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**LEARN TO PLAY**

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Their new album is massive; and we've got an interview to match! In the first of a monster two-parter, John Frusciante reveals the inspirations behind *Stadium Arcadium*.

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TAKE NO PRISONERS!

MATTHEW TUCK BULLET FOR MY VALENTINE

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**THEY'RE RED HOT!**

Anyone who's witnessed the Red Hot Chili Peppers live will agree, in John Frusciante they have a bona fide guitar hero; someone who's willing to hunt himself around the stage like a Tasmanian Devil while throwing more shapes than Kate Moss in London Fashion Week. Despite his years in the wilderness, John Frusciante will always be considered a key member of the Chili’s success. John’s issues with the commercial aspects of rockstardom are well documented — they’re what led him to quit the band after touring to support Blood Sugar Sex Magic — but we’re chuffed to see he’s reached a point in his career where he can loosen up and simply rock the fuck out. It’s something he does a lot of on RHCP’s monster double album Stadium Arcadium, the subject of this month’s cover feature. Phil Ascost’s interview on p.38 is a fascinating insight into one of our most intriguing guitar heroes. Welcome back, John!

As we embrace one hero we say goodbye to another. For six years Dave Partridge has worked his metal ass off to bring you the hottest-looking guitar tabs on the planet as well as our recent Pink Special. To he who has rocked, we salute you. **Stephen Lawson, Editor**

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Guitarist GOLD

The Power to Create
WIN ALL THIS! INSANE £5K GIVEAWAY!

It's our 150th birthday this issue, and rather than demanding a huge party replete with hookers and blow, we've decided to mark the occasion with a random act of generosity. Thanks to our friends in the music industry, we're offering over 150 prizes to one lucky reader. These include a Marshall half-stack, two PRS guitars and, er, Joe Perry's Hot Sauce. Check out our full listing on this page to see what you can win. To enter, simply answer the following question correctly:

Q. Who is the only guitarist besides Mark Tremonti to have a signature axe in PRS' SE range?

A) Billy Martin  
B) Billy Bob Thornton  
C) Billy Ray Cyrus

Text TG150 followed by your answer (eg TG150 Billy Ray Cyrus) to B48338 by 21st June!

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TUESDAY TIPS

To keep up to date with the latest in hardware, software and accessories, make sure you check out the Tuesday Tips column each week.

NEWS IN BRIEF

News Nuggets from around the guitar land

Some of the most celebrated guitarists around, including Ultimate Guitar Zgeb, the new album from Charlie MacPherson, Apple Project. Due out on 30th June the guitar features include: JASPER MOODY, SLASH, RICHIE SAMBORA, TAD HUNGER, ZARK PUELLA, MICK MARS, and YNGWIE MALMSTEEN.

Tune up with expensive recording studios or dodgy demos? Time to say hell no to all that and produce your own pro quality tunes using your home computer. Find out just how easy and cheap it is with The Essential Guide to Recording Guitar, the latest issue of COMPUTER MUSIC UK special magazine. With free recording software, blistering amp sounds, and your free advice and step by step guide, it's everything you need to get your first track finished before the weekend's out.

OUTPUT!

JONATHAN DAVIS

"This new album is just brilliant. We've ever done. I've played to friends of mine who are journalists and some have cried."
PANIC! AT THE DISCO
I WRITE SINS NOT TRAGEDIES
GUITARIST: RYAN ROSS, BRENDAN URIE

Making their name from the likes of Blink-182 and Fall Out Boy (who also helped secure their record deal with Decadence/Fueled by Ramen), Panic! At The Disco straddle the fine line between pop-punk and emo on their current single, 'I Write Sins Not Tragedies'. Panic! At The Disco's guitar duties are shared between lead guitarist Ryan Ross and vocalist/rhythm guitarist Brendan Urie. The taught, restrained feel of 'I Write Sins... plizzicato intro strings is brought abruptly to a halt with a pounding riff in drop-D tuning.

Being in drop D tuning (standard tuning with the bottom string tuned down to D), the powerchords on the bottom three strings can be fretted with just your first finger and so are quite easy to play. However, you need to have good control of your fretting hand to damp the strings for the open-string staccato.

To get the right tone for this track, go for a rich valve-style distortion, using a bridge humbucker pickup, and whatever you do, don't panic!

ON THE CD - GUITARS AND BACKING: PHIL CAPRINE

DREGEN BACKYARD BABIES

What was the first riff, song or solo you learned on the guitar?
"Well, my first riff, I hate to say, wasn't actually Smokin' On The Water. I think it was No Sleep Til Brooklyn by The Beastie Boys. It was the first actual riff that I really got the groove to."

Who are your all time favourite guitarists?
"Just one guy? In that case it’s gotta be Ace Frehley [KISS]. Steve Jones [The Sex Pistols] is in there as well, but I gotta go with Ace. The Ramones are in there as well, though. What the Ramones taught me was the importance of writing songs without ending up in the [Yngwie Malmsteen] instrumental swamp."

Is there a riff or a lick you wish you'd written?
"Well, you know, there's all kinds of them really. But I'll go with what I listened to this morning; Sky Babies by The Wildhearts."

Most embarrassing onstage moment?
"It's gotta be when we did some cheesy playground gig where we couldn't play live. I managed to do some weird twist after tripping on some cables and did some kind of ice-skating pirouette, or whatever it's called, and then it was broadcast on national TV!"

THE ENGLAND WORLD CUP SONG
Written by: Embrace, better than a pub's sing-along

YOUNG MUSICIAN OF THE YEAR
Doesn't want to know these jumped-up twats, or are they robots? Editor's call!

CO-150TH COMP
Wearing goodbye to all the good stuff is gonna be tough...

DO YOU DO REQUESTS? THE WORLD'S GUITAR PLAYERS ON THE STUFF THAT MATTERS
1. TURN IT AGAIN
   RED HOT CHILI PEPPERS
   This month’s cover star proves five guitar solos are better than one!

2. LEVEL
   THE RACONTEURS
   For his new band, Jack White loses Meg and finds Lizzy on this harmony guitar gem

3. KILLER
   ROADSTAR
   High-octane old school rock that will explode in your ears like a cannon ball

4. RATIONAL
   THREAT SIGNAL
   New metal hope from Canada, crushing riffs and bigger balls than the Colossus

5. THE STORIES ARE TRUE
   TIME AGAIN
   Missing Rancid? Tim Armstrong lends a hand on this sizzler from Hellcat’s latest signing

6. KING
   TOWERS OF LONDON
   A 36-piece orchestra and sleazy as fuck guitars. The rehabilitation of rock, people!

7. DON’T CARE
   JUNK BOX
   Dose up on jagged blues punk with Iggy Pop style vocals and swaggering guitar playing

8. ON ANY GIVEN NIGHT
   36 CRAZY FISTS
   It’s 36CF doing what they do best: catchy metal hooks even your mom might like

9. ALL THE WAY FROM...
   MOTT THE HOOPLE
   Rollin’ rock ‘n’ roll with glorious guitar outto from their reissued 1973 classic Mott

10. ENTERTAINMENT
    PAUL WELLER
    New live album Catch Flame! spans Paul’s career including this 2am classic

11. DEATH OF IT ALL
    ROB ZOMBIE
    The ideal accompaniment to a trip through America’s backwaters

12. HELL YEAH
    NEIL DIAMOND
    TG’s favourite guilty pleasure shines on this highlight from new album 22 Songs

13. GRAVITY’S GONE
    DRIVE-BY TRUCKERS
    Impressive Van Morrison-esque vocals and a southern rock groove to die for

14. THE ADVENTURE
    ANGELS & AIRWAVES
    Tom DeLonge gets all grown up on our ass… and we kinda like it!

15. IT’S TRICKY
    RUN-DMC
    This The Knack-sampling hip-hop classic got us through deadline this month

16. MARDY BUM
    ARCTIC MONKEYS
    We’ve met a few mardy bums in our time, so we’re loving this odd-som tune

17. GOOD IDEA
    THE DARKNESS
    Because nobody does big gay ballads like The Darkness these days

18. THE PRESS CORPSE
    ANTI-FLAG
    Our fav angry bastards rip into the press. Fortunately, TC isn’t mentioned

19. COUNTRY GIRL
    PRIMAL SCREAM
    The Scream return with their most rockin’ single since ‘Jailbird’. Hallelujah!

20. KILLING LONELINESS
    HIM
    Ville meets our Rock Box on p.16. Lovely fellas. Cut him/HIM some slack, dudes!

**WHAT’S ON MY POD? STEVE HOLT (36 CRAZYFISTS)**

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Interview

Anti-Flag

Tom Morello’s Mates ‘Rage Against the Machine’ on their Punk-Tastic Major Label Debut  GUITARISTS: Justin Sane†, Chris Head‡

Who are they and what do they sound like? These Pittsburgh underground punk heroes are hoping to make it big in 2006, having switched labels from the independent Fat Wreck to Sony-owned RCA. Luckily they have lost none of their bite along the way, with new album for Blood and Empire delivering a convincing collection of politi-punk that makes a bold stand against nationalist corruption.

Hang on, what is this: Total Guitar or The Politics Show? Punk and politics have always gone hand in hand, dear readers, and Anti-Flag are continuing the traditions of the Clash and Dead Kennedys by exposing frightening trends in US politics.

Lead singer/guitarist Justin Sane gives one worrying example: "There’s a right-wing think tank in America called the Project For A New American Century, which calls for the US to launch wars on multiple fronts to secure their dominance as the world’s only superpower and to further the profits and superiority of American multi-national corporations." "Hmmm, scary. It’s no wonder Audioslave guitarist and political activist Tom Morello guests on their album... ‘Working with Tom was a blast,’ says Sane. ‘He has always been someone we can run songs by, and he’s just said, ‘That song’s a stinker, don’t bother.’’ The ex-RATM axeman guests on the Anti-Flag track ‘Depleted Uranium’. "His style is so unique and so easy to pick out – as soon as he starts making his little DJ-type noises!"

But aren’t they now part of the corporate machine – signing to a major label? "In a lot of ways, Tom was responsible for us working with a major label," says Sane. "He said to us, ‘You guys have the opportunity to make a significant impact on popular culture. I have worked with these kinds of labels before. I have been able to navigate the corporate giants to make them work for me, and I can help you guys accomplish the same thing.’" (PF)

The Lowdown

FOR FANS OF: Propagandhi, RATM, Strike Anywhere
KEY RIFF (Justin Sane) Gibson ES-335, Fender Blues Junior Marshall JCM800 head, 1960 Marshall cab; (Chris Head) Gibson Les Paul, Orange Amps/Gibson, Dual Rectifiers
OUT NOW: Blood and Empire on RCA

INTERESTING FACT: The guys joked with some fans that if they wanted to the band they would have to play the triangle. They brought one along, and now bundles like ‘Chris’ hits it each time the band finish playing the Illusion Dolls.

MORE INFO: www.anti-flag.com
INTERVIEW

DEATH CAB FOR CUTIE
VETERAN SEATTLE-BASED INDIE TYPES BEST KNOWN FOR THEIR ASSOCIATION WITH CALIFORNIAN TEEN DRAMA THE OC... GUITARISTS: Chris Walla

"It's folly to think The OC put us on the map. Ultimately though, it has been really good for the band." - Chris Walla

So they're dirty rotten sell outs then? "We don't feel any indie guilt at all," says guitarist Chris Walla. "It's not as though we haven't paid our dues." That said, their debut record for Atlantic, Plans, is the sort of introspective, mellow affair that's going to find people talking excitedly about how Death Cab For Cutie have become the American Coldplay.

"So we're talking heartfelt acoustic songs about the trials of love then, yeah?" Sort of, although compared to previous Death Cab records there is a noticeable lack of guitars on Plans. But there is a good reason for that: a mere month before the band were due to go into the studio, Chris lost a penny sized chunk out of his fretting hand in a freak accident. "In a lot of the places where I would have recorded guitar, we ended up putting something less painful and something more atmospheric," he explains. "It was hard to do a lot of that modal arpeggio stuff I like, but when something like that happens you just figure out how to approach it differently."

OK, can we mention The OC at this point? Oh, yes. Death Cab's rise has been helped no-end by being regularly plugged by US TV show The OC. One of the main characters is a fan of the band who mentions Death Cab ritualistically. The band themselves even made a cameo appearance during last year's season. Inevitably, their association with the show has drawn much criticism from long-term fans, although Chris is adamant it's been a good thing for the band. "It's folly to think the show put us on the map. Ultimately, though, it's been really good. Since radio is all centrally programmed these days, it seems as if independent music supervision companies are really picking up where college radio leads off in the States. It has turned into an extremely viable way to get your music heard... if you can pull it off." (WS)

THE LOWDOWN

FOR FANS OF: Suede, The Smiths, The Wedding Present
KEY KT: Gall Blueday, Harmony hollow body, Gibson ES-335, Fender Starcaster guitars, Bozack 2 amps, Gertua distortion, Gibson CM-1 delay
OUT NOW: Plans (Atlantic)
INTERESTING FACTS: The band named themselves after an ancient Roman Dog that led the band track...
Ville Valo, HIM's charismatic frontman, is telling Total Guitar about a drinking contest he had the night before with some unnamed Americans as we set up our Rockbox. "You see," he opines as he pours another continental strength beer and lights one of four fags he smokes during our interview, "we Finns can take our drink. Those guys were barking everywhere, but I held it down." As the opening run of Iron Maiden's 'The Trooper' kicks in, Ville stands and strikes a dramatic ale guitar pose. "Yeah!" he screams, "I've been looking forward to this all day!"

**IRON MAIDEN**

**THE TROOPER** (1983)

"I can't think what song it is, I always get confused. All the Iron Maiden classics are alike! I started playing bass because of Steve Harris – bass was my first instrument. The first rock song I ever played was 'Run To The Hills,' and the first gig I ever saw was Maiden playing the Helsinki Ice Hall when they toured with W.A.S.P. Very old school. I guess Steve Harris is the reason I started respecting West Ham as well!"

**DOWN**

**GHOSTS ALONG THE MISSISSIPPI** (2005)

"Disturbed? Oh, Down! Very cool, is the Phil [Anselmo]? I haven't got this album, but I have the first one. I always thought he was a bit too macho, but he is a great singer. I love black metal, but this is too slow and there's a slight nu metal type of vibe, which has never been my cup of tea."

**NICK DRAKE**

**CELLO SONG** (1969)

"Nick Drake. I love him because it's just one guitar and vocals. I'm big on this folkly kind of stuff. I listen to Tim Buckley and Neil Young when I'm on tour, especially when I come off stage. Our drummer will be in the back of the tour bus listening to the latest death metal band, but after a two hour show I want to relax and this is perfect. I love José González, too."

**LACUNA COIL**

**SWAMPED** (2002)

"This is the first track from Lacuna Coil's last album. I did a photo shoot with Cristina [Scabbia, Lacuna Coil vocalist] in Europe. They have such passion for music. I haven't heard the new album, though. I loved their first EP, it's more Bon Jovi-ish! Then they went a bit Paradise Lost, a bit darker."

**MOTORHEAD**

**DAMAGE CASE** (1979)

"Is this Wolfmother? Must be head. This is really old school. I recently met Lemmy at the Rainbow Bar And Grill in LA and he gave me his autograph for my brother who has just started playing bass. He wrote 'basso profundo,' which means 'bass forever.' I used to write a lot of songs on bass, and I play guitar too – and bits and pieces of drums. I like to play everything."  

(NG)
Writing a hook is hard enough. Getting it down shouldn’t be.

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MATT SKIBA
ALKALINE TRIO

What's your guitar of choice?
"My Gibson 1957 Les Paul Goldtop reissue. That's what I play live, but my favourite guitar is my black 1979 Gibson Les Paul Custom. Unfortunately, its headstock recently broke off."

What about your backline?
"We're renting the backline at the moment, but usually when I'm on a long tour I play through a Diezel and a Bogner [Matt runs his Diezel VH4, 100-watt four-channel head into a pair of Orange 4x12-inch cabinets]."

Are you an effects junkie?
"I use the Line 6 DL4 Delay Modeller - that green POD looking pedal. I use that live and in the studio. I also use a Boss Digital Delay pedal. Oh, and I have a Bradshaw board. Bob Bradshaw built this beautiful board for me that I use to control my effects."

Strings - make and gauge?
"I use D'Addario's JG gauge with an extra long G string."

Pick or fingers?
"Our picks are made by Planet Waves, and I use the 0.60mm gauge picks."

What's the one piece of kit you couldn't live without?
"My Bradshaw board!"

Which Alkaline Trio track has the ultimate example of your sound?
"There's a song called Mercy Me on our album Crimson. In fact, this latest album is the happiest I've been with my tone. I think the guitars on Mercy Me sound really nice."

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acoustic bridge pin puller, an acoustic bridge pin puller, and a flathead and Phillips screwdriver. For stockists: John Hornby Skewes 0113 284 8015 www.jhs.co.uk
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UK-designer Trevor Wilkinson’s new range of replacement parts cover just about any style of electric guitar. The range includes bridges, pickups and much more. For stockists: John Holroyd-Stevens 0113 286 8515 www.mhss.co.uk

ESPR has unveiled the first production electric guitar to feature the recently launched Kahler Vibrato as original equipment. The ESP JEFF HANNEMAN SIGNATURE model comes loaded with a black chrome Kahler 2315 bridge, a pair of EMG humbuckers and an ebony fingerboard. Hanneman’s Slayer bandmate, Kerry King, has been a devotee of Kahler bridges since the 1980s. The 2315H is also available in gold and chrome finishes.

TAKAMINE will add two new models to its Japanese-Specialty range of guitars this summer: The TPC2CSE (£899) is a cutaway model with a beautiful figured maple top, back and sides and abalone inlays. The P345-195S is a non-cutaway with a gold spruce top and Mahogany back and sides, and is finished in a vintage style tobacco sunburst. It will retail at £799. Both of these new guitars come complete with a CT4B (tube) preamp - there’s both the built-in valve - and a Takamine hardcase. For further information, check out www.takamines.co.uk or contact Greg UK on 01908 857100.

GEAR NEWS IN BRIEF

YAMAHA used the 2006 Frankfurt Musikmesse trade fair to launch its stunning new A.R.T. electro-acoustic pickup technology. The new pickup system, which will be offered as standard to all new APX and EFJ electro-acoustic guitars, promises a "natural, responsive sound" with none of the scratchiness of traditional piezo systems. It’s affordable, too. TG has heard the new guitars and they sound awesome. Expect a review of the A.R.T. equipped guitar at Total Guitar soon. In the meantime, contact Yamaha-Kemble on 01908 366700 or visit them online at www.yamaha.co.uk.
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MARC BOLAN, THE CHERUBIC LOOKING T.REX FRONTMAN AND GUITARIST, USED TO ROCK HIS WAY THROUGH HITS SUCH AS RIDE A WHITE SWAN AND CHILDREN OF THE REVOLUTION WITH HIS TRUSTY TELECASTER. AND NOW YOU CAN, TOO!

Winning your hands on over £900 worth of classic rock guitar? To celebrate the DVD release of T. REX On TV - A T. Rex Compendium, we’ve teamed up with DemonVISION to offer you the chance to win a sexy Fender American Telecaster, as used by legendary T. Rex guitarist Marc Bolan.

T. Rex On TV is the first official archive DVD to compile a collection of the band’s rarely-seen appearances on French, German and UK television programmes in the 1970s. It includes over three hours of rare performances from one of Britain’s most influential rock icons, Marc Bolan, also known for playing his famous white Strat and a Les Paul.

This fascinating DVD, released by demonVISION on 5 June, includes the definitive 56-minute documentary Dandy In The Underworld, produced in 1997 to commemorate the 20th Anniversary of Bolan’s untimely death. It also features interviews from Bolan’s friends, family and the artists he influenced – from Morrissey to Billy Idol!

Live performances include Get It On, Metal Guru, Children Of The Revolution, 20th Century Boy and Teenage Dream.

To be in with a chance of winning this guitar, answer the following question correctly. Text or send answers on a postcard to Marc Bolan Tele Comp, Total Guitar, Future, 30 Monmouth St, Bath BA1 2BW by 21 June 2006.

IN WHAT YEAR DID MARC BOLAN DIE?

a) 1975  
b) 1977  
c) 1979

Text TG followed by a space and your answer (eg, TG 1975) to 80899 by 21 June 2006.

TERMS & CONDITIONS

Comps close 21/06/06. Winners will be notified by telephone. Multiple entries are allowed. The editor’s decision is final, no correspondence will be entered into. Entrants must not be an employee, agent or subcontractor of the promoters, or a relative of those persons. The promoter is Future Publishing Ltd, Beauford Court, 30 Monmouth St, Bath, Avon BA1 2BW. Company No: 02008865. No purchase necessary. There is no alternative to the prize stated. Winner’s names will not be published.
GET BACK!

GUITAR LAND HAPPENINGS, THIS MONTH IN 1980...

THE ASSAULT
By May 1980 punk was winding down in the UK, but apparently no-one told the East Europeans that. The Clash played amidst a veritable riot in Hamburg where a throng of boozed anarchists tried to crash the venue. One reveller attempted to incite the crowd to kill Joe Strummer, and eventually received a hearty guitar smash around the skull from the angered frontman. Strummer was arrested then later released after an alcohol test proved negative. Afterwards, Strummer was deeply regretful of the incident. “You can’t face violence with violence,” stated the Clash frontman, although it would take a few more years for that rhetoric to filter through to hardcore punk fans.

THE BAN
In South Africa, schoolchildren adopted Pink Floyd’s ‘Another Brick in the Wall: Part II’ as their anthem of protest against the apartheid education regime. The single sold well over 30,000 copies—a huge amount for the African market—before it was declared ‘prejudicial to South Africa’ by the government and banned along with the Pink Floyd album it was featured on, The Wall. It’s not the only time the song has caused controversy. The schoolchildren who sang backing vocals on the track were banned from performing the track on TV by their headmistress, who had not given permission for them to leave school to record it in the first place.

ALSO THIS MONTH
1-31 May: Blondie held the top spot in the US singles chart for the entire month with Call Me. The track received an extra boost by appearing on the soundtrack to hit film American Gigolo starring Richard Gere.
24 May: Genesis fans arriving at the Roxy Club in LA to buy tickets for a forthcoming gig were shocked to find the band members selling the tickets themselves!

THE TRAGEDY
Joy Division’s gig at Birmingham University on 2 May 1980 proved to be their last. Two weeks later, on the eve of their first US tour, singer Ian Curtis committed suicide. Curtis’ death at the age of 23 came as a shock to those around him but, with hindsight, a number of factors, including his epilepsy and impending divorce, could have persuaded him to write: ‘At this very moment, I wish I were dead. I just can’t cope anymore.’ The band reinvented itself as New Order shortly afterwards, but Curtis legacy lives on; his post-punk tunes have influenced future generations including Kurt Cobain and Suede’s Bernard Butler. Curtis was cremated in Macclesfield and his memorial stone reads “Love Will Tear Us Apart,” a reference to one of Joy Division’s best-loved songs.

LIKE A VIRGIN
HOW GUITARISTS LOST THEIR ROCK CHERRIES

ELLIOT EASTON
THE NEW CARS

The first record I bought... "It was The Beatles. You guys had had them for a couple of years before they played over here (America) on The Ed Sullivan Show, and when I heard them it had a profound effect on me. Before I heard The Beatles everything was in black and white, but afterwards everything was in colour."

My first guitar... "My first guitar was actually a Mickey Mouse guitar. It was part of the whole Mickey Mouse Club program that I watched on TV. It was a 33-shaped acoustic in the shape of Mickey’s face—his ears were actually the cutaways!"

My first gig... "It was The Jimi Hendrix Experience on the tour when they were supporting The Monkees. Now this was just after Monterey and he did the whole routine that night—all his famous moves. The tour ended up being quite notorious as Hendrix was later dropped after all the parents of the young kids who had come to see The Monkees complained."

Their new album, The New Cars: It’s Alive, is released on 8 May. The band will be touring the UK and Europe in September 2006.

NEWS IN BRIEF

THE STROKES recently took time out from their busy schedule to appear at a special concert paying tribute to the late great JOEY RAMONE. The benefit took place at New York’s Irving Plaza on 19 May—what would have been the legendary singer’s 55th birthday—with proceeds set to go to the Epilepsy Research Foundation.

Guitar giants GIBSON are celebrating the 150th birthday of their 24-hour free European customer service hotline providing access to guitar professionals in over six languages (41-17). Any Gibson related queries you have will be answered by a team of professionals free of charge on 08454442454 or by email service.europe@gibson.com.

If you want to make it in today’s music industry why not check out the GUITAR INSTITUTE’s Yamaha Diploma Scholarships. In conjunction with Yamaha, The Institute is awarding one full and three partial scholarships to deserving guitarists for their October 2006 Full Time Diploma course worth a total of almost £10,000. To apply, send a D.V.D or CD of yourself performing a solo piece together with a completed application form (from www.guitarinstitute.com) to The Guitar Institute Scholarship Awards, 35 Napier Road, London W3 6QR.

OUTPUT!

JACK WHITE

“This (Encoretour) record happened because I was passionate about doing it, and it’s very much long-term for me. Besides, I could never get above the bass player in The White Stripes—this band gives me the opportunity!” —The White Stripes guitarist’s grudge against bass players re-surfaces
GETTING THE ARRANGEMENT RIGHT ON YOUR NEW SONG COULD TURN IT FROM A BEDROOM BALLAD INTO AN INSTANT ROCK ANTHEM. GET IT WRONG AND IT WILL NEVER SEE THE LIGHT OF DAY...

1. The melody is the most memorable part of any classic song. It could be a guitar/bass line or lyrics, but make sure it's an integral part from start to finish.

2. The general structure of popular songs is fairly standard: intro, verse, chorus, verse, chorus, middle section, verse, chorus to end. Listen to some classic tracks and see how many fit this structure.

3. If the main hook in your song is the chorus, make your intro a shortened instrumental version of it so your audience will recognise it during your first chorus.

4. Getting to the first full chorus as soon as possible gives the audience a chance to sing along. An example of this is Robbie Williams' 'Let Me Entertain You'.

5. Use 'light' and 'shade' in your arrangement by dropping out lead instruments while your frontman sings. Try a simple guitar line to build up the verse.

6. Dynamics are important, and bringing in massive guitars during the chorus can pay dividends. Radiohead's 'Creep' is a good example of how this works well.

7. An important part of any arrangement is to focus on discipline when going from one section to the next. Think these sections through carefully and be as precise as possible. No sloppiness accepted here!

8. One trick used by pro songwriters is the key change for the middle section or ending. For example, if your chorus is made up of the chords E, G and A, when you get to the middle section or solo try shifting your chord sequence up a tone by playing F#1, A, B.

9. By the time you get to your final chorus you should have everything in your song, gospel choir, a wailing frontman, a searing harmonised guitar solo, drummer going mad, etc. Go on, give it a go and blow your listeners away!

10. Of course, there are many different styles and types of arrangements. But stick to these simple rules and your song should have a good structure, hooks in all the right places and sound kick-ass!
DIAL-A-LICK

Here's the deal: we've tabbed a lick and we want you to play it in your own style down the phone to us. As long as the notes in the tab are played in the order they're printed below, you can play 'em however you want. We won't be impressed by speed alone, give us some attitude and style! Satch and Angus Young aren't the fastest players in the world, but we love the way they rock - so don't be discouraged.

All you have to do is call the number below, leave your name and number, then play your lick. Congratulations to last month's winner Johnathan Evans who has won an awesome Boss MT-2 Metal Zone pedal and is featured on the TG CD. To enter DIAL-A-LICK call:

0907 400 4348
Calls cost 69p per minute and should last no more than two minutes. Entries will be judged after the closing date of 28/8/06.

DIAL-A-LICK: A minor diatonic lick

You can play this sequence of notes anyway you like, as long as they appear in this order - that's why you won't find it on your CD. Remember, TG isn't necessarily looking for blazing speed. We want attitude and style. Oh, and remember to leave your number!
Many of the world's greatest guitarists have used open strings extensively in their search for greater speed, to find unique plectrum chord voicings and to create a wider sonic texture for easy repetitive pedal points, ringing drones and much more.

To do this, place your fingerboard hand in the fourth position over the first string. This means that your first finger hovers above the 4th fret. Spread out with one fret per finger so that you are ready and waiting.

Alternate first finger-open, second-open, third-open, all the way up to fourth finger and then work your way back down to the first with an open string pull-off between each fretted note. Try to maintain an even tempo and volume between each note. Only the very first note needs to be picked, so this could also double up as a great legato workout for you. (SW)

**Dave Grohl**

Dave Grohl has an uncanny ability for inventing clever and unusual guitar parts by using simple but incredibly effective devices. For this example, both the first and second strings ring open through each chord change. Don't be put off by their complex names, because the shapes are really easy.

**Gary Moore**

This fiery Gary Moore lick uses the notes from a descending E natural minor scale alternated with an open string pedal point. As every open string is contained within the scale, they're all fair game. This idea has been borrowed by all styles of guitarists, from uber-shredder Michael Angelo to the Sugababes guitarist who uses it in his live acoustic solo.

**Albert Lee**

Here we have a hybrid picked banjo line followed by some rapid bluesgrass alternate flatpicking to end, courtesy of Albert Lee. The open strings in this final run not only help to establish the authentic country bounce, but they also make the position shifts much easier to execute. At this tempo, every little helps!
For over 25 years the TASCAM Portastudio™ has been the first choice of Guitarist’s wanting to capture their art. Today we offer the cost effective analogue cassette Ministudio’s right up to the award winning digital 2488 24 track. With prices from £99 to £999 visit your local TASCAM dealer and check out a Classic or Contemporary Portastudio™.
DRAGONFORCE

THE EXTREME POWER METALLERS TAKE TIME OUT FROM PLAYING 1,680 NOTES PER MINUTE TO ANSWER YOUR QUESTIONS ABOUT GAY VIKINGS, AUTOGRAPHING COCKS AND ONSTAGE FOOT Massages...

WORDS: NICK CRACKNELL
PICS: JOBY SESSIONS

Sam: "Most of them might be wrong, but that doesn't matter!"

Can I join the band as an extreme power metal tambourinist?

Andy Trelvilyan, Polzeath
Sam: "I've already asked a few people to play triangle.

Dragonsforce: they sign cocks, but your questions are way more outrageous!

What is the minimum amount of solos in a great Dragonforce song?

Nick Hansen, Basingstoke
Sam: "Well, in the solo section you're always gonna have a minimum of four. Are we counting choruses and intros, too? They're almost solos anyway."

Herman: "The minimum will be two in the intro, at least two after the chorus and the outro, then the bridge solo."
Sam: "I don't think we've got any songs that have less than six solos. Not on the new record, anyway."

Who are your best mates in the metal world?

Will Oppenheimer, Amsterdam
Sam: "Ourselves! We love each other so much."

Herman: "All the bands we usually get on with are not what you would call 'successful'. They're usually complete idiots like us."
Sam: "Soul Source from Sweden are really cool guys. Most of the big bands we go on tour with just want to get their rest so they will be up for the next night when we wanna go out on the piss all day. We prefer to hang out with fans than bands, to be honest. They're usually more up for having a laugh."

What's the weirdest audience you've ever played to?

Horst Völker, Epping
Herman: "In Thailand they kept rubbing our feet! It was like they were giving us a foot massage or something like that."
Sam: "The Japanese are always completely silent after you finish each song. Maybe it's out of respect, or something, but as soon as you finish they're dead silent!"

Herman: "Unless you have something prepared to fill in the gaps, you stand there looking like a lemon."

What's power metal's obsession with fire?

Ian Norman, Coventry
Sam: "It's just a great word to sing, and you can sing it in a variety of different ways. [He sings] FiAAAAA! HIYYYYa!

COMING SOON

GARY MOORE, TRIVIUM, DOWN, STEVE VAIT (MAYBE ONE DAY!)
Email your questions for the above axe merchants to stringemup@futurenet.co.uk. Please ensure you include your full name and postal address. If your question is published, we will send you a set of D'Addario EXL110 strings and a Planet Waves Pro-Winder for winding and stripping your own strings.

STRING 'EM UP!
In association with

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A Viking: "so gay!"
"I signed about three people's cocks in Scotland. I think signing cocks is a phenomenon exclusive to Scotland. I've signed ball bags, arses, anything man!" – Sam Totman
You can put a lot of feeling into that word. We've got fire all over the place in our songs."

Herman: "Our first album was Swim Firestorm, then we have songs like Through The Fire And Flames and Burning Fields. I've never realised before just how much fire there is in Dragonforce."

Herman, Charlie from Fightstar once said he was your musical idol. Can you shed some light on this?

Herman: "I never said that!"

Sam: "I might have said it. It went to a Busted gig once. I got really pissed and went down there on my own. No-one else would go with me. I really enjoyed it! I don't remember much of it, but it was quite a good laugh. You can't listen to metal all day long. I like Craig David, the Spice Girls and Steps. I've paid my dues, man."

Do you own any 12-sided dice? If you were a Dungeons & Dragons character, what special powers would you have?

Eric P. Ruth

Sam: "I would have a hand with no feeling so I could wank all day and pretend it was someone else."

Herman: "That's a great answer! I would say the ability to play the guitar as good as Sam..."

If some old guy asked you to sign his arse, would you?

Artificial Red, Dragonforce forum

Sam: "I signed about three people's cocks in Scotland. I think signing cocks is a phenomenon exclusive to Scotland. I've signed ball bags, arses, anything man. So it wouldn't make any difference if it was an old guy, apart from I'd probably have to stretch the skin out a bit if it was too saggy."

Herman, who would win in a solo war: you or Corey from Trivium?

Henny, Coverdale, Stong

Herman: "Fuck, it's a bit obvious isn't it? Just listen to the albums!"

Sam: "They play like 15-year-olds."

Herman: "Who would win between me and Sam? That would be me, of course."

Sam: "No, me! Trivium have a lot more fans than us so they'd probably win. They've got more girls screaming. We just have a bunch of hairy dudes."

When you aren't playing songs about dragons and warriors and such, do you dress up and go slay dragons? And by dragons, I mean fat chicks.

Tom Sykes, Liverpool

Herman: "None of our songs actually talk about dragons or warriors, so I guess all we do is slay fat chicks."

Dungeons & Dragons: clearly not just for geeks.

Sam: "And we don't even do that often. Vadim [Pruzhansky, keyboards] likes horrible chicks."

Herman: "So you've just told every chick who Vadim's rogered that they're really ugly? That's not very nice of you!"

Herman, what's the funniest thing Sam has ever done?

Bee Girl, Dover

Herman: "Trying to play guitar! I actually don't think he's very funny at all. He's an idiot. A lot of the time he tells me he doesn't need to practice before a show."

Sam: "That's true, I don't warm up. But by the time the solo section comes in I'm pretty warmed up anyway."

Herman: "He can practise the set list in three minutes."

Sam: "Nowadays, even if I'm completely pissed I still get most of the songs right because we've played them so much. In the early days I was fucking up all over the place. We play so many notes some of them have to go wrong!"

Herman: "But I always play them right so I cover his mistakes."

If you guys play Download, can you please give Lars Ulrich a slap?

Gallowtrip, Dragonforce forum

Herman: "Yes, we are playing the main stage at Download on the Sunday I think."

Sam: "We'll poke a drumstick up his ass. I'm sure he'd enjoy that. We'll do it for you guys!"

Dragonforce: "Jesus, that guy's ball bag was THIS big!"
JOHN FRUSCIANTE

John Frusciante's raucous style puts guitar strings to the test night after night. For Red Hot tone and consistent durability, John relies exclusively on D'Addario XL strings.

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ALBUMS
THIS MONTH’S RELEASES... REVIEWED BY GUITARISTS

THE FUTUREHEADS
News And Tributes
(Vertigo)

Who they? Back in 2001, Barry Hyde and Ross Millard formed The Futureheads out of sheer boredom in the youth club of their native Sunderland. Fortunately, that’s where the similarities with PJ and Duncan from Byker Grove end. Shot through with the fear of spending the rest of their lives in a provincial fishing town, the band’s 2004 debut was loud, brittle and awash with parochial defiance; a call to arms to the man sleeping off his hangover on the bus taking him to a job stuffing envelopes. It also featured one of the best cover versions in recent years: a jerky post-punk rendition of Kate Bush’s ‘Hounds Of Love’ that reached No 8 in the UK charts and was named Single Of The Year in NME, News And Tributes, recorded in just five weeks, is their second studio album so far.

Any good? That depends on how you feel about the north east accent, our old fishy on a dirty. The Futureheads’ habit of barking four-way harmonies in their native tongue sometimes makes them sound like the home end of St James’ Park. If that doesn’t bother you, you will find that News And Tributes offers some incredible songwriting that’s dominated by riffs as choppy as a French Revolution guillotine.

Must hear: Yes/No, Fallout and Skip To The End are all drinking anthems that you’ll put on the jukebox while you’re ‘foot on the toon’.

Why buy? The Futureheads’ habit of barking four-way harmonies in their native tongue sometimes makes them sound like the home end of St James’ Park. If that doesn’t bother you, you will find that News And Tributes offers some incredible songwriting that’s dominated by riffs as choppy as a French Revolution guillotine.

TG RATING: For fans of: Franz Ferdinand, Bloc Party, XTC
ALSO TRY: Kaiser Chiefs, Unemployment

DIRTY PRETTY THINGS
Waterloo To Anywhere
(Vertigo)

Who they? The new band formed by the slightly dull ex-Libertines guitarist, as opposed to the supermodel shagging, smack addict one. While Pete Doherty has grabbed all the headlines since The Libertines, called it a day, Carl Barât has saved his thoughts on that band’s demise and his wayward ex-bandmate for this lyrically dark, seething début.

Any good? If The Libertines were a set of male genitals, Doherty has proved he was the cock while on this evidence Barât provided the balls. These 12 spunky Clash-inspired cuts rattle by in a spirited 36 minutes that, while not always inspired, piss all over Babyshambles’ dreary début.

Must hear: Bang Bang You’re Dead’s choppy riffs and raw vocals, The Gentry Cove’s skanking verse or the frantic chant-along You Fucking Love It.

Why buy? While we can’t say we’re fucking love it, we rather like Waterloo To Anywhere. It’s certainly dirty, it’s not very pretty, but most importantly it’s far from a shambles.

TG RATING: For fans of: The Libertines, The Clash

AIDEN
Our Gongs Dark Oath
(Victory)

Who they? Shroudy Seattle whippersnappers who aren’t averse to smearing on a spot of eyeliner. Our Gongs Dark Oath was originally released in 2004, and is now being re-released so the UK can get a taste of what came before Nightmare Anatomy.

Any good? Yes, and surprisingly so for five kids recording on a ‘shoe-string budget’. Jack Wombold and Angel Darras are clearly masters of powerchords, but Our Gongs Dark Oath is far from one-dimensional. It mixes hardcore stylings with plenty of AFI-style catchiness. It’s a little raw in places, but that only adds to the appeal.

Must hear: Looking Glass Eyes is a slow-burner, a thundering riff and brooding verses give way to a menacing chant of a chorus, but it’s one that will leave a lasting impression. I Set My Friends On Fire and Pledge Resistance come on like rural hurricanes that could probably incite a riot when played live.

Why buy? Aiden are one of the hottest names on the touring circuit this year, and this is the record that set the jammy little buggers on the road to goth rock stardom. Get this now and start making your claims that you ‘knew’em before they were big...

TG RATING: For fans of: AFI, My Chemical Romance

TOwers OF LONDON
Blood, Sweat And Towers
(VT Records)

Who they? TG’s favourite band of degenerate rockers who love nothing better than rocking the fuck out and raising hell. Even though we featured them in TG41, we can’t get enough of punk rock’s new playboys. In fact, their musical credentials are so attractive to TG that we played Doctors and Nurses with them for next month’s issue! As a reminder, The Rev rips it up on lead guitar while Dirk Tootette gets filthy on rhythm.

Any good? Towers Of London have taken the blueprint for punk rock, ripped it up and shred it out. Sid Vicious style. Don’t fuck with these dudes, ‘cos they’re on a mission to annihilate the pop scene and rehabilitate rock. More forceful than a pissed off rhino at full- pelt, Blood, Sweat And Towers will blast through your cranium and tear you a new earhole.

Must hear: Go for the kill and get tanked up on the attitude, velocity and rebellion oozing from On A Noodle. Kill The Pop Scene and I’m A Rat.

Why buy? Because The Rev and Dirk Tootette are your new guitar heroes and you should worship them daily with Blood, Sweat And Towers on continual repeat.

TG RATING: For fans of: The Sex Pistols, G N’R

PUNK’S NEW PLAYBOYS

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Monitor

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SNOW PATROL
Eyes Open (Polydor)

How they? Scot-based indie darlings who rose to prominence in 2004 with their third record Final Straw.

Now they’re back with the follow-up and it’s make or break time. Either they replicate Final Straw’s giant guitar anthems or spend the rest of their days drinking at the back of the boozers and bitterly moaning every time they hear “Light up! Light up!” on the jukebox.

Any good? It ain’t bad. It’s the album Coldplay should have made instead of climbing up their own arses with an organ. While it won’t make you sit up and marvel at the amazing guitar playing, it’s by no means offensive to listen to. Full of sing-along melodies and great big Telecaster chords, Eyes Open is shot through with a breathy, soft-rock sensibility. Gary Lightbody and crew seem to be capable of pulling a heart-warming melody from the simplest of chord sequences. All in all, Eyes Open is a very creditable follow-up to a very creditable breakthrough album.

Must hear: First single ‘You’re All That I Have’ is all over the radio and is classic Snow Patrol and, despite borrowing heavily from the intro to ‘RIP’ by The Hoos, Open Your Eyes is truly charming.

Why buy? The more of you that do, the less chance you’ll have of hearing Coldplay at every damn party you go to.

RG RATING: 6

For fans of: Embrace, Athlete, Coldplay

ROB ZOMBIE
Educated Horses (Iceman)

Who? Horror-movie loving former frontman with the outstanding White Zombie who took time out from music to direct the gratuitous splatter-fests House of 1000 Corpses and The Devil’s Rejects. Returning to his former stomping ground, Zombie is joined by former KD Lang/Marilyn Manson guitarist and two-time Toad’s Guitar cover star John 5.

Any good? Recruiting John 5 appears a masterstroke. Well, we all know that John 5 is well-versed in the ways of country picking as well as churning out the meat and spuds metal riff, so the prophecies hidden in Dante’s Inferno regarding one almighty collaboration have now been realised. OK, we may have made that last bit up. But Zombie is clearly heading in a new direction after his film career got off the ground, aiming for an Allman Brothers meets the Monster From The Black Lagoon sound. As for John 5, he actually sounds like he’s enjoying himself following his release from Vannorsen.

Must hear: Death Of All will take you on a carnival acid-trip from the American mid-west through the southern states, while The Devil’s Rejects mixes a generous amount of pedal steel with a B-movie vibe to get you rooting for the bad guys.

Why buy? Because if you don’t we’ll send Otis and Captain Spaulding round for a little visit, maybe Dr Satan too… if he’s not too busy.

RG RATING: 8

Dove Partridge

HEAVY METAL – LOUDER THAN LIFE
(Freemantle Home Entertainment)

Billed as the definitive metal documentary, this two-disc double-DVD package unravels the music, the myths and the mayhem of heavy metal music from the first lumbering slambang riff through to Dinebarg’s razor-sharp axology and modern day millstones such as Mastodon. It’s packed with new interviews, rare live performances and archive footage, and is a long overdue document considering the continuing story of metal. And with a total run time of over four hours its special features include The World Of Metal according to Twisted Sister’s Dee Snider (we won’t judge) and a guide to the greatest and most essential albums of all time, indispensable for all metal fans!

RG RATING: 8

Nick Cracknell

THE RACONTEURS
Broken Boy Soldiers (XL Recordings)

Who they? A Detroit supergroup of sorts, featuring The White Stripes’ Jack White and acclaimed songwriter Brendan Benson on guitars/vocals, plus the rhythm section of psychedelic garage rockers The Greenhornes. While Benson

has his own solid fan base, it’s White’s involvement that surely allowed the band to get a record deal without having even rehearsed together!

Any good? Before their respective careers took off, White and Benson sparred together in a band called The Bricks and actually supported The Greenhornes on occasion at local gigs. Later on, White used the Greenhornes rhythm section to record Van Lear Rose, the album he co-wrote and produced with country legend Loretta Lynn.

RG RATING: 8

For fans of: Hank III, The Misfits

HOW TO BUY: THE SMITHS

WORDS: HENRY YATES

MUST OWN

THE QUEEN IS DEAD (1986)

The Queen Is Dead (their third studio album, excluding Hatful Of Hollow) is the jewel in Morrissey and Marr’s crown. It remains a set text for the lonely and the lost; a consolation prize for unrequited lovers and the most thrilling elision of elegance and attitude ever committed to tape.

Age cannot wither these tracks, nor custom stale their infinite variety. On the contrary, moments like Marr’s outro on The Boy With The Thorn In His Side and Moz’s pained ammonitions on I Know It’s Over have only grown more poignant as time has passed.

RG RATING: 10

FOR THE QUEEN IS DEAD (1986)

HATFUL OF HOLLOW (1984)

The early radio sessions that form the backbone of Hatful Of Hollow were the reason most people fell for The Smiths. This gap-filler between The Queen Is Dead and Meat Is Murder was taut and muscular, with Marr dazzling on Girl Afraid.

RG RATING: 8

BE CAREFUL

THE SMITHS (1984)

The songs were there, but The Smiths’ ephemeral debut suffered by allowing them to be shaved, sanded and glazed in toxic production by John Porter. While there’s no such thing as a bad Smiths album, this comes mighty close.

RG RATING: 7

RANK (1988)

The Smiths’ swansong captured a concert from Milton Keynes, giving the anxious listener all the frustrations of the live arena (repeatey sound, bellowed vocals) and none of the benefits (memoraneous sense of occasion, airborne gladoli)
that in mind, it comes as little surprise to discover these old friends sound perfectly at ease with each other on this enjoyable retro romp. Moving forward four decades from its traditional blues roots, White proves he can ’do 1970s’ here, as elements of Free, Led Zeppelin, The Band, late period Beatles and even prog permeate Broken Boy Soldiers’ 10 tracks. 

Must hear: The Townsend-meets-Kossoff bombast of Hands, The Thin Lizzy-style harmony guitars on Level and Steady. As She Goes’ clever off-kilter riff. 

Why buy? Those disappointed by The White Stripes’ virtually electric guitarfree Get Behind Me, Satan album should find solace among Broken Boy Soldiers’ natural, uplifting rock grooves. 

Phil Ascott

TG RATING: 8
For fans of: Free, The Beatles, Led Zeppelin

36 CRAZYFISTS
Rest Inside The Flames (Roadrunner)

Who they are? The best band to leave the snowy wastelands of Alaska. Featuring Steve Holt on guitar, 36 Crazyfists are now based in Portland, Oregon, and have decided to heat things up following on from their last release, A Snow Gapped Romance, with another blistering assault. 

Any good? It’s alright, actually. Continuing in the vein of the single Bloodwork from their last album, Rest Inside The Flames is punchy and to the point. At times it can sound a bit too mellow, but Holt’s guitar work is again top notch, showing that he can mix crushing riffs with a clean, understated sound at the drop of a hat. Album opener I’l Go Until My Heart Stops looks destined to be another huge song for 36CF, having already featured on Headbangers’ Bull, while On Any Given Night has the same kind of feel as Korn’s Did My Time. It’s one of those albums that fits nicely between the likes of Killswitch Engage and Funeral For A Friend without disappointing anyone in the process. 

Must hear: The City Below shows the versatility of this band, whipping up a couple of acousticities and settling down by a nice fire on the beach while the sun sets.

Dove Portridge

TG RATING: 7
For fans of: Killswitch Engage, Deftones

THE BLEEDING ALARM
Beauty In Destruction (Immortal)

Who they are? Indie rockers from British Columbia. Having been picked up by Immortal Records (of Korn and Incubus fame), The Bleeding Alarm’s debut looks set to be a big majo. The band features guitarist Kevin Moore and Jens Madsen, and some fairly wailing vocals courtesy of Charles Furey. 

Any good? From the extended ethereal delay into so beloved of every band these days, to the harmonised fade-out of the last track, Beauty In Destruction is a great swaying monster of emo rock. 

Claire Davies

TG RATING: 8
For fans of: Black Crowses, Aerosmith

THE BEST GUITAR ALBUMS OF THE PAST THREE MONTHS

PEARL JAM
PearlJam (2)

“Dig out your check shirts and DM boots; grunge’s back with a vengeance! Easily Pearl Jam’s best record since 1998’s Yield.”

TG RATING: 9

WOLFMOTHER
Wolfinther (Isle of Wight)

“Resurrects the free-wheeling spirit of classic 1970s rock. If you haven’t for those golden days, you won’t want to keep this Wolf from your door.”

TG RATING: 9

RED HOT CHILI PEPPERS
Stadium Arcadium (Warnere)

“John Frusciante lets loose like never before, resurrecting the wash-drenched spirit of Jimi Hendrix with frenzied blues freakouts.”

TG RATING: 8

BEST OF THE REST

JUNKBOX
Junkbox (Reaction)

A mosquito-kissed deep South stodge shines through the entirety of this debut album of stripped-back rock ’n’ roll. Dirty, gritty, infectious and reminiscent of The Stooges in places, Junkbox was recorded on The Thames by a group as they like three piece. This is the summer for getting red-necked, we think. 

Paul Farley

TG RATING: 5
For fans of: The Stooges, The 22/20s

BOY KILL BOY
Civilian (Vertigo)

Or ‘Razor Killer Editors At The Hard-Fi Disco’ as the band perhaps should have been called – if we hadn’t already nicked the name for our house band! With their fashionable intermingling of guitars and keyboards, Boy Kill Boy at times bear more than a passing resemblance to those bands alluded to above, though their ear for a fine tune (Suze, Back Again) should put them up with their contemporaries very soon. 

Phil Ascott

TG RATING: 7
For fans of: Razor Killer Editors At The Hard-Fi Disco

HOPE OF THE STATES
Left (Columbia)

A disappointing and unexpected dose of indie sludge from these Chichester boys. Sweats of infuriatingly off-key vocals and whining, noodlestricken guitarists courtesy of Anthony Theaker and James Lawrence limits the album’s appeal. Whereas The Last Rides was an intriguing slice of multi-layered post-rock, Left is pure drivel. 

Chris Barnes

TG RATING: 3
For fans of: Starsailor, The Willis

DEAD TO FALL
The Phoenix Throne (Victory)

Metalcore may be on its last angry legs, but Dead To Fall are gonna make it one hell of a wake. While last album Nightfall And Virtue was utterly unremarkable, a new line-up has transformed Dead To Fall into one of the most kick-ass metal band’s around at the moment, TG just can’t believe the lacklustre reviews this album has received so far in the fickle UK music press. For us, Logan Kelly is currently one of metal’s most exciting young players.

Nick Cracknell

TG RATING: 8
For fans of: Mastodon, Protest, The Dead

NEXI MONTH

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STAR LETTER

**VAGUELY LITERATE? MILDLY AMUSING? WIN AN SFX-01 PEDAL!**

**HOT ROCK WIFE!**

In the words of Tenacious D, this is a tribute. Not to the greatest song in the world, but to the greatest wife in the world. When we met many years ago I was playing in a rock band during a time when rock music was out of fashion, venues were dodgy and the punters (where there were any) even dodgier. Eventually the band collapsed, but my interest remained. My long suffering wife has followed me around many a music exhibition and stood patiently while I drooled over those expensive works of art, explaining the difference between the various types of amps and guitars. About four or five years ago I picked up the guitar again and bought an Epiphone SG, which is a very nice guitar, but we still talked around countless music shops. I even dragged my poor wife along to Denmark Street one cold October day to look in all the music shops.

Anyway, my years of drooling have paid off. For my 40th birthday I received a Gibson Les Paul! It has the finish I would have chosen myself, a 60s neck and the model I would have chosen. So I would like to say a huge Thank you, Chris’ for my present. You are the best. Now where did I put my Marshall catalogue? Richard Newbale, via email

**THIS MONTH’S HOT SHOT**

I am currently working in Basra City, Iraq, with the British Army. I only started playing the guitar in February. It is something to do to keep me occupied during our down time in Iraq. I think I’m coming along well and have mastered a fair few songs, though others don’t agree! The photo below shows me (Captain Ian McIwan, on the right) and my guitar teacher (ADMS Brian McCudden on the left). We play every day, wherever we can, as you can see. Our normal playing area is in the garden of our unit’s headquarters, (that’s if there are no incoming mortars). The photo supplied is of us in front of a Warrior Armoured Fighting Vehicle. Please can you show it in Total Guitar? It would mean the world to us and the rest of the boys stationed out here in Iraq.

Ian McIwan, via email

**AY CARABAMA!**

She’s Mexican, plays guitar and has the smile of an angel. I refer, of course, to Gabriela of Hispanic guitar duo Rodriguez Gabriela. These guys have to be seen to be believed, so thanks for bringing them to our attention in last month’s issue of TG.

But there’s more! Wow! How yearn to dip her in salsa like a hot little tortilla chip then... (we had to cut this letter short, readers, lest we incur the wrath of the Law and the Obscene Publications Act, God, you readers are a saucy lot! – Ed)

John Downes, via email

**SOUND BITES ELSEWHERE IN THE TG MAILBOX...**

It’s the first effects pedal designed to work together with the pickups to your instrument for optimum gain and response with all your tonal applications. Dial in flat-channel gain from 6dB all the way to 25dB and make your singlecoil sound like humbuckers! Hogue (USA)

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**HOT SHOTS**

Send us your pics and win a crowd of adoring fans!

Email your photos to totalguitar@futurenet.co.uk along with your full name and address. The best each month will win one of these crowd scenes, courtesy of ezidroshockshop.com. Each scene is 6x4ft in size (comprising three posters) and features the huge crowd at Download 2005. Stick it up on your wall and pretend to be a rock god!

**This month’s winner...**

Ian McIwan, Iraq

**Crazy Frog adored by c*ts the world over**

It seems our 100 Hotshot Solos (TG164) caused a stir

Quite frankly, I find it sad and stupid that people can enjoy such egotistical trash like the one where she sings about her “lovely little lumps”. I think it’s wrong that image reigns over musical talent. But hey, that’s just me! Maybe it says it all when the other day while I was practising something shredding at school, some idiot came up to me and asked me why I was playing all that stupid stuff and why couldn’t I play Crazy Frog instead?

Another thing that gets me is the snobbish attitude towards guitarists when certain people in the music world (including my music teacher) don’t consider the guitar to be a ‘real’ musical instrument. How wrong can they be? Perhaps they should start reading your magazine. Well, this has made me all the more determined to make it my mission to bring back the guitar solo to the world of music.

On a final note, my dad may be an old fart when it comes to some things, but when it comes to music he rocks!

 Edinburgh, Ed (The Streets) Keeble, Hastings

**SWEATY BETTY**

I was recently at the Glasgow date of Thin Lizzy’s 20/20 tour. Having arrived there an hour early, my friends and I were near the front of the queue so when we knew we would be at the front inside. There was no support act, so we had to stand and wait for two hours. This pissed me off. When Lizzy’s were onstage I shouted for them to play Dedication between every song, but they didn’t. This also pissed me off. However, they made up for it by dedicating a song to us! John Sykes said: “This one is for the young guys in the front row... This is Cold Sweat”, while pointing to us. Cold Sweat is my favourite Lizzy song, purely for the sick finger tapping solo and for being dedicated to us. Thin Lizzy are quality! (PS Your magazine kicks ass!) Samir Poskham, via email
“FOR ME TO SOUND LIKE ‘ME’ I HAVE TO HAVE A MARSHALL—THAT’S JUST THE WAY IT IS.”
IN THE FIRST OF A SPECIAL TWO-PART INTERVIEW, JOHN FRUSCIANTE DISCUSSES HENDRIX, DRUGS, RICKY GERVAIS, MEDITATION, AND WHY HE'S FALLEN IN LOVE WITH GUITAR SOLOS AGAIN!

WORDS: PHIL ASCOTT PORTRAITS: ROSS HALFIN

Rwünsche ahead. Delays are expected." It's 1.38pm on Good Friday and, from the passenger seat of our car, TG is surveying the endless stream of stationary vehicles snaking their way into the distance. We're braving the M6 motorway, heading north for an Easter sojourn with the in-laws. It's a laborious process at the best of times (we're referring, of course, to driving up the M6, not visiting the in-laws), but this time the holiday traffic, combined with a full Premiership football schedule, has turned one of Britain's worst motorways into one of Britain's longest car parks.

The sound of our mobile phone ringing briefly distracts us from the tedium of attrac. Scrabbling around, TG locates our vibrating friend and notes a mystery London number is on the line:

"Hello?"

"Hi, it's John Frusciante here."

"Oh, cr, hi John..."

Rewind 24 hours, and we're waiting in Room 105 of the world-famous Claridge's Hotel, a luxury five-star establishment right in the heart of London's West End. The hotel room is the epitome of glamour: spacious, decked out in antique Art Deco furniture with copious bowls of fresh exotic fruits dotted around and a bathroom so long you could hold a bowls tournament in it.

John Frusciante is fashionably late. Our allotted hour's interview was due to start at 1pm but John is still upstairs whirling down his breakfast, so we recline on an opulent chaise longue, grab a grape or two, 10 minutes later Frusciante appears, strolls slightly awkwardly across the room and greets us warmly. His long unkempt hair, unshaven rugged features and simple jeans, t-shirt and lumber shirt attire seems out of place in these sumptuous surroundings. With his tattoos and heavily scarred arms hidden from view, he looks unremarkable—seemingly

"I felt like I was skating on thin ice or walking on a tight rope with this album. Things that are good have that quality about them."

John Frusciante: back with the biggest Chili's album to date
more likely to produce a Big Love from up his sleeve than the kind of diamond-encrusted watch he could so easily afford — yet perversely, Frusciante is perhaps the most remarkable guitarist Total Guitar has ever met.

His incredible life story to date has been little told, but bears repeating. A prodigious young musician, he joined the Red Hot Chili Peppers aged just 18-years-old and his impact on the band was immediate. As the creative force behind 1991’s brilliant Blood Sugar Sex Magik album, Frusciante transformed the band from a funk band to a more melodic, songwriting-driven group. His distinctive guitar style, characterized by a mix of classical and electric influences, quickly became a signature sound for the band.

Although his time with the Chili’s was brief (he left in 1992), his influence can still be heard today, as the band has continued to evolve and experiment with new sounds. His return to the band in 2012 was met with much fanfare, and his contributions to the band’s new album, California, were praised by critics and fans alike.

While in the first part of this in-depth interview, he discusses meditation, soloing, drugs, Jimi Hendrix and his early years in one of the world’s biggest rock bands...

Stadium Arcadium was recorded at the same studio where you recorded 1991’s Blood Sugar Sex Magik album. What was the reasoning behind that?

“While it just seemed like the perfect idea because we live about one minute away and Anthony and Chad live about 10 minutes away. Flea’s about an hour away in Malibu, but because of the way the studio set up he could sleep at the studio. Flea made it his home for the week and then went home for the weekends. It’s just practical in that way. Also, the studio we normally use, Cello Studios (where we did Californication and By The Way), closed down.”

Did recording in the house bring back any memories?

“No really. It seems like a different place now to what it was then. I like it better now. It’s cozier, a little more warm and homely. The other guys have a different impression than me, but that’s how it seemed to me. I loved it both times but before it seemed more cold and chilling.”

How different was the recording process to when you recorded all those years ago?

“Well, back then I didn’t do many overdubs. Blood Sugar was naked. At the time that was the concept I wanted, especially because on Mother’s Milk [producer] Michael Beinhorn had really pushed us. He’d had me playing electric guitars, so it was years before I ever doubled anything again because I had such a weird experience on Mother’s Milk. I did a lot of doubling on this album and it turns out really good, but I didn’t do anything different because that Mother’s Milk. The template for Stadium Arcadium was to have an album like Black Sabbath’s Master Of Reality where the guitars are in stereo, hard left, hard right, and it’s just the simple powerchord and sounds as thick as you’d ever want it to sound.”

Do you ever look back to the Funky Monks film that was made at the time of Blood Sugar? How do you feel about watching yourself back then?

“I have all the respect in the world for my guitar playing then, especially as that was a point when I’d broken out of being in a particular place. When I was a teenager I loved Jimi Hendrix, Frank Zappa and Stevie Ray, and I was balancing out those three guitarists styles in my playing. I didn’t have my own identity and I didn’t know what my musical voice was going to be. Around the time we started writing Blood Sugar, I finally put...
Aside those guitarist-styles and I forget about what’s technically good. I thought, for example, that Keith Richards makes music that connects with so many people and he plays in such a simple way, so why don’t I pick a variety of people along those lines who play simply but do something that makes a beautiful sound that affects people emotionally? For me that was a new way of thinking that took a little adjusting to. So by the time we recorded Blood Sugar, I still felt as though I was doing a balancing act and I didn’t feel comfortable with what I was doing, which is probably a good thing. The same thing happened when we were making this record. I felt as though it could just as easily be bad as it could be good.

In what way weren’t you comfortable recording Stadium Arcadium?

“Felt like I was skating on thin ice or walking on a tightrope. It seems that a lot of the nice things that are good have that quality about them. The only album I remember feeling totally and completely confident on 100 percent was By The Way, and I wasn’t actually challenging myself on that album. I knew exactly what I was going to do in the studio, so it’s easy to feel powerful and confident when you have over-practised and you’re playing below your level of technique. On Blood Sugar I was being very careful to not think and to play from somewhere else other than using my brain activity to play the guitar. I would shut off my brain and let my fingers just go and listen to the rest of the music; listen to the bass and the drums, and not really listen to myself except maybe the sound coming back from my own guitar.

“I started with the keen feeling that there were beings of higher intelligence controlling what I was doing, and I didn’t know how to talk about it or explain it. I called them ‘spirits.’ It was very clear to me that the music was coming from somewhere other than me. But if you shut off your brain you will notice that music exists beyond anything that we perceive with our five senses, and we don’t really understand how it is that music exists in the air and comes through us as a vehicle. But it does. And on this album, meditation for six months prior to us going into the studio had a big effect on my ability to be able to turn off my mind. That’s where a lot of the music came from.”

Many guitarists will be interested in this facet of your work. Please explain exactly how meditation helped your playing and how you’ve developed it?

“There are different kinds of meditation. There is one kind where the mind focuses on one object that could be a blue circle or a person’s face that you like, or a mantra. The concept is that your brain has been able to do exactly what it wants your whole life, thinking whatever it wants to think and that it’s basically this organ in your body that’s run amok. Your brain is interfering with your ability to be in the moment and the idea is to cause the brain to focus.

“The big solo for me when making this record was Hendrix’s Voodoo Child. I felt like, ‘Jesus Christ! I’m learning exactly what he’s doing’!”

FRUSCIANTE’S WORST SOLO?

John responds to California’s high placing in TG’s worst solos poll.

I understand why it might not be popular. My concept for that solo was to do something like Don Van Vliet. I used a cheap, thin sound. Not the kind of sound that’s attractive to guitar players, who prefer Jimi Hendrix’ or Eddie Van Halen’s sound, which have a certain thickness to them. Tom Van Vliet was the opposite of that, which is why I loved Tom’s playing. I was experimenting with that sound, with lots of space, and I don’t consider that to be guitar player-like guitar playing. However, when I play it in front of 20,000 fans they all go crazy for it! So I think it’s a guitar player thing rather than a people thing. I can suggest to these people who voted that the disconnection one feels to a solo like that comes from the person who’s perceiving it rather than from the guitar player, because I’m in there with the flow of the music. That solo has a beginning, a middle and an end, and to me that qualifies it as having some worth. The fact that I’m doing it with no power might be offensive to some of the listeners, but I haven’t always tried to be good in the eyes of guitar players. What’s more important than to speak to guitar players to speak to people. If you can do both, great.”
on one particular thing for an extended period of time.

Then there's another type of meditation where you're bringing awareness to your brain. We say bringing awareness because it's not the same as paying attention. You're letting your brain go through whatever it needs to go through to process, but there are games you play with yourself. It's a little bit beyond the scope of this to explain them in detail, but basically your brain gets sick of these games that you make it go through and eventually you get to sit there in silence and just bring that awareness to the silence.

"In both of those ways it is an incredibly powerful feeling when you can just sit there and focus on the mantra, stillness or silence. When you do this for a half hour, one hour or two hours a day, what I've noticed for myself and for every other musician who has done this for an extensive amount of time -- John McLaughlin, Robert Fripp and people like that -- is that it brings this energy and focus to your musical practice and to your listening to music. The only thing I can compare it to is when I first started smoking pot, where music had much fuller body than it had ever had before. I hear music so much sharper now, and when I hear a solo I learn it so much quicker. When ideas are flowing my drive to let the idea come to its complete fruition is relentless. The idea being that if you can focus on nothingness for a half hour or an hour, it's no problem to focus on something that gives you pleasure, like music."

So how does meditation affect your ability to learn solos?

"Have you ever learned a solo, then a year later you realise that you had figured it out wrong? You didn't hear a little bit, and when you think back to that time there was some little voice in your head that told you it wasn't exactly right but you didn't have any real contact with that side of your brain so you didn't listen to it.

"Well, once you start meditating you can't bullshit yourself like that. Once you start meditating and you're doing it for the right reasons, you have to be honest with yourself all the time and you have to be honest with other people. It forces you to clear through your head. It compartmentalises things in your brain so when you set out to do a task, like learning a solo or a piece of music, your brain is 100 per cent with you and unified to that one task."

Do you still learn other artist's material on a regular basis?

"Oh yeah, all the time. At the moment I'm excited about understanding how classical composers thought -- people like Brahms and Beethoven, Bach and Mozart. I'll basically take a piece of their music and dissect it. Maybe just a couple..."
of minutes at a time, a section that really speaks to me where I feel, "Wow, what is going on there? That is so beautiful, how are they creating those feelings? What is this change that's happening right at this second and why does this part in the song make me feel so emotional for these two seconds?" And then I'll learn every part whether it's an orchestra, string quartet or whatever.

"Or I'll learn a Jimi Hendrix solo in great detail. Big solos for me when we were making this record were the long version of "Voodoo Child," the three long solos from that track. When I was a kid I would figure out Jimi Hendrix solos, but I was learning a skeleton, or I would learn it and there would be some little detail that I wasn't picking up. In the first few months that I was meditating, I made the most progress I'd ever made. I felt like "Jesus Christ! I'm learning exactly what he's doing," and not only learning it but I'm learning to feel it the way he was feeling it and I'm learning to hit the string in the same way and to put the same vibrato on it. It's not enough just to make a mental observation of what kind of vibrato you think he was using, you've got to feel it the way he was feeling it. That didn't happen to me until I started meditating. Pretty much everything on "ElectricLadyland" was my bible when we were making this record because, not only is his guitar playing always speeding up and slowing down, he was playing around with lots of rhythmic expression and off-time playing, which was what I wanted to do with this album. The production and sense of constant movement and motion on "Electric Ladyland" that Hendrix caused as a producer was what I wanted to have my own version of."

Was that aspect of Hendrix's work difficult to replicate? How did you go about it?

"In his case he's playing with the pan pots a lot, putting tape phasing on a lot of things, turning the volume up and down while he's soloing. Basically, playing with the mixing part of the process. I actually did my work before that. After I recorded the guitars I'd effect them with my [Doepfer A100] modular synthesizer and Moogfanger pedals. It's the same idea of altering the sound after you've played it and not letting anything be static so that the sound is in a constant state of change. That idea was very important to me."

You're soloing more on this record. Was that a conscious decision?

"I'm a person who likes to contradict myself and go against what he was doing before, and on "By The Way" I was completely against soloing. I didn't enjoy listening to solos and I didn't enjoy soloing. My perception of guitar playing at the time was influenced by John McGeoch from Siouxsie And The Banshees and Magazine, Johnny Marr of The Smiths and Bernard Sumner of New Order and Joy Division. If I was going to play lead guitar I wanted it to be something you could sing. But, as one would expect, I got sick of that at a certain point and by the time we were going to start writing this record I was really into soloing. I started getting particularly excited about anybody who was doing off-time stuff. A lot of musicians play within a 16th note grid; any note that they play is going to land on any one of those 16th notes. That was the last thing I wanted to do. At first it wasn't so much that I was listening to Jimi Hendrix or Cream, I was listening to singers like Beyoncé, Aaliyah and Brandy, and rappers like Wu-Tang, Eminem and Eric B and Rakim. I would translate the rhythmic phrasing and bluesy kind of things that they do to the guitar and it would come out sounding like Jimi Hendrix. I was playing a Strat through a Marshall with wah-wah pedal and Fuzz Tone, and it quickly became apparent that the result of trying to do..."
this off-time stuff led to an unexpected parallel to what a lot of blues-influenced people were doing in the 1960s.

*The solos appear to be improvised in the main this time...* 

"Almost every solo was improvised. Even those that sound like they've been written were improvised. The solo in *Wet Sand*, for example, is one of those things you can sing along with but it was totally improvised. What's the key to improvisation? In polyrhythmic playing, you're finding your own groove inside the music and the hidden spaces between the music, you can't plan out what you're going to do. Take the guitar solo to *Hey*. I could only plan it out in the sense that I knew I was going to be constantly speeding up and slowing down. If you try to plan in the subtlest differences in the groove of drums and bass is going to change what you're doing. During rehearsal we were playing stuff much faster than we ended up playing it in the studio, so the same solos weren't working. So I really had no choice but to wing it in the studio. For me, this really gave the album a live quality and an exciting spontaneity that I didn't have in the studio before. There's no more relaxing part of making a recording than improvising solos. That's just fun for me."

While you use theory to your advantage, many top guitarists claim they don't know much about theory and play by 'feel' instead...

"Good luck to them, I have nothing against that way of thinking. In fact, I have more in common with that way of thinking than with people who normally get associated with theory. The people who inspire me when they talk about theory are [jazz musicians] Miles Davis, Charles Mingus, Eric Dolphy and Charlie Parker. These people didn't play by feel and were thinking completely in terms of theory. We are all playing by feel, but not in the definition of these ignorant guitar players who don't want to spend time learning the theory. People pretend there's an advantage to not learning theory, but I think they're just lazy."

Yet your solos were still improvised...

"As I told you, the most important thing for me is to shut off my mind. I don't need to think that something is a minor 3rd to play a minor 3rd, but I know it's a minor 3rd. The feeling of a minor 3rd is equivalent to a symbol I have in my head that means minor 3rd. It's not very complicated, it just sounds complicated because people don't use that language when they talk. It would be like somebody saying, 'I don't want to use words to talk, I want to just go by feel. I want to rub people's bodies and I want to rub my penis all over them. I don't want to talk.' To me that's just a useless, limited way of being. I like to talk to people and rub all over them. I think theory gets a bad name because a lot of people use theory instead of feel. But Flea and I are both huge fans of those jazz musicians I mentioned, who seem to grow through their whole life as musicians. But a lot of rock musicians who don't think on that level often go through a decline within a few years. I'm not saying that's the only reason, as quite often they overdose it with drugs and sex or dishonesty. If you're a person who thinks theory is going to limit you then don't learn it, but make sure you're being honest with yourself and that you don't want to learn it just because you're lazy and telling yourself, 'Yeah man, I play by feel', because that's just being a pussy. Theory doesn't block people's creativity, only the ego blocks creativity. Excessive drug use or drinking can block it, but not theory."

It's interesting that you say drugs and alcohol prevent creativity, yet many musicians throughout history have used drugs to aid creativity...

"Oh, you can do that. I said creative drug use. Marijuana, mushrooms or acid have the ability to really open somebody up, but they actually do it from one time of taking the drug. If you have one good experience with those drugs you've altered your brain permanently for the better. If the experience was bad you've permanently altered your brain in a bad way that might take years to correct. I believe that very strongly. When it comes to a drug like cocaine, I believe it takes a very special person in a very special

John Frusciante: bullshit free, thanks to his meditation
ass in the studio! I needed that part of myself to make this album.

It's a controversial step to release such a large volume of music [28 tracks, over two hours of material] in one go! Do you have any reservations?

No. To me it's stupid that it's controversial. If a painter decides to paint 40 paintings nobody says, 'How can you paint 40 paintings? What gives you the right to make 40 paintings?' Yet when it's a song all of a sudden everybody says, 'How did you think you could get away with this?' But it's what we did. I'll say the same thing The Clash said with Sandinista, the same thing The Beatles said with The White Album, the same thing Jimi Hendrix said when he wanted to make his fourth album a triple record. It's what we recorded. It's the music that came through us. We don't make music just for our own pleasure, we make music for our audience. If we write 28 songs that we think are top-notch, that's what we want to give to the public. That's for mankind. Making music is my gift to mankind, and it's what I have to offer.

"You don't put out 14 songs because that's what critics would accept with a smile. We're putting out what we believe is worthy. I can't say that it somebody puts the album down it won't hurt my feelings, because it will. But I can deal with it. What is important to me is that some kid somewhere, three years from now, could possibly hear one of these songs and decide not to kill himself. I've heard that plenty of times from people. People write to me telling me they fell in love to my music. How do I know it's not going to be the 27th song on the album that's going to do that? Why, just because we're in the music business, should I have to shorten things to be more palatable to people? Fuck that! Business considerations don't matter as much to us as it does to have the right artistic reasons for doing something. Luckily, our managers support us. When we said we wanted to do a double record they said, 'You know what, why not?' Fuck statistics, we've made a good album so let's put it out."

---

GERVAIS IS ACE!

John Frusciante: "Making music is my gift to mankind"
LEARN TO PLAY

RED HOT CHILI PEPPERS

SUCC MY KISS

ALL YOU EVER NEEDED TO KNOW ABOUT FUNK ROCK IS RIGHT HERE. JUST ADD SOME ATTITUDE AND A FAT CRUNCHY TONE...

'SUCK MY KISS'
WORDS AND MUSIC BY KICKS, BALZARY, FRUSCIENTE, SMITH.
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Suck My Kiss featured on the 1991 Red Hot Chili Peppers album Blood Sugar Sex Magik. Although the guitar sound and attitude on this track are distinctly rock orientated, the ideas used are entirely based on funk techniques.

Virtually all funk guitar parts come from subdividing each beat of a bar into semiquavers or 16th notes, so as you play you should be thinking of each beat as having four subdivisions. One common way to count this is 'one-e-and-a, two-e-and-a, etc.' Most importantly, your picking hand should be moving constantly to these subdivisions, starting with a downstroke so that the hand movement in every beat is 'down, up, down, up' whether you are actually playing a note or not.

Since funk guitar riffs are often rhythmically complex, having a system upon which to base your picking is essential. In effect, your picking hand becomes a built-in metronome that is essential to playing funk guitar.

To illustrate the idea of funk picking, here are the hand movements for this opening riff: picked beats are in capitals, 'ghost' beats are in brackets. DOWN (up) DOWN (up, down, up) DOWN (up, down, up) DOWN (up, down, up) DOWN (up) DOWN UP. The minute your hand stops moving you will lose the feel, so pay special attention if you're not yet used to funkng it up on guitar...

KIT MORGAN

GETTING THE SOUND

Red Hot Chili Peppers guitarist John Frusciante is a devoted Fender Strat fan, and favours Marshall amps and speakers. To get the sound we used a Standard USA Strat on the bridge pickup into a POD MH, but found the Rattlesnake amp model recreated the tone better than the Marshall types.

GHOST STRUMMING
'Ghost' hand movements when not actually playing notes may seem odd at first, but it's a habit well worth developing as the same technique can be applied to chords as well as single notes and will keep your timing even. After a while you will be doing this automatically and won't need to think about whether to use an upstroke or a downstroke on any particular beat — you'll just follow your inbuilt metronome.

RED HOT CHILI PEPPERS: Suck My Kiss — complete

TRACK 6 »
Verse
1. Should've been, could've been would've been dead if I didn't get a message going in to my head.
2. Look at me, can't ya see all I really wanna be is free from a world that hurts me.

I am what I am, most mu-fu don't give a damn.
I need relief, do you want me girl, to be your thief?

Fm7
Oh baby, think you can be my girl, I'll steal anything you want me to.

N.C.
Some one full o' fun, do me till I'm weak, done, little Bo Peep comin' from my stun gun.
KISSING, chick-a chick-dee-dee do me like a banshee.
(Almost spoken) Stick with this... is she talking dirty?

Give to me... sweet sacred bliss, your... mouth was made to... suck my kiss.

Give to me... sweet sacred bliss, that mouth was made to...

Solo

Text that was previously extracted:
LEARN TO PLAY SUCK MY KISS

TRACK 6

RED HOT CHILI PEPPERS: Suck My Kiss – complete (cont’d)

BACKING – TRACK 7

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<td>Les Paul Custom PRO (ebony neck)</td>
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<tr>
<td>ES-335 (Bolt-on neck)</td>
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Gibson

We have the biggest selection of Gibsons on display in the UK

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<td>Les Paul Studio (all colours)</td>
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<td>ES 335 Plain Top</td>
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Fender

Probably the largest Fender selection on display in the UK

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<td>USA Series Tele &amp; Bass</td>
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<td>USA Series Strat &amp; Case</td>
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 Probably the largest Ibanez selection on display in the UK

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<tr>
<td>GRG 20X DX</td>
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<td>Hollowbody Model I</td>
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Jackson

We have over 45 Jackson Electrics on display

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<td>Jackson KE3</td>
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| All models available, CALL US NOW!

Yamaha

Best UK deals on all Yamaha products...

<table>
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<tr>
<td>AS 60D</td>
<td>£599</td>
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<thead>
<tr>
<th>Model</th>
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<table>
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G2220 | £999 |
G2220 | £999 |
G2220 | £999 |
G2220 | £999 |
G2220 | £999 |

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<td>DX 3</td>
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Rickenbacker

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ESP LTD

We have 50 ESP guitars in stock.

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Takamine

NEOMEX | £699 |
FEC | £699 |
FEC | £699 |
FEC | £699 |
FEC | £699 |

Simon Patrick

<table>
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<table>
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<tr>
<td>Jackson DX1</td>
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<td>£899</td>
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<tr>
<td>Jackson KE3</td>
<td>£899</td>
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We all know the Yeah Yeah Yeahs as the reigning emperors of New York cool, the three headed hydra of hip. First emerging from the Brooklyn boho enclave of Williamsburg, Yeah Yeah Yeahs sparked an underground frenzy when their debut album _Fever To Tell_ was released in 2003. The gritty, explosive, MCR-esque sound cultivated on _Fever To Tell_ made them instantly attractive to the NYC cool set and burgeoning art punk scenes the world over. Now, with new album _Show Your Bones_ projecting them in a more polished light, and fashion designers such as Christian Joy on hand to customise their image, YYY’s are hot property.

“I honestly don’t think about it,” shrugs Nick Zinner, YYY’s softly-spoken picker-like guitarist when TG quizzed him about the band’s trendy reputation. “It’s not about being cooler than anyone else, but being comfortable with yourself. As for being a cool band, meaning ‘in fashion,’ I don’t think we are.”

But then he would say that. After all, the first rule of cool is pretending to be unaware of it. With that in mind, we asked Zinner to cast his opinion on music, arts, guitars and culture to come up with the definitive Yeah Yeah Yeahs guide to what’s cool and what’s cool...

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**FIRST ALBUM OR SECOND ALBUM?**

“Well, this new one was much more difficult to say the least,” admits Zinner. “We decided to go about it in a completely different way to which we were used to working. On the last album we had gone in knowing what we wanted the record to sound like, but this time we wrote all the songs in the studio.”

It was a long drawn out process, but what is certain is that _Show Your Bones_ is a more mainstream album that’s “not as noisy as the last one,” according to Zinner. “We didn’t want to do that again. There are a lot more chords on this one, which I’ve never really gone for before. The album’s probably less riff driven and more song driven. I’m really sick of playing the old songs live. It’s really easy for them to lose their power, although there are loads of tracks from the first album that are still fun to play and that I can still get into. But I’m just really excited about this new record in a way I haven’t been before.”

**VERDICT:** Second album

**TWO GUITARISTS OR ONE?**

Zinner has always shouldered the bulk of the YYY’s musical responsibilities. Not only is he the sole guitarist (the forthcoming tour will be the first time the band employ the services of a second guitarist), but he has to fill in the gaps in the sound where a bassist...
would usually play. Zinner has played alone since the band's incarnation, and he's quite clear about the role of their second guitarist. "He's just playing on the tour with us," adds Zinner. "Everything else on the record is me. When we were making the record we didn't really think about how we were going to replicate it live, but it became obvious that we needed a little help rather than relying on technology. I wish I could say it makes things simpler and that it frees me up, but I now have twice as many pedals so I'm not so sure! But yeah, in terms of new songs it does give us more freedom. And that has to be a good thing."

VERDICT: Two guitarists

FENDER OR GIBSON?
"Even though it's a shifty Japanese copy, I still love my Strat. I get such a great sound out of it. Everything about it is so perfect. I've had it since I was 13 years old. Overall I prefer Fender guitars and amps, but I like Gibson hollow bodies as well. Because it's such a personal thing, I'd probably have to say Fender because it's what I know."

VERDICT: Fender

Riffs or solos?
"Riffs can be the meat of the song. You can whistle them and they can be the foundation of the song, or they can be modified as the flourish of the song. I feel as though they're more abstract than just a chord pattern, and definitely more fun to play. Solos always seem to be not so... altruistic, if you know what I mean. If you're soloing then it's all about the solo rather than the song. It's like a show off technique. My favourite solos are by people like Neil Young when he just plays one note."

VERDICT: Riffs

Fingers or picks?
"I'm a pick person. I'm trying to learn to play with my fingers because it's kind of an art. But I feel as though I can't get the same flexibility in terms of dynamics, going from soft to abrasive."

VERDICT: Picks

Black Flag or Black Sabbath?
This one is sure to sort out the punks from the metal heads! But what if you have a foot in both camps? "That's a tough one," Zinner considers. "I'd say Black Sabbath, though. It's all about the riffs. I was a big fan, much more so than Led Zeppelin or any of the other 1970s rock bands. They laid the foundations of metal and I'm a really big metal head. Black Flag always seemed more like folk music in a way, you know, with all that four chords and 'doing it for the people' stuff."

VERDICT: Black Sabbath

Champagne or Beer?
"Hmm, it depends on what time of day it is. I can appreciate both. For evenings, I'd say champagne. After my obligations for the day are done it's time for a celebration."

VERDICT: Champagne

Studio or Live?
"Both. With the exception of making this record, the studio is my favourite place to be. I love being involved in every part of the recording process, from recording to mastering (Zinner co-produced Show Your Bones). But at the same time nothing beats a great live show. It's just the biggest rush."

VERDICT: Dead heat

Queen or Prince?
"I would say Prince, actually. He's got soul. He just towered above nearly everyone else back in the 1980s when we were growing up. When you listen back to his old albums you can see how much genius was inside such a little man."

VERDICT: Prince

Converse or Doctor Martens?
"I appreciate both, but I've never been able to rock any kind of sneakers. I do have a pair of Doc Martens, and both pairs of shoes I wear are in that style."

VERDICT: Doctor Martens

Cookies or Cream?
"I'm vegan, so I gotta go for cookies."

VERDICT: Cookies

Velvet Underground or Velvet Pants?
It's a conundrum that fashionistas have chewed on since time immemorial, but Zinner is unequivocal. "I love all the Velvet Underground records with John Cale on them, especially tracks like All..."
Tomorrow's Parties and Heroin. For their time, they were far ahead of everyone else. Plus, they were equally involved in the art world (even though a lot of it was really pretentious) and had a lot of people around them who had a unique vision. And really, I think velvet pants should only be confined to Renaissance fairs. Too sweaty!"

VERDICT: Velvet Underground

ARCTIC MONKEYS OR ARCTIC ROULL?

"What's arctic roll?" [TTG explains about the dessert popularised in the 1970s that comprised of an exotic amalgam of jam sponge and ice cream.] "Doesn't sound like my cup of tea, so it's gotta be Arctic Monkeys. I love one of their songs – the hit 'I Bet You Look Good on the Dancefloor'. It's just starting for them at the moment in the States. It's all hype. I share their frustrations because, even though it wasn't as big for us as what they're going through right now, for a while we were all hype to a lot of people. I know how they're feeling..."

VERDICT: Arctic Monkeys

SUPERMODELS OR SUPERGLUE?

"I'd say superglue because you can actually do something practical with superglue. I've only met a few supermodels and out of those only one was really nice and the sort of person I could hold a conversation with. The rest were pretty much eye candy, but eye candy to an extent where it almost becomes embarrassing."

VERDICT: Superglue

SHOWING YOUR BONES OR SHOWING YOUR UNDERWEAR?

"Definitely showing your bones. A friend of ours has a nine-year-old boy who came up with the title. For him (showing your bones) is what happens when cartoon characters stick their fingers in a light socket. But by the same token it's hopefully about trying to get at something that's not so surface, which is much more vulnerable and is really down to its most honest and bare level. So yeah, for me it's showing your bones rather than showing your underwear."

VERDICT: Showing your bones

Conclusion

And with that, Nick Zinner toddles off; his press duties complete for the evening. For who knows what... a glass of champagne or some cookies perhaps? If YYY's are the last word in cool, he barely seems aware of it and, if anything, seems faintly embarrassed by such spurious notions. But then if he's going to continue to make albums that sound as accomplished as Show Your Bones, maybe he'd better start getting used to it..."
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WORDS: CLAIRE DAVIES

DEBUT DYNAMITE

THE KOOKS' DUO PRITCHARD AND HUGH HARRIS ON THE BEST DEBUT ALBUMS OF ALL TIME...

Hugh: “For me it would have to be Rage Against The Machine, Rage Against The Machine. I tablo think the Ordinary Boys’ debut, Over The Counter Culture, was kinda cool.

Luke: “For me it would be Are You Experienced? by Jimi Hendrix. It’s one of those albums that sounds like a Greatest Hits. The Smiths debut is another – Johnny Marr was a huge influence on Hugh and me. The Ordinary Boys’ debut was cool, too. I’d listen to them as much as we’d get them a few times because the same people manage us. We want to keep the bands separate, though, because we don’t want it to be seen as a favouritism that our manager puts us on their tours.”

FORM A BAND WITH PEOPLE YOU LIKE

Hugh Harris: “The Kooks formed in college [BIMM]. Well, I knew Luke and Paul [Garrett, drummer] beforehand in London, but when we all moved down to Brighton we decided to get a band together and give it a shot to see what we could sound like. I don’t know why it has worked so well because, individually, each of us were into such different bands and music. I was fresh out of a soul band, so I was really into guys like Stevie Wonder and Al Green. Luke was into acoustic guitarists like Nick Drake and Dylan, and Paul was a big fan of The Police and Stuart Copeland’s drumming.

It’s cool to find a band with people you know ‘cos at least you have an idea of what they’re like rather than finding out when you’re tied into band stuff.”

DON’T GET HUNG UP ON RULES AND TECHNIQUE

Hugh: “How would I describe my playing style? F**king amazing! I’ve been playing guitar for about 10 years, since I was 8. I started playing in my old school. They didn’t have guitar lessons there, but I learnt a few chords from one of my teachers. I just thought the guitar was the coolest thing in the world to learn. I’m not really bothered about technique, which is weird considering I’ve just come out of music college, but we’re anti all that geeky stuff. We know all the rules – and how to break them – and we know how to play properly, but why constric...”


Hugh: “I’m trying out more solos and if the melody works in my head then I’ll put it to guitar, but if it doesn’t it can just fuck off. Quite a lot of bands these days just play cool indie stuff because it’s safe, but it’s so s**n. Although, I’m the first to admit it’s fucking hard to put your own stamp on things when you look back on how many awesome guitarists have been there and done it all before you. There’s so much pressure on guitarists to be inventive and original these days.”

FIND THE RIGHT GEAR AND SOUND

Hugh: “The first guitar I owned was a Japanese made Squier Stratocaster, which I stupidly sold. It was about 20 years old when I had it, and sounded nicer than some of the US made ones I’ve heard. Now I’m using a Gibson 335 and a Vox AC30. The Gibson 335 is perfect for rhythm stuff, which is the meat and veg of our songs. We struggled for fucking ages with my guitar sound because when you’re in a band everyone has an opinion on how the guitars should sound. I didn’t have a clue about how I wanted to sound – I was just playing what I thought sounded good. When we were recording we had people using weird phrases like, ‘It should sound ‘orange’.’ Like, what the f**k does that mean? Why don’t you give us a crayon and a blackboard while you’re at it? I tell you, it was complete bullshit and we decided on our sound through trial and error – nothing else.

Luke Pritchard: “I’ve been playing guitar since I was tiny. My dad used to play so there was always a guitar knocking around at home, but I smashed up my first proper guitar. I was about eight years old and trying to work out ‘Relax’ by Submarine, but I just couldn’t get it. I was such a little bastard that I smashed my guitar to bits out of frustration. I remember my mum coming home and saying, ‘What have you done?’ Your dad never had a guitar when he was your age!’ The next day she went out and got me another one. I was such a bastard! Now I’m using a Fender guitar, a Blues Driver pedal and a Boss tuner. I’ve also got a really cool Fender Japanese Telecaster (which I bought a few months after we started touring) and a Les Paul Junior that one of the guys found in a junk shop!”

GO MENTAL FOR YOUR FIRST GIG

Hugh: “Our first gig was pretty mad and pretty short. I can’t remember much about it, except that it was mental and we went mental!”

Luke: “This is our second headline tour and what’s cool this time – now that the album is out – is having loads of people singing along. It gives you so much energy. It just makes you wanna go for it. When we were starting out I used to go mental during gigs and people would ask, ‘Why do you go so mental?’ I think it’s because I just didn’t know what else to do. When you get into that sort of trance you’re unaware of what’s going on anyway.”

BE PART OF AN ACTIVE MUSIC SCENE

Luke: “I think the current music scene is fucking brilliant. It’s definitely the right climate for The Kooks. During the week when our album came out, the chart was overrun with ‘real’ bands like Arctic Monkeys. I think people are getting sick of one-dimensional music and are looking for something else. But at the same time we don’t want to be lopped in with a whole load of other bands.”

NAIL A KILLER SOUND RECORDING STYLE...

Hugh: “Luke is always chewing out songs. I’ll often come up with songs or riffs and Paul will write some on his keyboard. We put the songs into a pot in rehearsals and, because of our individual influences, we all pull them in different
"We're prepared to put an acoustic song upfront, despite dickheads like James Blunt giving acoustic guitar a bad name."

- Luke Pritchard

directions. Paul will say, 'This one should have a Mo Town beat,' and Luke will be like, 'Nah, man, it should sound like this.' We pull the songs in different directions but somehow they snap back into the middle. We try to make our songwriting democratic but someone has to say, 'OK, this is just getting silly. It's time to stop, because you can be too open-minded with songwriting and nothing will ever get done.'

...THEN WRITE A HIT ALBUM!

Hugh: "I'm really fucking happy with the album. It's hard to let go of a piece of work, though. It's like art - you always want to touch up what you've created. If I had the chance I'd go back in the studio and record it all again. That's not to say I'm unhappy with the album, it's just the way I am. Because we've listened to the album so much there's only one song I can stand listening to now and that's Get No Love. I'm fucking sick of the rest of them! Just listening to them over and over, and then having to talk to loads of different people about them in interviews and stuff just dilutes their appeal."

Luke: "I'm happy with the album, too. I think we've achieved what we set out to. We went in to make a warm, simple rock record and I think, guitar-wise, Hugh surpassed himself. I mean, the solo on Do You Wanna See The World is a cool solo. I don't know how Hugh came up with that. With the sound we wanted a Neil Young kind of sound, so we placed the mics far away from the amps to try and get that almost 'real reverb' vibe. I guess we tried to be bold, to be good musicians. Single was a bold and weird choice for an album opener, but that's what we wanted to go for because it's quite striking and different. We're an alternative band and we're prepared to put an acoustic song upfront, despite dickheads like James Blunt giving acoustic guitar a bad name."
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JOE SATRIANI
5 REASONS WHY THEORY ROCKS!

Theory is not a dirty word, but it gets a lot of bad press from so-called "feel" players. These dudes argue that an in-depth knowledge of chords and scales can restrict creativity and turn a guitarist into a characterless clone of everyone else with the same knowledge.

TG wasn't sure about this, after all a good writer doesn't cut himself off from expanding his vocabulary or learning what full stops and commas are for, in case they start to write badly. Following that thought, we asked Joe Satriani - guitarist, master of theory and the man responsible for teaching guitar greats like Steve Vai and Kirk Hammett - for five good reasons why learning a lot of theory can make you rock harder than ever before.

1. **IT WILL MAKE YOU A BETTER PLAYER**
   Eddie Van Halen doesn't know a whole bunch of theory, and Jimi Hendrix probably never had a discussion with Noel Redding about which mode best suited the solo to Hey Joe. So ask yourself this: are you in the genius camp like Jimi, or are you in the larger, less talented camp with the rest of us? Theory is a great way of helping you understand what these guitar gods are doing, and thus help you to play like them. Joe has a similar view, "When my students asked why they should learn theory, I'd say, 'Can you play like Stevie Ray Vaughan?' If you can't, now what are you gonna do? Would you like to learn something about why he played the way he does, or do you want to wait and see if you turn into Stevie Ray Vaughan on your own?"

2. **THERE ARE LOADS OF GUITARISTS WHO USE THEORY - AND THEY ROCK**
   While it's true there are lots of guitarists who don't know a Lydian from a Super Locrian but can still play beautifully, it's also worth remembering that there are countless great guitarists who are well versed in theory and who also play fantastically. Joe has taught some of the finest guitarists and thanks the results are obvious. All guitarists and all the great musicians we listen to have fed their musicianship in their own way. Some went to school and got a diploma, some went to the school of the road;" he says. "In the end, from my experience of teaching guys like Steve Vai, Kirk Hammett, Alex Skolnick and Larry LaLonde, they all benefited when I showed them what I was taught. It was a way of making their gigs and recordings more exciting and interesting to play."

3. **IT HELPS YOU TELL BETTER STORIES**
   "Theory is a vocabulary," says Joe. "What would happen if TG went back and told your readers, 'We talked to Joe, it was really cool. Everybody would be like 'What? Is that it?' They would feel cheated because you wouldn't have given them the full story. Music is the same way. If I want to convey a story about a guitarist from outer space and I'm gonna call the song Not Of This Earth, the title track of Joe's first release, do I pick the chords Cmaj7, Gmaj7 and Fmaj7? Does that make people think of outer space? Or do I try to find chords that are so out of place or juxtaposition makes you think mysterious? The chords I eventually wrote created an image in my mind of something unusual. Then I looked at it and went, 'I'm not sure what I'm doing. It's a Lydian-based chord to a minor-based chord to a Lydian to a Mixolydian. I know those scales and I can play a melody that weaves effortlessly through those keys. The audience will never see the process, but they will hear the end result, which is a guitar player that is not of this earth.'"

4. **IT WON'T STIFLE YOUR CREATIVITY**
   Contrary to popular belief, theory is *not* a musical straight jacket that dictates what you can play. Satriani feels that just the sound of the word 'theory' scares people, but they shouldn't be afraid. "I used to say to my students, 'OK, I'm going to teach you theory today; but theory is just like a ruler. A ruler doesn't suggest how long or short to make something. But when you make something and if you want to measure it you can use a ruler and it will give you a phrase to describe how long it is. That's all music theory is, it's just a bunch of phrases or words to describe what you want to play. It doesn't make you do anything you don't want to.'"

5. **IT HELPS YOU REMEMBER YOUR KILLER RIFFS AND LICKS**
   "Whether you're dreaming up a song in your head and wondering, 'What is it? I'm hearing?' or you're listening to someone playing and thinking, 'That's so cool. What is it?' you've got to figure out a language between yourself and the part of you that plays guitar and the part of you that hears music. I remember when I was 15 and walking home from a party and having the greatest riff in my head, only to have it evaporate. I got home and thought, 'Man, I suck! I can't even remember that great riff I just had.' Now if I'm hearing a riff in my head, I can quickly think, 'That's a root, flat 9th and a fourth,' and I can get on with what I was doing and come back to it later."
MODES MADE EASY

IT'S A THEORY FEST AS TG TEAM UP WITH SATCH TO GIVE YOU THE ULTIMATE GUIDE TO MODES! GET READY TO TAKE YOUR PLAYING TO THE NEXT LEVEL...

K, for most of us, modes are not the easiest thing to get our heads around. But, with a little help from Satch, we’ve gifted you the best guide around. But before we begin, it is critical that you know the major scale. We have given you the most ‘rock’ fingering of the scale below, as this will help keep your modal playing ‘guitary’ and should easily into your regular playing. Nail it now, then move on to Example 2.

EXAMPLE 1: C MAJOR SCALE

The major scale is so important in music theory that all the other scales are compared to it. You’ll notice that each of the notes above have numbers under them; this is what is known as the ‘scale formula’. As the scale moves into its second octave some of the notes are given higher numbers (9th, 11th, etc.).

These are just the same note, only an octave (or eight notes) higher. You will see some of these notes used in the chord symbols later on.

Sure, there’s nothing particularly exciting about this formula, but as you get further into this guide to the modes, you will see that the notes from all other scales are obtained by adjusting this blueprint formula.

When you harmonise (build chords) from this scale, you will find that it contains the following chords:

Cmaj7 Dmin7 Emin7 Fmaj7 G7 Amin7 Bm7,5
Imaj7 Illmin7 Illmin7 Vmaj7 V7 Vlim7,5

EXAMPLE 2: HARMONISED C MAJOR SCALE

We’re not going to go into chord construction here, as the purpose of this feature is to cover modes. The best thing to do is trust us! However, if you are on a quest for knowledge and would like to know more about chord construction, you can do your own research, either ask your teacher, get a good theory book or look on the web. If you strip away the ’7s’, you’ll see the order of the chords is: major, minor, major, major, minor, and the final chord is referred to a half diminished chord.

Make sure you can play the major scale, and corresponding chords in all keys from memory. You have to be fluent or you will get very easily lost. We’re not joking here – it really is that important.

ENOUGH BACKGROUND! WHAT THE HELL ARE MODES?

When you play the major scale from root note to root note (so, in this case, C to C) the order of the notes determines a set of intervals. (Remember a tone is two frets and a semitone is one fret: Tone, Tone, Semitone, Tone, Tone, Semitone.) When the notes are played in this order they are infused with a distinctive sound. When the same notes are played starting from another first note (let’s say, D to D) the intervals are in a different order and have a different sound. This, folks, is a mode. Because there are seven notes in the major scale, there are seven different modes, each one boasting its own unique sound.

These are the modes of C major:

C Ionian (C major) D Dorian E Phrygian F Lydian G Mixolydian A Aeolian B Locrian

Each mode has exactly the same notes. If you did the same with the G major scale you would end up with G Ionian, A Dorian, B Phrygian, C Lydian, D Mixolydian, E Aeolian and F# Locrian.

LOST? DON’T PANIC!

What? There you are, simple isn’t it? G Mixolydian is the same as C major, B Aeolian is the same as D major, which is the same as E Dorian AND C# Locrian as well as three other modes! While it’s important to know where modes originate from, to try and apply this thinking to your playing will quickly leave you in a confused mess. By the time you have worked out which notes to play the rest of the band will be in the pub laughing at you for being a nerd.

We are going to look at each mode as a separate scale in its own right. We will explain the structure of the scale, the best chords to use to bring out its unique sound and give you examples of famous songs that use the mode in question. In part one we are going to concentrate on the three modes which are considered ‘major modes’.

MAJOR MODES

This term refers to scales that are major in their sound. While that might seem vague, it’s easy to spot them. If you look at the third note of a scale’s formula you will either see a ‘3’ or a ‘5’. If the scale has just a ‘3’ then it has what we call a ‘major third’ and is a major sounding scale of one type or another. This will mean that it will (simply speaking) be a bright, happy sounding scale. This month, we are going to look at three major modes: Ionian, Lydian and Mixolydian.
IONIAN

That's the Major Scale to You!

The Ionian mode is exactly the same as the major scale. In fact, nobody really calls it 'Ionian' anymore, so don't call it that — unless you want to look like a pretentious arse!

The major scale has a sweet sound and is great for building catchy melodies. You might struggle to produce anything very rock 'n' roll with the major scale — after all it was used to create the rock classic, TWIBL — but it's perfect for poppin' rock material. Our example is a sweet, catchy melody that makes use of the anticipation Joe talks about (see 'Joe on... Ionian' box below).

Example 3: C Ionian Mode/Major Scale in Action

Track 8

Lydian

Sweet But Mysterious

The Lydian scale is identical to the major scale, except the fourth note of the scale is raised a semitone (one fret). If you look in the fact file below, you will see that the formula has been adjusted accordingly (#4). This #4 gives this otherwise sweet sounding scale an uncomfortable twist, which is great if you find the major scale a little too safe and dull. Play the major scale in example one and compare how it sounds to the Lydian mode in example 4. Lots of jazz players bypass the major scale and will use the Lydian mode as a substitute. Rock players also love this scale; Steve Vai and the mighty Mr Satriani use it frequently in their playing. In the following example, the #4 note, known as the 'character note' is printed in red so you can easily identify the note that shapes the sound of the scale.

Example 4: C Lydian

Track 9

Example 5: The Lydian Mode in Action

Track 10

Fact File

Formulas:
1-2-3-4-5-6-7-8
Order of chords:
major, minor, half diminished, major, minor, minor
Basic sounds:
Major
Characteristic progressions:
I→IV→VI→V
Famous songs that use the major modes:
Eric Clapton
— Wonderful Tonight,
Joe Satriani
— Always With You...
MIXOLYDIAN THE ROCKER’S FAVOURITE

Like the Lydian mode, the Mixolydian differs from the major scale by just one note; in this case it’s the seventh note that is lowered (♭7). It has a bright sound, but because of the ♭7 it avoids the ‘cheesy’ sound of the major scale. Again, play all the scales back to back to compare them. Mixolydian is a popular choice with a lot of rock players, often unintentionally, as its characteristic chord progression is a major chord followed by another a tone (two frets) lower. While he would never claim to be, ‘jamming in Mixolydian’ lots of Billie Joe Armstrong’s riffs are Mixolydian based. Lots of country and southern rock bands like its sound and mix it with their styles’ more familiar major pentatonic phrases, as example 7 shows. Again the ♭7 ‘character note’ is in red so you can easily pick it out.

FACTFILE

Formula: 1 2 3 4 5 6 7 8
Order of chords: major, minor, half diminished, major, minor, minor, major
Basic sound: Major
Characteristic progressions: I – VII, I – IV
Famous songs that use the mixolydian mode:
Sweet Home Alabama – Lynyrd Skynyrd,
Morning – Green Day,
Sweet Child O’ Mine – Guns N Roses

JOE ON...

MIXOLYDIAN

“This is also one of my favourites. The music I listened to when I was young was a lot of Mixolydian-style rock music, so every time I play it, I can’t help but have this memory of a great childhood and my teenage years – there are so many great songs written around it. To me it’s just as mystical as the Lydian mode. I could play it forever. It’s because the tritone sits right on top of the root, which makes the root chord a dominant seventh.”
WIN!

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d) POOPER

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SLAYER – REIGN IN BLOOD

In the beginning God created Earth. In 1986 Slayer created death metal and headbangers everywhere saw it was good. Here beginneth the lesson, motherf**ckers.

Words: Nick Cracknell, Pictures: Neil Zlozower

![Album Cover] (Click to view)

**FACT FILE**

REIGN IN BLOOD

RECORDED AS New York, NYC, November 1985
PRODUCER Slayer and Rick Rubin
LABELS Nuclear Blast
RELEASED April 1986 (US October 1986)
HIGHEST US CHART POSITION 94
HIGHEST UK CHART POSITION 94

**REIGN IN BLOOD**

Metal fans the world over still qibble to this day over which is the definitive thrash metal album. Two candidates stand out above the rest: Metallica's Master Of Puppets and Slayer's Reign In Blood. Both albums were released in the same year, 1986 - Master Of Puppets in February and Reign In Blood in October - but in truth that is the only similarity that both albums share.

Whereas Metallica favoured long, complicated and intricate arrangements, Slayer went in the complete opposite direction, maximising brutality and maintaining an astonishing pace throughout the whole record. And whereas Metallica's opus clocked in at a tape-stretching 55 minutes, Reign In Blood lasted just over half that. By the time James Hetfield began singing Disposable Heroes, Slayer had grabbed the listener, ram-rodded 29 minutes of warp-speed riffage up their ass and settled in to a long night at the bar.

That's not to say Slayer's riffs were an uncomplicated mishmash of chuggage compared with Metallica's. Riffs like After All, Sacrifice, Crucify and Raining Blood showcased guitarist Kerry King and Jeff Hanneman's awesome technical precision, and were delivered at about three times the speed of anything on Master Of Puppets. Switching roles frequently (with one playing lead and the other rhythm guitar) meant that metal freak King and hardcore punk fan Hanneman effortlessly created a dazzling solo effect that has influenced virtually every extreme metal band since. They may split the thrash crown with the likes of Metallica and Anthrax, but the sheer evil they brought into the mix meant Slayer almost single-handedly influenced what we now call death and black metal. Here's how they did it...

Slayer were formed in 1982 in Huntington Park, California, by guitarists Kerry King and Jeff Hanneman. Originally called The Huntington Hoosians, they recruited asthma nurse Tom Araya on bass/vocals and drummer Dave Lombardo, and started out by playing covers of Judas Priest and Iron Maiden songs. They quickly discovered they could get more attention by exploiting their metal edge, satanic imagery and catchy melodies. The early incarnation of Slayer took the frenetic speed and simplicity of punk and merged it with the evolving structure of speed metal to produce angry, evil, subversive tunes that worked against the predictable impulses of early 1980s Los Angeles.

King said of his early lyrics: "I used the dictionary minimally and just wrote how I spoke - which is usually in a very hateful manner. I constantly did that because I thought the fans would get more out of it if they understood exactly what I'm saying and exactly where I'm coming from."

The breakneck speed of their early LPs, Show No Mercy (1983) and Hell Awaits (1985), caused an instant sensation. By speeding up the tried-and-tested double guitar attack of the New Wave Of British Heavy Metal Bands like Iron Maiden and Judas Priest, and fusing it with the hardcore bravado of punk bands The Misfits and Minor Threat, Slayer won a rabid cult following.

As Machine Head guitarist Phil Demmel says: "I'd never heard a metal band play that fast, and the sheer brutality of their music was enough for me to look past the satanic overtones that I was vehemently against. I instantly patterned a lot of what I was writing to the Hanneman/King school of frenetic and sporadic phrasing, trying not to plagiarise but wanting the influence to show through."

Even at this early stage in their careers Slayer were beginning to carve out their own musical boundaries. "The thing I respect and admire most about the band is their signature style: a certain augmented pattern of notes that can only be Slayer," says Demmel. "All current metal bands are indebted to these legends for making brutally heavy music the force it is today."

Ironically, it was a hip-hop producer that gave Slayer their biggest break. Rick Rubin, co-founder of colossal rap label Def Jam, took a liking to the band and signed them to his fledgling Def American label. Slayer then set about working with Rubin on their third album, the one that would put them amongst the metal world's most respected citizens: Reign In Blood.

Reign In Blood was the first album that Rubin, now one of the world's most renowned producers (Red Hot Chili Peppers, System Of A Down, Metallica), worked on. Slayer had basically pissed their engineer fee up the wall on their first two albums, which consequently sounded tinny and garagy, but although Rubin and the band went after a stripped down approach the recording was (by their standards) markedly clearer.

In the rehearsal rooms with Slayer, 1986
“Reign In Blood scared the hell out of me because I’d just started getting into Metallica and it was way heavier, darker and just straight up evil... like it was recorded in a dungeon”  
- Jeff Kendrick, DevilDriver
Bassist Tom Araya also assisted in the
band's newfound tightness by switching
from playing with his fingers to using a
plectrum. "The attack was better and the
notes were clearer with a pick," he said.
"For us, it was the first record where you
could hear everything," said King.
"It was our first time on a major label.
We'd always played fast, but we got
it right this time. Maybe that was a
special time for a lot of people who were
into it. We had 10 killer songs and it was
cleaned up enough so you could hear
everything, and it just whacks you in the
forehead from top to bottom."
This day the band are renowned for
their unwillingness to bow down to
capitalist acceptance. Thousands of
dissatisfied teens, sick to the back teeth
of the pomp and circumstance of mid-
1980s hair metal, latched onto Slayer's
die-hard ethos.
Mark Tremonti, Alter Bridge guitarist
and the creative force behind 30-million
selling rockers Creed, describes Reign
In Blood as, 'a brutal record. If you're
a young angry teenager it will really hit
you. It has dark metal riffs that you hear
and just want to bang your head to. If
I'm writing something heavy, in the back
of my mind I strive to have a riff as
cool as theirs. Slayer were like a metal/junk
band before this, but I think Rick Rubin
pulled the reins on them a little bit. Reign
In Blood is still crazy hardcore, but more
refined. I like music that's either really
dark, like when you see a good horror
movie, or very uplifting."
Producer Fredrik Nordström has
worked with bands like In Flames, Dark
Tranquillity and At the Gates, and
discusses how Slayer were responsible
for the explosion of the genre-defining
Swedish melodic death metal revolution
in the early 1990s. "Reign In Blood was
one of the best albums ever made with
the right attitude of death metal," he
says. "Listen to the album. The fucking
attitude is killer. You get the feeling
that these people want to kill somebody.
And that's what death metal is actually about
-it's aggression. I think this is important
when it comes to music, to have a feeling
that you want to deliver to people."
Deliver it they did, as Mastodon
guitarist Bill Kelliher remembers: "Rain
In Blood was a whole world of pain. I was
like, 'These dudes worship the devil. My
parents can't find this, ever!'"
The unprecedented depictions of
violence in the lyrics caused an uproar
long after Reign In Blood's release.
Kelliher: "I especially like all their
harmonies. If you listen to a Mastodon
song and you hear one guitar go into a
harmony, that's usually me. And you can
blame that on Slayer."
DevilDriver guitarist Jeff Kendrick
was also spellbound upon hearing Reign
In Blood for the first time. "It scared the
hell out of me because I had just started
getting into Metallica and it was way
heavier, darker and just straight up evil.
It blew me away. The production was
pristine but sounded like it was recorded
in a dungeon. When Angel of Death
stormed out of the speakers I couldn't
believe it. The record is no nonsense
and, as short as it is, starts and ends
perfectly. I went straight out and bought
"Slayer recorded their masterpiece 14
years ago and it's impossible to top
that. It's inhuman" - Jesper Söderblad, In Flames (in 2000)

Columbia Records refused to distribute
the album, so Geffen picked it up. In
1996, a lawsuit was brought against
the band by the parents of Elyse Pahler
who accused the band of encouraging
their daughter's murderers through
their lyrics. The lawsuit was thrown out
in 2001. Along with the controversial
subject matter (the lyrics on album
opener Angel Of Death were inspired by
the acts of Josef Mengele, the doctor
who committed scientific atrocities on
Jewish prisoners during World War II),
it was the speed of King and Hanneman's
guitars and Dave Lombardo's blast
drumming (up to 250bpm) that were
more abrasive and faster than anything
that had been released commercially.
"Kerry King and Jeff Hanneman's
solos are so crazy," says Mastodon's
 Slayer's uncomfortable, dark sound comes from guitarists Jeff Hanneman and Kerry King's ability to write discordant riffs that work against the pulse of the song. Quite often they take an odd grouping of notes and play them in steady 16th notes, which provides them with a jarring, unnatural sound.

They are also fans of twin guitar riffs. The harmony is usually a third, which is a standard harmony, but with Slayer's non-diatonic (not within the key) note choices this is a totally evil sound.

Mastodon are big fans of Slayer's harmony guitars. When Bill Kelliher said, "If you listen to a Mastodon song and hear one guitar go into a harmony...you can blame that on Slayer," he wasn't kidding! Check out "Megalodon" (Leviathan, 2004) at 3:01 and you can hear a trademark Mastodon odd-time signature riff augmented with a Slayer style harmony, as found on tracks like "South Of Heaven.

You can hear how Slayer influenced the track's intro, where the discordant clean riff brings to mind the intro to "Seasons In The Abyss.

Lamb Of God also worship at the altar of Slayer. "Hourglass" (Ex 2) riff sounds like the main riff of "Angel Of Death. The guitar tones Mark Morton and Willie Adler use are dry and cutting, just like King and Hanneman's.

Avoiding a pull-off after the initial hammer-on. This can be tempting but the first note needs to be repitched. This will help you dig in and achieve better vibrato and a clearer sounding note.

Jeff Hanneman: Tracking Kerry "We had a good line with King"
Jeff Hanneman put in the time to master their instruments. All of these factors influenced and inspired me as a young guitar player."

Tributes paid to the album come from all corners of the world. System Of A Down guitarist Daron Malakian frequently cites it as his all-time favourite album. German thrashers Desaster claim to listen to it back-to-back on repeat for inspiration when mixing their records. Dillinger Escape Plan frontman Greg Puciato describes it as, “one of the few perfect thrash metal albums,” while Ville Pekala, lead guitarist with Finnish metalers Searing Meadow,
SLAYER
RAINING BLOOD
CRUSHING RIFFS, SICK HARMONIES AND AN UNCOMFORTABLE, DARK SOUND... WE'RE ENTERING THE REALM OF SLAYER!

"RAINING BLOOD"
WORDS AND MUSIC BY HANNEMAN & KING
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The speed metal style relies heavily on a relaxed and comfortable picking technique. This is best achieved by taking small fragments of the riffs and working on them with a metronome at a much lower tempo. As you become more and more comfortable, increase your metronome in small increments of around 5 bpm at a time. Remember: this is a long term goal. The more time you spend working on your technique the more reliable it will be.

The tonality of this track is based around the key of E minor (E F# G A B C D). However, guitarist Jeff Hanneman and Kerry King don't limit themselves to just using the notes of this scale. The Slayer sound is built on evil intervals such as the semitone and the flat 5, which hint at the darker modal sounds of Locrian (I 2 3 4 5 6 7) or Phrygian (1 2 3 4 5 6 7). Hanneman and King borrow from each of these modes at will, making the riffs sound harmonically ambiguous but with a definite sound that is recognisable 'Slayer.'

CHARLIE GIRLFITHS

GETTING THE SOUND

Although the original recording is tuned E, we have recorded the backing track in A so that you don't have to worry about retuning. We used a MusicMan John Petrucci model with Gauge 10–46 strings. The tone was supplied care of a Seymour Duncan Black Winter fitted in the bridge position and played through a Fender Telecaster and a Two-Plate setting. The gain is backed off a little to help give definition to the fast picked parts. As long as you play cleanly, it will still sound heavy and chunky. The Slayer boys use the classic Ibanez tap-staple Marshall 4100/4000 amps for their tone. If you want to get closer to King's sound, you could always invest in his signature EMG 81 and 85 pickups.

SEMIMONE

A semitone is the sound you get when you play two notes on the same string, one fret apart. Film composers often use this interval to create a sense of dread and foreboding. The most famous example of this is the theme music to The Godfather, which is also called the flattened 2nd.

SLAYER: Raining Blood – Intro part A

TRACK 16 ➤

JULY 2004 | TOTAL GUITAR | 75
To make sure you come in at the right place, count eight tom fills before you come in and aim to play everything as downstrokes. The second part is exactly the same riff as the first, only played a string higher, resulting in a parallel fourth harmony.

This driving style riff is a Slayer trademark. Each three note group is played with a ‘down, up, down’ picking pattern that’s palm muted throughout. The exiting part is played using all downstrokes. You should be using your third finger to fret the two notes on the fourth fret. Make sure you shift the weight of your finger from the fifth string to the fourth string with a slight roll of your finger. This will make the notes cleaner and prevent them from ringing into each other.

This section is really fast, so hand co-ordination is important. Your fretting hand basically plays the same pattern every four notes, starting with your fourth finger (albeit alternating up and down in semitones). Co-ordinate your downstroke to land exactly when your fourth finger lands. If this finger is in time, your other fingers should follow suit.
LEARN TO PLAY RAINING BLOOD

SLAYER: Raining Blood – verse

More fast picking, but this time it's interspersed with some classic thrash power chord playing. The trick here is to keep your fretting hand rigid so that the power chord shape is constantly being held. At the same time, don’t squeeze too tight and keep your forearm as loose as possible so that mobility around the fretboard remains fluid.

SLAYER: Raining Blood – bridge

The bridge riff features a neat little legato fragment. Starting at the seventh fret, fifth string, use your index finger to fret and pick with a downstroke. Next, hammer on to the tenth fret with your fourth finger, making sure your finger lands solidly on the string, immediately pull off with your fourth to your second finger on the 8th fret, then pull off from the 8th to the 6th fret. Practise this sequence slowly at first to ensure accurate timing, then speed it up gradually.

SLAYER: Raining Blood – slow grove

At last, a moment to relax! The first half of this section is a repeating E5 power chord followed by Jeff Hanneman's cool single note melodic motif. Once again, everything here should be played as downstrokes because this is the best way to get a nice solid tone. If it's too fast, you can also use alternate picking. Slightly palm mute the strings as you play this section in order to prevent the notes from bleeding into each other.

SLAYER: Raining Blood – chorus

This is a heavier version of the motif seen in the previous section. The notes have been shifted down an octave and are now played as power chords. Keep your fretting hand solid when playing the power chord shape, especially during the slides because they can sound sloppy if you’re not careful.
SLAYER: Raining Blood – outro riffs

This outro is a speed fest! There are two main single note alternate picked riffs that alternate back and forth. On the original track Hanneman and King were influenced by their punk roots with more of a tremolo picked (picking as fast as you can) approach, but for practice it would be more beneficial for you to keep a strict 16th note framework throughout.

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Syncopation occurs when weak beats (the notes that fall on off-beats) are emphasised to create an interesting rhythm. This can be achieved through the use of accents or rests.

Take Smoke On The Water, for example. The first three chords of this riff fall on the beat: dah, dah, dah, while during the second half they fall on off-beats with only the last chord returning to an on-beat: dah, dah, de-dah. That's it! (PC)

**EXAMPLE 1**

This first example uses three-note groupings to create syncopation - the accent sign indicates where each grouping starts. Dist in some distortion and use downstrokes throughout for an authentic sound.

**EXAMPLE 2**

By using downpicks throughout, the off-beat notes are given a strong emphasis.

**EXAMPLE 3**

Here's a funky riff that works best when maintaining a constant 16th-note alternate picking pattern. Keeping your picking hand moving (even when you're not picking anything) is a tried and tested technique that will help you stay in time.
LEARN TO PLAY

WHETHER IT’S LEARNING CHORDS AND SCALES FOR AN EXAM, LEARNING A NEW TECHNIQUE OR PUSHING YOUR PLAYING TO ITS LIMITS WITH MR BORLAND AND MR GILBERT, TG HAS IT ALL. OH, AND THERE’S THE SMALL MATTER OF FIVE FULL SONGS TO LEARN...

WHAT IS TAB?

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

Tab appears underneath conventional music notation as six horizontal lines that represent the six strings of the guitar, from the sixth (thick) string at the bottom to the first (thin) string at the top. On these six lines, numbers represent the required frets. For example, an A note on the 2nd fret, 3rd string, will be shown as a number ‘2’ written on the third line down on the tab chart. Likewise, if the first string is to be played unfretted, ‘0’ will be written on the highest string.

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

NOTATION AND TAB DIAGRAM

This is where the key signature and time signature are shown.

This is the tempo (in beats per minute BPM).

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

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Guest Lesson

What's the best way to progress? There are many ways to judge this and, fortunately for you, TG can help you with all of them. As a novice player the first thing you should get under your belt is a few short ideas and some simple musical terms, otherwise you will get bogged down. This month, our novice column not only gives you a simple chord progression and lead part to learn, but if you watch the video lesson you will also learn about the difference between the major pentatonic and the minor pentatonic scales.

That leads us to our next point: guitar grades. Apart from charting your progress with chords, scales and rhythm and lead playing by giving you deadlines for reaching pre-arranged goals, it's also good for showing parents, wives and teachers you are serious about guitar. Performance is an essential part of being a guitarist, and our superior quality backing tracks are a fantastic aid to help you prepare for a gig or when performing to family or friends – remember, everyone counts as an audience. This month there's something for all abilities with Blur's Parkkife, Red Hot Chili Peppers' Suck My Kiss, Avenged Sevenfold's Beast & The Harlot, as well as the mighty Steve Vai's Bad Horse.

James Uings - Music Editor
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The tab and notation system shown here is a thorough coverage of all the guitar techniques used nowadays. For quick reference, it has been divided into fretbox and technique definitions with short musical examples explaining how to play the printed music in the magazine. So if you’re wondering how a hammer-on, pinch harmonic, or a divebomb is illustrated, look no further!

### Guitar Technique Examples

#### Picking
- **Down & Up Picking**
  - This diagram tells you the first note is to be down-picked and the last note is to be up-picked.

- **Tremolo Picking**
  - Each of the four notes are to be alternate picked (down & up picked) very rapidly and continuously.

- **Palm Muting**
  - Palm mute by resting the edge of the picking hand’s palm on the strings near the bridge.

- **Pick Rake**
  - Drag the pick across the strings shown with a single sweep. Often used to augment a rake’s last note.

- **Arpeggiated Chord**
  - Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

#### Fretting Hand
- **Hammer-On & Pull-Off**
  - Pick first note and hammer-on with fretting hand for 2nd note. Then pick the 3rd note and pull-off for 4th note.

- **Note Trills**
  - Rapidly alternate between the two notes indicated in brackets with fretting hand hammer-ons and pull-offs.

- **Slides (Glissando)**
  - Pick first note and then slide to the next. For the last two notes pick the first, slide to the next and then re-pick it (RP).

- **Left-Hand Tapping**
  - Sound the notes marked with a square by hammering on/tapping with the fretting hand fingers.

- **Fret-Hand Mutting**
  - X markings represent notes and strings that are muted by the fretting hand when struck by the picking hand.

#### Bending and Vibrato
- **Bend and Release**
  - Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing again.

- **Re-Pick Bend**
  - Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the pitch shown.

- **Pre-Bend**
  - Bend the note up from the 5th fret to the pitch of the 7th fret note, then pick it and release to the 5th fret note.

- **Quarter-Tone Bend**
  - Pick the note and then bend up a quarter tone (a very small amount). This is sometimes referred to as a blues curl.

- **Vibrato**
  - The fretting hand vibrates the note by small bend ups and releases. The last example is whammy bar vibrato.

#### Harmonics
- **Natural Harmonics**
  - Pick the note while lightly touching the string directly over the fret indicated. A chiming harmonic results.

- **Artificial Harmonics**
  - Fret the note as shown, then lightly place the index finger directly over "x" fret (APX) and pick with a pick, p or a.

- **Pinched Harmonics**
  - Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

- **Tapped Harmonics**
  - Fret the note as shown, but sound it with a quick, right hand tap at the fret shown (THD) for a harmonic.

- **Touch Harmonics**
  - A previously sounded note is touched above the fret marked TCH (eg, TCH 9) for it to sound harmonic.
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STEVE VAI

BAD HORSEIE

ON OF THE MOST MASTERFUL GUITARISTS ON THE PLANET SERVES UP A GUITAR TOUR DE FORCE TO PUSH YOU TO YOUR LIMITS

'SHAD HORSIE'

WORDS AND MUSIC BY STEVE VAI
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S

Steve Vai is as difficult as it gets in terms of learning other guitarists work. Based on the Eddie Van Halen school of playing, this includes pinched harmonics, divebombs, whammy bar scoops, two-handed tapping and fast pentatonic runs. But Vai's technique goes way beyond this, with crazy sound effects and frightening speed.

Because there's so much going on in practically every bar, we've broken down the track into more manageable sections. Bad Horseie isn't for the faint-hearted, but there should be something for everyone.

We would suggest tackling this song section by section in the usual manner, but you may like to practice the unusual techniques by themselves. Also, be aware of the song structure because it's not just a wig out. The track has a recurring melody, chorus theme and the repeated Zakk Wylde style slide riff, all of which help to give the track some shape.

To play Vai's material as accurately as possible, you will ideally need a locking trem guitar fitted with humbuckers. You can get a similar sound with a normal trem, but you won't have the same control or range of motion. The slide parts obviously require changes between using the slide (the main low rift) and all the solo parts.

STEVE VAI

BAD HORSEIE

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In bar 68, Val's range laterally (sideways) across the fretboard is a particular trademark. At this point he travels from the 15th fret to the 3rd fret in one swift move. Use your first and third fingers as much as possible to maintain a reliable shape for each position. In terms of fret hand speed, bars 69-70 are the hardest section of the entire track. It's therefore essential that you slow it right down and play to a metronome.

Bars 73-76 are simply outrageous in terms of speed. It's so fast that there are too many notes to fit on one line of music! Steve plays a shape and then moves it around fret by fret to create a descending sound. The second bar uses a characteristic Gmaj7 arpeggio. Try to learn the fret hand shape before putting in the tap because it employs a tricky two-string legato pattern.
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Blur’s third album, *Parklife* (1994), saw the band’s acceptance into mainstream pop. The quintessentially English sound of this track owes a lot to The Kinks and even more to The Small Faces LP (1967), which was essentially the *Parklife* of the 1960s.

Blur’s sound on *Parklife* owes as much to their roots as it does to the unique style of guitarist Graham Coxon. His approach is slightly more leftfield than most, but he nevertheless has a vast range of techniques at his disposal. The guitar parts in the track are relatively simple, with the main riff, for example, based on the two chords of E and A. Coxon adds his own twist by playing an octave higher than usual to give a slightly different voicing. The main problem most guitarists find is with maintaining a consistent swing rhythm throughout. The guitar takes the lead from the outset, so your timing essentially governs the rest of the track.

The basic swing rhythm consists of a heavier and slightly longer down strum followed by a shorter and lighter up strum. The first and third notes of a triplet (as a guide) should point you in the right direction, but the original track will give you a better indication of the bouncy feel needed to play this song.

Coxon’s style is quite aggressive and there are frequent open strings ringing out on some of the chords, but it sounds deceptively loose. The main riff is actually tight in terms of pick hand muting and timing, so concentrate on the strong beats (1, 2, 3, 4) along with the drums and bass.

**Graham Coxon:**
the creative spark behind Blur

**Getting the Sound**

Graham’s guitar line-up at the time was a 1961 50s reissue Tele, a 1970s Gibson SG, a Les Paul Standard and a Strat. This track is undoubtedly played with a Tele, so select a cleaner sounding single-coil pickup (preferably at the bridge). It’s not that obvious, but the main riff includes two distinct sounds overdubbed. The left guitar has a more classic blues rock sound while the right is much cleaner. This gives a rich textured sound, but you should try and find a sound somewhere in the middle. Use a light valve overdrive sound and go easy on the gain.

**Alternate Strumming**

Some genres of music such as punk benefit from hitting all chords with just downstrokes, but on the whole it’s best for your playing. When alternate strumming (up and down), your pick hand acts as a natural metronome to keep you in time.

---

**BLUR: *Parklife* – Intro/verse**

Use palm-mutes on the offbeat after each chord to stop it ringing on too long. Also, ensure you keep your fretting fingers clear of the open strings to let them ring out while the chord sounds.

**BLUR: *Parklife* – Intro/verse**

**TRACK 21**

**BACKING – TRACK 22**
Same as the strummed chords during the intro, use alternate picking for the swing rhythms. Downstrokes can be used for the descending single notes. The jazzy B7sus at the end is impossible to play without moving at least one finger, but try moving after the first B and then hold the next four to let them ring into each other.

The intro chords are followed by a complete step in bar 4, so ensure you mute as soon as the last E chord is played to avoid any noise during the gap. Keep counting or tapping your foot or you will miss the entry back into verse 2.

The A/E chord can be played with a barred third finger, but be careful not to fret the first string. The second bar uses a simple doublestop blues idea. Don't linger on the first chord longer than a semiquaver because it will clash with the backing chords.
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AVENGED SEVENFOLD: Beast & The Harlot

A7X GUITARISTS SYNYSTER GATES AND ZACKY VENGEANCE BLISTER THROUGH ANOTHER MODERN DAY EPIC

ailing from Huntington Beach, California, Avenged Sevenfold have built a huge following since unleashing City Of Evil in 2005. Their blend of cool influences (from The Misfits to Metallica) and Dream Theater-quality musicianship have made them one of the hottest bands around.

There's a killer solo, which you'll have to break down with the aid of a metronome before you even consider playing along at tempo. It features some fast and accurate alternate picking throughout, so it might be wise to work up with Paul Gilbert's School Of Shred columns if you're not too comfortable with this style.

The track also features heavy drop D riffs, which have some tricky rhythms. The main riff uses Pantera-esque syncopation, where the accents of the chords are cleverly moved around. Add to this the driving 16th note pattern and you'll again need to slow down to make sure your picking technique is right. The surprisingly poppy chorus arpeggios can also provide a big challenge, requiring you to pick and finger each note separately to avoid the dreaded note bleed between ringing notes.

STEVE ALLSWORTH
BEAST & THE HARLOT LEARN TO PLAY

AVENGED SEVENFOLD: Beast & The Harlot - Intro (cont'd)

The intro solo is all played on the second string, so you need to get used to moving up and down the fretboard and not across the strings. Try to mute all the lower strings with your picking hand to stop noise, and aim for a wide rock vibrato where indicated.

AVENGED SEVENFOLD: Beast & The Harlot - main riff

The rapid alternate 16ths can be tricky when adding palm-mutes, so practise at a lower tempo first. This will allow you to concentrate on co-ordinating the picking and the fretted notes. Using the second finger on the 12th fret D will help you reach the other notes smoothly.

AVENGED SEVENFOLD: Beast & The Harlot - verse

Because the track is in drop D tuning, all the powerchords are easily played by barring the first finger over the relevant fret. Be careful with your timing though, as in bar 3 the A,5 chord comes in half a beat earlier than in bar 1.

AVENGED SEVENFOLD: Beast & The Harlot - chorus
AVENGED SEVENFOLD: Beast & The Harlot – chorus (cont’d)

Avoid the dreaded note bleed from fretting all the arpeggio notes at the same time here. Instead, remove each finger as soon as you play the next. You may also like to try a down, down, down, up, picking combination, as this provides the most efficient movement.

AVENGED SEVENFOLD: Beast & The Harlot – solo
The infamous 'spider' exercise is not lost on this solo and should be your first exercise in building up the required accuracy and speed (see the descending chromatic line at the end of the solo for a great example). Fortunately the solo is highly melodic, and doesn't rely on random widdling. This means that all the rhythms can be easily broken down with a metronome at a slower speed. Try not to cut corners with your technique, especially the fast alternate picking.
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Keep a firm grasp on your timing by tapping out the pulse with your foot. The drums are playing with a freaky feel and can easily mislead you. Both the snare and high hats are in odd places, so don’t use them as your guide.

If you’re super quick around the fretboard, you might like to try playing this whole riff on the low three strings with just the first finger. Otherwise, aim to use different fingers for each of the F5, G5 and A5 chords, which is a bit easier at this tempo.
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"MAKE ME SMILE (COME UP AND SEE ME)"

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THE CHORDS

INTRO (fig 1)

VERSE 1

You've done it all, you've broken every code
And pulled the rebel to the floor
You spilt the game, no matter what you say
For only metal - what a bore!

BRIDGE

Blue eyes, blue eyes
How come you tell so many lies?

CHORUS

Dm
Come up and see me, make me smile
Dm
Or do what you want, running wi-ld

VERSE 2

There's nothing left, all gone and run away
Maybe you'll tarry for a while
It's just a test, a game for us to play
Win or lose, it's hard to smile
Resist, resist
It's from yourself you have to hide

BRIDGE 2

CHORUS

SOLO (fig 2)

VERSE 3

There ain't no more, you've taken everything
From my belief in Mother Earth
Can you ignore, my faith in everything
'Cos I know what faith is and what it's worth
Away, away
And don't say maybe you'll try to...

CHORUS

INSTRUMENTAL BRIDGE

(repeat to fade)

STEVE HARLEY & COCKNEY REBEL: Make Me Smile (Come Up And See Me) – Intro

TRACK 25

The first two bars can be played entirely in the open position. Fret the E in the first bar with your second finger, using alternate picking throughout.
This solo is all about dynamics and mood (think spaghetti western!) rather than technique. As a result the timing is loose and guitarist Jim Cregan pushes and pulls the beat, making for some unusual rhythmic groupings. Try to feel the melody rather than slavishly count it, and break it up into bite-size phrases to make it easier to learn.
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Steve Diggle - The Buzzcocks
Rotosound Player
NOVICE
EVERYTHING A BEGINNER NEEDS TO GET GOING, AND A TUNE-UP FOR MORE EXPERIENCED PLAYERS

LEAD

Anyone who regularly reads TG knows that the minor pentatonic scale is the first scale any guitarist should learn. This month we are going look at its close relative, the major pentatonic.

Before you go any further, make sure you have learned the A minor pentatonic scale, which is printed in the bottom right hand corner of p.117.

The major pentatonic scale is a bright sounding scale that’s often used in country and blues music (in fact, see this month’s Blues Dues for more info), but rock guitarists such as Slash, John 5 and Dan and Justin Hawkins also use it.

To play the A major pentatonic scale, simply place your fourth finger on the A note (sixth string, 5th fret) and play the same shape as the minor pentatonic but from the second note. Make sure you watch the video lesson on the CD-ROM.

You can use the major pentatonic anytime you see a chord progression that starts with a major chord. Admittedly, there is more to selecting scales than this, but it’s a really good place to start.

Quite often a major chord will be written as just a letter name, for example, G major would simply be written as ‘G’. Like the major pentatonic scale, major chords have a bright, happy sound. Play Am – Dm and E, then play A – D and E and listen to the difference between major and minor chords. This is the first step towards developing a good ear.

JAMES UINGS

JARGON BUSTER

NEVER BE CONFUSED BY MUSICAL TERMS EVER AGAIN!

CHORD
Three or more notes played together.

ARPEGGIO
The notes of a chord played individually.

SCALE
Usually five or seven notes played one after the other.

BASS/BARI LINES
Music is divided into groups of beats (usually four) indicated by vertical lines in the notation.

PULSE
All music has a pulse – what you tap your foot to (the beat).

SYNCPADED
A part that accents beats that aren’t the main pulse of the song.

QUAVERS
Usually two notes are played for every beat in the music.

SEMIDUOQUAVERS
Usually four notes are played for every beat in the music.

LEGATO
Means ‘smoothly’ and often refers to hammer-ons, pull-offs and slides.

STACCATO
Means ‘short and detached’, which involves quickly stopping the strings ringing in some way.

INTERVAL
The distance between two notes.

OCTAVE
Two notes with the same letter name played eight scale degrees apart (C D E F G A B C).

SEMTONE
An interval equal to one fret on the guitar.

TONE
This means an interval equal to two frets on the guitar.

EXAMPLE 1: Major pentatonic scale

As well as playing this example, you should listen to the CD and absorb the sound of the major pentatonic.
RHYTHM

EXAMPLE 2: Major chords

Play 3 times

Make sure you keep your wrist in constant motion when you play this. As with Example 1, make sure you listen to the bright sound of these chords.

EASY RIFF

COHEED & CAMBRIA

WELCOME HOME

INTRO RIFF

Welcome Home is taken from the snaply titled Coheed And Cambria album Good Apollo, I'm Burning Star IV Volume One: From Fear Through The Eyes Of Madness.

This riff is played on a nylon string guitar with a plectrum. The first part uses a very cool effect called a 'rake'. Hold down a power chord at the seventh fret, using your first finger at the 7th fret, and your third finger at the 9th fret. Use a single downward motion to attack the lowest three strings in sequence. You shouldn't be too light with this technique, so hold the pick relatively tight to get a nice strong attack on the notes, and don't forget to include the vibrato on the high G note.

On acoustic guitar, the usual rock vibrato (up and down) will sound scratchy. You'll get good results from a violin style vibrato, which means gently moving your hand from side to side. The riff finishes with four diads (two note chords), which is a common approach in classical and flamenco guitar. Unlike those styles though, use four downstrokes in a row to play them. After the intro the riff is played again, but this time on electric guitar through high gain distortion.

COHEED AND CAMBRIA – Welcome Home (intro riff)

A MINOR PENTATONIC SCALE

The minor pentatonic scale is the most commonly used scale in guitar playing. Every guitarist should know it by heart.

Make sure you mute your guitar strings hard for the rake, otherwise you will get a lot of unwanted noise.
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EVERYBODY HURTS

Even though this timeless REM classic has a rather sombre feel to it, it's still a picking workout for guitar.

‘EVERYBODY HURTS’

Words and music by Buck, Berry, Steve and Mills © 1992 WARNER BROS.

This classic track from REM first appeared on their 1992 album Automatic For The People and was subsequently released as a single in 1993. Interestingly, the song also features a string arrangement by Led Zeppelin bassist John Paul Jones.

The intro sequence is based on just two open chords: D and G. Because you will be playing the notes of each chord individually (called arpeggiating), even the slightest flaw in your fretting technique will be exposed. Make sure you fret them with the tips of your fingers, otherwise you will mute the strings and produce a ‘dead note’.

The notes can be played with a pick or fingerstyle (guitarist Peter Buck used a pick on the original recording), but either way it’s a great starting point for getting into some intricate arpeggiation picking. You can use a similar picking pattern throughout the entire song or try beefing up the bridge sequence with a simple strumming pattern.

PHIL CAPONE

REM: Everybody Hurts – Intro

This picking pattern can be played with alternate picking or using a ‘three down, three up’ pattern (picking down on the first three notes then up on the last three). Watch out for the open G at the end of bar two.
EVERYBODY HURTS ■ STRUM ALONG!

THE CHORDS

VERSE 1

D G D G
When your day is long, and the night, the night is yours alone,
D G D G
When you're sure you've had enough of this life, well hang on
Em
Don't let yourself go,
Em A
'Cos everybody cries
Em A D
And everybody hurts sometimes
G D
Sometimes everything is wrong
G D
Now it's time to sing along
G D G
When your day is night alone, (hold on, hold on)
G D
If you feel like letting go, (hold on)
G D G
If you think you've had too much of this life, well hang on

CHORUS 2

Em A
'Cos everybody hurts
Em A
Take comfort in your friends
Em A
Everybody hurts

BRIDGE

F#7 Bm
Don't throw your hand. Oh...
F#7 Bm
No
F#7 Bm
Don't throw your hand
C G
If you feel like you're alone
C Am
No, no, no, you're not alone

VERSE 2

D G D G
If you're on your own in this life, the days and nights are long
D G D G
When you think you've had too much of this life, hang on
Em A
Well everybody hurts
Em A
Sometimes everybody cries
Em A D
Everybody hurts... sometimes
G D G
And everybody hurts... sometimes
D G
So hold on... hold on
D G
Hold on... hold on
D G
Hold on... hold on
D G
Hold on... hold on
D G
Everybody hurts...
D G
(rpt to fade with ad lib on vocals)

You will need to familiarise yourself with these four chords to play Everybody Hurts.
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PASS YOUR GRADE THREE

RGT EXAMINATIONS DIRECTOR TONY SKINNER EXPLAINS HOW YOU CAN GET QUALIFIED AT GRADE THREE LEVEL. NOW, LET'S SEE IF YOUR PLAYING IS UP TO IT!

MORE INFO

There are nine grades plus a teacher's diploma, and exams are held all across the UK and overseas. Readers of TG can obtain a free electric guitar exam info pack detailing the requirements for all grades by contacting:

REGISTRY OF GUITAR TUTORS
15-17 Wilton Road, Bexhill, Sussex
TN40 1HP
TEL: 01424 222222
EMAIL: office@Regist ryOfGuitarTutors.com

or download it at: www.RegistryOfGuitarTutors.com

The major development at Grade Three is that you have to be able to play a range of set scales in any key.

By using transpositional fingerings (Ex 1) you learn a shape for each scale type and then simply move this up or down the fingerboard to the required key. If you want to play the B major scale, use the same fingering as for C major but start from B at the 7th fret rather than C at the 8th fret. The same principle applies to chords – barre chords are specified throughout at Grade Three. However, you are only required to play major or minor chords and you should be able to play these in two different fingerboard positions at any pitch (Ex 2).

EXAM CONTENT

Just as with previous grades, the majority of the marks are awarded for the rhythm and lead playing sections of the exam. In the rhythm playing section you will be shown a chord chart (Ex 3) and expected to play through it accurately and fluently with an inventive rhythm style. Before each chord change you will need to decide whether to use a barre chord with an E or A string root note so that you avoid large fingerboard shifts.

After this the examiner will play a chord progression for you to improvise over, using one of the scales from Section One of the exam. Try to include some string bends and slurs to bring the solo to life (Ex 4). The exam will finish off with a selection of spoken and aural tests to assess your knowledge of the guitar and gauge your ability to recognise different rhythms, melodies and chords.

TAKING IT FURTHER

All Registry Of Guitar Tutors exams are QCA accredited and placed on the National Qualifications Framework, but from Grade Six onwards they also attract UCAS points (with direct equivalence to AS and A levels). So if you’re thinking of applying to a college or university to study any subject, the UCAS points awarded for your RGT exam will help you gain entry (see the UCAS calculator on the RGT website for more information on the points system.)

TONY SKINNER

EXAMPLE 3: RGT Grade Three scales and arpeggios

These scale and arpeggio fingerings can be moved to any fret, enabling you to play in any key. The arpeggios can be played a little slower than the scales.
EXAMPLE 2: RGT Grade Three chords

By using barre chords you can move the fingering for these C chords to any pitch. It's essential to know two fingerboard positions for each of the chords in order to avoid large leaps around the fingerboard.

EXAMPLE 3: RGT Grade Three example rhythm chart

In the exam you will be given a short time to look over the chord chart before being asked to play it. Use this time to plan which type of barre chords you will be using – E or A root – so that you don't have too far to move at each chord change.

EXAMPLE 4: Example solo

This solo uses the D pentatonic minor scale. Notice how, at this grade, the solo is fairly fluent and makes effective use of slurs and string bends.
Welcome to another instalment of our Blues Dues video lesson. This month we are going to be looking at some ideas based around the major pentatonic scale. The minor pentatonic is the first scale that most guitarists learn, but for some reason many skip past the major pentatonic scale. This seems strange to us, as it is the same pattern that simply starts from a different note (for more info, see this month's Novice column).

The key to using this scale (and how to avoid making it sound like its minor pentatonic cousin) is phrasing. You should aim to phrase around notes of the major chord. (In the case of A major, either A, C#, or E. Try to avoid landing on the F# as the final note of a lick.)

To help you on your way, we have written seven licks based around the major pentatonic scale and have borrowed ideas from Eric Clapton and Paul Kossoff to show the bluesy side of rock. Some of these licks have a country tinge similar to Joe Walsh, so you're in good hands.

**Jamie Humphries**

---

**LICK 1**

This is a basic Eric Clapton inspired lick from his Cream days. This lick is pretty straightforward: just pay attention to the slide in bar 2 and be sure not to accidentally sound the second string when going for the A on the first string.

---

**LICK 2**

This lick has a definite Paul Kossoff flavour to it, but he borrowed the opening hammer-on lick from Eric Clapton. Pay attention to the timing of the hammer-on phrase and take care with the position shifts.
LICK 3

Lick 3 has a real country flavour to it, and with a hybrid picking opening bar and sliding 6th interval you could say it has an Albert Lee feel. For the opening phrase, experiment with pick and fingers for a tight accented sound.

LICK 4

Make sure you practise the opening figure slowly as the fingering is a little tricky here. Hammer on from your first to your third finger and play the A on the second string with your second finger.

LICK 5

This is more of a rock sounding lick that has been used by the likes of Queen guitarist Brian May. This style of lick can sound great at high speed, so spend some time pushing the tempo with your metronome.

LICK 6

This is an Eric Clapton inspired lick from his John Mayall's Bluesbreaker days. The triplet rhythm gives it a bluesy feel, but take care with the large position shift up to the 12th fret in the final bar.

LICK 7

Our final lick is a typical blues rock lick courtesy of Guns N' Roses legend Slash. It's a simple triplet sequence that descends through the entire shape. Try building the lick up to 16th note triplets, which is double the tempo.
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www.haydenamps.com
To really understand this lesson, it’s worth getting to grips with the melodic thirds scale Paul demonstrates at the beginning of the video. It’s not necessary at this stage to follow his technique exactly (the whole thing can be picked if you wish), but it is important to memorise the pattern.

Basically this pattern goes down one note, up two notes and repeats throughout. Taking this further, in the next shape Paul uses a symmetrical scale pattern, i.e. it uses the same fingering on every string. Therefore, it’s not a real scale – the closest thing it resembles is an A major scale, but includes an extra G natural and DJ#. Be sure to concentrate on the fingering pattern used, and notice how it’s similar to the first example.

The final example is made up entirely of natural harmonics, but the cool thing is that the same fingering pattern is used throughout. As with any natural harmonic your fingers need to touch over the indicated fret as opposed to in between when you’re fretting a normal note. Also, be sure you don’t push down too hard (your touch should be light) otherwise you will fret the note.

For more information visit www.paulgilbert.com.

---

**EXAMPLE 1: Melodic thirds**

<table>
<thead>
<tr>
<th>Time</th>
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<td>A</td>
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For the sake of speed Paul uses some pull-offs, although later on you will be required to alternate pick everything. This lick is based around C major, so there aren’t any sharps or flats to worry about.

**EXAMPLE 2: Symmetrical thirds**

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<thead>
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<tbody>
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Although Paul uses the same technique, the shape is purely symmetrical so it should be nice and easy to get under your fingers even if the sound of the scale isn’t.

**EXAMPLE 3: Harmonics**

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<th>Time</th>
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Notice how Paul uses the pads of his fingers rather than his fingertips to play each of the natural harmonics. This way, fingers one, two and four can be spread over the 4th, 5th and 7th frets respectively. The only tricky thing at this stage is that the harmonics at the fourth fret must be fretted very accurately, otherwise you’ll just get a dull mute.
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Pedal Geek (New York) Tel:516-616-4335
As Wes explained in the last issue of TG, he's more into the rhythm side of playing guitar than just pure shredding, and that's where this month's final tapping idea comes from.

The main drone note is a C spread across three different octaves, giving us a very wide intervallic sound (something you don't really associate with guitar).

Your fret hand first and third finger shape is essentially mirrored by your pick hand. This can take some getting used to if you have always tapped with just one finger, as you will not only be using your ring (a) finger but you'll need a straighter hand shape. Normally your tapping hand tends to face down the length of the freeboard, whereas here you will need to point more in the direction of the frets.

Continuing Wes' rhythmic theme, take note of how he plucks the low C string. We've called this a 'tap from nowhere,' since it requires your index finger to quickly hit the low string and pull-off. If you do this right you shouldn't hear the tapped note, only the pull-off note. Fret hand taps need a lot of strength to sound good, so put in the effort for maximum results. For more info visit www.wesborland.net.

The co-ordination between your two hands can be difficult at first, so you may want to practise the octave shapes on their own. The pick hand shape in 12th position can be practised as an octave chord without splitting the two notes up. This will help strengthen the (a) finger and stop it from roaming onto the wrong frets.
The Art of Veneering

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Union Station gained international recognition following the release of the Coen brothers cult movie *O Brother, Where Art Thou?*, in which guitarist/mandolin player Dan Tyminski became the singing voice of actor George Clooney. The band played the parts of the Soggy Bottom Boys in the film, and their version of the folk song *Man Of Constant Sorrow* became an instant hit. The band now regularly tour with Alison Krauss.

In this first installment of our Guest Lesson, we've tabbed the basic bluegrass strumming style as demonstrated by Tyminski himself. When you go through the tabs, don't worry about exactly how many strings you're hitting with each strum. Think of the strings as having three areas: lower, middle and top. These 'areas' then become your drum kit, kick drum (lower), hi-hat (middle) and snare (top). The main accents in most rhythms will appear on the kick and snare, with the hi-hat quietly chugging away to maintain the momentum.

The fifth string is muted by your third finger on all of the G major chords, apart from at bar 4 which is on the G7. Pay close attention to the marked accents, without which this part will sound a little dull. If possible, use your thumb for the F# bass note in bar 14.
When you treat yourself to a
guitar, amp or effects pedal,
you’re too excited about playing
with your new toy to give a
toss about how it was made. Well, it’s the
same with us. Only geeks give a monkey’s
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Some magazines review new products in
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strap buttons, or the name of the bloke who
cut down the tree the guitar is made from,
etc. But our quest for the truth is altogether
simpler. We know what you want: cut the
crap we hear you cry. Is the guitar worthy of
my money? Will it make me a better player?
What does it sound like? Should I actually
bother dragging my arse down to a music
shop to try one out? These are the important
questions you need answers to.

That said, our general disinterest in
the manufacturing process was given a
good shake recently when we accepted
an invitation to have a snoop around the
Hughes & Kettner factory in Germany. TG
has been on enough factory trips to know
they will never give Willy Wonka a run for
his money, but the Hughes & Kettner tour
was so enjoyable we’ve distilled the best
bits into our review of the company’s new
Switchblade amp. So you’d better read it!
The feature might just make you appreciate
what it takes to produce the gear you love.

Ed Mitchell – Reviews Editor

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**TG RATINGS**

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<td>Total Guitar Best Buy</td>
</tr>
<tr>
<td>Excellent</td>
<td></td>
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<tr>
<td>Above average, worthwhile kit</td>
<td></td>
</tr>
<tr>
<td>Don’t even consider it</td>
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</tbody>
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- p138 Round-up: practice amps
- p140 Vintage Icon series guitars
- p142 Tanglewood TW47B acoustic
- p144 Round-up: PA systems
- p147 Laney LX120 guitar amp
- p148 Ed’s Shed

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**REVIEWS**

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

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the item must have scored highly
in construction, features, pliability,
sound and value for
money.
THE SIZZLE

The Hughes & Kettner Switchblade is the first fully programmable valve amp with onboard digital effects. Like ever. That's the sizzle, baby. While some amplifier companies are happy to trade on reputations established back in the 50s and 60s, the good folk of Hughes & Kettner enjoy the buzz that comes with innovation. Back in the 80s this German company unveiled the first fully programmable amplifier. Called the AS64, it represented a major leap forward in amplifier technology.

And that's not all. Hughes & Kettner developed the world's first programmable valve preamp and the first six channel valve amp head. So, when we heard that these guys were about to unleash the world's first fully programmable valve amp, with effects and other goodies, we naturally got a bit excited. Then we wanted to try the Switchblade for ourselves. In the Switchblade's case this meant a two-day jelly to a small town in Germany, ridiculous amounts of frothy beer and placing ourselves at the mercy of some rather tasty sausages. Turns out, it wasn't all conspicuous consumption and gleefully thrashing through a new amplifier. There was a catch. As part of our visit to Hughes & Kettner's headquarters in St. Wendel, there was the blood-chilling prospect of a factory tour. "Yikes," we muttered as we headed to Germany...

As it turned out, the factory tour was an eye opener, and, well, fun. There we've said it. We have to confess that we don't usually give much thought to the manufacturing process when we're blasting through a crunch channel or whacking up the gain on a new amplifier. When you're widdling you're just happy that you're getting a great sound. What kind of anorak considers just how much research and development goes into the evolution of a new amp head? Well, we sort of do now, thanks to the efforts of Hughes & Kettner. Their approach to amp design is very German - their words, not ours. Every aspect of the amplifier's function and durability is put to the test. During our factory visit we were taken through the birth of the Switchblade from the initial idea, through a bunch of prototypes, to the finished result. It was so hooked that we even sat through a presentation on the Switchblade's schematics. Bloody circuit diagrams! Not really our bag. For all we knew they could have been showing us maps of the London Underground. In the end, all of this detail was worth it when we heard the Switchblade running at full tilt. Oops, did we give the ending away there?
WHAT'S IT GOT?

At the heart of the Switchblade is a 100-watt valve amp loaded with a pair of 12AX7 preamp valves and a quartet of big fat EL34 valves taking care of power amp duties. Now, those facts alone are usually all it takes to get our drool flowing. Valve power of this nature is guaranteed to blow you out of your boots with some classic rock sounds – and a big healthy dollop of volume. So, we were already looking forward to getting our hands on the Switchblade, but as Irish comedian Jimmy Cricket used to say, 'There's more.' You see, in addition to making great valve amplifiers, Hughes & Kettner has a solid reputation in the world of top end guitar effects. Now, if they could only combine the two, that would be something.

We're teasing a bit here, of course. As we've already said, the Switchblade blends valve technology with digital effects and the kind of flexibility that you would take for granted if we were talking about a solid state modelling amplifier. In terms of effects, the Switchblade has reverb, delay and three modulation effects: chorus, flanger and tremolo. Although some effects junkies might be looking for more toys than the Switchblade offers, we like the simplicity of the approach here. These five effects, when combined with the huge range of amp tones, will cover just about any player's needs. You can always add a wah pedal or any other stompbox to this setup if you wish.

The Switchblade has four channel settings: Clean, Crunch, Lead and Ultra. They should be pretty self-explanatory. The volume and tone controls look after whatever setting you're on. This means the designers didn't have to figure in separate controls for each channel which would've made the front panel look like the dashboard of a Boeing 747 or something. Thankfully, the control panel looks approachable and easy to figure out. You should read the manual though just in case you miss something good. Like the 128 presets. Yes, you can program your favourite sounds on the Switchblade, save them and finally recall them using the chunky footboard that comes as part of the Switchblade package.

Hughes & Kettner offer a pickup range of 4x12" guitar cabs. We chose the vintage voiced VC412A (£610), but if you prefer a modern metal tone you should take a peek at the SG412 cabinet (£329). It's loaded with four Eminence RockDriver speakers that, combined, can handle 250 watts and provide more grunt than a chased-off grizzly bear.

BUILT TO LAST?

Unless you push it out into the path of an approaching bus you're unlikely to ever give the Switchblade as tough a time as the Hughes & Kettner test team does. This company has just about the finest quality control process that we've ever seen. For starters, they chill their products in a big fridge freezer. Then it's off to the oven to simulate desert conditions. Well, you never know when you'll get that gig in Death Valley. The next stage of this unrelenting abuse is our favourite. These guys have actually built a device that lifts amplifiers and cabinets a few feet off the floor and then drops them onto a concrete floor! We've got to get ourselves one of them.

To was also impressed by the valve testing lab. Even though the valves they use in their amps are tested by their supplier, Hughes & Kettner check them again on a special test bed that they designed in house. Unbelievably, they test at least 25% of valves are rejected at this stage. The other 75% are loaded into amplifiers and effects pedals. It was this attention to detail that really got us thinking about what goes into making a great sounding, reliable amp. Of course, there is no such thing as an amplifier that is guaranteed never to break down. Hughes & Kettner make sure that its products can take the abuse of life on the road by giving them a damn good seeing to. Oh they are mean, but anyone who has ever been let down by their amp during a gig will definitely approve of this sadistic approach.

HANDS ON

We love combo amps as much as the next guitar geek. That said, there's something magical about standing in front of a valve stack blasting its guts out. The volume,
MEET THE FAMILY
GETTING TO KNOW THE SWITCHBLADE RANGE...

we'd all love to take to the stage with a full-blown stack of speakers, but most of us have to make do with a separate amplifier head and cabinet that can make them impractical for many guitarists. With this in mind Hughes & Kettner has added a couple of combos to the Switchblade range. Available in 50 and 100 watt formats these combos may compromise on size and weight, but they share the same features that made us fall head over heels for the 150-watt Switchblade head. Kicking off with the 50-watt combo, this compact beauty has a single 12" Eminence RockDriver 60 speaker and retails at £1,005. That's the same price as the head. The 50-watt Switchblade weighs 50lbs. Not particularly light, but a lot easier to handle on your own than a 4x12 cabinet. The 100-watt Switchblade adds a second Eminence RockDriver 60 in a bid to offer some of the bottom end grunt of its big brother. This combo retails at £1,220 and weighs a slightly more daunting 66lbs. Just make sure you eat your porridge before you attempt to carry it off to a gig.

As we said, both combos feature the four channel setup – Clean, Crunch, Lead and Ultra – as well as onboard digital effects. They also come supplied with the same MIDI footboard that made the head so much fun to play around with.

OK, we admit it. It’s impossible to match the ball shanking beef that you get from a stack that’s set to stun, but thanks to these well thought out combos you can get pretty damn close. And you won’t throw your back out in the process.

"The crunch channel has a real 70s rock vibe to it. Think AC/DC or any band that used a meaty overdrive sound" we when we returned home from Germany to find a Switchblade waiting for us in the TG office? Answer: well pleased. As it turns out, the Switchblade loves humbuckers too. Of course, we headed straight for the Ultra setting. The result was one of the best metal rhythm sounds we’ve ever had the pleasure of pugging our neighbours with. The bottom end is tight and crystal clear. There’s none of that flabby sounding mush that you get with some amplifier stacks. This is especially important if you play fast riffs on the lower strings of your guitar. With the Switchblade there’s no danger of your guitar parts getting lost in the mix when you’re playing with a bassist and drummer. Even when we combined the bridge and neck pickups or ran the neck unit solo we didn’t feel that we’d lost that focussed sound. Cranking up the volume to almost full we enjoyed the whack in the legs we got every time we hit a chord. This amp really shifts some air, people.

We pretty much managed to nail any sound that we wanted with the Switchblade. Many amp heads offer mind-blowing overdrive but not all can offer a clean sound to the same standard. We may just that overdrive and distortion is all that matters, but we love clean shimmering chords too. The Switchblade has a great clean tone and we especially like the way the onboard effects enhance rather than dominate the sounds. In fact, we reckon the effects will be most often used in conjunction with the clean channel, so it’s good to know that all bases are covered.

As we expected, the Switchblade left us grinning like manicics. If it doesn’t do the same for you, we’d seriously consider checking your pulse.

THE BOTTOM LINE
If you’re in the market for a guitar stack, you’ll be spoiled for choice these days. With the likes of Krank making inroads into the UK, and Marshall reassessing its vintage classics, the future of the stack looks rosy. Hughes & Kettner should also figure highly on any guitarist’s shopping list. It’s true to say that they’ve never quite taken the UK by storm, but that’s no reflection on the quality of the company’s products. Anyway, we reckon the Switchblade could change that situation. TG has seen Hughes & Kettner in a new light since we visited them. And no, it has nothing to do with free beer. Honest...

OK, we’ve obviously been impressed by the quality control at Hughes & Kettner but none of that would matter a damn if the Switchblade turned out to be a big load of pants. It’s not. The sheer level of grunt that this beast pumps out will make it an instant favourite with the metal fraternity. We also like the fact that this amp has been designed to be easy to use onstage. The accessibility of the effects, channels and presets, using the footboard, makes you forget that you’re standing in front of a serious piece of technology. The price is competitive too. A shade over a grand is about right for a pro standard amp head these days. Add a cabinet of your choice and you’ll be packing enough heat to wreck the hearing of any size audience. Whether the Switchblade is a cut above the competition is a matter of personal taste. Like we said, you have a huge range of amplifier heads out there to choose from. Thanks to Hughes & Kettner and its awesome Switchblade, that choice just got a whole lot tougher.

FOR: Fantastic range of tones; built-in effects; it’s programmable AGAIns: It’ll take two of you to carry it...

TG RATING ★★★★★
DEAL OF THE MONTH!

Line 6 Variax Bass
A World of Tones at Every Session!

Order now and save on the Line 6 Variax Bass, a guitar designed to give you access to a world of tones at every session. Available in 6-string and 5-string models, this guitar is perfect for musicians seeking versatility and control.

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Digitech GNX3 is a true multi-effects processor, complete with a full-featured floor processor, plus an 8-track recorder combined into one unit. It's perfect for creating complex textures and effects on the fly.

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Atomic Reactor

Atomic Reactor is a high-quality amp for bassists, designed by legendary amp pioneer, Robert Bruce. It's perfect for any genre, delivering powerful and clear sound.

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Zoom MRS160B

Zoom MRS160B is a digital audio workstation that records to an SD card, making it perfect for live or studio use. It's easy to use and delivers high-quality sound.

Price: £69.99

Korg AmpArks

Korg AmpArks is a multi-effects pedal designed for bassists. It's perfect for adding dynamic effects and textures to your playing.

Price: £599.99

Vox AC30

Vox AC30 is a limited edition 30-watt combo, featuring a British authentic tone that's perfect for any bassist seeking a classic sound.

Price: £1599

Yamaha AW1600

Yamaha AW1600 is a professional audio workstation, suitable for bassists looking for serious recording and mixing capabilities.

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Cambridge Carino Combo

Cambridge Carino Combo is a fantastic guitar combo, perfect for any level of player.

Price: £949

Tascam DP-01

Tascam DP-01 is a portable studio interface, perfect for recording and mixing on the go.

Price: £229

Fender FSR

Fender FSR is a limited edition model, perfect for any bassist looking for a unique and high-quality instrument.

Price: £399.99

Gibson ES335 Standard

Gibson ES335 Standard is a classic electric guitar, perfect for any bassist seeking a traditional sound.

Price: £869

Gibson Les Paul Studio

Gibson Les Paul Studio is a great choice for any bassist looking for a solid and reliable guitar.

Price: £799

Squier Bass Reverb

Squier Bass Reverb is a great choice for any bassist looking for a versatile and affordable instrument.

Price: £1199

Boss RC20XL

Boss RC20XL is a great choice for any bassist looking for a reliable and powerful effects pedal.

Price: £209

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ROUND-UP: PRACTICE AMPS

IT'S NOT THE SIZE, IT'S WHAT YOU DO WITH IT THAT COUNTS. HERE'S OUR SIX FAVOURITE GUITAR PRACTICE AMPS

1. **Laney LG20R** £89
   - Don't let those cute retro looks fool you. Behind that mild-mannered exterior beats the heart of a true rocker. The 15-watt LG20R pumps a wide range of convincing rock and metal tones through its tough 8-inch speaker. It has an onboard reverb, too.

2. **Line6 Spider II** £144
   - The Spider has an amp sound called Insane. We're sold! As if that's not enough, this amp has three other modelled amp sounds - Clean, Crunch and Metal - six digital effects, four user programmable channels, and a CD/MP3 player input so you can play along with your guitar heroes.

3. **Kustom KGA 16D FX** £109
   - This little 16-watt KGA 16D FX is packing a bunch of big amp features. In addition to a pair of channels (Lead and Clean), this bad boy is loaded with onboard digital effects including chorus and delay, an 8-inch Celestion speaker, a CD input and a headphone socket.

4. **VOX DA-5** £109
   - This digital amp – CD quality, folks! – has 11 onboard digital effects, 11 amp models and a headphone socket, and still manages to weigh less than eight pounds. Builders take note: this amp has a mic input and runs on either batteries or the included power supply.

5. **Avalanche by Freshman F15** £49
   - Just like an Oxo cube, this amp is small, square and full of beefy goodness. It has a three band tone section, a handy headphone socket and an eight-inch speaker. Of course, it also has an overdrive effect onboard, which we all know is the most important thing when buying an amp.

6. **Cruiser CR10G** £32.99
   - That price isn't a misprint, folks. The CR10G is a cracking little 10-watt amp that boasts overdrive, a full compliment of tone controls and a headphone socket for silent practice during the day or night. We also like Cruiser's Rocket 15T (£69.99), a 15-watt combo with a valve-driven preamp.

**BUYER AWARE!**

**MODELLING**
- The Line 6 and VOX amplifiers in this round-up replicate or 'model' the sounds of legendary valve guitar amps and effects pedals. They are an easy way to test the sounds of your guitar heroes without breaking your bank manager's heart.

**OVERDRIVE**
- In other words, fuzz, distortion, flub... essential for rock and metal players! Unless you plan to use a separate distortion pedal, make sure that your potential purchase has an overdrive effect built in.

**HEADPHONE SOCKET**
- This feature is a must if you want to practice at night without disturbing your neighbours. Some headphone sockets double as line outs, allowing you to run your amp through a public address system at a gig.

**GAIN**
- The gain control allows you to adjust the amount of overdrive on your amp. Turn it down for crunchy rhythm riffs and crank it up all the way for a brain rattling metal sound.

**DRIVER**
- Hey. It's just a push word for a speaker. This term is often uttered by the same amplifier artisans that call amp valves 'tubes'.

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- KUSTON: John Horley Stevens 01132 865 367 www.jhs.co.uk
Whether you are talking about your mum’s kitchen worktop, Slash’s famed leather trousers or Keith Richards’ face, there’s nothing cooler than the distressed look. In case you didn’t know, ‘distressed’ is the design buzzword of the moment. In layman’s terms it means strategically kicking the shit out of something in order to make it look as though it’s seen life on the road. Distressed guitars aren’t a new concept. Back in 1995, Keith Richards set the ball rolling when he explained to the Fender Custom Shop that the vintage replicas they had made for him looked too pristine. “Bash ‘em up a bit,” the leathery Stones guitarist is reported to have said, “and I’ll play ‘em.” Fender duly obliged and the results filtered down to the regular catalogue in the form of their awesome Time Machine series of guitars. Inevitably, the most distressing thing about the Time Machine models was their price (the cheapest US Stratocaster weighs in at £2,000), making some of us wonder whether it might be easier to just set a normal guitar on fire then put it out with a brick. Luckily, these two electric guitars from Vintage’s Icon series arrived just before we lit the first match...

VINTAGE V6 ICON £249

TG can only assume that the bloke who distressed this V6 Icon was dumped by his girlfriend the night before. This guitar has obviously been the subject of a brutal and animalistic attack, to the point where we weren’t sure whether to plug the damn thing in or call an ambulance. As you can see, the body is covered in dents, nicks and scratches. The headstock has a series of vicious slash marks running across it that suggest it’s had quite a few harsh run-ins with a crash cymbal. Half the paint work is falling off, and the controls look as though they have been chewed by a rottweiler. Let’s speak plainly here: this Vintage V6 Icon guitar looks gloriously fucked.

Under normal circumstances you would run a mile from a Vietnamese guitar that looked this rough, and TG was keen to establish that the cosmetic damage didn’t continue beneath the surface. But it doesn’t. You’re actually looking at a very rugged instrument. Vintage have settled on a good combination of tonewoods: poplar forms the basis of the body, while the bolt-on neck is made of maple. Rosewood is a standard choice for the fingerboard (thankfully there are no chunks missing from that), and pearloid dot inlays give off a suitably retro vibe. It’s all been put together to a professional standard, and shouldn’t get any more haggard looking than it already is. It’s always nice to see manufacturers putting in the effort at this sort of price level. At £249 it must have been tempting for Vintage to equip the V6 with whatever hardware was swept off the factory floor that morning. To their credit, they’ve actually turned to design guru Trevor Wilkinson (renowned for his work with Maverick, amongst others) for the trimmings and he’s come up trumps with the WJ5 E-Z-LOK tuners and WJC vibrato unit, both of which feel solid and trustworthy. The three singlecoils are also Trev’s, working in
A trio of Trevor Wilkinson's singlecoil pickups means the V6 supplies a snappy and insistent tone...

No, we haven't used these guitars to knock nails in. The 'distressed' finish is part of the deal, and we reckon it looks bloody cool!

...while the V100 strikes back with increased beef and low-end muscle, thanks to its twin humbuckers.

combination with one volume control, two tone controls and a five-way selector.

When it comes to the V6's playability we were surprised to find the cosmetic ageing offered a tangible advantage. Because the neck has been worn down to a satin-like finish, TG felt that it gave our fretting hand better purchase and stopped us getting as sweaty as usual. In contrast, the fingerboard is smoother than a clean-shaven Des Lynam and complements the aerodynamics of the contours and cutaways.

We're not sure if this is purely psychological, but the VI's tone has a great 1960s shimmer about it. There's a hint of the processed tone of a bona fide Strat, and in this instance it stopped us playing white boy rhythm in favour of upper-fret funk. Singlecoils are sometimes derided for their perceived lack of power, but that's bollocks - it's just a different kind of power. When we drove the V6 hard it revealed a real cutting edge that would slice through the mix with ease. While there's not the same character you would get from a US Fender Time Machine Strat, what did you expect for a tenth of the price?

FOR: Great cosmetics, solid build, classy tone
AGAINST: It's hard to knock at that price

VINTAGE V100 ICON

The V6 is fine if you want a guitar that looks like it's lost a fight with a sander, but on the other hand, you prefer your superficial damage to be a little more subtle, we'd point you in the direction of the V100. With this Les Paul-derived model, Vintage hasn't laid the abuse on with a trowel. Instead, they have settled on a look that suggests it's had one careful owner, a few world tours and several encounters with the hot end of a cigarette. There's some nice wood discolouration on the body and neck, a couple of scrapes on the binding and a general rough 'n' ready vibe due to the lack of varnish. Cover up the name on the headstock and you could almost convince yourself that it's a 1958 Standard.

This sense of authenticity continues when you check out the spec sheet. True to the original, the V100's body consists of a slab of solid mahogany complete with a flamed maple top (finished in Cherry Sunburst). The set neck is mahogany too, while the fingerboard combines rosewood with retro creen frets. We haven't checked out the tone yet, but it bodes well to see such good raw materials in place.

The V100's credentials are also given a boost by the hardware of Trevor Wilkinson. In this case, Trev has thrown in a 3-way W34 machineheads, a chrome Tune-o-Matic bridge and a stop tailpiece. There's no vibrato (and nor would you expect there to be), but the presence of two Wilkinson-designed humbuckers suggests there's still some serious fun to be had.

Testing the V6 and V100 alongside each other highlighted just how different these guitars are in the playability stakes. Where the VI is smooth, controlled and perfect for quicksilver technique, this model is a chunky bruiser that feels most natural when churning out heavy riffs and bends. That's not to say it can't cope with a bit of Nile Rodgers action, we just don't think that's why you'd buy it. The upper fret access isn't as good as the VI, but the unfinished feel of the neck is more accommodating.

Given their status as rock animals, it's sometimes forgotten how smooth and buttery the average Les Paul can sound when you play it clean. While the V100's raw tone isn't going to give the Gibson chairman any sleepless nights, it's more than competent. The quality was such that TG was happy to sit back on sustained notes and move between open chords. The neck pickup is probably the best to exploit the warmth of the V100's gorgeous clean tone, but the bridge is the only place to be when you crank up the gain. What you lose in thickness you gain in sneer, and matched to a decent amp we felt this was the setting that would see the most action at gigs. It all adds up to a cracking guitar: one that could have its price tag doubled and still be good value for money.

FOR: Stunning cosmetics, great tone
AGAINST: It's a bit of a back-breaker

VINTAGE SERIES GEAR

WHO'S IT FOR?

Jimmy Page obsessives who haven't got a pot to plop in...

INFORMATION

ORIGIN: Vietnam
BODY: Mahogany, with flame maple cap
NECK: Mahogany, set-in
FINGERBOARD: Rosewood, with pearloid inlays
FILTRTS: 2x22
SCALE: 24.75
PICKUPS: 2 x Wilkinson humbuckers
HONERWARE: Chrome Tune-o-Matic bridge and stop tailpiece
WILKINSON: Deluxe W34 machineheads
CONTAINS: No
CONTACT: John Howby
Slovene: 01353 264 581
WBSITE: www.wtv.co.uk

TGG RATING 4

CONCLUSION

Is there any practical reason to buy a brand new guitar that refuses to act its age? That's already covered in dents, scratches and chipped paint before you've even played it? Whether you agree with the 'distressed' concept or not, TG thought the finishes of the VI and V100 were impossibly cool and we reckon this is a major factor in choosing any guitar. If you don't like the look of your instrument you'll never pick it up. If you don't pick it up, you'll never improve. So, following our logic, the fact that these axes are so eye-catching will ultimately make you into a better player. Probably...

What we weren't expecting was the sheer quality that lurked beneath those finishes. It's fairly clear which legends served as the inspiration for these guitars, and while you can't expect the same level of build or tone as the genuine articles, TG was struck by how competitive the fters are for the price. Why not, er, give them a bash?

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TANGLEWOOD TW47B
GO ACOUSTIC AND GIVE YOUR FUZZ BOX THE NIGHT OFF

WORDS: KIM WILLS

THE SIZZLE

Now that the whole tortured singer-songwriter thing is popular again, you’re probably itching to get your hands on a decent acoustic guitar. Thanks to folk like Bright Eyes, José González and Jack Johnson, plaintively strumming on an acoustic suddenly seems cool. OK, so the baffling success of acoustic bores James Blunt might have something to do with the current resurgence, but we would like to think TG’s readers have better taste than that pilfer. We prefer to attribute it to movies such as the country biopic Walk The Line, which has no doubt motivated a few people to follow Johnny Cash’s footsteps. Whether the Man In Black was strumming his guitar onstage or using it to wreck a hotel room, he made the acoustic guitar look like the coolest thing in the world. Now, everyone wants one!

Well, we might have just the perfect guitar for you. The pretty new TW47-B electro-acoustic is part of Tanglewood’s Superfolk range. It’s basically shaped like a traditional folk guitar except that it has a single cutaway. That means you will look and feel the part strumming along with Johnny Cash or Bob Dylan, but you’ll be able to reach all those high notes as well.

WHAT’S IT GOT?

The TW47-B boasts an all-solid wood construction. The top, back and sides are all fashioned from shiny mahogany, as is the guitar’s silky smooth neck, while the fingerboard is made from rosewood with (faux) tortoiseshell binding. The tortoiseshell detail extends to the soundhole rosette and a pickguard that does a great job of protecting the guitar’s sumptuous finish. The guitar comes fitted with a set of long life Elixir strings that run over a bone saddle and top nut, before ending up wrapped around a set of chunky Grover machineheads. Although some may want a bit of bling for their 500 smackers, we think the gold machineheads look a bit gaudy. It’s down to personal taste, of course.

£499 is a fair old wedge of cash, but you are getting solid mahogany for your money, all wrapped up in a tasty package

but we would have preferred them to be a little less ‘Beverly Hills’. Moving on, a peek inside the TW47-B reveals a discretely mounted transducer pickup of the B-Band EQ system. The system is powered by a single nine-volt battery that’s slotted into the bottom of the guitar and controlled via a conveniently located preamp with knobs and sliders on the top side of the guitar.

BUILT TO LAST?

We don’t doubt that this guitar will be able to stand up to the rigours of being played frequently, and still be going strong in a few years’ time. That said, you’ll want to be a bit more careful than just chucking it in the corner of your room when not in use, or cramming it in the boot of your car when gigging or travelling. Don’t get us wrong, this guitar is well-built and far from flimsy, but you’ll still want to treat it with respect. Like most acoustics the TW47-B needs (and deserves) a bit of TLC. Give it some love and you’ll get plenty back.

HANDS ON

The refined looks of the TW47-B make it hard to resist getting your arms round its curvaceous body. This is a comfortable guitar with great playability. If you normally play electric guitars you may initially find the action a bit higher than you’re used to, but persevere because your fingertips will soon toughen up. The Elixir strings ring out bright and clear, and the tone of the guitar is crisp and well-balanced with pleasing bass and plenty of treble. Chords sound rich and full, and picking sounds authoritative while the guitar stays in tune. It also sustains well, and generates more than enough volume for solo playing.

Of course, plugging the guitar in will provide enough extra decibels for performing live, solo or with a band thanks to the onboard B-Band EQ. This system is designed to offer ‘absolute acoustic reproduction’. Without getting too technical, this means the pickup and preamp faithfully reproduce the sound of the guitar through your amp without adding any flavour of its own. Marketing spiel aside, we enjoyed the amplified sound of the Tanglewood. It didn’t sound at all tinny like some electro-­acoustics we have tried.

THE BOTTOM LINE

You know we’d rather be thrashing the ass off an electric guitar any day of the week, but sometimes we like to take it down a notch and express our sensitive side. The TW47-B guitar is perfect for such activities. It would make a good starting point for anyone getting into electro-acoustics for the first time, but it would also make a fine step up from a cheaper model. £499 is a fair old wedge of cash, but you are getting solid mahogany for your money, all wrapped up in a tasty looking package. It certainly deserves a cooler name. Tanglewood dudes...

FOR: Looks, sounds and plays great
AGAINST: Those gaudy machineheads

TG RATING: ★★★★☆
ROUND-UP
PORTABLE PA SYSTEMS

RATTLE SOME BEER GLASSES DOWN AT THE LOCAL PUB WITH OUR PICK OF THE BEST PORTABLE PUBLIC ADDRESS SYSTEMS...

WORDS: ED MITCHELL

1. LANEY CUSTOM CD516M AND CK10 SPEAKERS £427
   The 100-watt CD516M has five channels, three digital reverbs and three delays. It may not get you to the Albert Hall, but add a pair of CK10 moulded polycarbonate (or plastic as it is better known) speakers and you will kick ass at your local pub.

2. CARLSBRO 'THE TRAVELLER' DSP £349
   Like some of the other systems in this round-up, The Traveller DSP assembles into a protective shell. It features a 2x75-watt stereo mixer, a pair of 1x10-inch speakers and comes complete with a microphone and all of the connecting cables.

3. FENDER PASSPORT PD150 DELUXE £629
   When the Passport is clipped together it forms a smart protective shell that looks a bit like a suitcase. The PD150 Deluxe is just one of a range of portable PA products from Fender. It pumps out 150-watts, making it ideal for pub gigs.

4. PEAVEY EXPORT £1,349
   It might look like a portable BBQ, but the compact Export could be the answer to any singer/songwriter's dreams. The whole system clips together to form its own protective carry case and it's lightweight, too. The Export has five 75-watt channels with instrument and microphone inputs.

5. H&K L.U.C.A.S. XT £999
   The L.U.C.A.S features a 250-watt subwoofer and a pair of 60-watt satellite speakers. All inputs and controls are built into the subwoofer, making it quick to set up. If you want extras there's an accessory pack available for £59 that includes leads and stands, etc, and a padded bag for £99.

6. KUSTOM PROFILE 2 £549
   Believe it or not, this 300-watt system fits into its own padded trolley bag for easy transportation. The compact powered mixer features five channels, onboard digital effects and an eight-band master EQ. The Profile 2 is a great first vocal PA for your band, so snap it up now.

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THE STROKES
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THE VERVE
THE VERVE

damien rice

Guitar

MUSIC FOR EVERYONE

Don't forget to pick up your copy of MUSIC FOR EVERYONE, the monthly music magazine FREE from all good musical instrument and printed music retailers.
THE SIZZLE
Even the biggest amp manufacturers had to start somewhere. And in the case of Lyndon Laney, that somewhere was the potting shed at the bottom of his parents’ garden in Birmingham. With the shed as his headquarters and workshop, Laney’s first amps were valve models that he made for his circle of friends (which included local hero Robert Plant). By 1967, he’d decided to have a crack at doing it full-time.

Nearly 40 years later, it’s safe to assume that Laney has moved out of the potting shed. This British company is now one of the most respected on the hard rock scene, with its premium valve amps and economical solid-state models prompting raised thumbs from such heroes as Joe Satriani and Paul Gilbert. For our own part, TG has always been impressed at Laney’s ability to juggle price, tone and construction, and we don’t expect them to drop any of those balls with the new LX120 Twin.

WHAT’S IT GOT?
The LX120 Twin is what’s known in the trade as a ‘big fucker’. Weighing nearly 23 kilos and sharing the same dimensions as a baby rhino, TG found that moving this whopper more than a few paces caused black spots to appear in front of our eyes. That said, girth equals grunt in this game, and the LX120 was back in our good books when we discovered its ability to pump 120 watts of muscle through its pair of 12-inch Celestion speakers. Such gigable power is perfect for pub bands, and it’s complemented by an extension speaker socket for driving any extra cabinets.

The best thing about solid-state amps is that they try so much harder than their valve counterparts. While you would be lucky to get any trimmings on the average boutique amp, the LX120 Twin is awash with features. For starters, you’ve got two separate channels (clean and drive), each of which has its own dedicated EQ and volume. The benefits of this format will be familiar to anyone who’s had a sniff of live action. But for those of you who haven’t, it essentially allows you to set up two different sounds (a glassy rhythm tone on the clean channel, for example, and a badass distortion on the drive) and move smoothly between them during the gig. Having said that, unless you cough up the extra cash for the FS2 footswitch you will have to do this via the channel select button, which kind of defeats the object.

Still, there’s plenty of scope for nailing different tones. Alongside the usual Treble, Mid and Bass, TG was intrigued by the prospect of the X15 button that supposedly delivers a mental sound by scooping the mid and boosting other frequencies (Metallica-style). There are also 15 digital effects onboard, with a choice between several different flavours of Delay, Flange, Rotary, Octave Down, Chorus and Reverb, plus all the standard FX loop and line out sockets that most people don’t get around to actually using. There’s also a nice touch in the form of the CD In, which lets you connect a CD or MP3 player to jam along with.

BUILT TO LAST?
We’d refer you back to our comment about the LX120 being built like a baby rhino. The same is true of its construction standards. With corner protectors, a vinyl carry handle and what Laney call a ‘kick-proof’ grille, this model will make trashing your backline at the end of the gig very difficult indeed.

HANDS ON
The LX120’s layout is simplicity itself, so let’s concentrate on the tone. We liked the clean channel a lot, especially with a dollop of reverb, although we did find that it leaned towards the treble side of things until we tweaked the controls on our guitar to compensate. As you’d expect from an amp series named ‘Extreme’, the distortion channel is pretty mental (although the presence of separate gain and volume dials allows you to get filthy at low volume). Again, there’s a slight tendency towards bite over warmth, but thanks to the comprehensive EQ it’s possible to iron this out and bring in a decent amount of low end. Experimenting with the X15 tone shaping is also worth your time because it brings in a searing tone that we suspect would be best used when you step up for a solo. A good performance, all told, if not the most memorable.

THE BOTTOM LINE
In this day and age, £309 (plus around £20 for the footswitch) really isn’t that much cash. But that’s all. Laney are asking for the LX120 Twin, an amp that will thrive on the live circuit while offering a level of versatility that should stop you shelling out for pedals and PODs. OK, it doesn’t have the tonal character that you’d get from some of Laney’s pricier models, but if you can show us a model with more power and pedigree for fewer pounds we’ll eat our hats.

FOR: Mighty power and solid tone
AGAINST: Not as memorable as some Laneyes

TG RATING:

£309

LANEY LX120 TWIN GEAR

THE LX120 features a selection of 15 built-in effects, including everything from flange to chorus...

Speakers don’t come much better than Celestion – and the LX120 is packing a pair of 12-inchers

WANT A COMBO THAT KICKS SERIOUS ASS? MEET THE EVIL TWIN...

WORDS: HENRY YATES

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MACHINE HEAD

Q: I’ve recently noticed that one of my machine heads has started to wobble. I mean, the whole thing is moving! The screws that secure it to the headstock are still in place but they won’t tighten up. I’m worried that the wobbly head may affect tuning, or that it may just fall off completely. I don’t have much spare cash, so ideally I’m looking for a cheap solution to my problem. Is there anything you can suggest? TG?

Mike Taylor, via email

A: As it happens, Mike, we do have a cool trick to fix your problem. It’s pretty straightforward, unless you are one of those people who accidentally superglue model airplanes to their forehead. Take your time and you’ll get the job done without ending up in casualty. All you need is a screwdriver, a tube of superglue and a matchstick. Whenever you tackle a maintenance job on your guitar that involves superglue, you have to take extra care. For a start, read the directions on the packaging. They will no doubt warn you to use it only in a well-ventilated area. Halucinations and guitar maintenance don’t mix! And don’t spill superglue on your guitar’s finish – it may burn through the lacquer, or at the very least be impossible to remove. You have been warned!

Cover the area you’re working on with newspaper, follow the easy step-by-step instructions below and your wobbly machinehead will be rock solid.

1. The first step is to remove the string from the offending machinehead. Make sure you dispose of the string carefully.

2. Remove the loose screws and put them in a safe place. If the screws are damaged you should buy replacements.

3. Blow into the screw holes to remove any flish or sawdust. Test fit your matchstick and then adjust accordingly.

4. Coat the tip of the matchstick with glue and push it carefully into the screw hole. Once dry, break off any excess wood.

5. Refit the machinehead. Gently fit the screws, making sure you don’t over-tighten them. Finally, fit a new string and the job’s done!

NUTS ‘N’ BOLTS

Q: The locking nut on my guitar has developed grooves in it, it appears to have been cut by the strings. Will this affect the tuning stability of my guitar? I thought about replacing the whole unit, but will it just happen again?

Jenny Ross, via email

A: Jenny, this is quite common. The problem is that the hardware on many guitars is made from soft cast metal. This means that the tough steel of guitar strings can cause wear in the metal. So, be honest, unless the grooves are deep you shouldn’t see any loss in tuning stability. Just keep an eye on the area around the nut where the strings make contact. Also, be gentle when you tighten the bolts on the top nut and don’t force them.

BLAZING SADDLES

Q: The little grub screws that adjust the string height on the bridge saddles of my guitar are loose. Sometimes when I’m playingI get hard they move, causing the action of my guitar to lower which makes it buzz. It’s really frustrating. What can I do about it?

James Walker, via email

A: James, we’ve been there and we feel your pain. The problem is caused by a tiny mismatch between the threads of the grub screw and its own in the bridge saddle. The vibration caused by your streaming hand shakes the screws, making them turn and gradually affect your action. Here’s an easy solution: set the string height where you want it, next ‘point’ some clear nail polish onto the side of the grub screw where it meets the saddle. When it dries it will hold the screw in place but, unlike superglue, the seal can be easily broken if you need to adjust the string height in the future. Make sure that you don’t get any polish in the Allen bolt hole in the top of the grub screw because it’s a real pain to remove.

FURNITURE POLISH SUCKS!

Q: I often use household furniture polish to clean my guitar. I think it works fine, but my mate says it can cause problems to the finish of my guitar. Is this true TG?

Paul Burke, via email

A: It may seem like a sneaky marketing ploy to suggest you should only use proper guitar polish when you clean your guitar, but there is a good reason why you should never use furniture polish on your guitar. Many furniture polishes contain silicon. This is fine for buffing your corner’s sideboard, but over time the silicon will build up on your guitar’s finish and it may begin to look ‘cloudy’. To maintain a good shine, use a quality guitar polish from the likes of Meguiar (for stockists: Fender GB 01342 331700/ www.fender.co.uk) or Planet Waves (Ashley Muck 0191 414 9000/ www.planetwaves.com).

RUSTY BRIDGES

Q: How can I prevent the hardware on my guitar from getting rusty? I’ve noticed that the bridge is beginning to tarnish and I’m worried that it’s going to get worse.

Alan Smith, via email

A: The simple answer is to keep your guitar clean and dry. When you finish playing the guitar, rub it down with a dry cloth. Never put it in its case or gigbag when it’s still coated in perspiration. Pay special attention to the metal parts and you shouldn’t have any problems.
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