figure 33), which is based on E harmonic minor (E F# G A B C D) and can also be moved up one octave, like this (Figure 34). Gary had that signature intensity in his attack in everything he played.

The first lick (Figure 32) is great to use as a “connection” builder for steady staccato picking (Figure 35): I start with a downstroke and then use alternate picking (down-up-down-up) to pick every note in the phrase. The second lick (Figure 33) is good to articulate as an all-picked staccato phrase, but it also works well played legato (smoothly flowing and connected), with some hammer-ons and pull-offs (Figure 36). The “shape”
DOUG ALDRICH
MASTER CLASS

is symmetrical and can be easily moved to other pairs of strings, and areas of the fretboard. For the staccato version (FIGURE 37), it’s good to start slow and then build up speed, keeping your pick-hand wrist loose and relaxed throughout.

STACCATO PICKING

HERE’S ANOTHER GREAT way to practice and develop your staccato picking — this time working with the top two strings in the key of G minor (FIGURE 38). I know that a lot of players out there already know some of these licks, but the idea is to concentrate on getting the picking and fretting hands working together in tight synchronization. As you play through these examples, notice that the index finger stays rooted at the 15th fret, barred across the top two strings, while the other fingers alternate in various sequences. Many of these melodic “shapes” are repeating four-note patterns — and combining them with some index-finger bends takes us back into Jeff Beck territory (FIGURE 39).

BOX POSITIONS

SOME PLAYERS LIKE to have a lot to think about while they play, but many rock players will get a lot out of working on these two-string “box position”-type repeating patterns — which is something Randy Rhoads did all of the time in his solos and his live solo guitar spotlight.

Mixing staccato and legato phrasing approaches, within the standard minor pentatonic box, reflects the general approach all rock and blues players use most often (FIGURE 40). In this example, I begin on the top two strings but then, quite naturally, move down to include the G and D strings. It’s very useful to visualize the fretboard, in terms of small box areas, with licks that remain on pairs of adjacent strings.

This lick is built from that approach (FIGURE 41), but each melodic shape is derived from 1-3-5 (root-third-fifth) arpeggios that reference different chords, within the key of G major. With this type of lick, I always need to start off slowly, until I get it sounding really solid, before increasing the speed and intensity.

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SIMPLE VERSUS COMPLEX

I THINK IT’S good to strike a balance between simple and complex licks and ideas — and keeping it simple is a good, solid approach to take, a lot of the time. Having said that, I know there are a lot of players out there that need to be pushed beyond that, to keep their interest and inspiration up. I try not to analyze my playing too much; the prime objective for me is to express as much feeling and emotion as possible, and I don’t want any thought processes to get in the way of that.

For those looking to expand their musical knowledge as much as possible, taking the opportunity to go to a music college is a great idea, and will prove to be invaluable. I know many players that went to Berklee, GIT, and other electric guitar-friendly music colleges, where they had the opportunity to acquire so many useful musical skills — such as being able to fluently sight-read and write musical charts for guitar, as well as other instruments. It’s such a great skill to be able to listen to a song once and be able to hear all of the changes and transcribe a chart, without even needing to pick up a guitar!

Equally important is the other side of it: you have to experience the down and dirty techniques essential to rock guitar, and be sure to not lose focus of the value of that too!

VIBRATO

A PERFECT EXAMPLE of what I’m talking about here is finger vibrato; I know players that are incredibly skilled with brilliant technique, but unless they make a mistake or hit a crazy vibrato, their playing doesn’t “speak” to me at all.

There are no rules when it comes to vibrato; there are so many different ways to apply vibrato to a note. The first one to look at is the Ritchie Blackmore-style vibrato (FIGURE 42), which is a fast, short note shake that can be performed either by turning the wrist or moving the guitar itself — or a combination of the two. I like a vibrato that’s a little slower and wider, like this (FIGURE 43), which is not super wide.
The vibrato one chooses should fit the feeling of the song. If you’re playing over a very aggressive groove, like this (FIGURE 44), a really slow, wide vibrato might not work best; I think a tighter, faster vibrato will better serve the vibe of the music. Something Randy and Stevie Ray Vaughan had in common was to shake the entire guitar when performing big, aggressive-sounding vibratos. When a player like John Sykes used a very slow and wide vibrato, that became a signature of his sound.

There is no “best” vibrato — it’s more about personality, and finding the right vibrato to suit your musical intention. Performing vibrato on guitar is very much like singing — most singers will hit the note first, wait at least half a second and then add the vibrato, once the note is sustaining and the target pitch is established — and guitar players will benefit from utilizing this same approach when adding vibrato to a note at the beginning, in the middle, or at the end of a phrase.

**STRING BENDING**

**THE WAY IN** which one bends a string is a huge part of the “feel” of a musical statement. In this lick (FIGURE 46), I move the bends to virtually every string, pausing on a given note, during the phrase, to bend the string anywhere from a half step to two whole steps.

When bending strings, there’s nothing worse than going a little sharp or a little flat of the target pitch. The idea is to practice bending with confidence, so that you will get to the note you want to hear that’s also the correct note for the scale or chord. A good way to practice bending technique is to start in the key of E, bending the D note on the B string’s third fret up one whole step to E (FIGURE 47). You can compare the sound of the note you’re trying to bend up to by first playing it as a normal, unbent note — then bend up to that same pitch from a whole step below. A good exercise is to bend from D to E on the B string while also sounding the open high E string; this way, you can hear if the bend’s pitch is correct. If you bend too far, or not enough, you will hear that it is not the sound you want to produce — due to a fast, pulsating sound, like when you’re tuning one string to another by ear. You want all of your bends to sound true and intonated properly (FIGURE 48).

I really like over-bends, wherein one bends the string more than the standard whole step to one and a half, two, or two and a half steps (FIGURE 49). It lends an air of unpredictability while also sounding really aggressive. When practicing bends, I like to try to challenge myself to devise the most difficult string bends I can (FIGURE 50). It’s also really helpful to use two or three fingers to push the string and hook your thumb over the top side of the fretboard.

**GIMMICKS**

**LET ME SAY** this: you can always shred. You can always play with a lot of emotion, doing your very best to tear someone’s heart out with a lick of your guitar. But, there are also some little tricks — or, as Jimi Hendrix liked to say, “Gimmicks, man...it’s always the gimmicks!” — that you can do on guitar, and they always work. People will go, “Whoa!” every single time!

One of the gimmicks I love to use is the
toggle switch trick, most effective on guitars with separate volume controls for each pickup, like a Les Paul, for example. Set the volume controls with the bridge pickup on full and the neck pickup completely off. While holding a note or a chord, flick the toggle switch back and forth between “on” (bridge pickup) and “off” (neck pickup) to produce a manually controlled tremolo effect. You can devise cool rhythmic syncopations based on the way you flick the toggle back and forth.

A great twist on this is to add a wah pedal and sound a series of notes via hammer-ons with the fret-hand only — all the while flicking the toggle in the rhythm of the melodic line and also rocking the wah. Dave Meniketti from the heavy metal band Y&T did it the best, in my opinion. Ace Frehley did it on Kiss-Alive! and of course, Randy Rhoads would use this technique all the time.

Another gimmick that always goes over great is to bend the G string behind the nut, raising the pitch as much as two whole steps. It sounds like a whammy bar — except that the note is going up instead of down — and it is easily done on all non-tremolo guitars.

Another “effect” that I love — one that has been in use since the very beginning of the use of guitar distortion, way back in the Fifties — is the big, aggressive slide up the bottom two strings to the highest part of the fretboard and then back down, as Randy would do to kick off “I Don’t Know.” You will hear Hendrix use this technique on the live recording of “Wild Thing” from the Monterey Pop Festival — bending the string at the apex of the slide, which yields a kind of “Rhinoceros roar” sound. Try adding the toggle switch trick as you slide back down for another variation on the effect.

These are all little tricks that serve to add to the vibe and attitude of your guitar playing. While you are dazzling someone with awesome technique, you can always throw in tricks like these to take your solo in a new direction (and get an extra wow). The idea is to play things — and do things — that people will remember, and remember you for.

With many of my favorite guitarists, what got my attention was not just their playing — it was their whole presentation and package. The played how they wanted, dressed how they wanted, got feedback from their amp and even smashed up their guitars! That, to me, is real rock and roll! I’m not recommending that you smash your guitar... but if you are playing in front of 200,000 people, and, in the heat of the moment, you feel like smashing your guitar onstage — or doing something really wild and unexpected — I say go for it, you have won me over! It’s all about doing whatever is necessary to get the feeling and attitude of rock and roll across to your audience.
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**AUTO LOCK STRAP**

The D’Addario Accessories Auto Lock guitar strap is designed to work with most standard electric guitar and bass strap buttons on the market. Simply slide the strap end over the guitar strap buttons, and the strap is locked in. The grey clamp is spring-loaded, so it automatically clamps down on the strap button and will not release until you unlock it. Just push up on the grey latch, slide the end off and the strap is removed. The strap has been successfully pulled/tested to 180 pounds. The Auto Lock strap is made of soft nylon material and is adjustable from 30” to 55.”

**STREET PRICE:** $24.99

daddario.com

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**ELECTRO-HARMONIX**

**OCEANS 11 MULTIFUNCTION DIGITAL REVERB**

The Electro-Harmonix Oceans 11 is a compact reverb pedal, with advanced functionality, that features 11 reverb styles ranging from essential to exotic. The Oceans 11’s Mode button allows the user to select up to three variations of many of its reverbs, for greater versatility. The pedal also features powerful, yet intuitive “hidden” parameters, accessible thru its Secondary Knob Mode, that enable the player to take greater control of its effects. An internal Tails switch provides a choice of whether the reverb effect fades out naturally, or stops immediately when the pedal is switched to bypass. In most settings, the pedal is also capable of producing infinite reverb that can be played over with a fresh reverb effect, complete with adjustable parameters.

**STREET PRICE:** $147.80

ehx.com

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**VOX**

**MINI SUPERBEETLE AMPLIFIER**

The Vox Mini Superbeetle is a smaller, modernized replica of the AC100 amp heads and matching 4x12 cabinets used by the Beatles. The Mini Superbeetle comes complete with its distinctive chrome stand and retro-chic look, yet is powered by Korg’s NuTube technology, and a unique analog design that recreates Vox’s famous AC sound. The Mini Superbeetle provides a maximum output of 50W when paired with a 4-ohm cabinet, and features an open-backed speaker cabinet equipped with a single 10-inch Celestion speaker. This all-new amp also includes on-board reverb, as well as a NuTube powered tremolo circuit that provides a pulsing Sixties-style effect.

**STREET PRICE:** $329.99

voxamps.com

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**NUX**

**MIGHTY LITE BLUETOOTH MINI MODELING AMPLIFIER**

The Nux Mighty Lite Bluetooth Mini Modeling amplifier is a portable, desktop amp with three channels, built-in digital reverb and delay. It also offers an Auxiliary line-in and Bluetooth connectivity, built-in drums (with nine different styles) and a metronome. For further capability, the Mighty Lite App for iOS and Android can be used to edit parameters.

**STREET PRICE:** $99

nuxefx.com
GRETCH
G6131-MY MALCOLM YOUNG
SIGNATURE JET

Gretsch honors the late Malcolm Young — whose rock-solid rhythm guitar swagger and songwriting provided the foundation for monumental rock titans AC/DC — with the G6131-MY Malcolm Young Signature Jet. The G6131-MY pays homage to Young’s famously battle-hardened Gretsch Jet. Malcolm certainly made the instrument his own by removing two of the three pickups and stripping away the finish. The guitar features a thin-skin satin finished chambered mahogany body with a high-output TV Jones Power’Tron pickup, “DIY” pickup routes with simulated screw holes, chrome switch plugs, Space-Control bridge with ebony base and Sixties-style tailpiece.

LIST PRICE TBA
gretschguitars.com

TAYLOR GUITARS
V-CLASS 300 AND 400 SERIES

Taylor Guitars’ revolutionary new V-Class bracing is now available across all series, with the release of new 300 Series and 400 Series Grand Auditorium models. V-Class bracing is a groundbreaking, award-winning innovation in acoustic sound that responds with greater musicality and harmonic agreement. By introducing a more orderly vibration to the guitar’s top, V-Class bolsters the volume and sustain to offer players a more dynamic voice to explore while also resolving the minor intonation issues players have long had to contend with. The tonal improvements of V-Class provide a purer platform of sound that magnifies the tonal characteristics of each different wood pairing, allowing for a more distinct version of each wood’s sonic flavor. The new V-Class 300 and 400 Series models also feature inlay updates, including the addition of a peghead inlay to help identify them as V-Class guitars.

STREET PRICES: 324CE (PICTURED), $2,199; 414CE, $2,399
taylorguitars.com
the moment of truth

Hollywood, California - December 8th 9:58 PM
Eric McFadden sits down with his trusty Ovation Mod TX.
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When the notes are spiritual.
Ovation, more than five decades of moments like these.
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ONE OF THE greatest things about being a guitarist today is the incredible variety of choices we have for gear, particularly when it comes to effect pedals. By my count, there are currently 12,873 distortion pedals models on the market, although by the time this makes it to print there will probably be another 154 to add to the list. With all that choice, why would anyone want to limit themselves to using just a multieffects processor floor unit, especially when having so many unique pedals to choose from allow guitarists to customize truly distinctive signature tones?

The fact of the matter is: it costs a lot of money to put together a pedal board that comprehensively covers all the major “food” groups; especially if you’re using boutique effects. The ideal solution is a rig that combines multieffects with pedals — but floor units and pedals can seem like two entirely different beasts. Fortunately, Line 6 has designed a compact multieffects floor unit called HX Effects, that fits on a pedalboard...
amongst various other stomp boxes. It can even perform like a pedalboard unto itself; while also providing a vast selection of stellar effects that makes it a great choice for players who want to use the unit on its own, or even to control an entire rig.

**FEATURES**

Like its name suggests, HX Effects is focused completely on effects processing. It’s packed with Line 6’s acclaimed Helix effects and powered by the same audio engine; but there are no amp, speaker cabinet, or mic models to confuse or complicate your tone creation process and performances. More than 100 (Helix) effect models are provided, including 77 beloved and updated “legacy” effects from previous Line 6 products. Models are arranged in 10 groups: distortion, dynamics, EQ, modulation, delay, reverb, pitch/synth, filter, wah, and volume/pan. Up to nine “blocks” (which separately can be an effect, volume pedal, looper, or impulse response) can be used simultaneously, and the order of effects in the signal chain can also be modified. And if that isn’t enough, the HX Effects also has amp-switching capabilities.

Like many modern multi-effect units, HX Effects boasts a streamlined “less is more” design. Eight multi-function footswitches (six featuring LCD “scribble strips” and colored LED status rings), a “big” knob for selecting blocks, and three parameter knobs make it very easy to select effects during live performances, as well as program sounds. One footswitch is dedicated to accessing stomp, preset, edit or looper modes; and the other accesses tap tempo and tuner functions. Rear panel jacks include: stereo ¼-inch inputs and outputs, stereo send and return jacks, two expression pedal jacks, MIDI In and Out/Thru and USB.

**PERFORMANCE**

HX Effects admirably represents the quantum leap multi-effect floor processors have taken from their “generic” personalities of the not-so-distant past. Most of these effects will be familiar to guitarists and some even date back to the earliest POD days, but all of the effects sound much better — with improved dynamics, detail and depth resulting from Line 6’s highly advanced Helix technology. HX Effects offers everything from the most primitive germanium transistor fuzz boxes to complex digital processing — most sounding as good as the genuine items and a few sounding even better. Unlike the flat, one-dimensional sounding models of yesteryear, these effects are so responsive and expressive that you may be tempted to leave your stomp boxes at home.

Line 6 put considerable thought and consideration into making the effects editing process as convenient and easy as possible. Effects are selected for editing by pressing or touching the corresponding footswitch, then three parameters appear in the LCD “scribble strip” that can be adjusted with the three parameter editing knobs. Even cooler is the ability to display all available parameters for a selected effect at once, by touching the footswitch for about a second. This causes the remaining parameters in groups of three to “spill over” to the other scribble strips, so you can see where each parameter is set and access them instantly.

Most multi-effect units treat their “stomp box” modes as an afterthought, but with HX Effects it’s a priority. This is great if you prefer to treat the unit as an addition to an existing pedalboard, with various individual effects available on demand, instead of as a controller for multi-effect patches.

**CHEAT SHEET**

**STREET PRICE:** $599.99  
**MANUFACTURER:** Line 6, line6.com

- Provides more than 100 distortion, dynamics, EQ, modulation, delay, reverb, pitch/synth, filter, wah, and volume/pan effects, up to nine of which can be used simultaneously.
- Line 6’s Helix processor delivers sophisticated modeling capabilities that give each effect impressive detail, dynamic response and depth.
- LCD “scribble strips” above six of the eight footswitches depict effect block names and make it easy to adjust parameters for each effect or even view all of an effect’s parameters at once.
- The Looper provides up to 120 seconds of audio in mono or 60 seconds of audio in stereo.

**THE BOTTOM LINE**

HX Effects is ideal for guitarists who love Line 6’s stellar Helix effects but want something with a smaller footprint that can operate with the ease of a traditional stomp box pedalboard.
POWER. TONE.

Now you can have them both

Vintage tone or high power handling? It used to be a choice – not any more. The new G12H-150 Redback combines authentic Celestion tone with a 150-watt power rating to create a 12-inch speaker capable of transforming a high power combo or cabinet. So now you can have it all.
UNIVERSAL AUDIO IS already beloved by engineers and producers alike, worldwide, for their high-quality hardware interfaces and plug-in emulations of classic studio processors. This time around, Universal Audio has used all that engineering experience for the performing guitarist, with the new OX Amp Top Box — an impressive professional tool that offers a ton of functionality in one stylishly retro box.

FEATURES The OX is a combined reactive load box, output attenuator, digital speaker-cab and effects emulator. It can handle tube amps of up to 150 watts, while the Speaker Level switch offers five degrees of attenuation to a traditional guitar cab, for self-monitoring; or a “0” level, for silent recording or front-of-house (FOH) signal only. Within the unit, your amp’s signal is sent through UA’s high-quality ‘Dynamic Speaker Cab’ and mic emulations — plus compressors, delays and reverbs — then routed to stereo analog TRS outputs and S/PDIF digital output, via RCA or ADAT (aka lightpipe) connection, fixed at 16 bit/44.1kHz.

An app for Mac and iPad lets you audition, tweak and save more than 100 rigs, via wireless connection, to the OX (and offers tons more functionality besides); while the OX itself can store six at any one time, selectable from its Rig knob. The Room knob adds room mic emulation on the fly, and the Line Out and Headphone controls do as you’d expect (the latter, coupled with its stereo headphone output, makes the OX superb for silent late-night practice).

PERFORMANCE Given UA’s reputation for pro-quality studio gear, it’s no surprise that the OX sounds superb. Almost more impressive, then, is that the playing feel is so outstanding. Tested with a Friedman Small Box 50 head, a Divided by 13 JRT 9/15 and a tweed Deluxe combo, this thing beautifully maintained the raging, dynamic, interactive touch sensitivity of each amp — whether attenuated through a traditional cab, or through its cab and processor emulations via the studio monitors. The real bonus in all this “sounds great” stuff, though, is how the OX delivers the tone of a classic cab, professionally mic’d, for your FOH or recorded signal, without the need of lugging a truck-load of cabs to the gig.

For example, you can rein in your volume for a small club show while self-monitoring via the OX’s attenuator into a portable 1x12, and still deliver gut-thumping cranked-4x12 sound to the crowd. In addition, while we’ve barely touched upon them, the OX’s included studio processors, compressors, EQs, delays and reverbs are equally outstanding; providing unbridled versatility to your live rig.

THE BOTTOM LINE
Far more than just the sum of its parts, the OX is a professional performance tool that unleashes your high-wattage tube amp, and unchains you from the need to cart cabs to the gig — while ladling on studio-quality effects to boot.
Riverside’s cascading gain stages create harmonically rich drives—from silky clean overdrives, saturated distortions, and all points in between.

Exceptional touch sensitivity comes courtesy of our all-analog JFET gain stage, while our precision-crafted DSP gain stages generate dynamic complexity and pleasing harmonics. Continuous circuit adjustments are made as you turn the Drive knob, allowing the sweet spot to follow you at every gain level.

strymon.net/riverside

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A SAD FACT of the modern acoustic guitarist’s life is that the supply of traditional tone woods is vanishing at a more rapid rate than sources can be replenished. While many impressive guitars made of alternative materials have appeared on the market over the years, the truly great ones often cost more than a comparable guitar made from traditional tone woods, so most players never really give them the chance they deserve. Martin was one of the first major manufacturers to offer low-cost instruments made from high-pressure laminates (HPL), and in their ongoing quest for excellence they have refined their designs to the point where they now deliver the signature Martin tones that so many players covet. The DX1AE Macassar Burst is a stellar example of just how far Martin’s efforts with guitars built from alternative materials have come, both sonically and aesthetically.

FEATURES The DX1AE is a traditional dreadnought in the iconic acoustic guitar shape that Martin invented and perfected; and it is also equipped with built-in Fishman Sonitone electronics, so it sounds as good amplified as it does when played acoustically. Whereas most of the guitar is made of alternative materials — including its high-pressure laminate back and sides, birch laminate neck, and Richlite fingerboard and bridge — the top and braces are Sitka spruce. Fortunately, spruce isn’t a threatened tone wood species so, from an economic and environmental perspective, spruce still remains hard to beat when it comes to delivering classic, crisp dreadnought tone.

In conformance with beloved Martin dreadnought specs, the neck has a 25.4-inch scale, 16-inch radius, 20 frets, and a 1.75-inch nut width. The neck is shaped in Martin’s Performing Artist profile, which has a slim, rounded feel that will appeal to electric guitarists making the transition to their first acoustic. Other features include enclosed chrome tuners, a Corian nut and Tusq saddle.

PERFORMANCE While most acoustic guitars made from alternative materials look cheap and fake from a mile away, Martin has done a commendable job in building an instrument that looks as beautiful as acoustic guitars made from tradi-
Rational materials. Our example has the optional Macassar Burst finish, which boasts a rich warm glow, but what is really impressive is how the HPL back and sides have realistic grain patterns that would fool even the most conservative acoustic guitarist. The overall aesthetics may be simple, but the DX1AE looks as beautiful as many of Martin’s more expensive instruments.

Visual beauty is one thing, but fortunately the DX1AE’s tone is as gorgeous as its looks. It delivers classic Martin dreadnought “boom” with deep, commanding bass. The midrange is sweet, and the treble has a brilliant zing that really cuts through when strumming chords. Due to its non-scaled X-bracing, the tone is not quite as complex, responsive and delicate as a more expensive Martin dreadnoughts, but the core and character of that unmistakable, beloved Martin dreadnought is still present in spades. The playability is outstanding as well, with a relatively low action that remains buzz free even when players vigorously strum chords.

Acoustic purists will love how the Fishman Sonitone system is almost invisible, with only a small block on the side of the lower treble bout for the ¼-inch output jack and battery access port. Volume and tone controls are mounted inside the soundhole above the low E string where they’re easy to reach when needed but otherwise stay out of sight and out of the way. The system faithfully captures the pure acoustic essence of the DX1AE tone with an alluring warmth and no harsh transients or overtones.

LIST PRICE: $849 (Macassar Burst version)
MANUFACTURER: C.F. Martin & Co., martinguitar.com

The HPL back and sides boast realistic-looking grain patterns that will impress even the most eagle-eyed acoustic guitar purist.

The neck features Martin’s Performing Artist profile, which has a slim, rounded feel that electric players making the transition to acoustic will find extremely comfortable.

THE BOTTOM LINE
If you’ve always coveted the classic Martin dreadnought tone, but couldn’t afford a genuine Martin, the DX1AE is the instrument you’ve been waiting for.

So, it seems Kylie Jenner — part of the inescapable fame-chasing Kardashian Empire — will soon become a billionaire with her wildly successful cosmetics company. What does that have to do with this review? Well, nothing (I’m just frustrated I didn’t buy stock here). But, it reminds me that Danelectro is capitalizing on their esteemed brand with a wealth of new pedals — called Billionaire by Danelectro — that not only sound pretty damn good, but also offer a lot of bang for the buck. I decided for this review, I’d take out the Big Spender Spinning Speaker pedal for a whirl.

The Big Spender is a rotary speaker effect in a compact and rugged die-cast housing, and is true-bypass. Each control on the pedal is perfectly conceived to offer the most amount of versatility for the Leslie-type effect. Unity gain on the volume knob begins at nine o'clock, and as you increase it, it can either clean boost the signal or clip into overdrive. The treble knob doesn’t alter your tone but as you turn it up, it brings in noticeable sparkle. The speed control sets the fast and slow range of the spin, and in combination with the ramp footswitch, it gradually accelerates or decelerates from where you set the speed. It takes roughly ten seconds for the effect to ramp up from slow to fast and vice versa, indicated by an LED that blinks from green (slowest) to red (fastest) until it flashes solid where the effect remains. The pedal runs on a 9V battery or can be powered by a 9-volt AC adapter.

For a rotary speaker effect, I have to say the Big Spender is neither fat sounding, nor juicy, but it is incredibly clear with lots of shimmer, which makes the Leslie-like effect actually stand out. It nails some glossy keyboard textures, along with warbly vibrato. I also found that setting the speed knob at ten o’clock, the Big Spender has a pleasing slow speed chorus that sounds like a double-tracked guitar. Another nifty trick is you can tap the footswitch twice, from a fast speed to ramp up to an even faster speed to get Leslie organ stabs.

—Paul Riario

STREET PRICE: $79
MANUFACTURER: Billionaire by Danelectro, billionairetone.com
BOSE HAS EARNED a stellar reputation over the years for audio products, including their compact Wave system home stereos, home theater systems and noise-cancelling headphones. Over the last decade or so, Bose has applied similar innovation and ingenuity to designing portable PA systems for musicians. In addition to providing the outstanding sound quality Bose products are known for, their portable PA systems are incredibly compact; while delivering professional performance and ample volume output, comparable to much bigger systems. The new Bose S1 Pro is the company’s smallest and most affordable portable PA, and its brilliant design is ideal for singer-guitarists who perform in small venues or even outdoors, where power outlets are inaccessible.

FEATURES The Bose S1 Pro is housed in a compact enclosure that’s about the size of an average home stereo speaker and weighs about 15 pounds. The enclosure is designed for multiple mounting configurations, including floor monitor, tilt-back, elevated surface or on a speaker stand. Speakers consist of three 2.25-inch drives and one 6-inch high-excursion woofer driven by a built-in power amp. Separate microphone, guitar (XLR-1/4-inch combo jacks) and auxiliary inputs (auxiliary input audio also can be streamed wirelessly via Bluetooth); a ¼-inch line output and a three-channel mixer with individual bass, treble, reverb, as well as ToneMatch controls for channels 1 and 2, make the S1 Pro a true all-in-one PA system. An optional, rechargeable lithium-ion battery enables hours of performance, without needing to plug into a power outlet.

PERFORMANCE The Bose S1 Pro instantly adapts to various situations to provide optimal sound — changing projection patterns to suit floor, elevated, tilt-back and speaker-stand setup configurations. Unlike many compact speaker systems, the S1 Pro does not have a narrow “sweet spot,” but instead disperses full-range sound quality across an impressively wide sound field. Bose states that the S1 Pro is ideal for audiences of 50 or fewer, but it easily can be used to fill larger rooms with volume levels that are just above the average volume of conversation. The ToneMatch feature instantly optimizes the sound quality of guitars and vocal microphones to provide rich, full, distortion-free tone with impressive clarity, while the treble and bass EQ controls allow further refinement, without radically altering the sound. The built-in reverb may be a no-frills “meat and potatoes” effect, but it provides pleasant, natural-sounding room ambience effects that are particularly useful when playing outdoors.

BOSE S1 PRO

By Chris Gill

FEATURES

- A built-in three-channel mixer accommodates vocal mics, acoustic-electric guitars and an auxiliary sound source.
- The ToneMatch feature instantly optimizes the sound quality of guitars or microphones at the flick of a switch.
- THE BOTTOM LINE
  The Bose S1 Pro functions as an impressive portable PA, practice amp and monitor — delivering sound quality and volume output much bigger and better than its compact dimensions suggest.
Expanded controls to create stunning freeze effects, ethereal layers, fluid glissandos, infinite sustain and more.

Multi-functional effect controls. Control effect parameters and save expression snapshots for each built-in effect (expression pedal sold separately).

11 footswitch activated effects, can be used with the Synth Engine or independently.

Expanded controls to create stunning freeze effects, ethereal layers, fluid glissandos, infinite sustain and more.

External footswitch input.

Effects Loop lets you process the frozen signal through an external effects chain while preserving your dry signal.

Mode footswitch selects four unique Freeze functions, or a Live Effects mode.

10 awe-inspiring delay effects including the Deluxe Memory Man, Shimmer, Octave Delay and more.

11 footswitch activated effects, can be used with the Synth Engine or independently.

5 to 3,000 milliseconds of delay time.

Secondary knob mode enables “hidden” parameters.

Built-in 62 second Looper. Internal Tails switch.

Footswitch activated Overdrive with dedicated Volume, Tone and Gain controls.

Swell control adjusts note fade-in and creates tape reverse effects.

Studio-grade stereo compressor.

Selectable hard/soft knee compression.

Selectable Limiter mode.

True stereo input/output.

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FULLY LOADED

Packed with Features & Sounds that Defy Convention!
BABY STEPS

Using first-inversion chords to create smooth bass motion

OVER THE PAST several lessons, we’ve been looking at brief sections of well-known songs that feature a chord progression with a bass line that either drops chromatically or walks down the major scale while chord tones above it remain stationary (as common tones), descend or chromatically ascend, which creates sweet-sounding contrary motion. As you might recall, the progressions incorporated the use of first- and second-inversion chords, for which the lowest note is the chord’s third or fifth, respectively. I’d now like to point out some other musically appealing ways that great songwriters have used first-inversion chords to craft progressions behind their melodies and create smooth, step-wise bass motion, meaning either a half step or whole step, as opposed to the big, angular intervallic skips of a perfect fourth or fifth.

A great example of what I’m talking about here can be found in the verse progression to the Nineties alternative rock hit “Plush” by Stone Temple Pilots, wherein guitarist Dean DeLeo plays the open chords G, D/F♯, F and C, followed by a third-position Es7 while bassist Rob DeLeo (who wrote the song’s music) underscores the bass motion of the chord voicings and additionally plays an E note, the major third of C, along with brother Dean’s C chord, creating a warm and sonically clear C/E sound overall (which works well with the guitar’s overdriven tone) and the chromatic drop G F♯ F E♭. As in FIGURE 1, the use of the first-inversion chords D/F♯ and C/E is the key element that produces the harmonic warmth and richness.

The third chord in the verse riff to AC/DC’s hard-rock anthem “Back in Black” is another great example of how well it works, sonically, to have the bass play the third of the chord while overdriven guitars play a straight and sonically stable power chord above it, as bassist Cliff Williams plays a low C, the major third of A, below Angus and Malcolm Young’s open A5 power chords.

In the celebrated live recording of Sir Paul McCartney’s early Seventies, post-Beatles pop hit “Maybe I’m Amazed,” featured on 1976’s Wings Over America, he plays, on piano, the verse chord progression B♭ F/A C G/B B♭ F/A, which, right before the chorus, he expands to B♭ F/A C G/B B♭ F/A A♭ E♭ G C. FIGURE 2 presents a nice, conveniently symmetrical set of guitar voicings for these changes. Again, note the smooth chromatic bass drop created by the use of first-inversion chords.

The verse and chorus progression to the early Eighties Southern-rock radio hit “Hold on Loosely” by .38 Special offers a similar example of how to employ first-inversion chords to create step-wise bass motion, in this case using the minimalist two-note voicings illustrated in FIGURE 3. Many modern hard rock, prog and metal bands such as Dream Theater, Nevermore and Lamb of God have also employed these two-note shapes in their songs, no doubt due to the sonic clarity they provide when played with heavily saturated, high-gain guitar tones.

Another example of a similarly descending chromatic drop from the classic rock era can be found during organist Jon Lord’s solo in Deep Purple’s tour de force, “Highway Star,” where the progression goes Am E/C♯ Gm D/F♯. Guitarist Ritchie Blackmore simply and unobtrusively octave-doubles the descending bass line with single notes while Lord quickly arpeggiates the chords as fast 16th notes. FIGURE 4 offers full barre-chord voicings for these majestic-sounding chords, as well as sparser, more open-sounding voicings that are also easier to fret.

In a completely different style, Steely Dan’s 1972 radio-friendly jazz-rock hit “Reelin’ in the Years” offers a fine example of economy of notes with the use of first-inversion chords, as pianist Donald Fagen, bassist Walter Becker and guitarist Denny Dias craft a light, yet warm-and-tender-sounding verse accompaniment with sparsely voiced minor, minor, minor seven and diminished chords.

FIGURE 5 offers a composite set of voicings for one guitar. Note the use of sweet-sounding open 10th intervals (a major or minor third plus an octave), the high A common tone among all the chords and that Ddim (D♭ F♯ A) may alternatively be reckoned as the first-inversion dominant seven chord B7/D♭, without the B root.

Senior Music Editor “Downtown” Jimmy Brown is an experienced, working guitarist, performer and private teacher in the greater NYC area whose professional mission is to entertain, enlighten and inspire people with his guitar playing.
Take control of your tone.
TWO BY TWO
More approaches to soloing on a pair of adjacent strings

LAST MONTH, I introduced the concept of soloing on a pair of adjacent strings and remaining on them while traversing up and down the fretboard. We began on the B and high E strings, so this month let's apply the concept to the next lower pair of neighboring strings, the B and G.

Forcing oneself to remain on a pair of strings and shift up and down the fretboard through different positions will result in a variety of otherwise unexpected and fresh-sounding melodic choices. Instead of letting your fingers “do the talking,” you have to listen and then respond accordingly in order to perform improvised lines that have focus, direction and feeling.

**FIGURE 1** illustrates the E blues scale (E G A B D) played entirely on the B and G strings, moving in bar 1 from 10th position down to eighth, and then down to fifth position in bar 2, at which point I switch to the “B.B. box” concept for soloing, so named for blues guitar great B.B. King. The B.B. box is built from a combination of the major and minor pentatonic scales; in E, the notes used are, in ascending order, C♯ E F♯ G A. Alternating between the darker sound of the blues scale and the lighter sound of the parallel major pentatonic scale (in this case, E major pentatonic: E F♯ G A B C♯) is an essential element of blues guitar, characteristic of the playing of Eric Clapton, Jimi Hendrix, Buddy Guy, Otis Rush and many others.

**FIGURE 2** is a two-bar improvised line that connects these two melodic positions: in bar 1, on beats one and two, the line sits squarely on E minor pentatonic (E G A B D), but at beat three, I shift down to the B.B. box, to attain a sweeter, E major pentatonic sound. **FIGURE 3** offers a slightly more complex example of moving from the higher position to the lower one while remaining on the same pair of strings.

Clapton often took this approach with Cream, for which he would start with a basic melodic idea (see **FIGURE 4**, bar 1) and then elaborate on it (bars 2-4). The concept of theme and development is one that can be found in every style of music, and it is always at the heart of a great guitar solo.

**FIGURE 5** begins in third position, but in bar 2, I continually slide up the G string to present a very specific melodic idea. You’ll hear Clapton employ this same technique on the studio version of Cream’s “I’m So Glad,” and Buddy Guy uses a similar approach for his solo lines on Muddy Water’s “Same Thing.”

Let’s wrap up this lesson by moving down to the next pair of adjacent strings, the G and D. In **FIGURE 6**, I take a specific melodic phrase that moves between two scale positions and then continually recast it to the next lower position.

I think of each series of notes as a “template” that one drops down onto the fretboard, resulting in varying melodic shapes that may not have occurred to me to play without implementing this specific and unusual approach to improvising.

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**Guitar World Associate Editor Andy Aledort** is recognized worldwide for his vast contributions to guitar instruction, via his many best-selling instructional DVDs, transcription books and online lessons.

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**FIG. 1**

**FIG. 2**

**FIG. 3**

**FIG. 4**

**FIG. 5**

**FIG. 6**
SOLO VISION
Zeroing-in on your signature sound

THE DEVELOPMENT OF one’s own signature sound and style comes quite naturally from the inspiration and knowledge one gets from his or her favorite players. When I’m in the studio recording with Judas Priest, I’m tasked with the job of coming up with solos that feel and sound new and exciting, and, to me, will hold up to the standard I expect. But I can’t just recreate a solo that K.K. Downing played, or something Michael Schenker may have played during his “Lights Out” solo. I have to make my own, original statement.

FIGURE 1 presents a 16-bar solo I improvised, with the goal of touching on different elements and ideas I have learned from my favorite players while recasting them into musical ideas of my own. If I blend all of the approaches and ideas in the right way, the statement that comes out will reflect my own musical personality.

I begin in bars 1-3 by laying down a hard-driving rhythm part in the key of F♯ minor, hammering on from the open low E string to F♯ in a syncopated rhythmic pattern, followed by accented D5, A5, B5 and E5 chords. In bar 4, I play a soulful lick based on the F♯ blues scale (F♯ A B C E). Licks like this, by the way, are in the vocabulary of such diverse guitarists as Eric Clapton, Randy Rhoads, Zakk Wylde, Peter Green and Jimi Hendrix. When playing through this single-note phrase, I dig in hard with the pick in order to brighten up the sound and increase the aggressiveness of my note attack.

Bar 5 restates the rhythm part, and in bar 6 I build on the idea introduced in bar 4 by moving up an octave and adding a few subtle twists, such as adding the major second, G♯, to the F♯ blues-scale-based phrase. The lick in bars 6-8 stays on the middle four strings and within the scope of a single octave, lending a clear direction to the improvised melody.

After returning to the rhythm part again in bars 9 and 10, with slight variation, I move up to F♯ minor-based licks in 14th position in bars 11 and 12, expanding on the blues scale sound by utilizing the minor, or “flatted,” sixth of F♯, D, along with the major second, G♯. Adding these notes to F♯ minor pentatonic produces the F♯ Aeolian mode (F♯ G♯ A B C D E), the same one Randy used so effectively in his “Crazy Train” solos. I shift back down an octave in bars 13-15 and then, in bar 16, down another octave, back to second position.

As you can see, my approach here is to move freely through three different soloing positions, in a way that feels natural and full of feeling, all the while altering my pick attack to serve the development of the improvisation.

Now that you have the concept, try utilizing some of these phrases and approaches in your own lead playing.

Richie Faulkner has been a member of legendary U.K. heavy metal band Judas Priest since 2011. Their 2018 album, Firepower, became the band’s highest-charting album ever in the U.S.
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ALL IN ONE
Combining rhythm and lead effectively

ONE THING I consider essential to becoming a professional guitarist is to learn how to seamlessly integrate rhythm and lead techniques into a single unified, powerful guitar part. Many players can fall into the habit of thinking “Now I’m playing rhythm” and “Now I’m playing lead,” and for each role, they feel they have to hold the pick differently, change the angle of their fretting hand, or what have you. In truth, when interjecting melodic licks and fills into a rhythm part, you really don’t need to change your mindset or technical approach much at all.

FIGURE 1 offers an example that combines rhythm playing and soloing. In this example, I alternate between two bars of rhythm and two bars of lead: each four-bar phrase begins with a G5 power chord, held for four beats, followed by half-note B5 and C5 chords. In bar 3, I restate the G5 chord before dropping in a simple, bluesy lick based on the G minor pentatonic scale (G B C D F) that carries into bar 4. After the chords in bars 5 and 6, bar 7 features a G minor pentatonic lick that ascends in steady eighth-note triplets and reaches its conclusion in bar 8. Bars 9 and 10 restate the chords, and bars 11 and 12 set up a switch to A5, a sustained G-to-A bend, and the final F barre chord that concludes the example.

One of the coolest things about playing in the Alice Cooper band is that we have three guitar players—myself, Tommy Henriksen and Ryan Roxie—which provides the opportunity to create what producer Bob Ezrin likes to call the “big wall of sound.” With three guitarists, one can hold down a rhythm part while the other two are free to play two-part harmonies, and we can recreate everything we need live, 100 percent.

FIGURES 2 and 3 illustrate how we’ll typically take a specific guitar part and add some twists to it. FIGURE 2 represents the primary part and kicks off with syncopated accents on A5, followed by the descending chord progression C5 B5 A5 F5; bar 2 culminates the line with an ascending lick based on the A Aeolian mode, also known as the A natural minor scale (A B C D E F G). Bar 3 is a restatement of bar 2, and bar 4 serves as the first ending to the four-bar phrase, moving from F to G.

FIGURE 3 shows the supplemental guitar part, which begins by harmonizing the descending line in bar 1 of FIGURE 2, A G E, an octave and a third above, with the notes C B A. Likewise, the C5 B5 A5 progression is harmonized with single notes—E D C. Bar 2 of FIGURE 3 is basically the same as bar 2 of FIGURE 2, but all notes are transposed up an octave. In bars 3 and 4, the supplemental guitar part continues to mirror the primary part an octave higher.

Tightly intertwining guitar parts like these can lend a song a much more expansive and powerful feeling and vibe, so try using this approach with your band or recording projects.

Nita Strauss tours regularly with Alice Cooper and has her own all-female band, We Start Wars. Visit nitastrauss.com for more information.
THE POWER OF FIVE

Repurposing pentatonic scales in new contexts

Among the first things most electric guitar players learn are the major and minor pentatonic scales. These essential five-note entities are at the root of many styles of modern music, from blues to rock, country, jazz, prog, metal and beyond. The intervallic structure of major pentatonic is I(root) 2 3 5 6. Minor pentatonic is 1 b3 4 5 7. In the key of A, a major pentatonic consists of the notes A B C E F, while a minor pentatonic is spelled A C D E G. Since these scales are so familiar to many players, a great thing to do is to repurpose all of your favorite pentatonic licks in different musical contexts and key centers. Doing so will allude to different harmony (chords) and modes, and hopefully will help you discover fresh, new sounds.

Figure 1 illustrates the A minor pentatonic scale played across one octave in fifth position. As useful as this scale truly is, once you begin to delve into more complex styles of music, such as prog rock, the typical minor pentatonic sound is no longer as intriguing as it may have been earlier in your musical development. This led me on a quest to discover as many new scales as I could. What I found was that scales that contain crazy, unusual tensions, or tonal relationships that are uncomfortable to my ear, may be interesting to learn but ultimately not all that conducive to writing new music, because they usually don’t result in anything that is, for me, a genuine output of emotional expression. But there are ways to use pentatonic scales that are outside of the more obvious applications that will generate more rewarding musical sounds.

In Figure 2, I play an open A-string pedal tone and then a descending A minor pentatonic scale. A simple twist, as shown in Figure 3, is to play the same note pattern over a low-D pedal tone. When you play the notes of a minor pentatonic over a D bass note, the note sequence now referenced is D E G A C, which is the same as D minor pentatonic (D F G A C) but with the second, E, replacing, or “suspending,” the minor third, F. This substitution creates a more harmonically sophisticated and intriguing D7sus2, or D9sus4, sound. Figure 4 shows D minor pentatonic played over D, followed by A minor pentatonic over D, and Figure 5 offers an improvised melody based on A minor pentatonic over a D pedal tone.

We can also apply this approach to an F tonal center, as shown in Figures 6 and 7: the chord played here is Fmaj7, which is built from the notes F A C E; notice that every note except F lives within A minor pentatonic. The most distinctive note in this case is E, the major seventh of F, and if we were to solo using F major pentatonic (F G A C D) or D minor pentatonic (D F G A C), we would be ignoring that really cool chord tone. As shown in Figure 7, we can get great musical mileage out of basing an improvisation on A minor pentatonic over an Fmaj7 chord.

Plini is a progressive-rock guitarist from Australia whose self-released music has scored praise from contemporary and legendary artists. His latest single, “Salt + Charcoal,” is out now. Visit plini.co for more info.
**PERFORMANCE NOTES**

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

### “THE ONE YOU KNOW”

*Alice in Chains*

**STACCATO DOTS APPEARING** above notes in the tablature, throughout the intro and verse sections of this transcription, indicate where guitarists, Jerry Cantrell and William DuVall, employ pick-hand palm muting to produce the short, punchy-sounding rhythms heard on the recording. The staccato rhythms here play a crucial role in the heavy, menacing sound of the song’s main riff — by working to create space between the chord hits, and allowing extra time for the dissonance of the guitarists’ root-5 power chords to really sink in to the listeners’ ears. To recreate Cantrell and DuVall’s staccato rhythms, as heard in the bars 1-4, simply lower the fleshy, outer edge of your pick-hand palm down onto the strings immediately after strumming each chord. Listen to the recording to get a sense for exactly how soon to apply the palm mute following each strum.

To reproduce Cantrell’s wailing, disharmonic string bend, heard during the song’s first instrumental break (section D), try and “catch” the G string under your ring finger as you perform the one-and-one-half-step bend to the D note on the B string’s 15th fret in bar 24. Though not specifically noted in the transcription, the G string receives a smaller bend interval (closer to a whole step) which harmonically clashes with the primary bend, lending an atonal sound of the bend overall, as well as contributing to the subsequent harmonic overtones that occur as Cantrell performs the gradual whammy dive going into bar 25. To better increase your chances for successfully performing this technique, try bending with the B string centered slightly more towards the backside of your fingertip than you might normally play.

—JEFF PERRIN

### “STILL ALIVE AND WELL”

*Johnny Winter*

**GUITAR GOD** Johnny Winter shines gloriously on this funky, upbeat Rick Derringer-penned song, displaying many of his signature guitar playing moves — such as a super slinky and highly polished finger vibrato, seamlessly combining single notes and double- and triple-stops into melodic phrases, fret-hand-muted “scratch strums” and long, ascending glissandos (finger slides) — which the guitarist uses to precisely target notes from several frets below, mostly on the G string.

When performing the bend vibrato (vibrato applied to a bent note) at the end of bar 1, be sure to push the string upward with your ringer finger. Additionally using your middle finger, positioned one fret lower, to assist with the bend and subsequent note shake; all the while hooking your fret-hand thumb over the top side of the fretboard for leverage. Bend the G note up to A, then proceed to partially release the bend, between a quarter and a half step, and restore it to the full pitch (A) in an even rhythm. Not too fast, not too slow. Mind you, this all has to happen in less than a half second, so you’ll want to practice the move in isolation. Use this same technique for the G-to-A bend vibrato in bar 51 and for the D-to-E bend vibratos Johnny performs on the B string’s 15th fret in bars 19 and 33.

Not to be overshadowed here is Johnny’s tasteful rhythm playing. Particularly cool is the way he embellishes the A7, D7 and E7 chords in the second half of each chorus (see bars 15-17) by hammering on from the minor third to the major third within each three-note chord voicing on the D, G and B strings, a move that brings to mind Joe Walsh’s funky riving in “Funk 49.”

—JIMMY BROWN

### “SHE TALKS TO ANGELS”

*The Black Crowes*

**GUITARIST RICH ROBINSON** takes brilliant advantage of open E tuning with this song, using fretted notes to add tasteful melodic and harmonic embellishments to the ringing open E chord voicing. His Fm11 chord “extension” — first introduced in bar 5 — looks, ironically, like a regular open E chord shape in standard tuning. His single-note fills during the song’s intro and verses are not only easy to play but sound full and lush, thanks to all the “agreeable” open-string notes and the pleasing overtones they generate. Robinson’s use of legato finger slides in his fills add an expressive element and soulfulness to the proceedings.

The only parts of this song that may require a bit of effort to play cleanly are the full B and A barre chords in the chorus (section D), where the fret-hand index finger has to firmly press down on all six strings. When playing these barre chords, or any barre chord, be sure to press your thumb against the back of the neck for leverage, forming a clamp on the guitar neck. If you’re not accustomed to forming this kind of full barre chord, be sure to ease into them and stop and rest if your hand becomes fatigued or begins to cramp. With practice, your grip will become stronger.

Also noteworthy here is the beautiful Eadd2 voicing Robinson uses as an extension to the full B barre chord in the chorus (see measure 21). This produces a majestic sound that brings to mind Keith Richards’ use of open E tuning on such early Rolling Stones classic as “Gimme Shelter” and “You Can’t Always Get What You Want,” the latter of which, Richards performed with a capo at the eighth fret.

—JIMMY BROWN

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THE ONE YOU KNOW
Alice in Chains
Words and Music by JERRY CANTRELL • Transcribed by JEFF PERRIN

All Gtr.s. tune down one half step (low to high, E Ab D♭ G♭ B♭ E♭).
Bass is in drop-D tuning down one half step (low to high, D♭ A♭ D♭ G♭).
All music sounds one half step lower than written.

F(♭5)/E

1 2 3

8fr.

A♭(♭5)

1 2 3

11fr.

E(♭5)

1 2 3

7fr.

F5

1 4

8fr.

D5

1 4

5fr.

E♭5

1 4

6fr.

C5

1

4

G5

1 4

All Gtrs. tune down one half step (low to high, E♭ A♭ B♭ D♭ G♭ B♭ E♭).
Bass is in drop-D tuning down one half step (low to high, D♭ A♭ D♭ G♭).
All music sounds one half step lower than written.

A Intro (0:00)

Moderately Slow \( \frac{7}{8} \)

F(♭5)/E

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

(repeat previous bar)

Gtrs. 1 and 2

Bass (Played on repeat only)

A♭(♭5)

Rhy. Fill 1

Gtrs. 1 and 2

Rhy. Fig. 1

end Rhy. Fig. 1

Bass

end Bass Fig. 1

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**Verses (0:37, 1:36)**

1. I'm a little alike you before things had changed
2. I look the same outside Nearly me even though

F(5)/E

Gtr. 3

Gtrs. 1 and 2

Bass

All this feels

A(5) F(5)/E

E(5)

In a compass I ride

I carry something I hide underneath
rearranged

the one you know

F(#5)/E

Chorus (1:02, 2:00, 3:43)

Tell me does it matter if I'm still here or I'm gone?

E5 C5 G5 F5 E(#5) C5 G5 F5
"THE ONE YOU KNOW"

Shifting to the after an imposter

I'm not the one you so disowned

1.

D (1:23)
know

F(\phi5)/E

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 5)

Gtr. 4 w/bar

24

1½

(18) (18) (18) (18) (18) (18)

(to slack)

*Lower string "caught" under ring finger (see this month's performance notes lesson).

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

2nd time, skip ahead to \boxed{\text{Outro (bar 54)}}

2.

Are you surprised black water flows from wells run dry I'm not the one you

G5 Es5 C5 G5 Es5 Ab5 G5 Es5 C5 G5 Es5 Ab5

Gtrs. 3 and 4

28

1/2

I'm not the one you

Gtrs. 1 and 2

Bass

Bass substitutes Bass Fill 2 second time
**E** Guitar Solo (2:35)

**F** (b5)/E

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

Gtr. 4 (w/wah pedal)

Bass plays first bar of Bass Fig. 1 seven times (see bar 5)

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 5)

**A**b(b5)

Bass plays Bass Fill 1 (see bar 12)

**F** (2:59)

G5 D5 A5 B5 G5 D5 A5 E5 G5 D5 A5 B5 E5

Gtr. 4

Gtrs. 1 and 2

Bass
**G Bridge (3:12)**

Lay me out with our guilt
Watch the explosions fall rain

---

E₅  C₅  G₅  E₅

**Rhy. Fig. 2**

---

**Bass Fig. 2**

---

**Gtrs. 1 and 2 plays Rhy. Fig. 2 (see bar 44)**

---

**Gtrs. 1 and 2 plays Bass Fig. 2 (see bar 44)**

---

**Go back to Chorus (bar 17)**

---

I'm not the one you know
**TRANSCRIPTIONS**

**H** Outro (4:17)

I'm not the one you know

G5  E5

I  I  I  1/2

2  2  2  1

Outro (4:17)

**I** (4:32)

Freely

G5

Gr. 3

w/dbk.

pitch: F

Gr. 4

w/dbk.

pitch: D

Gtrs. 1 and 2

Bass

* Depress bar for string slack noise.

**Bass Fill 2** (4:11)

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Acoustic Gtr. in open E tuning (low to high: E B E G# B E).
Bass tuning (low to high): E A D G.

A  Intro  (0:00)
Slowly  ◀ = 80

N.C.(E)  (Asus2)  E  N.C.(E)  (Asus2)

B  (0:12, 3:36)

Gtr.

As heard on  SHAKE YOUR MONEY MAKER

Words and Music by

CHRISTOPHER ROBINSON  and  RICHARD ROBINSON

Transcribed by

JEFF PERRIN
“SHE TALKS TO ANGELS”

1. She never mentions the word ad-

4. She paints her eyes as black as

C Verses (0:36, 1:30, 2:24, 4:00)

(1.) diction
(2.) night now
(3.) pocket
(4.) night now

E F⁷m₁₁ E F⁷m₁₁ E

Bass tacet on 1st Verse

Substitute Bass Fill on 4th Verse (see previous page)

(1.) Yes she’ll tell you she’s an
Yeah she gives a smile

(2.) tight
Yes the hair is from an

(3.) her neck
Oh yeah there’s a smile

(4.) down tight
when the

F⁷m₁₁ E F⁷m₁₁ E

after you meet her family

F⁷m₁₁ E F⁷m₁₁ E

The pain gonna make everything all

F⁷m₁₁ E F⁷m₁₁ E

The pain gonna make everyone all
(1.) (no vocal 1st time)
(2.)
(3.)
(4.)

D Chorus (1:00, 1:54, 2:48, 4:24)
(no vocal 1st time)
(2.)
(3.)
(4.)

(2, 3.) Oh yeah she talks to angels
(4.) Oh yeah she talks to angels

(4th time) skip ahead to E (bar 41)

1., 2.

her name

E
She paints her eyes as black as

She keeps a lock of hair in her

E Bridge (3:12)

She don't know no lover

none that I ever seen

Yeah to her that ain't nothin'

it means means everything

(A6sus2)
(4:42)

E A6sus2/E E E type2

They call her out by her name

E F#m11 E F#m11 E

They call her out

E type2 B E add2B A

Yeah yeah call her out

B Bsus4 B A

Don’t you know that they call her out by her name

B E add2B A E F#m11 E F#m11 E
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STILL ALIVE AND WELL
Johnny Winter

As heard on STILL ALIVE AND WELL
Words and Music by RICK DERRINGER • Transcribed by PAUL PAPPAS

Intro (0:00)

Moderately \( \frac{4}{4} \) = 92

Spoken: One two three four

1st Verse (0:18)

Did you ever take a look to see who's left around

Everyone I thought was cool is six feet underground

They
“STILL ALIVE AND WELL”

tried to get me lots of times and now they’re comin’ after you

E

I got out and I’m here to say Baby you can get out too I’m

N.C.(G)

C Chorus (0.39, 1:31, 2:44)
still alive and well I’m still alive and well

A

Every now and then I know it’s kind of hard to tell but I’m still alive and well

E

Rhy. Fill 1 (1:39)
N.C.(D5) (C5) A5

Rhy. Fill 2 (2:52)
D5 C5 A5

guitarworld.com 111
Still alive and well

A7

D A7

D7

G D7

Every now and then I know it’s kind of hard to tell (but I’m) still alive and well

E7

G A D7

D5 C5 A5

Whew

(0.59)

N.C. (E)

*Harmony implied by Bass.
D 2nd Verse (1:10)

When I think about the past it only brings me down  
N.C.(A5)  

Let's make love in the grass while the sun is shining down  
(A5)  

It feels so good your long blonde hair baby when you're way down low  
E5  

Make me shake make the whole earth quake so everyone will know I'm  
D5 E5  

Go back to 2nd Chorus (bar 11)

E (1:49)  
still alive and well Ow  
D5 C5 A5  

*Chord implied by Bass.
F Guitar Solo (2:02)
 spoken: Yeah!

* N.C. (A5)

Bass repeats Bass Fig. 1 three times (see bar 36)

Chord changes implied by Bass, next 16 bars.
"STILL ALIVE AND WELL"

Still alive and well
Still alive and well
Still alive and well
I'm
D5 C5 A5

A5

G
H Outro (3:10)

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

Outro (3:10)

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

I'm alive and well

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

D5

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

D5

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5

I want to tell you baby

You know I don't mean maybe

I'm still alive and well

Free time

I'm alive and well

D5
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CONSIDERING THAT U2 guitarist the Edge has been a bona fide tone geek for decades, it’s surprising that he didn’t discover the tweed Fender Deluxe amp until rather late in his career — 2004, to be exact; after his guitar tech Dallas Schoo bought him a 1957 Deluxe with the 5E3 circuit — when the Edge asked for a small amp that he could play at home and use to record demos. However, when the Edge acquired his first tweed Deluxe, he immediately put it to very good use — the amp inspired him to write the main riff for the song “Vertigo,” only 20 minutes after he first plugged into it.

According to Schoo, the Edge used only four pieces of gear in the studio when recording “Vertigo”: “a Line 6 DM4 stompbox, a vintage echo unit, a vintage Sixties Telecaster and a vintage Fender amplifier.” During a Guitar World interview he conducted in 2005, during U2’s “Vertigo” tour, the Edge revealed that the guitar in question was a 1966 Telecaster with a Lake Placid Blue finish, maple neck and Bigsby vibrato tailpiece. The “vintage echo” in question is undoubtedly the Korg SDD-3000 digital delay that has remained an essential element of the Edge’s signature clean tones since the mid Eighties.

The studio recording of “Vertigo” features two distinct guitar tones: raw, raunchy distortion for the main power-chord riff and a clean tone with long, ambient delays for accents and a mid-song instrumental break. The distortion’s delicious grind comes courtesy of the overdriven Deluxe, pushed even harder by the Line 6 DM4 Distortion Modeler in the pedal’s Tube Drive setting, which models a Chandler Tube Driver. The clean sound is classic Edge, with the Deluxe turned down just to the brink of overdrive and modulated delay providing depth and ambience. Even though the Edge tours with a massive rig that resembles NASA Mission Control, on this song — and as he’s often done throughout his career — he proves that less is truly more.

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**TONE TIP:** Stacking overdrive tones from the amp itself and the pedal provides the ideal amount of grind, but be careful not to overdo either to retain definition and brightness. The Memory Boy may be analog (not digital), but its warmth and triangle wave modulation nail the vibe of classic Edge tone.
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