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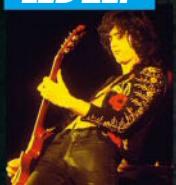
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DIMEBAG

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The metal guitar icon by the
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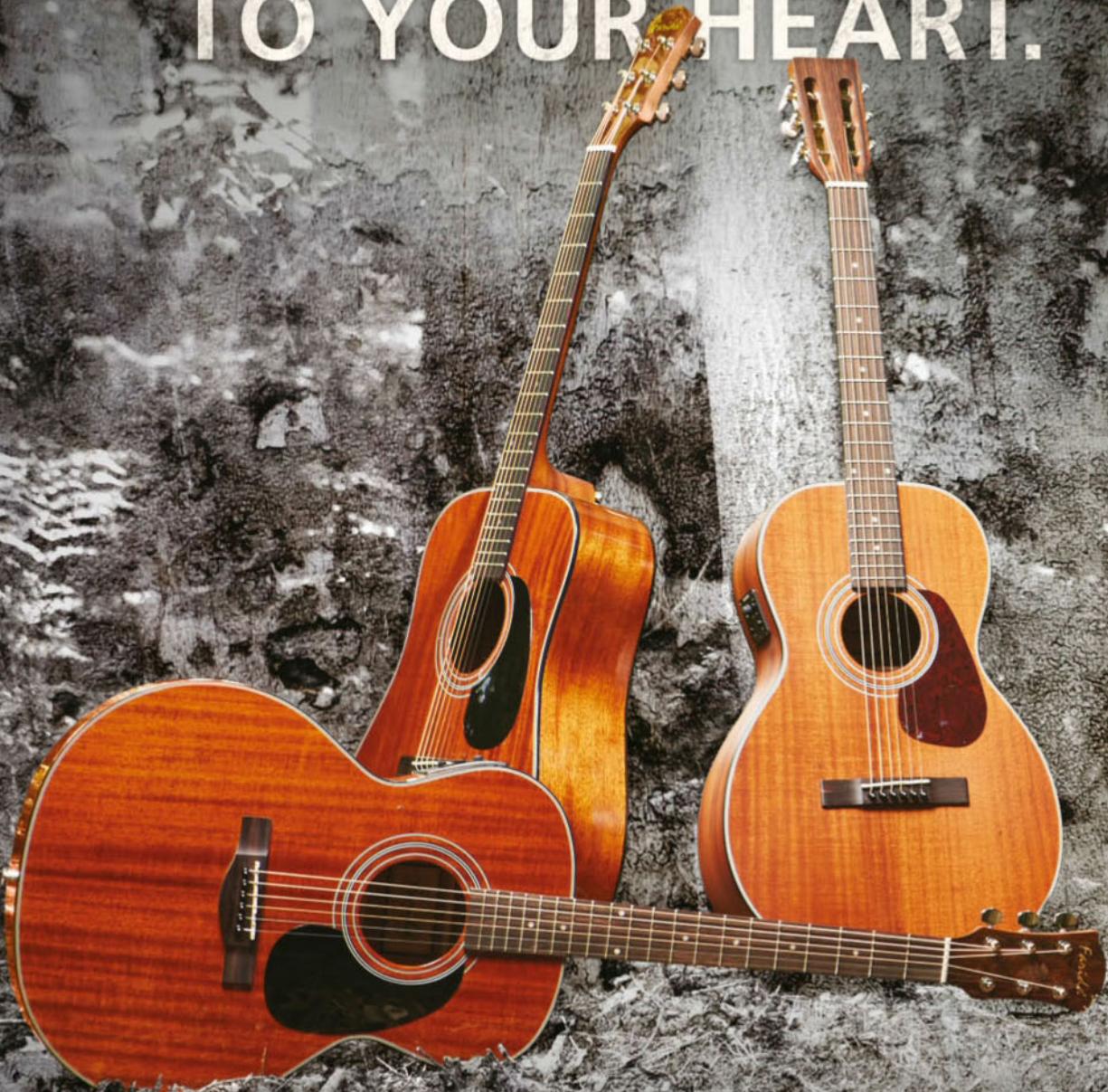
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Welcome...



It's not every month that we get to pay tribute to a genuine legend... and in metal, they don't come much more legendary than Darrell Abbott.

It's been 10 years since Dimebag's life was cruelly and tragically cut short, and we wanted to celebrate his life properly, which is why we've given over an entire 20-page section of this month's mag to the man himself. We've gathered brand new interviews from his Pantera bandmates, plus a hoard of his guitar-playing peers, to bring you their memories of Dime as a guitarist.

On your disc you'll find video lessons and backing tracks for five essential Pantera riffs, and we're taking a look at Dime's distinctive lead style. Dimebag changed the way we think about heavy guitar, from his unique, cutting tone to impeccable rhythm and lead techniques. So, pour yourself a Black Tooth, pick up your guitar and join us as we salute a true guitar hero!

Stuart Williams

Stuart Williams, Editor

MAKING THIS MONTH'S MAG:



CHRIS BIRD

IT'S been a month of unusual guitar styles for TG's tuition editor. After trying his hand at percussive acoustic genius Jon Gomm's latest song (p101), and the slap, pop and tap stylings of eight-string prog ace Tosin Abasi, Chris is taking a day off from playing to let his fingers recover.



MICHAEL BROWN

GEAR man Michael spent much of this month preoccupied with size – one minute, he was grappling with the Squier Vintage Modified Baritone Jazzmaster on p76, and the next, he was inspecting the minute details of four micro amps, complete with Lego, for our Round-Up on p88.



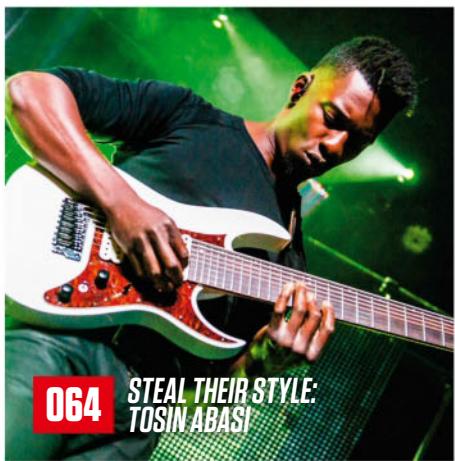
ROB LAING

ROB gave away most of his features pages to make space for our Dimebag cover feature this issue. Instead, he used his time wisely, creating videos, forward planning and becoming a craft ale expert. He even managed to squeeze in some time to relax on a piazza in Rome. The grafter.

CONTENTS



DIMEBAG
WE SALUTE YOU! **040**



064 STEAL THEIR STYLE:
TOSIN ABASI



029 HALESTORM



018 IN PRAISE OF...

MONITOR

First Look Gibson 1964 ES-345 TD	008
On The Road Devin Townsend	010
Riff Of The Month Led Zeppelin - <i>Black Dog</i>	012
Scale Of The Month Melodic Minor	014
Guitar Shop Ammo Jangly indie	016
In Praise Of Fender Deluxe Reverb	018
Splurge, Save, Steal Punk signatures	020
Basics Drum programming	022
WTF? Finding relative minors	024
Bring The Noise Harp harmonics	024
Sound Advice Wah filters	026
In The Loop Garage rock	028
In The Studio Halestorm	029
On The Up From Indian Lakes, Empress AD, Crobot	030
Albums This month's best guitar releases	032
Five Minutes Alone Joe Perry	034
Win! EVH Striped Series Circles	036

FEATURES

COVER FEATURE: Dimebag Darrell

We pay tribute to the greatest metal guitarist of a generation with all-new interviews from Dime's cohorts and collaborators, a toast to the mighty Dean Razorback and five Dime riffs to learn!.....

040

Steal Their Style Tosin Abasi

064

3rdEyeGirl What it's like to play for Prince

067



010

DEVIN TOWNSEND



SQUIER VINTAGE MODIFIED BARITONE JAZZMASTER

076



088 ROUND-UP MICRO AMPS



JOE PERRY

034



092

DUNLOP FFM6 MINI FUZZ



GEAR

Squier Vintage Modified Baritone Jazzmaster	076
Washburn Parallaxe PXS29FRTBBM.....	079
BluGuitar Amp 1	080
Round-up Höfner Contemporary Series.....	082
Tech 21 FlyRig 5	087
Round-up Micro amps	088
Quick tests Dunlop Jimi Hendrix Band Of Gypsies FFM6 Mini Fuzz, DOD Envelope Filter 440	092
Accessories	093

TECHNIQUES

Guitar Workout Finger independence	097
Guest Lesson Jon Gomm	101
Ask TG Alternate picking.....	104
Get Your Grades! Rockschool & RGT	106
Tab Guide	110

Total Guitar

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Subscribe to Total Guitar and save 40% on the cover price! p108



MONITOR

FIRST LOOK...

Nineteen sixty-phwoar

Gibson takes us back to the decade of free love with the 1964 ES-345 TD

The Memphis division of the Gibson empire has been turning out a host of classy semis of late, from the Chris Cornell ES-335 to the ES Les Paul, but some of its finest work appears on vintage-replicating beauties, such as the 1964 ES-345 TD.

The original ES-345 was most notable for its stereo output and Varitone circuit, while a bound fingerboard, double parallelogram inlays and gold-plated hardware secured its place near the top of Gibson's 1964 family tree. This incarnation switches to a mono output, but Gibson's VOS treatment subtly ages the Historic Burst finish and hardware.

The pair of Gibson MHS Alnico III (bridge) and II (neck) humbuckers are tweaked via the six-position Varitone rotary switch, which offers a range of frequencies and resonances of honky, out-of-phase-y filtering – an acquired taste, maybe, but conservative players can take it out of the circuit by turning over to position one. These vintage touches cost £2,899, but it doesn't stop us lustng over them...



This incarnation switches to a mono output, but Gibson's VOS treatment subtly ages the Historic Burst finish and hardware



The gold hardware extends to the headstock

Photography: Joseph Branston



MONITOR

ON THE ROAD...

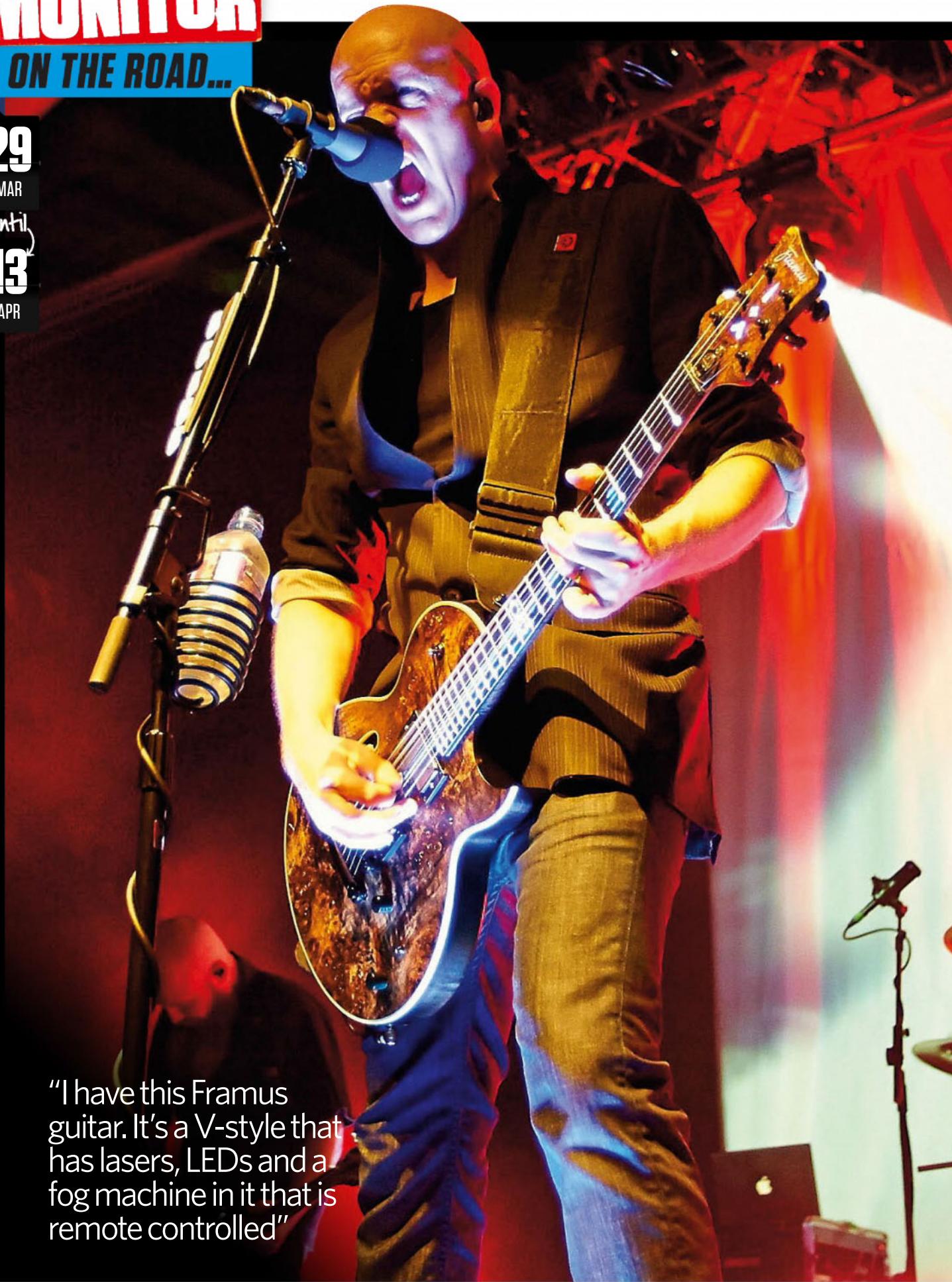
29

MAR

until

13

APR



"I have this Framus guitar. It's a V-style that has lasers, LEDs and a fog machine in it that is remote controlled"

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THE ULTIMATE
 LINE UP

Devin Townsend

Ziltoid re-enters Earth's atmosphere and lands at the Albert Hall

Ziltoid looks like a distant relative of Salacious Crumb, calls Ziltodia 9 home, and first visited Earth in 2007 in search of the universe's ultimate cup of coffee. Only in Devin Townsend's wormhole mind could this be a reality. Townsend's extra-terrestrial muse came to life as he was winding down from the mechano-thump of Strapping Young Lad. In 2007, Townsend released *The Hummer*, an ambient record to lower his pulse and clear his head, and followed it with *Ziltoid The Omniscient*. It was as though the Canadian had finally taken off his mask, revealing himself as the grand cosmic magus many of us suspected he was all along, or at least metal's Jim Henson or George Lucas. Ziltoid... had toilet humour, rhythmically complex riffs underpinning sci-fi pomp, and a caffeinated macguffin. Now it's time to celebrate Ziltoid one last time before Townsend pitches him through the firmament for a retirement in the cosmos.

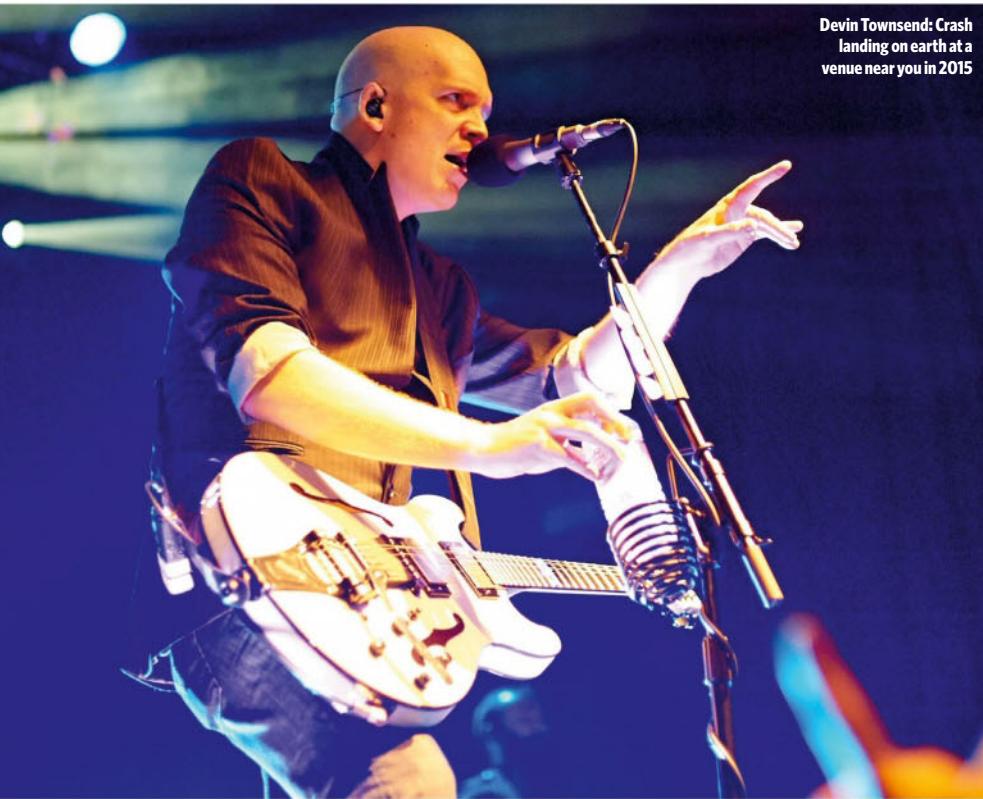
"It has been a procedure since Strapping Young Lad of trying to get to the root of who I am," explains Townsend. "What I think I have accomplished over the past seven years is that I have a really good idea of who I am. *Z²* is a summary of that. This sound is what I'm going

to be doing indefinitely? No! When I concluded *Strapping...* it was because there was no more left to explore within the parameters of that expression – same with Ziltoid, same with the Devin Townsend Project. The *Z²* record repeats a lot of what I've done musically... but with a different intention, and that intention is to close it off."

What's next for Townsend is anyone's guess. He moots the notion of an improvisational project. He is currently planning the Royal Albert Hall show, but is soft on the details. All he knows is that future projects will be "a lot less about layering and hyper-production" and that he might just have found the guitar the Royal Albert Hall deserves. "I love guitar. As we are talking, I am surrounded by gear. I have got this Framus guitar that showed up yesterday that's the most hilarious thing I have ever experienced. It is a V style, and with the case it weighs a total of 60, six-zero kilograms! The guitar has lasers, LEDs, EverTune; it's a seven-string baritone and has a fucking fog machine in it that is remote controlled."

Devin Townsend tours the UK from 29 March in Bristol, with the Royal Albert Hall show on 13 April.

Devin Townsend: Crash landing on earth at a venue near you in 2015



MONITOR

RIFF OF THE MONTH

VIDEO
LESSON

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Led Zeppelin

BLACK DOG 0:13

TRACK 07

Jimmy Page is a master of pentatonic riffing. He demonstrates the skill well here in this classic riff from *Led Zeppelin IV* as he moves around the neck to expand his phrasing options and avoid getting stuck in predictable pentatonic 'box' shapes. The trick, when learning the riff, is to look ahead to each position change just before you move to it so that you land on the correct frets each time.

Pay attention, also, to the picking sequence, hammer-ons and pull-offs, as this will help you to play the riff with Page's laid-back feel. These details are outlined in the video lesson.

Perhaps the biggest challenge is coming in on time following the pauses. The first note of the riff falls on the offbeat of beat 3, so count the first three notes as '& 4 &' so that the fourth note falls on beat 1 of the first full bar of music. Unsurprisingly, the tuning is standard EADGBE.

Get the tone CHANNEL OVERDRIVE

GAIN: 4, 5, 6, 7, 8, 9, 10
BASS: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
MID: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
TREBLE: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
REVERB: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

JIMMY PAGE uses a much cleaner sound than you might think. He gets this tone by turning up his amp's volume and only then adding gain; just enough to add bite. Of course, a bridge-position humbucker is near-essential. If your guitar has single coils, use more bass and gain but less treble. We've added reverb to get closer to the triple tracked guitars on the original recording. A digital 'room' reverb is a better option than a spring reverb.

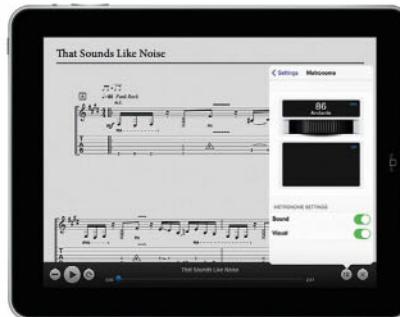
All our Video Lessons are online at <http://totalguitar.co.uk/video>. To go to this lesson, type www.bit.ly/tg261rotm into your browser.



51-NIFTY!

EVH drops a 1x12 combo version of the 5150III

THE 5150 is a genre-defining head, but its huge tones have now been crammed into a 1x12 combo. EVH reckons the 5150III will make players "swear they are standing in front of a half-stack". It boasts three channels, digital reverb, onboard power scaling and MIDI control. It costs £1,102. www.evhgear.com.



MAKING THE GRADE

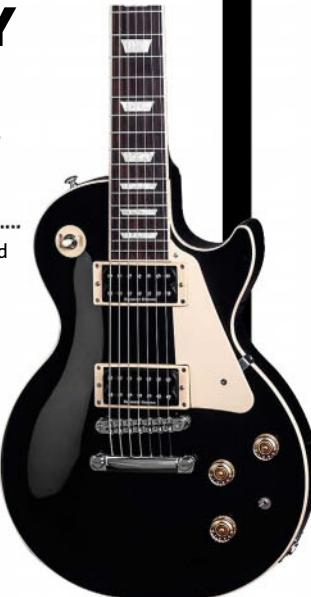
Rockschool grade books now available on iPad via KR Player

REGULAR TG readers will be more than familiar with Rockschool's exam pieces, and Rockschool's grade books are now available via the free-to-download KR tab and audio player app. That means you can prepare for your exams using your iPad, with the ability to change tempo or key, plus loop playback for trickier sections. Check out www.rockschool.co.uk.

7 DEADLY STRINGS

Gibson unveils its first seven-string Les Paul

WHILE GIBSON has released seven-string Flying V and Explorer models, the Les Paul Classic 7-string marks the company's first dip into extended-range LP waters. Coil-splitting Seymour Duncan humbuckers provide the tones, while a 15dB Turbo Boost ups the ante for chunky riffs. The LP Classic 7-string is available from December for £1,799. www.gibson.com.





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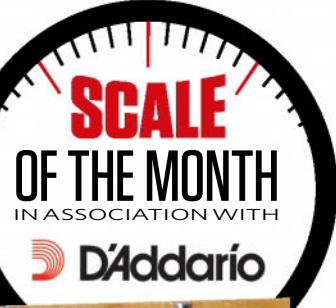
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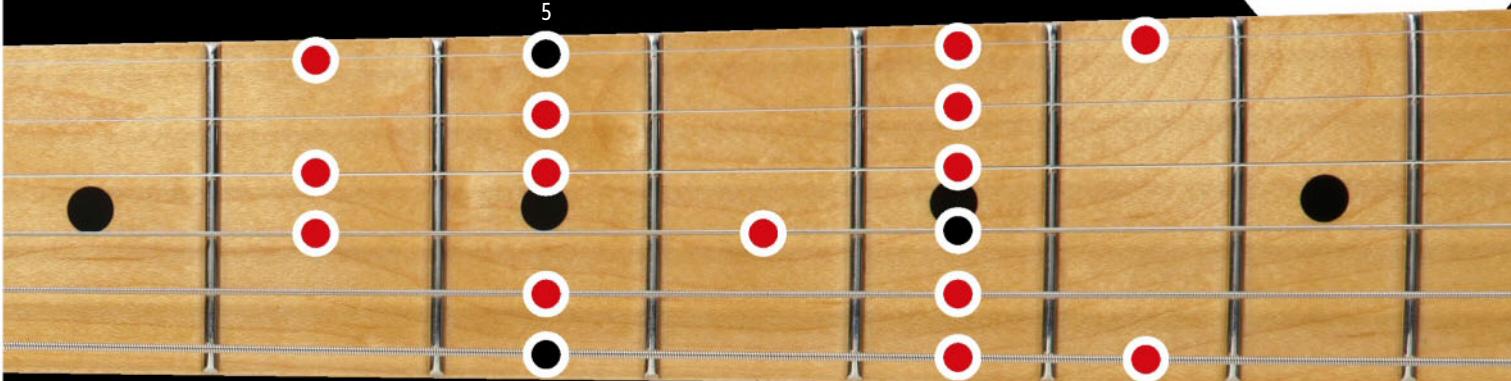
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Melodic minor scale



Just a note away from the major scale, the melodic minor scale opens the door to jazz-tinged solo ideas

MAT PARTINO

THIS JAZZ lick can be played over an Am or Am7 chord and is played with a 'swung eighth note' feel. This means that the downbeats '1 2 3 and 4' are twice as long as the upbeats in between. Play the downbeats with downstrokes and the upbeats with upstrokes.

TRACKS 09-10

$\text{♩}=120$

VORSPRUNG TRIBE TECHNIK

THIS SCOTT Henderson-inspired riff ascends and descends one octave of the scale. The rhythm is very syncopated, so lots of notes fall on upbeats. Keep your pick moving down and up in a 16th-note rhythm and count '1 e & a 2 e & a 3 e & a 4 e & a' to keep time.

TRACKS 11-12

$\text{♩}=100$

EPIC MOVIE

BARS 1 and 2 of this epic melody outline A minor (A C E) and E major (E G# B) arpeggios. All the notes in these chords come from the A melodic minor scale. Play the part as dramatically as possible by using quick slides and by adding vibrato to the sustained notes.

TRACKS 13-14

$\text{♩}=80$

The melodic minor scale is the same as the major scale, but with its major 3rd replaced by a minor 3rd. For example, the notes of the A major scale are: A B C# D E F# G#; change the C# to a C and you have the A melodic minor scale (A B C D E F# G#).

The melodic minor sound is synonymous with jazz and fusion players such as Pat Martino, Scott Henderson and Allan Holdsworth. Film composers such as Hans Zimmer and Danny Elfman also use the scale to create epic, tense atmospheres.

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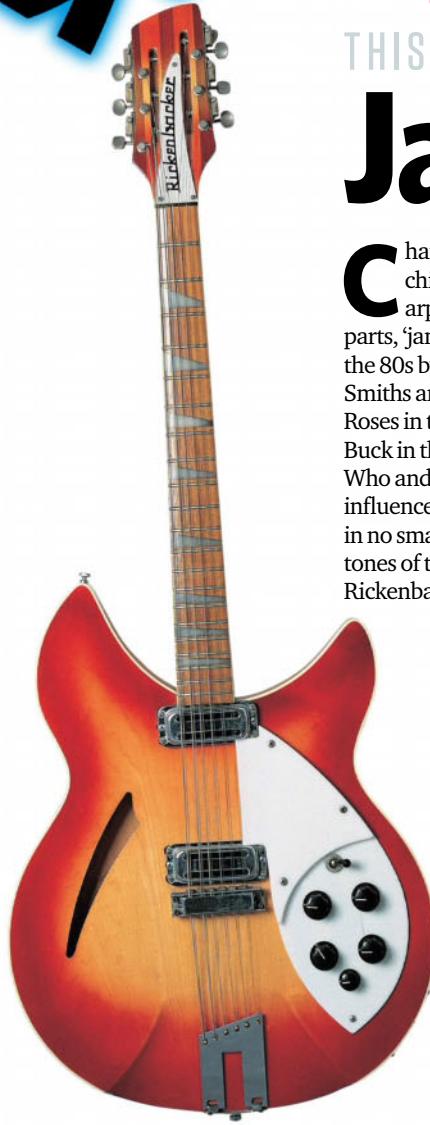
TG helps you
blag a new style

AMMO

THIS MONTH...

Jangle-pop

Characterised mainly by chiming clean tones and arpeggio-based rhythm guitar parts, 'jangle-pop' was headed up in the 80s by Johnny Marr of The Smiths and John Squire of The Stone Roses in the UK, and REM's Peter Buck in the USA. The Beatles, The Who and The Byrds were early influences in the 60s and 70s, thanks in no small part to the signature tones of the six- and 12-string Rickenbackers they played.



TRACK 15

$\text{J}=100$

G

let ring throughout

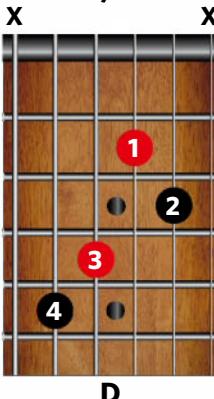
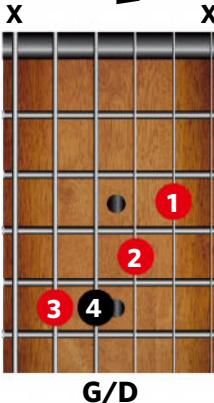
TAB

1

These chords are based on full barre-chord shapes. You don't always need to fret every string when playing arpeggios, and this can be a welcome rest compared to playing full barre chords.

C **D**

This riff gives you the chance to try both rhythmic chord playing and some arpeggios. Play the doublestops with your first and second, then first and third fingers, allowing the open third string to ring throughout. In bar 2, hold the chord shapes on the top three strings and let the notes ring out as you pick them.



C

D

What You Need To Know

KEY PLAYERS: Johnny Marr, John Squire, Peter Buck, Roger McGuinn, George Harrison

KEY TECHNIQUES:

Arpeggios, major chords, I-IV-V progressions

1 Rickenbacker guitars are synonymous with jangle-pop. The 330 is the company's best-selling guitar and, along with the 360, comes in six- and 12-string format.

2 Many Rickenbackers have stereo outputs, allowing you to split the sound into two and process the two channels with different amps and effects. Perfect for that jangle tone!

3 Roger McGuinn's (of The Byrds) signature 12-string tone requires heavy compression to be added.

4 Johnny Marr became well known for his use of multi-tracked overdubs, creating the rich, textural tones so inextricably linked with the sounds of The Smiths.

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CLEAN CHANNEL

Fender Deluxe Reverb

Listen to rock? Then you've definitely heard one of these!

In 1963, Fender revamped its range of amps. The line had been updated previously, in 1960, when, at the behest of regularly gigging customers, Fender replaced its attractive but fragile tweed covering with the more hard-wearing Tolex. 1963's revamp featured a black control panel with white lettering (or 'blackface') and upgraded circuitry; spearheading the launch was the new Deluxe Reverb. This was the start of Fender's 'blackface' era, during which the company produced some of its most revered valve amplifiers. The Deluxe Reverb was a redux of Fender's tweed Deluxe amp; the most obvious of the Deluxe's improvements over its predecessor was the inclusion of a spring reverb tank, which offered a lush reverb effect that's prized to this day. The Deluxe Reverb also boasted two channels, one 'normal' and one 'vibrato'. Its versatility and extra headroom, which made lush clean tones available at gig volumes, saw it become a hit with gigging musicians in many genres, from surf rock to jazz, while in the studio it became one of the most recorded amps in popular music.

1963 Fender's first Deluxe Reverbs roll off the production line

1968 CBS-era 'silverface' Deluxe Reverb replaces the 'blackface'

1982 Fender announces that it is to cease production of Deluxe Reverbs

1993 Fender '65 Deluxe Reverb reissue released, with the same circuitry as the original

Photography: Joby Sessions





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SAVE



FENDER JIM ADKINS JA-90 TELECASTER THINLINE £574

Taking the classic Thinline Tele template and shoving in a pair of Seymour Duncan P-90s has been a winning formula for the Jimmy Eat World frontman, while the independent volume and tone controls provide a variety of sounds. The lightweight semi-hollow ash body makes it easy to swing around on stage, too.

STEAL



EPIPHONE TOM DELONGE RIVIERA ES-333 £379

When DeLonge ditched his signature Strat for a semi-hollow Gibson, we were surprised to say the least, but his ES-333 ushered in a new era for Blink-182. This Epi version is faithful to Tom's Gibbo, with a single Dirty Fingers humbucker, lone volume control and cool racing stripe right down the middle of its brown gloss finish.

It's here.



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The drummer: a law unto himself, but a necessary evil?

Drum programming

TG shows you how to get pro-quality, realistic-sounding beats into your recordings without having to interact with a drummer

Home recording has become easier than ever for us guitarists, thanks to amp modelling. One problem remains, though, and that's the matter of recording decent drums for your tunes. Drums are loud, physical instruments. They move air, and they need lots of microphones, preamps and cables to be recorded – plus there's the not inconsiderable matter of owning a kit, finding a drummer who can fly one and finding a space that's not only big enough, but sounds good too. Forget all that. In this tutorial, we'll show you how to program drums with more feel than you can shake a stick at...

SAMPLED INSTRUMENTS

Sampled drums used to come in two flavours: rubbish or rubberish. These days, there are loads of brilliant sample libraries available for acoustic drum sounds. As a minimum, look for four- or five-piece kits containing multi-layered samples per-drum/cymbal.

THINK: DRUMMER

To replicate the drummer, you have to think like the drummer. Fortunately, this is pretty easy. When programming parts, think about the way a drummer plays. Crashes on the first beat of the bar? Open hi-hats in the chorus? Keep it realistic, too – only program parts that are physically possible with four limbs.

DYNAMICS

Drummers don't hit every note with the same power and volume, and this can radically control the sound of an acoustic kit. You need to adopt this approach with your programming to avoid fake-sounding

Keep it realistic – only program parts that are physically possible with four limbs

'machine-gunning'. This is done by tweaking the 'velocity' of each hit in your DAW. Most sample libraries will also let you program hits on different areas of a drum – for example, a snare drum sidestick, centre-hit or rimshot.

FEEL

With velocity settings taking care of your beat's dynamics, you'll want to look at feel. This refers to where your hit falls in relation to the beat. Heavily quantised parts that are bang-on the beat or sub-division sound mechanical, and it's the ever-so slight imperfections in timing that will make your drums sound human. Clicking the notes in with a mouse is a no-no. Instead, consider playing them in with a keyboard or pad controller. You can do this one hit at a time, then overdub each drum.

MICROPHONE POSITIONS

Modern drum samples don't just give you the close mics for each drum; you'll usually find overheads and room mic sounds, which can be blended into your overall sound too. Used to just the right level, these sounds can act as the glue that binds your overall kit sound together, instead of sounding thin, fake and amateurish.

THREE DRUM SAMPLE LIBRARIES YOU NEED TO TRY



SUPERIOR DRUMMER £183

The daddy of the Toontrack

family, Superior has grown into a one-stop shop for killer drum sounds. The basic package comes with 20GB of samples for you to program, captured in world-class studios by big-name producers. There are also eight expansion packs available, covering styles from jazz to metal.

www.toontrack.com



STEVEN SLATE DRUMS \$99

Fancy getting John Bonham's drum sound?

How about kits inspired by AC/DC, Nirvana, Dream Theater and more? That's what Steven Slate Drums 4 provides, along with loads of other kits themed around genres. There's also a more affordable, expandable EX version, allowing you to upgrade to different kits later.

www.stevenslatelinux.com



EZ DRUMMER £103

The appeal of this program lies in its simplicity.

While you still get detailed drum sounds, they aren't as demanding on your computer's CPU. As well as programmable kits, EZ Drummer comes with an arsenal of beats and fills played by a real drummer. Because the grooves use MIDI data, you can adjust the tempo to fit your project.

www.toontrack.com

Tap happy

Novation LaunchKey
The LaunchKey controller features 25 touch-sensitive keys, 16 pads and eight rotary controllers. You can use it for much more than inputting beats, and it'll connect to an iPad using the camera connection kit.

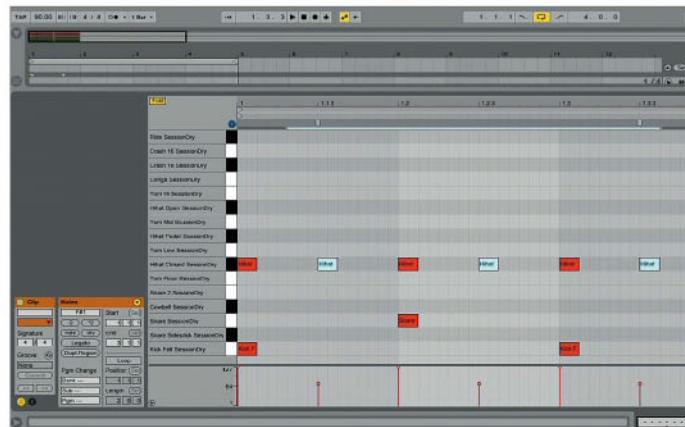


Korg NanoPad 2 If you'd prefer a simplified option, Korg's slimline NanoPad 2 gives you 16 assignable drum pads and an X-Y controller. It's USB, and can also work with an iPad. The NanoPad is available in two colours (black or white) and comes with a free copy of EZ Drummer Lite.

Program a simple beat

1 OPEN THE MIDI EDITOR

Every drum in your sample library has a corresponding MIDI note. Load your drum sampler into a track in your DAW and open the MIDI editor. We'll start by placing a kick drum (C1) on beats one and three.

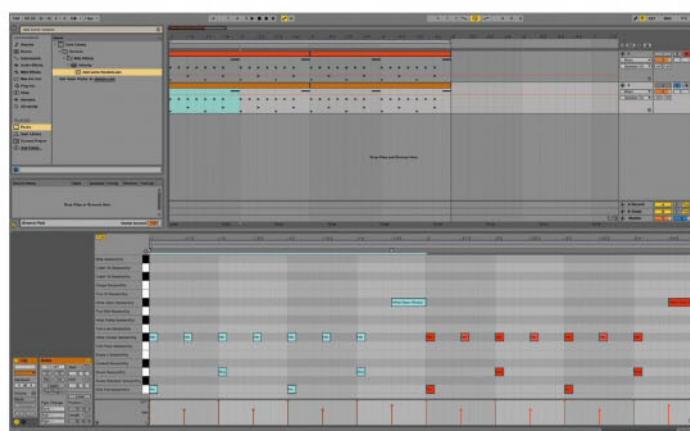


2 PROGRAM THE SNARE PART

Next, add your snare drum (D1) on beats two and four, and tap in a hi-hat (F#1) part on every quaver. Notice how it sounds mechanical? That's because our sounds are all exactly the same level, and perfectly placed on every sub-division of the beat.

3 ADD IN SOME REALISM

Tweak the velocity levels. We're going to accent each downbeat on the hi-hats by reducing all of the 'and' notes. You can add realism by playing ghost notes at a lower velocity level on the kick and snare. Add some ambience from the room mics for a sense of space.



Alesis PercPad

Sometimes, you just want to hit things with sticks, and the Alesis SamplePad will provide you with the closest experience to playing your parts on an electronic drum kit. There are four pads, plus you can attach a bass drum trigger. The PercPad has percussion sounds built in, but works with a MIDI cable, so you'll need a MIDI interface to get the notes into your computer.

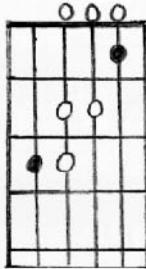


What the *f* THIS MONTH... RELATIVE MAJOR/MINOR

THEORY FOR LAZY B*ST*RDS

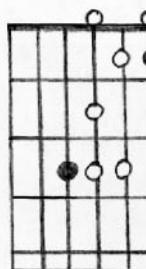
All major keys have a 'relative' minor key, so-called because it is made up of the same notes. To find the relative minor, simply start three semitones lower than the root of the major scale. For example, the notes of C major are: C D E F G A B; A is three semitones lower than C, so the relative minor of C is A minor: A B C D E F G.

This might seem like pointless information but, in fact, it is a useful way of creating the dark, moody sound of a minor scale or chord while still playing in a major key. So, if you know a major scale shape, you can easily work out the relative minor.



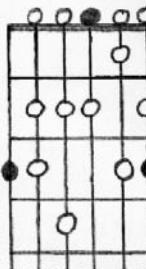
C major scale

These are the notes of C major, starting and ending on C: C D E F G A B. See where notes are shared with A minor.



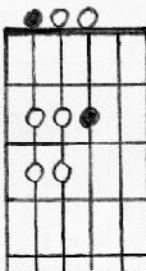
F major scale

The notes of F major are: F G A B, C D E. Practise playing through from low to high, and back down to the root again.



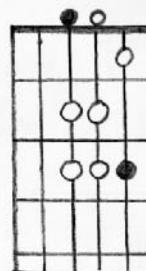
G major scale

This is a trickier example because we're covering two octaves. The notes are: G A B C D E F#.



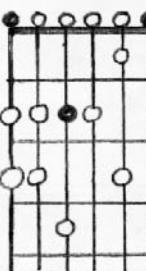
A natural minor scale

A is the relative minor of C major. There are lots of minor scales; the 'natural' minor is the one we're concerned with here.



D natural minor scale

Starting three semitones lower than F, D natural minor has the same set of notes as F major: D E F G A B, C.



E natural minor scale

Again, start three semitones lower than G and you'll find that E is the relative minor of G: E F# G A B C.

BRING THE NOISE!

Coax crazy sounds from your axe

#98 HARPING ON

This month, we are using the guitar to play notes in a cascading harp-style scale run. The guitar is a stringed instrument, so we are already halfway there, but to mimic the harp more closely we need to allow lots of notes to ring together at the same time. When playing scales on the guitar in the usual fretted manner, we are limited by fingering options, so can often let only two or three notes ring together. By including open strings, it is possible to let six notes ring together simultaneously; you can use natural harmonics along the length of each open string to access different pitches and give a ringing bell-like quality.



STEP 1

Use your first finger to play the harmonic at the 5th fret and let it ring. This pitch is G, which is two octaves higher than the open string.



STEP 2

You can pluck the string using your pick, or you can use fingerstyle. Pick and fingers-style hybrid picking is also a good option here.



STEP 3

Try to avoid touching the strings as you alternate between the 7th and 12th frets. Let as many notes as possible ring together.

J=80 8va ---

let ring throughout

NH - - -

T A B

5 7 12 7 12 7 12 7 12 0

TRACK 19



"Beautiful **Maple** top, awesome sounding **Mahogany** back...
all the parts are excellent... **Rosewood** fingerboard, big tall frets,
DiMarzio® pickups. You just gotta pick one up and **PLAY IT.**

IT'S GONNA BLOW YOUR MIND!

-Paul Gilbert

Watch Paul demo his FRM250MF 25th Anniversary FIREMAN at ibanez.com. "Listen to the sustain." 



SOUND ADVICE

Extreme wah

Put your distortion pedal in front of your wah pedal to create extreme EQ'd lead tones

Many guitarists enhance their lead tones by adding the vocal-like expression of a wah wah pedal. This pedal is used commonly for rhythmic EQ grooves (in Isaac Hayes' *Theme From Shaft*, for example) and is also often heard acting as a notch filter, where the pedal is set to a static 'half-cocked' position for a nasal-like tone (for example, *Sweet Child O'Mine* by Guns N' Roses).

In this issue, we likewise approach the wah as a frequency-

altering device. Unlike synth or studio filter devices, though, the frequency sweep range (heel to toe travel) of most wah pedals is fairly limited, so we have raised the tone control on our distortion pedal and placed it before the wah in the signal chain. The effects order is crucial; the wah boosts the treble frequencies already boosted by the distortion pedal, pushing the treble further into extreme overdrive. A moderate distortion setting is fine; it's all about the treble.

TRACKS 20-21

SIGNAL PATH > GUITAR > DISTORTION/FUZZ > EQ > WAH > AMP

N.C.

$\text{♩} = 130$

† HD = heel down / TD = toes down

'HD' tells you to press your heel down on the wah; 'TD' tells you to press your toes down. Listen to the track and you'll hear that we've used slow, gradual wah changes lasting several bars. For vocal-like articulation, think of heel down as a 'woo', halfway position as a 'woh' and toe down as an 'ah'.

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IN THE LOOP...

Garage rock

Use your looper to layer up bluesy garage-rock riffs, in the style of Jack White

Bands such as The White Stripes and Royal Blood have shown that it is possible to create complete songs with just two members. If you have a drummer to play with, a looper pedal is a great tool for creating and layering multiple guitar parts on the fly. This month, we take a simple riff with a Jack White-style modern garage rock vibe and use our looper to add other parts to it. Using a looper pedal with a live drummer means that you both have to be locked in with the tempo, so in that situation listening becomes as important a skill as playing. Notice that the three loops are rhythmically identical.



No looper pedal? We've included audio files on your TGCD for you to import into a DAW, such as GarageBand

LOOP 1: BASS LINE

This riff uses F, G and B♭ notes, which are the 7th, root and 3rd of the G minor pentatonic scale. Use a dirty overdrive sound, roll off the bass and boost the treble.

TRACK 22

LOOP 2: DOUBLESTOPs

For the next loop, we've added the perfect 5th and octave intervals to the root notes played in loop 1. The rhythm is exactly the same, so aim to play it as closely as possible to loop 1.

TRACK 23

LOOP 3: SLIDE DOUBLESTOPs

TRACK 24

This doublestop part is similar to loop 2, but is played an octave higher. To add a contrasting texture we've played this riff with a slide. Place the slide parallel to the frets directly in line with the fret wire (not behind the fret) to keep the notes in tune.

In the studio



Artist:

HALESTORM

Lzzy Hale rips up the rulebook and gets naughty

"**WE'VE KINDA** gone back to the beginning with this record," says Lzzy Hale on her band's as-yet-untitled third album. "It's unapologetically us."

For the follow-up to 2012's *The Strange Case Of...* Halestorm have recruited Jay Joyce, headed to the producer's Neon Cross studio and gone back to basics.

"The majority of the tracks are tracked live with all four of us in one room sitting in a circle and just hitting record," Lzzy explains. "It's nerve wracking because if one person screws up you have to do the whole thing over again!"

The stripped-down approach applies to gear, too. While it might be tempting to pick up that '59 Les Paul in the corner of the studio, Joyce has encouraged familiarity, with Lzzy using her Explorer, a Les Paul Baritone and a Les Paul Custom.

"We're using a lot of our own equipment, our touring gear. That was a surprise to me because the studio we're in with our producer, he has so many toys to play with. I've snuck in a guitar or two that isn't mine, but he wanted us to use what we're

comfortable playing and what we know works live. I've been using my [Marshall] JCM800 a lot – I'm going straight into the 'board, no pedals, except for the past two songs where I've used a [Way Huge] Swollen Pickle and a Tube Screamer. It's interesting because it's like, 'Oh, that's what I sound like live!'

Lzzy reckons that by stripping back the gear, Halestorm have been able to open up

So it's the same gear, and in the studio it seems there are no rules.

"We did this very 70s Black Sabbath intro to one of our songs. I think our producer learned all of the rules on guitar just so he could break all of them, because I'm doing this riff in standard drop B and he comes and detunes the B string to I don't know what. That created the

most absurd sound, like a chainsaw ripping through a door. It was fun to play because I was thinking, 'Man, this feels naughty because it's not in a real tuning!' On this record we've thrown away everything we ever learned."

Halestorm's as-yet-untitled third album is due for release in 2015 via Atlantic

"This time we've thrown away everything we ever learned"

a load more opportunities for both their sounds and tones.

"On the past two records, we focused on stacking the guitars with all these amps and making a wall of sound – to the point that you can't really tell what we used. If you wanted to add something in [afterwards] then it was already so full, it makes more sense to do it this way."



From Indian Lakes

Bored with clichéd rockers? Dip a toe in Indian Lakes...

Obsessive. That's the word that From Indian Lakes' songwriter and Yosemite resident Joey Vannucchi uses to describe his approach to music-making.

"There's something about everything coming from you at the beginning. That no one else can know the thoughts you had when you were writing," he explains. "You get really deep into the detail of it. I've had, like, guys from other bands tell me, 'Yeah... I never think about it that way!' But I get obsessive and it's a little bit scary – it's not necessarily something fans want to hear!"

Hot off the presses, new album *Absent Sounds* is FII's third record, albeit their first with label backing. It's nuanced, ear-tricking indie rock with the airy pop sensibility of Mew (the excellent Danish band, beloved by Joey) and Death Cab For Cutie's bespectacled fragility.

"I've always been a huge fan of guys like Mike Einziger from Incubus," says the songwriter. "The riffs Mike Einziger writes sound super-accessible, but they're not as simple as you would [first] think. Him and Jeff Buckley, I really got into their tones. It's clean, but it's kind of harsh too, like if you were standing next to the amp it would be painful."

Joey's own tones come predominantly courtesy of a Mexican Tele with Fralin pickups and a Mesa/Boogie Tremoverb.

"I've always tried to commit to the minimal overdrive thing and use just the lower settings of a [Fulltone] OCD pedal if I need to get more aggressive," he explains. "I also switch from using a pick to my fingers within songs. I don't like to hit a lot of pedals, so it's about finding that spot, between sweet [tone] and more break-up."

As the year turns, it's all looking very positive for the band. There's a new booking agent, some UK dates in the pipeline and, of course, label backing. But what can independent obsessives out there learn from From Indian Lakes?

"If you're not on a label, I'd say take advantage of the good parts," reckons Joey. "You get to do whatever you want and, anything you do, you get 100 per cent of the rewards. There are still clichés and routines [to avoid]. Bands should be trying to think outside of the box, even if it feels like nobody's paying attention, because that's what gets attention – the people who get weird with it!"

FOR FANS OF: Death Cab For Cutie, Mew
HEAR: *Label This Love*



Empress AD

Post-rockers adding the pedals to the metulz

London-based Empress AD are a metal band with a bit more up top. Guitarist Ollie Loring started the band with his brother Alex in their home town of Reading back in 2011, before their soaring space-metal caught the ears of Roadrunner, to whom they signed in 2013.

However, for Ollie, like so many of the names that pass through this here venerable guitar tome, it all started with Metallica.

"The first thing I learnt on guitar was *Motorbreath*," he recalls. "Then I got the Black Album tab book. I always just wanted to learn more difficult things. I learned the *Nothing Else Matters* intro and I was so pleased by that, and then the *One* solo after a few months."

It soon became apparent to those around Ollie that he had

something of a gift. "All of my mates were like, 'Fuck man! You've learnt that really quickly,'" says Ollie. "I remember going to bed that night thinking, 'I really wanna play some more guitar' and it's just always been like that [since then]."

Gear-wise, Ollie currently favours a 2011 Gibson Firebird, though he's swapped out the mini-humbuckers for a Bare Knuckle set.

"I've got an Orange OR100, which sounds amazing, and I want to get a Fender Twin as well," he says. "I just want a huge live sound, and I'm going to keep adding amps and pedals until I've got like 50 amps..."

FOR FANS OF: Mastodon
HEAR: *Invisible Conductor*



Crobot

Tin men with the heart to crush rock robots

We live in enlightened times. These days, the chances are that if you're too young to have witnessed Led Zeppelin in their pomp, your dad did. But it's still a bit backwards when your mum instructs you to run away and join a band.

"My mum was super-supportive," acknowledges Crobot guitarist Chris Bishop. "She was always like, 'You need to move to California and join a band!'"

In the end, at the invitation of an ill-fated radio rock group, the Tennessean guitarist packed up his Tele and Orange Dual Terror and headed to Pennsylvania.

"We thought it was going to be successful, but it just fell apart," he explains. "So me and the [now] singer of Crobot decided to do what we wanted to do..."

which was to basically rip off Clutch, Sabbath and Queens Of The Stone Age!"

Chris' self-deprecation is uncalled for – his band are one of the finest examples of the recent breed of beefed-up classic rockers. Clutch producer The Machine offered to record their debut album after stumbling across them at a club show.

"It was like having a big brother come in and really help you out," recalls Chris. "We don't play with any tracks, and there's a lot of feeling, and those are The Machine's favourite bands. He has this live room and he calls it the 'Big Boy Room'. He says that's where you can see who the real bands are!"

FOR FANS OF: Clutch, Kyng
HEAR: *Nowhere To Hide*



Foo Fighters

SONIC HIGHWAYS



Unless you've been walking around with your eyes and ears well and truly closed for the last few months, you're probably familiar with the concept already: multi-instrumentalist, musical hero to a generation and walking suffix to superlatives describing 'nice', Dave Grohl has seconded the Foo Fighters to eight different studios, across eight different US cities to record a new album. After the success of the *Real To Reel: Sound City* documentary, Grohl has also returned to the director's chair to create eight stellar one hour-long documentaries charting the musical heritage of each city. But what does it actually sound like?

Well, there are plenty of brilliant guitar moments on *Sonic Highways*, from Chris Shiflett's dark-horse soloing (finally!) on *Something From Nothing*, to classy twin-lead harmonies (*Congregation*), the Foos' trademark melodic use of dominant 7ths (*The Feast And The Famine*) and straight up alt-rock riffing (*Outside*). Plus, there are guest appearances from Ben Gibbard, Zac Brown, Joe Walsh and Rick Nielsen.

After the stone-cold brilliance of 2011's *Wasting Light*, *Sonic Highways* takes a little more time. Some of the more mid-tempo songs revisit the *In Your Honour* or *Echoes...* side of the band, and with only eight tracks, fans of the Foos' rawer side will find it to be a grower. In an age of streaming, where sleeve notes and artwork are a missing dimension, Grohl's album/film concept is a brilliant way of grasping and maintaining the listener's interest.

Stuart Williams

Download: *The Feast And The Famine*

MICK THOMSON,
SLIPKNOT
**THE LAST
ALBUM
I BOUGHT...**

**CORROSION OF
CONFORMITY
IX**

"That was the new Corrosion Of Conformity album, IX. I thought *Deliverance* (1994) was fucking amazing, but I never cared much for their other records. Then I saw IX up on iTunes, so I previewed a couple of tracks, and thought 'holy shit, that's cool!' The drummer, Reed Mullin, is singing and it's just Woody Weatherman on guitar. It's really sludgy, heavier than hell and the guitar sound is awesome."

EXCEPTIONAL ★★★★★ | EXCELLENT ★★★★☆ | GOOD ★★★★☆ | FOR FANS OF ★★★★☆ | POOR ★★★☆☆



Krokodil

NACHASH



COMPRISED OF members of Sikth, Gallows and a certain Daniel P Carter on guitar, Krokodil deal in dense, suffocating sludgey riffs in the manner of Mastodon and Baroness. From the opening barrage of *Shatter* through to *Phyllotaxis'* hypnotic descent, it's the distorted, triple assault of Carter, Laurent Barnard and Alex Venturella (Slipknot's new bassist) that takes centre stage. However, there's plenty of variety to be found, too, with *Reptilia Familiar*'s bouncing groove and the post-rock melodies of *The Collapse*. It all adds up to make this more than just your run-of-the-mill bludgeoning.

Adam Rees

Download: *Porcelain Bones*



Ragnarok Juletide

VARIOUS ARTISTS



FINLAND'S RASKA Joulua ('Heavy Christmas') project has

been bringing festive cheer for 10 years, with various metal and rock musicians from the likes of Nightwish, Sonata Arctica and Amaranthe jingling their bells and lending their voices to the choir. Now sung in English, it's a feast for Scandinavian metal fans that's sure to scare your nan under the table. *The First Noel* reborn as power metal, *Little Drummer Boy* with twin-harmony guitars, a keytar solo for *White Christmas...* and, er, a song called *A Sparrow On A Christmas Morning*; what's not to like? Bombastically ridiculous.

David Hands

Download: *Little Drummer Boy*


Emigrate
SILENT SO LONG

★★★☆

BETTER KNOWN as Rammstein's lead axeman, Richard Z Kruspe formed Emigrate in New York in 2005 to gain some form of creative release. His group's eponymous 2007 debut was full of punch and NYC-carved style, whereas *Silent So Long*, recorded in Berlin, is decidedly more sinister. Richard's thicker-than-thou guitar crunch and emotive (if clichéd) vocals are melded to gloomy electronics and neo-Gothic pop hooks. The guest cameos are plentiful; Peaches, Lemmy and Jonathan Davis all roll up, while *Hypothetical*, featuring Marilyn Manson, sounds like an industrialised *Kashmir*.

Stephen Daultrey

Download: Eat You Alive


In This Moment
BLACK WIDOW

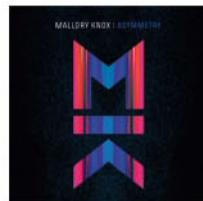
★★★☆

IN THIS Moment have always been an eclectic bunch, and *Black Widow* is perhaps their most creative record yet.

The follow-up to 2012's US Top 20-bothering *Blood*, *Black Widow* sees Chris Howorth, Randy Weitzel and co embrace every one of their metal influences. *Big Bad Wolf* is Linkin Park before they forgot about guitars, *Sick Like Me* has hints of Korn and straight-up metalcore, while the title track sees Rob Zombie and Mindless Self Indulgence meet in a head-on collision. It's an ambitious effort that hits more times than it misses, and one that will keep this band's stock high.

Rich Chamberlain

Download: Sick Like Me

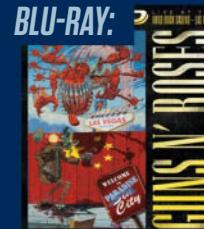

Mallory Knox
ASYMMETRY

★★★☆

THE BRITISH band's sophomore record is a clear sign they're ready for bigger things. Like recent You Me At Six releases, their currency is moody delay-drenched verses, familiar chord structures and surging choruses. Their heartfelt clout recalls underrated and defunct emo revivalists The Dangerous Summer; *Dare You* and *Heart & Desire* find guitarists Joe Savins and James Gillett painting grand canvases for vocalist Mikey Chapman with tasteful post-rock textures. *She Took Him To The Lake* suggests a darker depth beneath the anthemic peaks, a side it would be good to hear more of.

Rob Laing

Download: She Took Him To The Lake


Guns N' Roses
APPETITE FOR DEMOCRACY 3D: LIVE AT THE HARD ROCK CASINO - LAS VEGAS

★★★★

GUNS N' Roses' first concert film since 1992's *Use Your Illusion* is a career-spanning display of rock excess, with floating platforms, dancing girls and a near-three-hour runtime. Whatever you think of the band's current line-up, Axl is on surprisingly good form at this Vegas gig from 2012, while the triple-guitar assault of DJ Ashba, Richard Fortus and Bumblefoot is as polished as ever. Some of the rawness of *Welcome To The Jungle* and *Paradise City* is lost, but the technical ability is hard to deny.

Michael Brown


Axes
GLORY

★★★★

AXES' FOUR math-rock-inclined members hail from as far afield as Denmark, Iran, Scotland and, erm, Essex - and on *Glory*, they showcase influences as varied as their geographical backgrounds. Opener *The One* storms through a mélange of high-energy riffage, encompassing single-note stompers, lithe pull-off sequences and spasmodic glitch-fests, while *Monster* features some of the gnarliest filter quacking we've heard in ages. It's not all about algebraic structures; there's a real sense of groove and melody here, with songs that exalt in their exhaustiveness. *Glory* awaits.

Michael Brown

Download: Monster


Nightingale
RETRIBUTION

★★★☆

DAN SWANÖ is a cult figure (read: unsung) in metal; the Swedish multi-instrumentalist, producer - he helmed the first two Opeth records - and versatile vocalist is in numerous studio projects. He was even a founder member of death metal supergroup Bloodbath. Nightingale showcases his 80s AOR-ballad-meets-power-metal penchant, with touches of 70s prog, and his rich voice is ideal for *Lucifer's Lament* and *Forevermore*. Beware if you're averse to 80s keyboard pomp, but there are some impressive, fluid guitar solos from Swanö.

David Hands

Download: The Maze


Bloodbath
GRAND MORBID FUNERAL

★★★★

A FEW eyebrows were raised when Paradise Lost's Nick Holmes was announced as Opeth's Mikael Åkerfeldt's replacement for this Swedish death metal supergroup, given his band haven't indulged in death growl vocals for more than two decades. However, it takes just a few seconds of the scything twin riffs of *Let The Stillborn Come To Me* to discover Nick is a perfect match. His decipherable midrange evokes tales of horror and decay over a cauldron of chilling atmosphere and grim tones on *His Infernal Necropsy* and *Famine Of God's Word*.

Adam Rees

Download: Let The Stillborn Come To Me

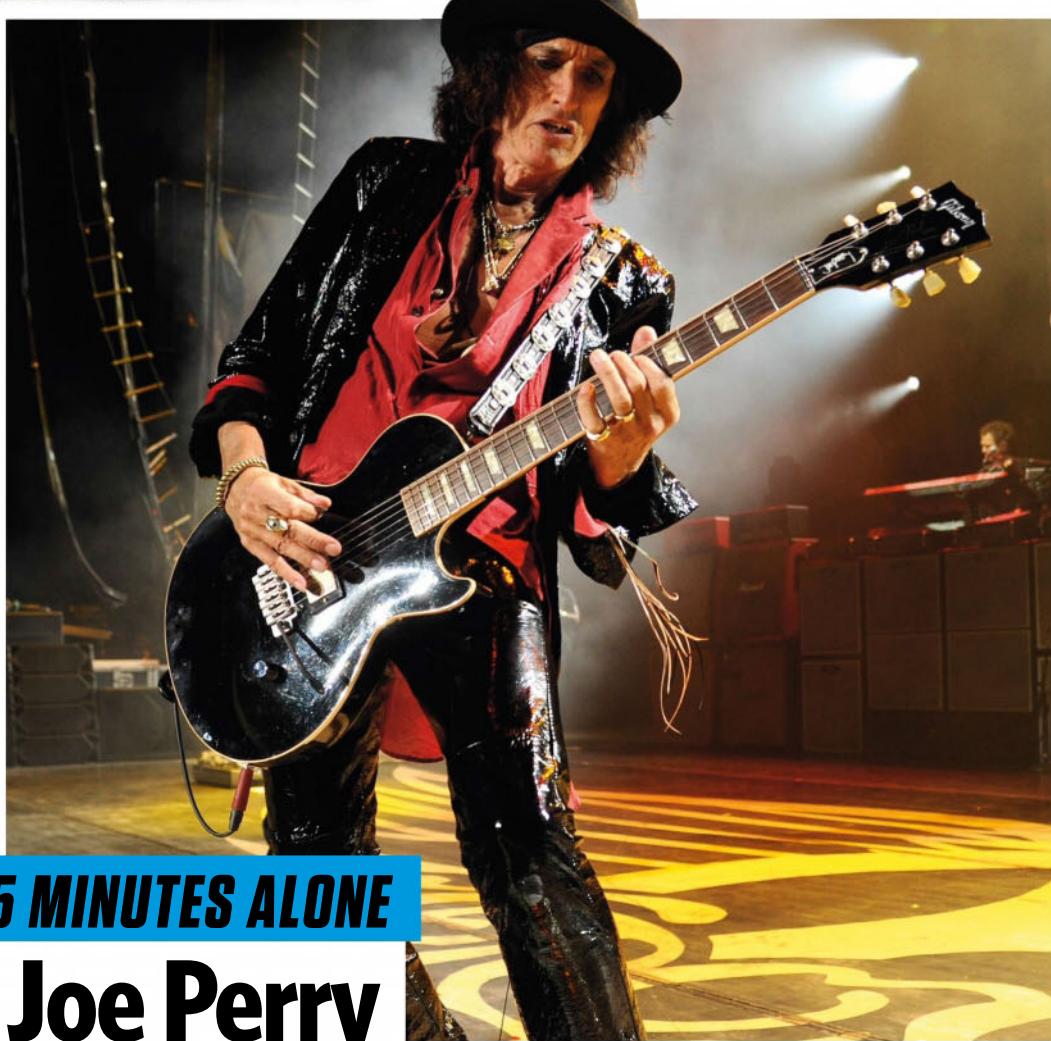

Soen
TELLURIAN

★★★★

TOOL ADMIRERS may still be attracted to the syncopation and inventive time signatures on Soen's second album, though the influence is a little less overt and there's a nod to drummer Martin Lopez's former band Opeth in the riffs of *Ennui*. Lacking are the key pay-off moments when a chorus soars, or the vocals break into something more à la Karnivool. Joel Ekelöf has a pleasant voice, but it never pushes far beyond measured calm. Instrumentally, the thoughtful grand designs of the likes of *The Other's Fall* and *Koniskas* are often enough to satisfy regardless.

Rob Laing

Download: Kuraman



5 MINUTES ALONE

Joe Perry

Gretsch lust, mud pits, jamming with Cooder and prototype Les Pauls... welcome to the world of Aerosmith's icon

I got my first real six-string...

"The first time I heard a guitar was when my uncle played. He had a home-made instrument. It was shaped like a ukulele but sounded like a guitar. I remember he used to pull it out around the holidays and play Portuguese folk songs on it. That was my first exposure to that type of instrument. He let me play it, and it just felt good. It felt comfortable."

Then I got a Silvertone. The action was unbelievable. It had to be half an inch across the neck. If there was ever a guitar designed to turn you off from playing guitar, it was that one. It hurt so much to play, to have to press down those heavy strings. But at that point, when you have that calling, you do the best with what you've got. So that was when I first fell in love with the guitar."

Dream on...

"I remember seeing a Gretsch Country Gentleman that my friend had ordered. It had taken him six months to get it. It was at a

gig and he wasn't even playing it. I don't remember what guitar he had on stage, but he'd just gotten the Gretsch and he showed it to me later. The smell, the sight, the touch. It was almost like a scene from Spinal Tap. 'Don't look at it!' I've gotten a couple of other Gretsches over the years, but I never got a Country Gent."

I want you to show me the way...

"I remember one year I asked my wife if I could get a guitar lesson from Ry Cooder. Sure enough, somehow she set it up. He came to a show when we were playing in LA, and we sat down and I got to

"I got a Silvertone. If ever there was a guitar designed to turn you off from playing, it was that one"



jam with him. I asked him a bunch of questions about how he uses the slide and does all that. I'm a Ry Cooder fan, so it was great."

Just a castaway, an island lost at sea...

"I would have to say I'd take the Les Paul prototype I'm using right now to a desert island. I'm talking to Gibson about doing a signature thing, and it's the best of both worlds. It's the best of the Stratocaster and the Les Paul. I love the sound of the Les Paul, and ultimately I love the way the Les Paul feels, but I love the ergonomics of a Strat. I love the whammy bar. So it's a Gibson from the custom shop with one pickup and a vibrato arm on it. I'd probably bring a Line 6 Digital Delay pedal. The green one. I'm not crazy about modeling, but if you can only bring one pedal, I'd bring that one because it has a lot of variety to it. As for an amp, I'd bring a Vox practice amp. It's a little one with some presets on it, and it goes from clean to really heavy-duty. It's got a great-sounding reverb. One of the good things about that amp is that it runs off batteries."

We're livin' on the edge ...

"I can remember doing a gig once out in a cornfield. It was during the day. Right in front of the stage was a mud pit, and people were just diving in. It was one of the strangest Aerosmith gigs, probably the early 70s. It was flying by the seat of our pants. We had generators out back, and the dressing room was in a farmhouse. It was really off the wall driving through a cornfield and then showing up to a stage that was definitely kind of gaffer-taped together."

High voltage rock 'n' roll...

"Make sure there's enough power! More than anything, you need an uninterrupted flow of electricity. That's probably top of the [rider] list. I have my own rig with my own power conditioner, just so I'm sure to always have the right amount of power."

Joe Perry's memoir, *Rocks: My Life In And Out Of Aerosmith*, is out now via Simon & Schuster

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LETTERS

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LETTER



Rodrigo y Gabriela's fluent guitar style crosses many genres

BROAD HORIZONS

I have been playing guitar for a while and enjoy your magazine. I believe that, as a guitar player, you should be capable of playing and composing songs in multiple genres such as rock, metal, reggae, jazz, blues and world music (such as flamenco).

From what I've seen, your magazines cater mainly to the rock and metal genres – it would be great if you could help players discover other genres and styles. And techniques from other genres can be used anywhere; you can use jazz chords in a rock song to add flavour, or flamenco

techniques for cool rhythms in metal songs – every thing you learn broadens your playing. There's so much music out there, so why limit yourself to only one or two genres?

LIAM COLEY, New Zealand

You're absolutely right Liam, variety is the spice of life, and our In The Loop and Guitar Shop Ammo features are a great place to learn new styles – recent topics have included latin rock, jazz, jangly indie, folk, blues and rockabilly.

KILLER (CHORD) ON THE LOOSE

On Halloween, my mate and I were telling ghost stories, when he told me about this guitar chord called the 'Killer Chord'. Apparently, it's a certain chord on the guitar that is so hard to find, it's not in any chord books; but once you've found it you die soon after – it's something to do with the guitar's vibrations resonating at a certain frequency, rupturing the arteries in your heart!

He told me that Jimi Hendrix found it, as did Robert Johnson, Randy Rhoads and Les Paul; only the best guitarists have ever found it, hence Keith Richards is still with us! Is it possible that this could happen? I enjoy dabbling and noodling around the

fretboard finding new chords, but now I'm scared in case I find the Killer Chord!

RALPH CHILTERN, West Midlands

Tread carefully in your journeys around the fretboard Ralph – and watch out for the Brown Note, too...

'VERB IS THE WORD'

Hi TG, I'm looking to get a reverb pedal. I looked at the TC Electronic Hall Of Fame, but it's getting a lot of mixed reviews and I'm having doubts about it now. Could you recommend a cheap reverb

pedal that works well – studio standard, at least? Thanks a lot!

KEITH LEE, via email

Don't let internet mud-slinging put you off, Keith; we're big fans of the Hall Of Fame at TG, and with TonePrints, you have a huge array of 'verbs available. That said, if you're of a more ambient bent, you can't go wrong with the HardWire Supernatural, while the Electro-Harmonix Holy Grail is a good pick for more traditional reverbs.

EXTENDED COVERAGE

Any chance you guys could do a regular extended-range section every month? Seven-string riff of the month or eight-string scale of the month, etc? Just a thought.

SCOTT MARKO, via Facebook

Hey Scott, we like the idea – we've covered eight-string licks in issue 256's Guitar Shop Ammo, but we're always open to doing more. What say you, TG readers: should we extend our extended-range coverage?



HOT SHOTS

"Li'l Rocker Otter plays all the classics, including Whole Otter Love, We Otter Get Out Of Here and Otter For Teacher."

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"Love the Jim and Mick interview – shows how they have stepped up now Paul and Joey have gone."

GEORGE HILLS, Twitter

"Kurt Cobain had a cool palm-mute technique, only a few guitarists play it right."

FELIPE AUGUSTO,
Facebook

"How I would love to write for TG, who cover such cool bands as Slipknot!"

JASMINE SANDLER,
Twitter

"I like Mick Thomson's Ibanez because of the floating/fixed bridge setup."

CODY RICHARDS,
Facebook

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DIMEBAG DARRELL

Darrell Lance Abbott laid the groove, screamed the blues and changed heavy metal forever. For us guitarists he was more than just a huge personality; he was a true hero. A player dedicated to his craft completely; from his teenage years in Texas blazing through guitar competitions, to the glory of Pantera, right up to the moment he was tragically murdered onstage on 8 December, 2004. Join us as we remember and celebrate Dime with the key people who knew him the best as a musician; his bandmates and peers. The people who helped his dreams become reality, and who now feel his loss the deepest 10 years on.

Words: Stuart Williams, Rich Chamberlain, Rob Laing, Chris Bird



VINNIE PAUL ABBOTT

The man who knew Dime best shares his thoughts

[groove] really came natural. I don't think we ever worked on groove. We grew up in Texas, listening to a healthy dose of ZZ Top, and they had this southern groove. We had that in our playing, and added the total metal vibe over the top, I think that makes the difference."

Was it long before Dime was writing riffs?

"It was a while. Our initial goal was to be a great cover band. We got really good at it and were getting paid for playing nightclubs. One day, my dad came to us and said we were great but we would never get anywhere without writing our own songs. We knew he was right. From then, we focused on writing."

Was that when Dime came into his own?

"Well in the cover band he was winning all of these guitar contests and his lead playing was great, but then he started writing music and things really started to take shape."

You saw his sound and style change in front of your eyes over the course of his career...

"[Early on] he was always searching for a sound that he couldn't find. The guitars were always midrange and didn't have that attacking heavy metal sound that we wanted. Even bands like Metallica and Slayer at that time didn't have that sound that we wanted. I would go into the studio late at night and play with the knobs, working out what did what. We had a graphic equaliser and I could



Dimebag's brother and musical soulmate was right there with him throughout, from starting out together in their bedrooms to going platinum with Pantera. Here, Vinnie tells TG how Dime nearly settled on sticks instead of picks, how the famous scooped sound first came about, and how an offer from Megadeth could have made for very different history...

Who inspired Dime to pick up the guitar?

"Obviously, Ace Frehley and Eddie Van Halen were the two biggest influences in his life. When Randy Rhoads came along, that was another huge influence. He got a lot of his playing from those guys. Not only were they amazing guitar players but they also played with a lot of taste and feel. As we went along, he appreciated a lot of other players, from Jimmy Page to Eric Clapton."

Was he a natural guitarist?

"He put a lot of work into it, but he was a natural. We both started on drums but I got

better than him and wouldn't let him play. He went to our dad and got a guitar. About the first eight weeks that he had it he'd be stood in front of the mirror with his knock-off Les Paul posing with his Ace Frehley make-up on. I'd say, 'Man, are you ever going to learn how to play that thing?' One day, he came into my room with his little amp and asked if I wanted to jam. I giggled and asked if he could play, and he played the riff to *Smoke On The Water*. We probably played that riff for seven hours over and over, and from then on that was it, we were always in bands."

Did you drive each other on?

"We both drove each other really hard. If there was a song we liked, we made ourselves learn it. We would learn songs note for note."

Was your bond as brothers key to the groove that you would develop in Pantera? Was it natural for you to follow Dime's riffs?

"I think that was there from the start. That isn't something you can learn. We would start writing and one of us would take off and we knew how to follow each other, we had that magic chemistry that brothers have. That

“ DAVE MUSTAINE CALLED UP AND SAID HE'D GIVE HIM A NIKE ENDORSEMENT, \$1,000 A WEEK, HEALTH INSURANCE AND PLAYING THE BIGGEST ARENAS IN THE WORLD ”

see that the guitar sounds my brother wanted had a really big scoop in the midrange. I was playing around with Dime's guitar sound at the time we had written *Cowboys From Hell*. I boosted the bottom end and did a few other things and played it for him and he flipped and said, 'Dude, that's the sound I've always been looking for.' From then on we were onto the classic Pantera sound."

Was there a key moment where everything changed and Dime kicked on to the heavier, signature style that he would make his own?

"One of the key moments was when Dave Mustaine asked Dime to join Megadeth and Dime passed. He said he was going to pass on this big opportunity because he had faith in Pantera. Fortunately, we made some heavy metal history, and he made the right decision."

Dime and Mustaine would have been an interesting team...

"He would have been an amazing addition to that band, and they were really into what he did. They offered him the world. We were playing nightclubs, making \$100 a week playing five nights a week. Dave Mustaine called up and said he'd give him a Nike endorsement, \$1,000 a week, health insurance and playing the biggest arenas in the world. That was a pretty big deal. Dime definitely considered it, and he said the only way he'd do it was if I went with him. Dave called him back, said Megadeth already had a drummer. I guess Dave took that as a slap in the face. Things worked out and Pantera went on to be as big, if not bigger than Megadeth."

Did Dime realise how influential a guitarist he was?

"After *Vulgar Display Of Power*, that was the standard for heavy metal guitar sounds. He was a huge influence for this genre of music."

Was he always striving for something heavier and better with each album?

"It was always a goal to not make the same record twice. In the late 80s and early 90s a lot

of bands had a hit record, and then the producer and the label wanted 10 more songs like that and wanted a formula. We never allowed that. We always operated on our own. Not many bands had that luxury. We didn't have hits, we just had great songs."

What is your favourite Dimebag riff?

"One that set the standard, and that no one will ever forget, is the riff from *Cowboys From Hell*. That had everything, it had the swagger and the metal side, it had that southern vibe, it was everything we ever were. As simple as *Becoming* was, it was unique with that whammy bar that sounded like a screaming cat – he was one of the first people to do that. He loved getting his hands on gear and he would spend the time with it to make sure he knew everything about it so he could get everything out of it. He wasn't just into playing, he was really into sounds."

What was he like in the studio?

"He was great. He always had positive energy and was very focused. He was never afraid of failure, if something sucked he would just laugh and say, 'That fuckin' sucks!' He wasn't afraid to try things. After *Cowboys...* we wouldn't demo anything. We'd come off the road and record the songs as we wrote them. I think that helped us capture the raw energy we had. Some bands record 30 or 40 songs for a record. We recorded 10 or 11 songs for the record and made sure they were the best songs we could write."

What is the definitive Dimebag solo?

"The solo on *The Sleep* was amazing, and I think you can hear the Randy Rhoads influence. I think it is very different to Randy but has a classical feel to it."

What's your favourite memory of Dimebag?

"I remember in 1994 we worked so hard on *Far Beyond Driven*. We created the

SLASH ON DIMEBAG

"I HAD some great hangs with Dimebag, back in that last real heavy drinking and partying period, he and I hung out and got on great. To tell you the truth, at that time I was not that familiar with his band or his guitar playing, he was just a cool guy. He had this great fucking guitar sound and this great style. It's as simple as that. He had a really unique approach with his whole sound. It was very him, and there's nobody that could sound like that."

heaviest record of our career. We put it out and had a show in New York, and the President of the label insisted on seeing us

before the show. The record had been out for a week, we thought they were dropping us. We went into a meeting and he pulled these platinum plaques out and told us the record would be platinum within a week and it had gone to number one in the US. An hour later we were up on stage and back to business as usual. That was a really special moment."



Dime and Vinnie both started off behind the drums, but Dime saw the light

PHIL ANSELMO

The singer's unmistakable vocals were the perfect partner to Dime's crushingly brutal riffs



When Phil Anselmo joined Pantera for 1988's *Power Metal* album, it saw the band take a new direction. Gone was the glam metal sound and styling, and here to stay was a more aggressive, groovy brand of heavy. Phil credits part of this to the band's friendship with Slayer, and in this interview with TG, he reflects on joining the band, and what it was like crafting Dimebag's riffs into full songs.

What were your first impressions of Dime's playing?

"The first time I met Dimebag was when they flew me out to try out for the band. He was

incredible. He was just as good, if not better, than anyone else that was supposedly big out there. He had elements of a lot of extremely popular guitar players at the time, but he also had this natural feel that you can't learn out of a book or in a classroom. He had a natural vibrato to his playing. It was a feel thing. There was no secret he was an incredible player."

Your arrival in the band saw a change in sound, how key was Dime in that switch?

"He was one of the first to perk up to the tapes that I was pushing on them. I would make mix tapes of all of the underground bands. He started to take note of certain nuances from that. A great turning point was when we all befriended Kerry King from Slayer. Kerry would come and stay at my apartment and

watch us jam. This one time he called me up and said he wanted to jam with us. I said, 'Hold the phone there Dr Evil, let me make sure it's cool with the rest of the band.' Kerry flew in a week early and we worked out some old Pantera songs, some Slayer songs and did a bunch of Judas Priest. I think within that time frame of Dimebag learning *Raining Blood* and all of these riffs, I think he discovered for himself the power within thrash riffing."

How did you approach writing in Pantera?

"Dimebag always had something as far as parts or riffs. Sometimes, for me, it would be a complete turn-off, I'd be like, 'That's impossible, there's no way we can use that,' and then the circumstance would arise where it would be like, 'I remember that riff you had





MICK THOMSON ON DIMEBAG

"I LOVE DARRELL. In our early days, we were on tour opening up for Coal Chamber and Machine Head, and we played in Texas and him and Vinnie were there, and I saw him from the stage. I was like 'holy shit, I can't fucking believe this!' because I had *Cowboys From Hell* on cassette and I loved that. After the show, Darrell came up and the first thing he said to us was 'Y'all badass man!' That was the start of a friendship."

here.' Writing was always a group effort. I guess everybody but Vince [Vinnie Paul] had written riffs for Pantera, but that is not wholly fair because a lot of our riffs were based around Vince's drum playing as well. If you were looking at a percentage scale, Dimebag would of course have the most riffs written."

So Dime wasn't precious about riffs?

"He was very open. There were so many times where I felt terrible because I had to be the guy that had to say, 'Dime, this is not going to work, buddy.' In that situation it was always a never say never thing, though. If I ever got too ugly with my riff writing, or riff desires, he might look at me and laugh and say, 'Fuck off, man!' It didn't get to that point too often."

Was he inspirational to be around?

"He was masterful at seizing the moment. He was always enthusiastic to try anything and do everything. When you've got a guy like that across from you it challenges everybody's talent level. That is something great within a band when you have three guys across from you that have a talent level that is through the roof. When it comes to a guitar player as great as Dimebag, he was a beast on the guitar."

Did you play much guitar around Dime? Did you pick up many tips from him?

"No. The opening and main riffs to *Mouth For War* were my riffs. When I played them it sounded like a penny hitting the floor, when Dimebag grabbed the guitar and played the exact same riff it sounded like an elephant charging through the room. He had this thing, I've even spoken to Zakk Wylde about this, he had this grip on the neck that, to me, is just unparalleled. He was a master of the god-damn fretboard. I would play the same

one time that I hated, but you know what? It might work great

amp, his guitar, the same riff and it did not have the power of when Dimebag would grab the same rig. He had a magical way about his playing that really brought riffs to a whole different level. It was incredible."

Do you have a favourite Dimebag riff?

"That is almost unfair to ask. People may scoff and laugh at a record like *Power Metal*, but I dare them to learn the riff to the song *Power Metal*. Good luck with that and with your execution playing that. Then you look at *Cowboys From Hell* with that breakdown part where he and Rex are doing runs together. Dimebag had a special way of making guitar licks into memorable riffs and parts. As far as my favourites, oh god, it's stuff like *Slaughter*; *By Demons Be Driven*, but then again later on there's stuff like *You Have To Belong To It* and songs like that. *Becoming*, when he started incorporating his pedal work and started coming up with different textures and really hideous noises, I enjoyed that quite a bit."

How about solos?

"I'll say right off the bat the solo to *The Sleep*, that was an incredible solo. All that early stuff, *Psycho Holiday* had an incredibly bluesy feel that was beautiful. *Domination* had an incredible solo. I know that I'm picking early recorded stuff, these are the ones that jump out to me right now. I could go through the whole catalogue and pick out a million solos. Really it is an unfair question, you bastard!"

Walk is such an iconic riff, what do you remember about hearing that the first time?

"That song was almost laughable because it was so simple. I have never been in a band as talented as Pantera, or as tight. When everybody would lock down on the *Walk* riff, it was tremendous. That song, I think it struck all of us and maybe made us laugh behind our own backs a little bit because of its simplicity, but we also had respect for how powerful it was in that simplicity."

Phil, Dime and the rest of Pantera taking it easy backstage

“HE HAD THIS NATURAL FEEL THAT YOU CAN’T LEARN OUT OF A BOOK OR IN A CLASSROOM”



Do you hear Dime's influence in many modern players?

"In tone, for sure. As far as technique goes there might be a handful of guys, but I think what is missing is soul. That vibrato, that is usually a terminology for a vocalist, the same thing can be said for guitar, and he could make that damned guitar sing. It was his fret control. His left hand was better than his right hand, and his right hand was impeccable. That's an incredible combination. I think Dimebag, still to this day, is in a league of his own."

There are plenty of stories that Dime auditioned for Megadeth early in Pantera's career, were you worried that Pantera could have been over before it really took off?

"I don't think he did. I think that is one giant fucking bullshit rumour. We used to joke about it because around the same time I was asked to go audition for Metal Church. I don't think either of us were going anywhere. We weren't worried about the fuckin' shitty Megadeth gig at all [laughs]. Fuck that shit."

You've played Pantera songs recently with Zakk Wylde, is it emotional to play those songs without Dime?

"Any time I get up and play Pantera stuff with anybody, there is always a little extra spark. You can see the audience light up and you can feel it in the air. There's something beyond the average atmosphere. It's always special."

What is your overriding memory of Dime?

"He was a champion of the good time. When everybody was exhausted in the middle of nowhere, he was always the guy that lifted those spirits. As risqué as some of that may have been, it was all meant in great fun. That is something I can totally identify with and I miss that terribly, and I know the rest of us do. There are so many moving thoughts of what Dimebag brought to the table. He was a master of all ceremonies. An incredible person and an entertainer on all levels of life."

KERRY KING

The legendary Slayer guitarist was a huge influence on Pantera's heavier sound



When KFK wasn't busy redefining heavy metal in the 1980s, he also had a big influence on Pantera's shift from glam-metal to the heavy brutality that made them legends. Kerry also formed a close friendship with Dimebag, and here he reflects on the axemen's relationship.

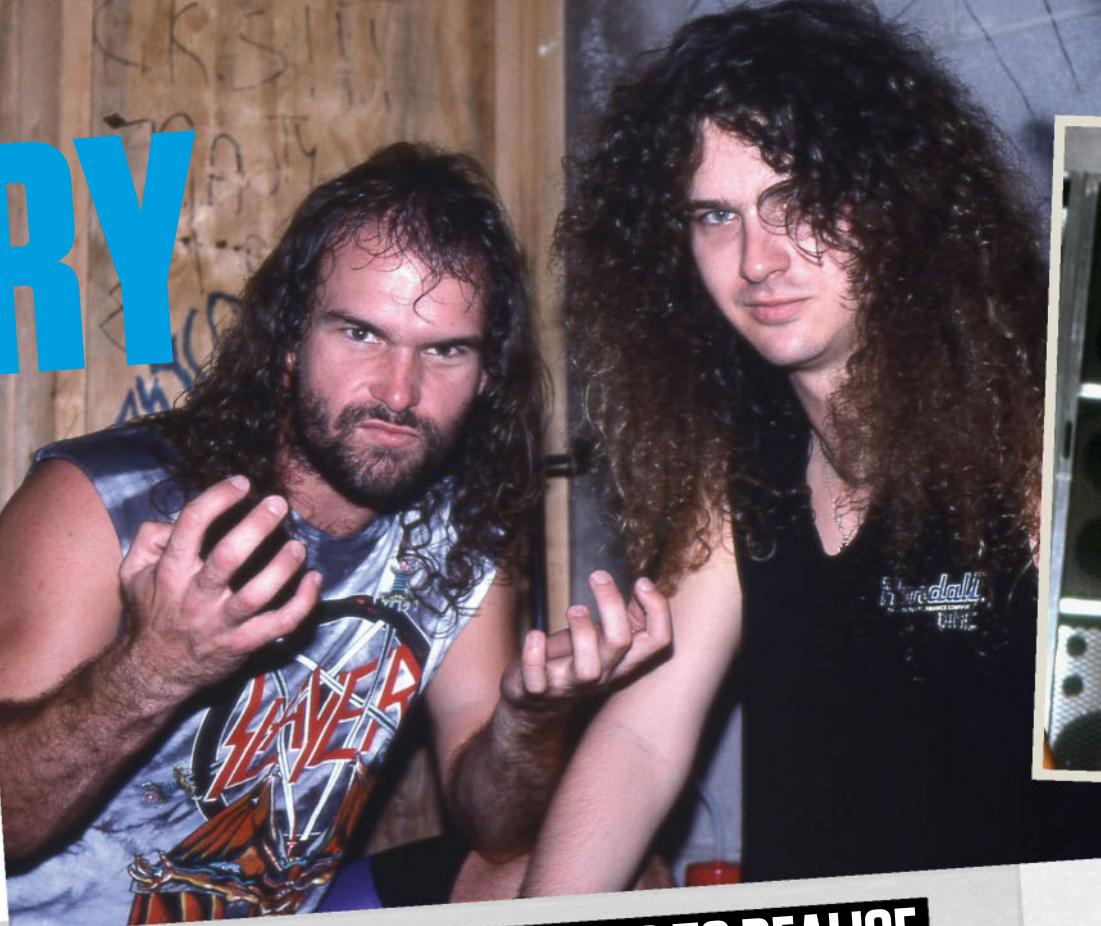
At what point did you first become aware of Dimebag?

"Probably a lot sooner than most. It's funny, I've just found a box full of pictures and there's some in there from the time I went to Dallas and played with Pantera, this was from like 1989. We must have become friends a year or two before that. We were in Dallas with a day off and me and Tom [Araya] ended up at some club Pantera was playing at. Somehow they talked me into getting up there and playing *Raining Blood* with them, which is something I don't do because I don't know how other people play our songs. But I'd had enough to drink that night so I said, 'Okay, I'm game.'

"We hit it off and I stayed in touch with him. I went to Dallas and hung with the guys. It was that show that I found pictures from, we did four Slayer songs, four Pantera songs and four Judas Priest songs. Me, Dime and Phil were tight before Pantera were even popular."

Phil Anselmo puts you jamming with the band as a key point in Dimebag moving Pantera towards a heavier sound...

"I think they were more Van Halen-ish [early on], you can see that in Dime's style. Maybe



“IT DIDN'T TAKE A GENIUS TO REALISE THAT HE WAS AS GOOD AS THEY COME”

when I went and played and we did hardcore Slayer stuff, maybe it opened their eyes to getting a little edgier. I even liked the album before *Cowboys...* [Power Metal]. The album where Phil has LA-band hair! There was something there, you could tell there was. When they did *Cowboys...* you could tell that they found what they were looking for. It was heavy and you had a technical dude behind it. It's funny to think of Dime as technical but he absolutely was."

Was it obvious from the off that Dime was something special?

"It didn't take a genius to look at that guy and realise that he was as good as they come. He was a natural, but he put tonnes of time into it, way more time than I do. It's hard to talk about, he was also the nicest guy on the planet. When I got word of... when he got, man, how do you say this nicely? When I found out he was no longer with us, I couldn't believe it."

Was he inspiring to share the stage with?

"It was really cool being friends with him. All through the 90s until the last time we played with them in 2001 on their last US tour, it was common knowledge that every time they came through town I would jump on stage with them. I probably shared the stage with Dime and Pantera more than anybody."

Do you hear Dime's influence in modern metal?

"Without question. I can hear Pantera in a lot of bands from the last 15 years. It's to the point where it's like, 'Really, you don't think that sounds like Pantera?!"'

What is the classic Dimebag riff?

"Oh man, how much time have you got? There are so many. I like the end of *Domination* where he solos over it, but I can't stop there, *Becoming* as well. When *Becoming* came out I hated it. I was so naive that I assumed that the riff had a sample in it, I didn't realise it was him on a pedal. When I realised it was Dime with his pedal that changed everything for me, that is such a monster riff."

What is your favourite Dimebag solo?

"That is super difficult. I would go for either *This Love* or *Cemetery Gates*."

How do you think Dime evolved as a guitarist through his career?

"As a fan I enjoyed what he did. I like all kinds of stuff, I like AC/DC because AC/DC sounds like AC/DC, I like Slayer because of the same fuckin' thing, I don't need a band to evolve, if a band has their own niche, which Pantera did, then I'm fine with them staying there. I think they hovered around that the whole time."



There might have been a little bit of growing up and maturing, but they didn't try to be something that they weren't."

What's your favourite Dimebag memory?

"There were never any bad memories. It's an odd thing, we helped each other. I believe it was *Seasons In The Abyss* for me and I was talking to Dime on the phone and telling him about my leads and saying I was 80 per cent done with them and I'd left a little bit for the traditional whammy thing that I rely on too often if I don't make shit up before I get to it, and Dime just told me to just do what I do and do what people like about me as a player. I did the same for him when he was in Damageplan. They were out with us and he was telling me that he didn't want to be the star in the band. I told him that he couldn't take his awesomeness away from the fans, they wanted him to be up there as their guitar guy, he didn't want to be the focal point and I told him that he was. That's what everybody loved about him."

© Joe Giron/Corbis Stuart Taylor / Frank White Photo Agency. Tim Mosenfelder/Getty Images Joe Branston



GUITAR DAMAGE PLAN

What happens when you tell Dimebag to 'Shut up and play'? TG tutor Steve Allsworth found out in 2004



TG's ill-fated 2004 guest lesson with Dimebag has become the stuff of legend, culminating in a drunk Dimebag destroying his signature

Washburn. Dimebag returned the next day for a TG interview, and we ran the story of both encounters in *TG126*, a few months before Dime's death. The guitar remains in TG's possession – we even had it valued a few years ago for a feature. Here, TG tutor Steve Allsworth recalls the time Dimebag threw a guitar at his head...

It's 12.45pm, in a London hotel. The record company has donated a new Dimebag signature Washburn for the interview. At about 1.30pm, Neil Smith from the record company arrives, with a bleary-eyed Dimebag, and his tour manager. The tour manager announces they've been up all night drinking. "Let's do this fuckin' thing!" roars Dimebag, before mashing a coin into the strings. The noise is excruciating. He can barely talk...

DD: "Yeah, the ganon thang be amble tochee."

TG: "You use a lot of cool natural harmonics in tracks like *Cemetery Gates*, could you demonstrate any licks?"

DD: "A smoo' five thangs just a li'l low key man."

Dimebag then runs through some painful pentatonic runs, and makes his guitar howl with open string harmonics.

TG: "So do you dip the bar before you play the string?"

DD: "Well, that's for all you to find out, kinda seem to feel the trickery that's involved in rock 'n' roll. Naawunderstand."

TG: "Well you see we're trying to write out some of your best licks for our readers..."

DD: "And I wish everybody in the world the best love, to play guitar like that, man"

TG: "We're trying to get you to show us some of your tips and secrets because a lot of readers want to play like you."

DD: "No matter what fuckin' tricks I do for yer, you ain't gonna do it like the fuckin' king, that's the bottom line."

TG: "Er, you're more of a legato player, unlike Zakk Wylde who's all about picking, what would..."

DD: "Listen man, I ain't fucking nothin' like Zakk Wylde at all!"

TG: "Would you say your guitar style has been influenced by guitar greats like Randy Rhoads? You often double-track..."

DD: "Listen man, you askin' me some fuckin' gay ass questions!"

TG: "Er... I didn't mean any offence..."

Dimebag leans in. "Listen man," he says, "I mean no offence..." and with that he gives TG the finger and launches into some more gut-wrenching harmonic squeals. Then he begins to fall asleep, before suddenly waking: "Listen dude, I can even play on your piece of shit!"

TG thinks he's referring to our Line 6 POD, and before we know what we're saying, the words are coming out: "Shut the fuck up and play the guitar."

Dimebag stands up and swings the guitar over his shoulder ... The tour manager tries to coax his charge into doing something. "I'm tired of it, dude" he tells Dimebag. "You knew what the fuck was goin' on, so let's do this thing and get outta here!" Dimebag drawls, "There's your lick" and hurls the guitar to the floor. Crunch. "We won't be able to use that," TG points out.

Dimebag glares "You don't think I need it? Yeah, I don't think I need this motherfucker either!" He hurls the guitar over TG's head.

"Aaaargh-ha!" says Dimebag.

TG picks up the guitar; "I don't think we can play this anymore," we say, pointing to a large crack on the headstock.

"What the fuck are you talkin' about, man?" says Dimebag. "That's more fuckin' metal than anything."

We try plugging it in, and it sounds as bad as it looks. "This guitar's gonna sound like a piece of shit," says the tour manager. Dimebag takes this as a cue to start stamping on it. Finally, he's bundled out of the room and taken back to his hotel.

FIVE PANTERA RIFFS

TUNING

Dimebag tuned his guitars a quarter-tone down from E and D standard, but we've recorded our backing tracks and video examples in E and D standard so you don't have to retune

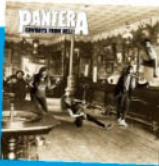
We look at five of our favourite Dimebag riffs from Pantera's back catalogue, complete with video lessons and audio backing tracks

1**Cemetery Gates**

After playing the palm-muted A5, slide up to the 7th fret on the 5th string, where the main part of the riff is played. The main feature is the pinched harmonics on the 8th fret fifth string and the 9th fret fourth string. Pick these notes with a downstroke while touching the string with your thumb. Touching it while picking produces a harmonic whether the string is open or fretted, so the theory is the same as an open string natural harmonic, only the string is shorter. The harmonic pitch will change depending where you pick. The desired harmonic pitches are two octaves higher than the fretted note – experiment by picking in different places. Make the harmonics sing by using a wide vibrato.

'Cemetery Gates' cheat sheet...**APPEARS AT:** 1:33-1:53**TEMPO:** 75bpm**KEY/SCALE:** A minor/chromatic**MAIN TECHNIQUES:** Pinched harmonics and vibrato

TG TIP: Make pinched harmonics more immediate by holding your pick so it is mostly hidden by your thumb.

2**Cowboys From Hell**

Cowboys From Hell is based on the E blues scale (E G A B♭ B D) in the open position on the lowest three strings. Use your first, second and third fingers to fret the notes, making sure only one note is fretted at a time. Keep the idle treble strings silent by muting them with the flat of your first finger. Palm-mute all six strings by resting the side of your pick hand just in front of the bridge. Move your hand slightly until you find the sweet spot where the mix of ringing note and percussive mute is even; this will help keep the notes separated. The driving feel is the result of constant 16th notes played with alternate picking. Add bite and definition by angling your pick so the edge cuts into the string.

'Cowboys from Hell' cheat sheet...**APPEARS AT:** 0:15-0:31**TEMPO:** 115bpm**KEY/SCALE:** E blues scale**MAIN TECHNIQUES:** Alternate picking/pull-offs

TG TIP: Keep your pick hand moving in a 'down up' motion and move from string to string cleanly and accurately.

3**I'm Broken**

This track is played in D standard tuning (DGCFAD). The riff is made up of the D minor pentatonic scale (D F G A C). The scale gives the riff a cool Southern flavour; coupled with a high-gain metal tone, it creates the classic Pantera 'Texas metal' sound. The riff starts with a hammer-on from the 5th to 7th fret on the fifth string. The first note is played with the first finger and is a grace note, before the third finger hammer-on. The rest of the riff is played with the first and third fingers, using slides to shift between pentatonic shapes. Use a wide expressive vibrato by repeatedly turning your fret-hand wrist and forearm while keeping your first finger knuckle in contact with the underside of the neck.

'I'm Broken' cheat sheet...**APPEARS AT:** 0:14-0:26**TEMPO:** 74bpm**KEY/SCALE:** D minor pentatonic**MAIN TECHNIQUES:** Hammer-ons, slides and vibrato

TG TIP: Add a wide vibrato to the notes by gripping the string solidly and turning your hand at the wrist.

TRACKS 27-28**TRACKS 29-30****TRACKS 31-32**



FIND THE
VIDEOS +
BACKING
TRACKS
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TGCD



Pinched harmonics, alternate picking and vibrato are features of Dimebag's incredible playing

4 Mouth For War

Mouth For War starts with two natural harmonics on the fourth and third strings. Lightly touch the strings above the 2nd fret to produce a D harmonic on the fourth string and a G harmonic on the third. Both harmonic pitches are three octaves above their open-string notes, so play the open string first, then move your finger to find the harmonic points. The harmonics are in the same point on both strings, so keep your finger as parallel to the frets as possible. The main riff is based on the E Aeolian mode (E F# G A B C D) with the scale notes along the sixth string and 5ths on the fifth string. The B♭ powerchord, although not in the key, adds a blues scale characteristic, for a cool Southern tinge.

'Mouth For War' cheat sheet...

APPEARS AT: 0:25-0:37

TEMPO: 77bpm

KEY/SCALE: E minor

MAIN TECHNIQUES: Natural harmonics and powerchords

TG TIP: Hold your fret hand in the powerchord shape and move it up and down on the lowest two strings.



5 Walk

Often mistakenly played in drop D tuning, this track is actually in D standard (DGCFAD); this means all of the strings are a tone lower than standard tuning, providing a heavier sound. The riff is closest to the notes of the D Super Locrian or 'Altered' scale (D E F G A B♭ C), which has the intervals: 1 2 3 4 5 6 7. This scale is usually seen as an advanced jazz sound, but works well in metal, too, as all of the intervals are minor and dark sounding. The opening section utilises the open sixth string and a semitone bend at the 1st fret. The rests are just as important as the notes, so keep the strings silent by lightly touching them with all four fingers and the side of your pick hand.

'Walk' cheat sheet...

APPEARS AT: 0:00-0:36

TEMPO: 115bpm

KEY/SCALE: D Super Locrian/chromatic

MAIN TECHNIQUES: String bending, powerchords and palm muting

TG TIP: Keep the rests quiet by using a noise gate with a healthy threshold and a quick attack and release.



SCOTT IAN

The Anthrax guitarist knew Dime from the pre-Anselmo days...



As a founder member of thrash-metal pioneers Anthrax, Scott Ian knew all about heavy. And when he met Dimebag Darrell on tour in Pantera's early years, he knew he'd found a kindred heavy spirit. Their friendship grew from there, and Dime would later head into the studio with Anthrax to lay down some signature Dimebag mojo on the band's *Stomp 442* album. Here, Scott shares his memories of first meeting Dime, and what it was like to go into the studio with him.

What is your first memory of Dimebag?

"I'm pretty sure we first met in 1986. We were in Dallas and we met Rita, Darrell's girlfriend. She was at our show and asked us if we wanted to come see this band Pantera, who were playing down the street after our show. A group of us went down there that night, I think a couple of our techs got on stage and jammed some Anthrax songs with them. We became friends and any time we were in Dallas we would always hang out. Around that time, maybe the summer of 1986, they opened for us."

Did his playing immediately stand out?

"Oh yeah. He was just sick, his playing was crazy, it was insane. Even back in 1986 he was the best guitar player I'd ever stood in a room with. He had it all. He was the complete package. He was not just an insane, technical lead player, he had all the feel in the world and was an amazing rhythm player, that's something a lot of lead players forget about. He had everything. To me, he was the next Eddie Van Halen, he was that guy. When I heard *Cowboys From Hell* it was like, 'Holy'



EVEN IN 1986 HE WAS THE BEST PLAYER I'D STOOD IN A ROOM WITH

shit, these guys have got it. They're not just a cover band from Dallas, this is incredible."

He played on several Anthrax songs, how did that first come about?

"He played on six songs across three albums. That came out after Dan Spitz was out of the band in 1995 and we started recording *Stomp 442*, we didn't have a set lead guitar player yet. We thought we'd ask Darrell if he wanted to play on a couple of tracks and he said 'hell yeah'. We sent him a bunch of songs, and he picked *Riding Shotgun* and *King Size*."

What are your memories of him in the studio on those sessions?

"He came to the studio, we hung out for a couple of days. We wanted to pay him but he wouldn't take our money because we were friends. We said we had to do something for him and he said, 'Alright, I want this video camera.' We bought him the best video camera that was out at the time. When he played on *Volume 8* he did the same thing, he wouldn't take money but he needed a new TV, so we bought him a big-screen TV. On *We've Come For You All* he wouldn't take anything, he wouldn't let us buy him anything."

Did you guide his playing on the tracks, or was he given free reign?

"We gave him free reign. We didn't tell him anything. He would ask us for direction and we'd tell him to just keep on doing what he was doing. He would give you too many good

takes. He would rip the lead 10 times and every one would be sick. Then we'd have to choose between these great takes."

What was your favourite lead that Dime recorded for Anthrax?

"My favourite thing isn't even a lead, it's the voicemail intro on *Cadillac Rock Box*. The leads are great but that is the really special thing."

What was he like off stage?

"Everybody knows the tales, everybody's seen the home videos. It's not like they just turned that shit on for the camera, those guys were living it, they lived it 24/7. I spent time with Darrell, especially when we were on tour together in '97 and '98, and I would see him sometimes in the day when he wasn't in the best of moods, but as soon as he had to meet with his fans he always made sure everyone got that meeting. Everyone had an expectation of what it would be like to meet Darrell and he always made sure everyone got that."

What is your fondest memory of Dime?

"Some of my fondest memories are when we would just be sitting and eating dinner, talking about KISS. I loved the quieter moments. The louder moments were of course fun and there would be loads of crazy shit going on, but you might be at dinner together just hanging out, having normal human-being conversation."

Scott Ian's DVD, Swearing Words In Glasgow, is out now. www.scott-ian.com

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GRADY CHAMPION

Dime's right-hand gear man
on guitars, amps and tone



Grady Champion was Dimebag's guitar tech throughout his career with Pantera. Here, he discusses the evolution of Dimebag's guitar sound, the importance of using a noise gate, and the time Dimebag's wireless system broke in front of more than a million people...

How did you first meet Dime?

"I knew Darrell a little in Junior High. Our friendship really blossomed when the Pantera guys let a band I was playing in open up over 100 shows with them in the club days. The night they were basically signed was the night I became his tech. I just had to convince my parents that going on the road with Pantera was somehow better than going to college!"

What were your first impressions of Dime's playing?

"I was simply amazed that this guy could play so fast, have so much control, and could write songs all with relative ease. Some friends and I used to ride our bikes to where he was giving music lessons and sit outside just to hear him."

How did Dime first hit on his famous 'scooped' tone?

"I can't say for sure. He met James Hetfield early on. From what I can remember of the story, James walked up to one of his Randalls and dumped the mids and kinda just said 'There!', but I wasn't there and many years have passed, so I hope I am close."

Was it the scoop that made his sound so tight?

"It was more the gate than the EQ. The frequencies in the Furman PQ-3 and PQ-4 that were cut, were boosted with the six-band, and vice-versa. The EQs worked like a giant gain stage. I kept the gate tight. The Rocktron Guitar Silencer was the favourite here."

Dime favoured solid-state amps, where did this preference come from?

"I believe he won an RG100 in a contest, and the Randall sound became his trademark."

There's some confusion surrounding the Bill Lawrence pickups in Dime's guitars, could you confirm which brand he used?

"My memory on this isn't too clear, sadly. I remember that we first hunted them down by going to pawn shops. If there was a guitar with one in it, he'd buy it and we'd pull it out. I also contacted Bill around '94, I believe, and

he sent out a couple of the 'integrated coil' pickups. I don't remember what happened with that, though. He got the Washburn deal soon after that and the Bill Lawrence pickups were made by a different company, I believe..."

There's a story about the Dean From Hell going missing, too...

"Well, how I wasn't fired for that I will never know! It was his birthday and it was a show day. I brought it to the dressing room because it was going to be shipped to Washburn the next day to have them go over it and start





Grady and Dimebag enjoy some light refreshments at a Pantera show

making the Dime models. It somehow ended up being the table for the birthday cake and I left the gig without it. I swore that I had put it in the bay of the bus. Anyways, a man cleaning up after we left found it, thought it was junk and put it in his garage. MTV put out a newsflash, and it was returned. I remember Dime telling me that I had to pay the reward money because 'he wasn't eating it'. Fair enough! It was returned shortly after."

How did Dime's amp rig evolve?

"We started out with the Randall RG100 heads on the cabs with a little eight-space rack for the outboard gear. Then we used three of the Randall RG100 HT rackmount heads, along with the other gear, in one rack unit. Next was when we got the Century 200s. We used six of those with a Bradshaw splitter. We ended up taking a Century 200 out and put in a Mesa-Boogie Mk IV for the clean stuff. That was the mainstay of the rig for some time. When he did the Randall Warhead, we ended up just using it for clean stuff. We switched between using the PQ-3 and PQ-4, the PQ-4 getting most of the work. The Rocktron Guitar Silencer was the mainstay for the gate. An MXR Flanger/Doubler was used in the main 'wet' head loop 100 per cent of the time. We used two Whammy pedals (I had control of one), a wah, and also on the 'wet' head was a momentary reverb, switching dirty to clean with a Whirlwind A/B box."

Did you ever jam with Dime?

"I did the occasional jam on stage. Dime would hand me his guitar sometimes at the end of *Primal Concrete Sledge* to finish the song so he could run around and throw picks. I played *Seek And Destroy* with them while he sang. Dime and I did a few recordings of tunes we wrote, played some harmony lead stuff, which he had to dumb way down to my level."

How many guitars did Dimebag own?

"When I did the last inventory for him in 2000, he had about 250 guitars. I loved the Dean From Hell and Tobacco Burst Dean. I also loved the way the VW Dime Slime felt. The snakeskin Washburn was a beast! I miss

A head from the Dime amp range, signed in Grady's own handwriting



putting my hand on all of them, really. The one guitar I disliked was the 'Reinventing The Steel' diamond plate guitar. Very heavy and just sounded like a buzzsaw."

Were there any surprise guitars in his collection outside of the more metal ones?

"He had some Strats, Teles, Les Pauls, Rickenbackers... some of the classic designs."

You were involved in the Dime amp range, could you tell us about that?

"I was very excited. Rita called and asked for me to be involved. I met with [Dean Guitars owner] Elliott Rubinson, and it was on. Gary Sunda [former amp designer for Randall] was building them, and that told me right away it would be great. They sent me a prototype, I suggested to put in two effects loops, a little more gain and a little more bottom. That was it! All the handwriting is mine that I did before the NAMM show. I thought I was doing scratch pieces, but it turned out to be the permanent one. The one thing I liked about them was the affordability. If kids wanted to sound like Dime, they could for cheap. It's basically a one-dimensional head, but that's what it was made for. I have dreams of working with another company some day to help create the ultimate Dime tribute head and cab."

What's your favourite memory of working with Dimebag Darrell?

"One thing that sticks in my head is the Monsters Of Rock show in Moscow in '91. Wireless technology was VHF and one channel at the time. I turned the rig on, and we had about 15 minutes before the show. Russian walkie-talkies were coming through the rig, very Spinal Tap-like. The stage was the biggest either of us had seen and I told him he was gonna have to be on a cable. 'There is no way I am going on this mother fuckin' stage with a cable!' A pretty heated argument ensued, I was out of options. A tech for Metallica (Andy Batty) came running up with one of Jason Newsted's back-up units and saved the day just seconds before showtime. He was a monster that gig and I get chills watching the footage."



BILLY CORGAN ON DIMEBAG

"I REMEMBER hanging out with them backstage before one of their shows at the Aragon Ballroom. Those guys were like, 'You've gotta drink with us.' They had this drink, I think it was called Black Tooth. So Dime is drinking shots, I'm drinking shots. By the time they took the stage, I was feeling pretty toasted. I was on the side of the stage. Dime said to me, 'I want you right here.' I was watching his hand, and I'm thinking, 'He's gotta be drunk' - we just drank about 20 shots. But he's playing the most insane shit, the craziest, wildest stuff, as only he could. And he was laughing. I knew he was drunk, but he wasn't even looking at the guitar - he didn't have to. He's right in front of me, like, 'See, motherfucker?' [Laughs] It was like a guitar player conversation. Very few people I would put up in that category, the Eddie Van Halens of the world. Or even a George Lynch, who plays at that other level."

FIVE ESSENTIAL DIMEBAG LEAD TECHNIQUES

TG celebrates Dime's legacy with a look at his unique and influential lead style

Dimebag's ferocious lead technique was a full-frontal assault that drew as heavily on blues as heavy metal. His penchant for the lead work of rock and metal giants such as Eddie Van Halen and Randy Rhoads was combined with his own unique take on the humble pentatonic scale.

Although favouring extreme techniques such as wide, aggressive vibrato, whammy bar antics and huge squealing pinched and natural harmonics, Dimebag was always in control of his sound; no mean feat when dealing with large amounts of distortion and boosted treble.

He initially favoured tuning to an 'in between' point roughly 0.6 of a semitone below standard tuning. Later on, he used D

standard (DGCFA) and drop C (CGCFAD), which allowed wider bends and more aggressive vibrato in his lead playing. We've opted for DGCFA for our licks. Check out the tab examples and assimilate some of Dime's signature techniques into your playing.



IDEALLY, USE a guitar with a high-output bridge-position humbucker pickup through a modern American-style valve amp, with a distortion pedal if your amp doesn't deliver enough drive. A scooped EQ setting is vital, so keep treble high and midrange fairly low. A wash of delay in the background will give your sound depth and warmth.



© Tim Mosenfelder/ImageDirect/Getty Images

PLAYING OUTSIDE THE BLUES SCALE

TRACK 37

$\text{♩} = 125$

N.C.

THIS IS typical of Dimebag's single-shape lead ideas that hit lots of 'outside the scale' notes. It's based loosely around shape 1 of the blues scale, but hits major 3rds, 6ths and 7ths along the way, making for an angular-sounding legato lick. Use your first, third and fourth fingers throughout.

MORE 'OUTSIDE' NOTES

TRACK 38

N.C.

D 18 12 15 16 15 12 18 12 15 16 15 12 17 15 12 16 | 15 12 16 15 12 16 15 12 16 15 12 14 (15) BU

T A F A C B G D

1

DIMEBAG LOVED to hit unexpected notes from outside the key signature; here we're moving between the minor 3rd at the 15th fret and the technically 'wrong' major 3rd at the 16th fret. The ♭5th is another great interval. Blues guitarists tend to favour this as a passing note, but Dimebag played upon its dissonance.

WIDE STRETCHES

TRACK 39

N.C.

D 19 12 15 19 15 12 19 12 15 19 15 12 19 12 15 19 | 15 12 19 12 15 19 15 12 14

T A F A C B G D

1

SHOWCASING Eddie Van Halen's influence on Dimebag, this wide-stretch lick moves a six-note legato line across four strings, landing on some unusual 'outside' notes along the way. This lick gets trickier as you cross the strings, so take time working up to the big stretch on the fourth string.

FAST LEGATO

TRACK 40

N.C.

D 10 7 9 10 9 7 10 9 7 9 10 7 10 9 7 9 10 | 10 7 10 10 7 10 9 7 10 9 7 9 7 9

T A F A C B G D

1

DIMEBAG occasionally liked to bust out super-fast legato licks. Our lick places the major 6th from the Dorian mode (this note is the 14th fret on the second string) in the blues scale. Any combination of 12th, 14th and 15th frets on the first, second and third strings sounds great when played in this manner.

PITCHING PINCHED HARMONICS

TRACK 41

N.C.

8w NH 3.1 PH PB 7 PB 7 PB 7 PB 7

w/bar w/bar w/bar w/bar

D 0+ -3 BU BD (8) (9) (8) (9) (8) (9) (8) (9)

T A F A C B G D

1

DIMEBAG'S SQUEALS are usually pitched according to the key, so learning the harmonic positions is vital. The natural harmonic in bar 1 and the first pinched harmonic in bar 3 should be the same pitch. The whammy bar bend into bar 2 is a three-semitone dip.

BACKING TRACK 42

Dimebag's partner in groove

REX BROWN



Dime's school friend and Pantera's bottom end, Rex witnessed Dime become a star and shared his journey from Arlington dive bars to stadiums around the world. And with Dime's brother he

provided one of metal's most influential rhythm sections: the groove foundation beneath Dime's blaze of glory. Rex remembers the best of times...

Dime's early days and joining Pantera

"I was always in the audience. Always cheering him on. I remember when he couldn't make a barre chord. I used to borrow the PA when I played in another band. Dime would come and run sound for us because he had the PA and he didn't want us fucking it up. When they called me to join the band in '82 I was like, 'Well, I've got this college thing I could go and do...' but, you know what, I smoked a joint and thought about it. 'No, let's go and rock 'n' roll.' Actually, I didn't even have to think about it, they called me at 11.30 at night and I went down the studio..."

Adding bass to Dime's riffs

"With Dime, I wanted to lay a solid foundation underneath what he played. Often, it was a bunch of unison stuff. If it was up to Dime he'd want me to play in unison all the time, but if you're a bass player you've got to keep that low going. Sometimes when he would go low I'd go up high so it would thicken the sound. It was really hard trying to get the bass in that mix; his sound was so huge and crushing."

Dime's lead style

"My favourite recording on the [Far Beyond Driven] session was *Planet Caravan*. And that was done in 45 minutes. The first lead that he did: literally, goosebumps. I said, 'Dude, if you fuck with that you're out of your mind.' He went and played another couple of takes. To



me, that was Dime in a nutshell. He could play so extreme but so passionately. We came from the Texas stomp blues style. We were 15 years old in his old man's studio watching all these blues greats. That's where Dime got a lot of it."

Pantera's recording process

"We could play anything, man. It was just trying to harness that on tape. There's probably thousands of hours of how these songs started and every time we'd roll into a studio that tape was rolling. If we'd get stumped on a song we'd just roll on to the next thing, then come back and redo it. For the first two records we had to go in 28 days, boom boom boom. We did our homework on those. *Far Beyond...* had this loose element to it – it's still blistering hot, but we weren't trying to get so microscopic. Let it breathe a little bit."

Reunion tribute

"Philip and I's doors have been open for a long, long time. But let me say this: those songs belong to the fans; it's the fans' decision. Vinnie has this new record with Hell Yeah, but we all have our own stuff. At the same time, with this being 10 years, I'd like to pay tribute to the man and fans in some sort of way. And it's time. You never, ever, say

never. If the fans want it bad enough we'll put something together, we'll figure this one out. It'll be sooner rather than later, I'll put it that way. Let me reiterate that: there are no plans, but if we're going to do something, let's get off our asses and fucking do it."

Dime's legacy

"Dime had this passion. He was very particular in what he wanted to do. But it was never planned out to the effect that it got stale. He was a constant professional, always striving for that better tone, to be better on record. And, live, he was a completely different monster. I call Pantera 'magic in a box'. When you open up that box there are four individuals and we kicked major fucking ass. We looked in each other's eyes – I can still do that with Philip today – and knew what's happening. I saw him play from the very beginning to the very end. He was warm-hearted in everything he did: his passion for rock 'n' roll, his passion for people, his passion for the fucking insane... There have been very few individuals that have come around who had that. He was in a class of his own. And I'm not just saying that because he's gone; he was that way then. But the motherfucker was crazy, man. I miss him dearly."



JIM ROOT ON DIMEBAG

"**I MET DIME** quite a few times. Once we were going to their clubhouse in Dallas, but it was the end of my party phase, so I was in my bunk instead. My curtain flew open and Dimebag was there yelling this weird Dimespeak at me: 'Wot ya'll doh-in' in yo' bunk? C'mawn, we gotta get gawwin!' Another time on their bus, he was shouting, 'I got this new amp coming out. It's no problem for me because I've been setting standards for years!' It's that very confident Texas attitude, so awesome. That dude had light for sure."

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DEAN ZELINSKY

The man behind the guitar brand



Having cut his teeth playing Dean MLs, Dimebag Darrell returned to using Dean Guitars in 2004. The year leading up to his death was a prolific one that would set Dean Guitars back on track

and see the conception of Dime's own-designed Razorback model. Here, Dean – now owner of Dean Zelinsky Guitars – tells us how Dime's relationship with the company began, and what it was like to work closely with a modern-day guitar hero.

How did you first become aware of Dime?

"It was born out of these guitar contests we used to run out of Arnold & Morgan Music down in Texas. They were one of my biggest dealers at the time, and we used to run these contests in bars. There was this young kid who used to come in with his mother and win the contests all the time. The guy at the store, Jimmy Wallace, used to call me and say 'Hey Dean, you gotta see this kid Darrell play, he's amazing!' So that's how I first heard about him, he used to win my guitars! I met him for the first time at a music store down there in Texas, he must have been about 16. I've got pictures of him with my guitars and he had braces on his teeth! He was like this thing down in Texas – everybody knew that there was this kid down in Texas named Darrell who kicked ass."

The original (modified ML) Dean From Hell has an interesting story...

"Yeah, there's a couple of different versions of this story. Dimebag's version as I know it is that it was one of the guitars he won, then traded away. Then it got painted and done up in what became the Dean From Hell finish by Buddy Blaze. And then he bought it back. Apparently, when he saw it he said 'I've gotta have that guitar'. Buddy said he gave it to him."

What was it about the ML that Dime liked?

"Well, early on, it was the feel of the neck and the sound and all that stuff, and of course he wanted something stage-y looking with the shape. Darrell was an original and it wasn't like a Les Paul, where everybody and his brother were playing them, so he was obviously looking for something unique. I think he just fell in love with the feel and the shape of it. But years later he said he loved it because of the way it tucked under his arm. He needed a big plank; he said when he was running around the stage that a little guitar would get away from him. But the ML would tuck under his right arm and he could have his left hand on the neck, and when he was running around the stage he could control it."

Those MLs had a pronounced V neck...

"Yeah, we varied between very accentuated V-shaped necks to softer V-shapes. There were a few fat necks that got out, too. Every now and then someone would say, 'Hey, I want a fat

neck' – and we'd build one. But the production model MLs vary from a slight V to a harder V, depending on how I felt at that time of my life! I always felt the V was a much better-feeling neck. It wasn't really what I call a 'safe neck' from a guitar manufacturing point-of-view, because people either loved it or hated it."

There's also confusion about which iteration of Bill Lawrence pickups Dime was using...

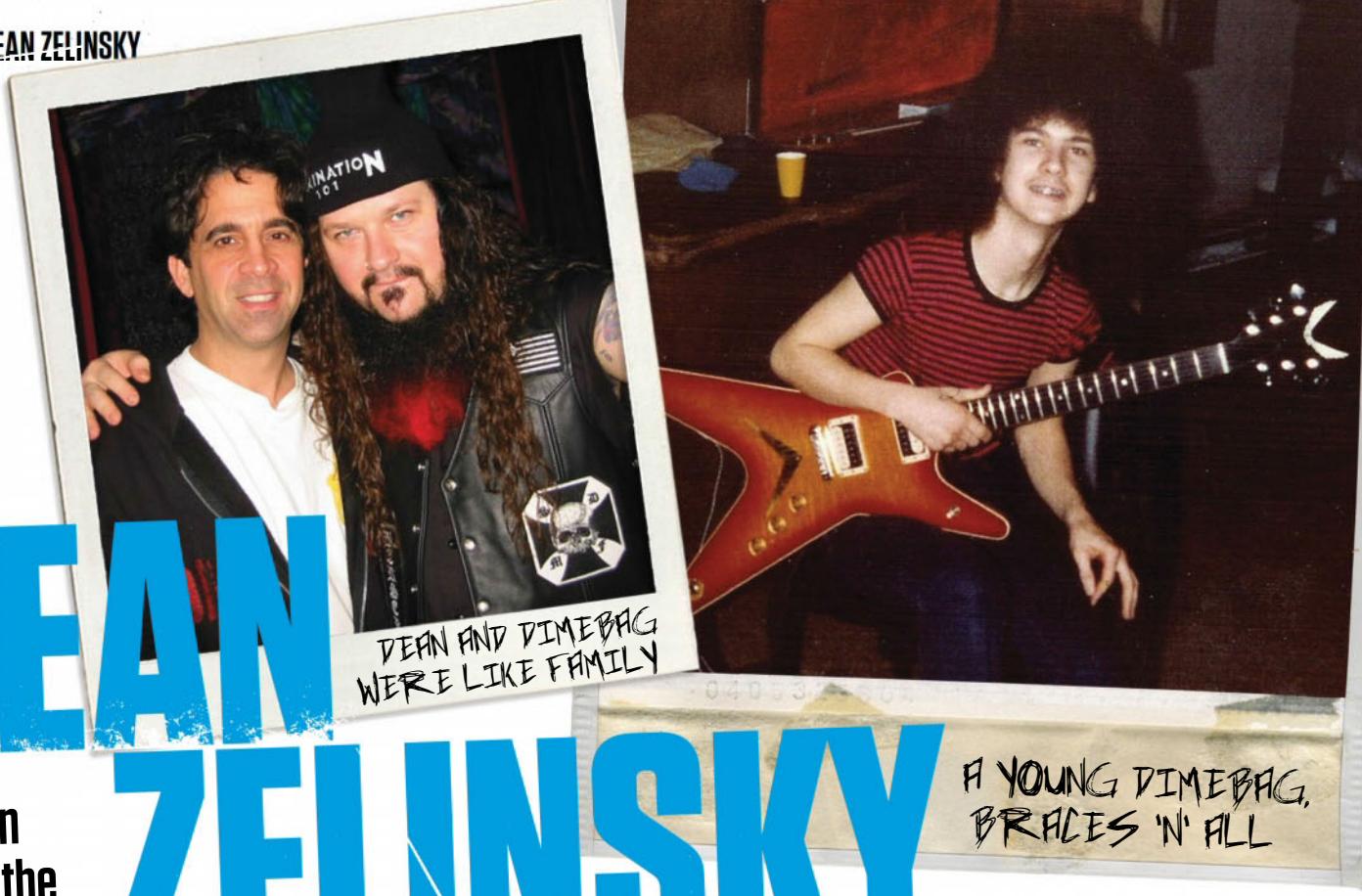
"I'm about 90 per cent sure they were the real Bill Lawrence, because they had a relationship. I've had conversations with both Bill and Becky Lawrence over the years and I'm pretty sure, clearly in the early stages, that those were Bill's original pickups."

But those weren't the pickups Dean was using in the ML?

"No, we came stock with DiMarzio Super Distortions that were specially made for us."

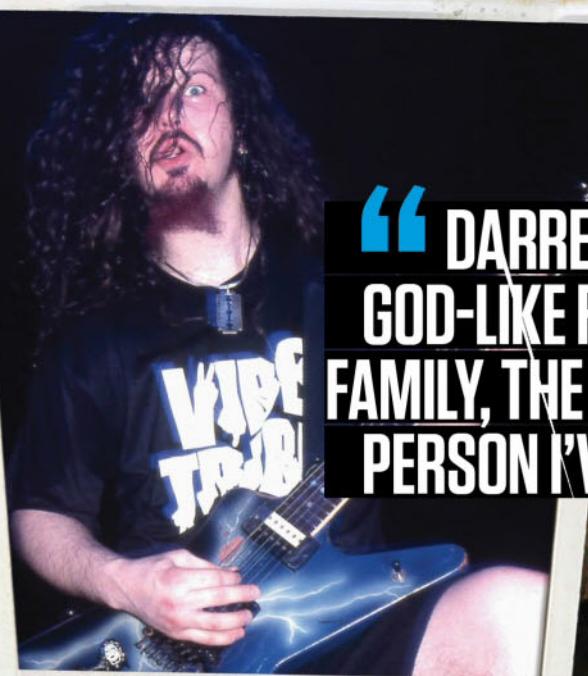
When you left Dean first time, Dime moved to Washburn. How did you feel about that?

"Well, it's part of a longer story because I'd sold the company, and I took my hiatus from the guitar business, which turned out to be nine years. One of my ex-marketing guys went over to Washburn, and kind of worked that relationship [with Darrell]. I thought it was kind of a cheap shot from Washburn's point of view – a knock-off of the guitar I designed when I was 18 years old. But when I talked to Darrell later, the story was pretty much that he





THE ORIGINAL DEAN FROM HELL



“ DARRELL WAS A GOD-LIKE FIGURE IN OUR FAMILY, THE MOST UPLIFTING PERSON I’VE EVER MET ”

DIMEBAG WITH HIS BELOVED GUITAR

walked into Washburn and they said 'Hey Darrell, this is the guitar we're going to make you' and he kinda laughed and said 'No, this is the guitar you're going to make me!'. I loved Darrell, and if he was happy I was happy, regardless of what other factors were there."

So did you lose touch with Dime for the whole time you stopped building guitars?

"He eventually found me and invited me to some shows and stuff. I think the first time I ever saw a mosh pit was at a Pantera show! I was kinda out of the music business and doing other things, and the guitar business was kind of a novelty to me. I wasn't paying much attention, I didn't even walk into a music store for nine years. So I didn't know much about what was going on, and all of a sudden Dimebag finds me and invites me to a show."

Were you aware of Pantera's success while you were out of the business?

"Oh yeah, I knew he was big. He carried the torch for the ML while I was gone! When I came back as a consultant and Dime came back, the owner of the company gave me a list of guitars they were taking out of the catalogue, and the ML was one. I was like 'What? Are you nuts?' And then later I signed Dimebag and everything took off again."

Do you think Dime's return played a big part in Dean's return to success?

"I'd say he played all the success! A very large part of it. You know, the pendulum swings between metal and not, or pointy and not. That rises and falls on guys like Dimebag. When I brought him back to Dean what made it so good was that everybody knew he cut his teeth on a Dean guitar, it was more than just an

endorsement. It was like Dimebag was coming home, you know? It was bigger than life!"

Dean was a different company when you returned in 2000...

"When I came back they weren't really ready [for Dime]. They weren't building USA guitars, they were building inexpensive guitars. 60 per cent was acoustic. Their best-selling guitar was a Strat copy for 99 bucks, so I couldn't just go to Dimebag and say 'Hey!', you know? I had to put in some US production, get the company back, I had a lot of work to do before I could say, 'Hey Darrell, do you want to come over here?' It took about four years, it was 2004 before I even started talking to Darrell about it."

How did Dimebag's return to Dean happen?

"Well, it was always on my radar. A mutual friend had hung with him, and my name came up and Dime said, 'Give Dean my number'. So the guy calls me up, says, 'Dime wants to talk to you'. I was at a guitar clinic in Bozeman, Montana. Michael Angelo [Batio] was playing, and I'd already seen him 100 times! I went outside and thought, 'I'm supposed to call Darrell'. So I called him and we spoke for about an hour. During the conversation, I said, 'What do you think about coming back to Dean Guitars?' and he goes, 'We can talk!'"

Do you have a favourite memory of Dime?

"Weeks before he died, he was playing Chicago, and my son was an aspiring filmmaker. He was about 15 or 16 and never really had much desire to go and see rockstars, but he heard Dimebag was coming and really wanted to go. I said, 'Why don't you film this thing?' In our hotel, he started filming and



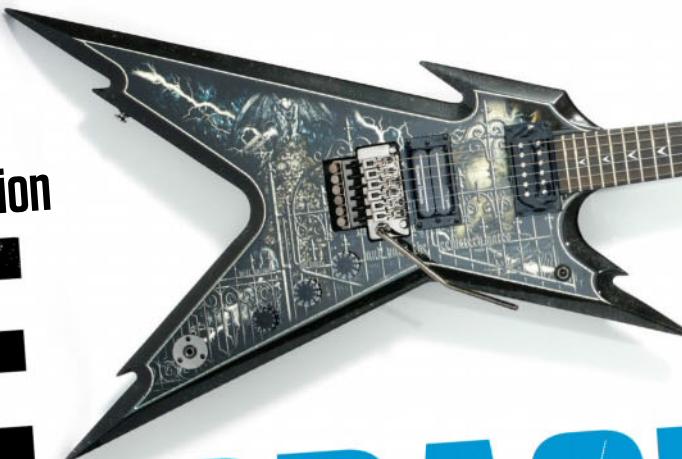
DEAN'S SON BEHIND THE LENS

interviewing Dime. They said, 'You can film the show', so my kid's in the pit and Dimebag calls him and his friends up on stage. Jeff 'Mayhem' – one of the security guards who got killed in El Rosa – takes the camera out of my kid's hand and keeps filming. But the biggest thing is that interview, and just brought my son into their world. That two-day excursion of just hanging with Dimebag changed my son's life. Darrell told him about how hard he worked and how he made it, and how Darrell was just his age at the time. It inspired him to get out his camera and really do stuff. Three weeks later, the... incident occurred. The whole next day my son locked himself in his room, then he surfaces with this tribute video.

"I took him to the funeral in Texas. All the rockstars were staying in the same hotel, hanging out in the bar, and he had this little seven-inch player. He played it for somebody, and as soon as he played it, everybody was 'You gotta see this!' So he must have played it a hundred times, and all these rock stars are watching it and walking away in tears. It had a profound effect on my son's life. After that he really got involved in making movies, he went to film school. Every time he's made a film, he credits Darrell for changing his life. Darrell was a God-like figure in our family. He was the most uplifting person I've ever met." ●

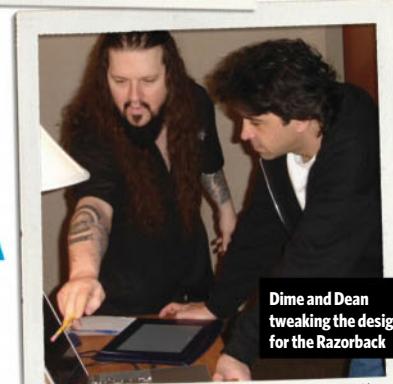
**Dean Zelinsky left Dean Guitars in 2008, his new company is Dean Zelinsky Guitars
www.deanzelinsky.com**

Dime's final creation THE RAZORBACK



Dime's original cardboard cut-out of the body shape

THE CARDBOARD CUT-OUT



Dime and Dean tweaking the design for the Razorback

DESIGNING THE RAZORBACK



Dean Zelinsky working on the original Razorback prototype

BUILDING THE PROTOTYPE

Outside of the ML, one of the most indelible parts of Dimebag's guitar legacy is the Dean Razorback. Conceived by Dime himself, with some tweaks from Dean Zelinsky, it would become Dime's final mark on the guitar landscape. The Razorback was an adaptation of Dean's ML split-tail X-shape; an ML for the modern metal generation, featuring barbed designs on the front and rear horns, plus a bevelled top where the ML's was flat. Sadly, Dimebag never got to play the finished guitar, but here Zelinsky talks us through one of the most recognisable signature models in metal.

How did the design come about?

"Dimebag said: 'I've got an idea for an upgraded ML...' and he scribbled out a drawing and sent it to me. I thought it was pretty cool, then he sent over a life-size cut-out of it! Of course, it had these profiles on it. I said, 'I think I can make this thing really cool' and I built the prototype. I guess he had a nice design, and I did a little enhancement myself. Basically, the Razorback was a much pointier ML, but with these extra barbs on it. Then I did all the contouring and the bevelling."

How specific was Dime about guitar spec?

"Well, Dime already liked the neck profile – he lived on that [V-shaped] neck – so that wasn't even a discussion. He had a lot of his own ideas, but was always open to discussion about what was cool. The pickups we put in his guitar were just his own design, he wasn't like some guys: 'I only play EMGs', or something. It had to have a Floyd, it had to have the neck shape, but outside of that he was receptive."

Did Dime ever have a finished Razorback?

"Never. I shipped it to his house when it was unpainted, he got to look at it, hold it and even left me a voice message to tell me how cool he thought it looked. Then he shipped it back and

we painted it, but he never saw it painted. I have a pair of straplocks on my table at home, brand new in their packaging. One of my employees was at my house the other day, and he says 'What are those straplocks?' and I said: 'There's a big story behind those, they've been sitting here for 10 years.'

"We had a photographer named Chad Lee, and we needed pictures of the guitar in Dimebag's hands real bad, because we were on a tight deadline. I don't think the guitar even had hardware. Chad was going to see Dimebag in Detroit – Damageplan were playing Columbus, Ohio, then the next night was Detroit. Chad was going to come by my house, pick up the guitar – painted – and take it to Dimebag to get pictures, and we were going to Photoshop the hardware on. That's how tight our deadline was! Chad Lee was

“THE GUY WAS AN ARTIST. HE HAD ALL THESE DESIGNS”

supposed to come the morning of the Detroit show – at about seven or eight the night before I'm thinking 'He won't be able to put the guitar on if there's no straplocks', so I went to Guitar Center to buy some straplocks. At about nine o'clock at night I get the call about Darrell. What I've always thought is that while I'm sitting there thinking about these straplocks, someone else is sitting there planning his demise. It was such a reminder for me. So no, he never saw it outside of its raw wood form."

Could you tell us about the three unique Razorbacks you made?

"Dimebag made some requests, and I felt obligated to honour them. He was proud of the guitar and wanted to give one to Eddie Van Halen, Zakk Wylde and Kerry King. I built all three of them; Eddie's had the stripes, Kerry King's had the tribal graphic, and Zakk got the one that Darrell would have played – the rusty metal-looking one with a bullseye."

There was also the Razorback V, which came later. Was Dimebag involved with that?

"Yeah, those were all part of the masterplan. We had a lot of ideas in a very short period of time. He'd laid out a lot of stuff and spent a lot of time on the bus drawing. He called his bunk 'the coffin', and some nights he'd just call me and say 'Dean, I'm in the coffin!'"

Were there designs that never got released?

"No, I don't think so. I mean, the guy was an artist, he could draw. He had like a graphic chart with all these ideas, he had all these designs [for finishes] laid out. But I don't think we talked about other models." ●

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ZAKK WYLDE

Why Dime was the perfect guitar cocktail



With their fearless approach to guitar and shared reverence to 'Saint' Randy Rhoads, it's no surprise that Zakk and Dime were 101 per cent proof kindred spirits. Zakk remembers

meeting the man who would become one of his closest friends, and how he now celebrates his life with every show he plays.

When did you first meet Dime?

"It was when we did Donington [Monsters Of Rock] with Pride And Glory in '94. I obviously knew how badass Dime was because of the Pantera records, but I had never met him. We met backstage and hooked up then and started shooting the shit about the guys we loved, like Randy and Lord Iommi."

What was it like seeing his playing up close?

"I sat on the side of the stage watching Pantera. Everybody always asked what Dime's legacy is, and in that extreme metal genre of music, they were the Sabbath and the Zeppelin of that music, they were the undisputed kings. Dime, to me, is the Tony Iommi of that genre. Hands down, there isn't even an argument. He created a style and a genre. With Dime's lead playing, if you took Eddie and Randy, King Edward and Saint Rhoads, blended them together and poured a cocktail, that would be the Dimebag drink."

What made Pantera so innovative?

"The wall of guitar is so massive, so you couldn't have a Led Zeppelin mix, it's more of a Sabbath mix. They changed the game with the production of their records, with the guitars cutting through. When Lamb Of God

and Meshuggah came along they could use those Pantera records as a blueprint of how to make that car and how the engine is made. It's not just all guitar, you can hear Rex, Dime and Philip. They changed everything. Dime will always be the King Edward and the Saint Rhoads of that genre."

What was he like off stage?

"If you were having a crap day, Dime was like Blutarsky in [National Lampoon's] *Animal House*, he would light up the room. Everything about him was positive, he loved living life and having an ass-kicking time. He loved seeing other people happy. He was like Santa Claus with a pink beard, because he loved helping people and hooking them up with guitars, pedals and amps. He loved the expression on people's face when they go, 'Man, this guitar is cool,' and he says, 'It's yours.' He was a beautiful soul. He was the coolest dude."

**“DIME, TO ME,
IS THE TONY IOMMI
OF THAT GENRE”**

You often dedicate Black Label Society song *In This River* to Dime. That must make that song especially emotional for you...

"It is expected that we perform that song at every Black Label mass. It's part of our set so we get to celebrate Dime every night. He's there every night."

Dime had a Razorback made for you shortly before his death. How did that come about?

"When Dime had gone back to Dean he made a 21st Century version of his signature guitar. It became more angled, he just modernised it. The one that I have, he never had the chance to give it to me. He signed it 'To Zakk Wylde' on the headstock, but he never got the chance to give it to me. He was super-psych'd about the guitar. They have the images of him making the sketches of how he wanted it. It was another beautiful Dimebag moment."

Did you work with him on the spec of the guitar he had made for you?

"No, it was all him. I didn't do anything to it. He did it all, the whole nine yards. It's the only one on this planet, and I've got it."

Earlier this year, you played *I'm Broken* live with Phil Anselmo and Rex Brown. Would you be interested in playing more Pantera material with those guys in the future?

"Why not? Any time to celebrate Dime is always a good time."





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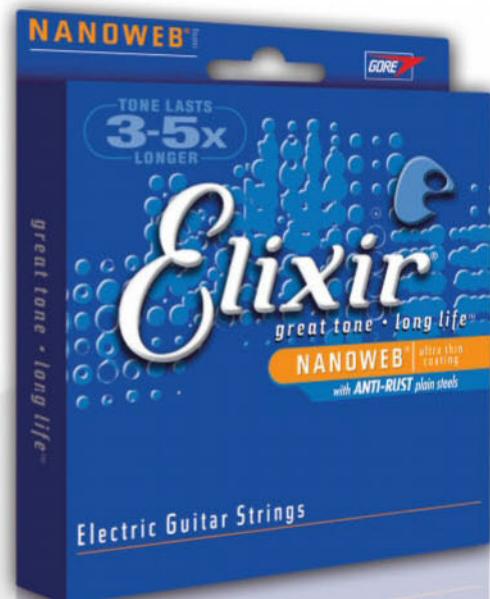
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TOSIN ABASI

THE TECHNIQUES & TONES OF YOUR HEROES

TOSIN Abasi stands out from the current crop of rock and metal guitarists not only for his technically impressive playing but also his pioneering use of technology. Animals As Leaders' head honcho is one of djent's leading lights in his exploration of the eight-string guitar. Indeed, Tosin teamed up with Ibanez to develop his signature eight-string, the TAM100. This beauty of an electric, with its gold hardware and tortoiseshell scratchplate, betrays the influence of a man who takes as much interest in fashion as he does fret-melting. Abasi is known for his use of Fractal Audio's Axe-Fx, which he initially ran straight into PAs when playing live, relying on venues' monitors rather than a guitar cab to hear his instrument. He's also known for his daring use of a loop pedal in the live arena.

This is a guy who does things his own way, as demonstrated by his decision to enrol on a guitar course at Atlanta Institute Of Music And Media when he was already an established player. His studies led to a jazz fusion influence emerging in Animals As Leaders' material – and to Abasi becoming an 'adjunct faculty member' on the teaching staff at his alma mater.

TOSIN'S GIGBAG

Get the right gear and you, too, can nail Tosin's tones, whatever your budget

THE 'EIGHT-STRING ON A SHOESTRING' RIG

① IBANEZ RG8 - £339

This no-frills Ibanez is a great introduction to playing with an extra two strings on your axe. There's no HSH pickup array, but at this price, who's complaining?

② LINE 6 SPIDER IV 30 - £159

Tosin used a Line 6 POD X3 to record the first Animals record, so, with onboard amp modelling and effects, the Spider IV does the trick.

③ VOX LIL' LOOPER - £123

Get your loop on Animals As Leaders style with this affordable looper from Vox.

④ TRILBY HAT - £26.95

Kit out your bonce with this trilby (and pray you look more 'Abasi' than 'arse-like') by visiting www.hatsandcaps.co.uk.

TOTAL: £647.95

(APPROX BASED ON WEB PRICES)



THE 'OKAY, BREAK IT TO ME DJENTLY...' RIG

① IBANEZ TAM10 - £875

The stripped-down TAM10 lacks the fancy appointments of Tosin's TAM100, but tonally it's an excellent alternative.

② FRACTAL AUDIO SYSTEMS AXE-FX II - £1,882

The Axe-Fx is such a vital part of Tosin's rig, you've got to have one. Just remember you'll need to plug it into a PA if you're playing live!

③ BOSS RC-30 LOOP STATION - £199

Tosin's Boomerang Plus Phrase Samplers are hard to find, but Boss's stomper does the job.

④ SUBSCRIPTION TO GQ - £15

To look as sharp as Abasi, you're going to need help. Materialist's jazz mag GQ to the rescue!

TOTAL: £2,971

(APPROX BASED ON WEB PRICES)



GET THE SOUND

TOSIN'S TWO main sounds are a compressed clean tone and a tight gated distortion. For the clean sound, use a combination of bridge and middle or neck and middle pickups for a spiky Stratocaster-type sound. A compressor will even out volume spikes. For the distorted sound, the emphasis is on midrange and presence to bring out pick attack. Turn down the bass to prevent riffs becoming flabby. A noise gate helps create a tighter attack.

AMP SETTINGS: DISTORTION CHANNEL



TOSIN'S PLAYING STYLE

TG looks at Tosin Abasi's approaches to picking, slapping, riffing and two-handed tapping techniques

TOSIN USES many unorthodox techniques to produce unusual sounds. His heavy Meshuggah-style single-note rhythmic riffs can be heard in tracks such as *Tempting Time* and *Waves Of Babies*. He is perhaps best known for his

Victor Wooten-inspired slapping and popping, as heard in *An Infinite Regression* and *The Woven Web*. Check out CAFO or *Isolated Incidents* to hear Tosin's tapping technique. We've assumed you'll be playing a six-string guitar, so

our examples are shown in standard EADGBE tuning or down tuned to EBEADG (for Slapping And Popping, and Rhythmic Displacement). The down-tuning mirrors the lowest six strings on Tosin's six-string (EBEADGBE).

ALTERNATE PICKING TRACKS 43-44

A sus⁴
PM throughout
Play 4 times

This is an example of how Tosin keeps a steady, intricate groove in odd time. Use 'down-up' style picking and keep the strings muted with your pick hand.

CHORDS WITH TAPPING TRACKS 45-46

Cadd9#11
let ring throughout

Fret the Cadd9#11 chord and keep it held down. Pick the first four notes, then, as they sustain, tap the notes shown in circles and pull off to the fretted notes.

SLAPPING AND POPPING TRACKS 47-48

8th
S S P S S P S S P S S P S S P S S P S S P

Slap bass is one of Tosin's signature eight-string techniques. Keeping your thumb in line with the string, slap it against the highest fret for a trebly, metallic tone. For the 'pops', use your first finger to pull the string away from the pickups and let it quickly snap back. In the tab, 'S' denotes a slap and 'P' denotes a pop.

DOUBLESTOP TAPPING TRACKS 49-50

Play 4 times

Tosin generally taps with his first and second fingers; perfect for the two-note chord idea tabbed here. Make sure to tap both strings at the same time.

LEFT- AND RIGHT-HAND TAPPING TRACKS 51-52

Play 4 times

The repeating A note throughout this riff alternates between 12th fret fifth string and 7th fret fourth string. Use short, sharp taps to produce a staccato sound.

RHYTHMIC DISPLACEMENT TRACKS 53-54

8th
12 13 13

This riff features a repeating phrase that is nine 16th notes long. Of course, nine into 16 doesn't go, so the phrase nearly always repeats on an offbeat. The easiest way to feel the rhythm is to count '123-1234-'. The third and eighth notes of the phrase are quavers, so each of these lasts for two 16th notes.

Words: Matthew Parker

PURPLE HAZE

Hard graft and a talent for improvisation saw Donna Grantis land her dream role playing with Prince. The 3rdEyeGirl tells TG how it feels to pull up at Paisley Park

It was the job that half of the music world would've given its left nut (or appropriate equivalent) to nab: trading licks with Prince on stage and on record. In the end, it went to Canadian cognoscente Donna Grantis – and we can't say that she didn't deserve it.

Beginning, like many of us, as a kid with an acoustic guitar, picking out Zeppelin licks, Donna soon proved herself an accomplished player, gained a scholarship in jazz at Montreal's McGill University and carved out a career as a go-to session player in Toronto's musical melting pot.

Then came 'the call', a trip to Paisley Park, and the rest is recent history. Now, as her debut album with Prince And 3rdEyeGirl, *PlectrumElectrum*, has cemented its place in Prince's immense catalogue, Donna talks to TG about her experiences working with one of the world's finest (and most demanding) musical minds.



>>>



Donna putting her number one guitar, a PRS CE22, through its paces

What was your background and experience before you got the Prince call?

"I was living in Toronto, playing in a bunch of bands and touring. I was doing session work in the studio, recording for different artists and I was leading my own jazz rock trio, called the Donna Grantis Electric Band. I grew up playing a lot of rock and really got into blues. I've always loved improvising. The jazz training and the experience I've had were great training for this."

Who are the players you most admire?

"Well, Prince, absolutely. Then Jimi Hendrix, Jimmy Page, John Schofield and Buddy Guy. The thing that I really admire about all of those players is they have their own sound. I think that's the mark of a phenomenal musician. All of those players are very blues-y, which I love, especially on guitar, I think it's such an expressive style and way to play and communicate on the instrument."

How exactly does a guitarist wind up getting the call to be a Prince protégé?

"It was back in November of 2012. Prince had asked Hannah Welton [née Ford], the

drummer in 3rdEyeGirl and her husband Joshua [Welton], who co-produced *Art Official Age* [the Prince 'solo' album released simultaneously with *PlectrumElectrum*, and also featuring Donna and the band] to find a guitarist. So they searched the internet and they came across some of my videos and sent them on to Prince. I was invited down to

"We didn't even realise we were recording an album"

Paisley Park to jam and it's been full-steam ahead ever since then!"

What goes through your head when you pull up to the gates at Paisley Park?

"I was just excited to have the opportunity to jam with a phenomenal musician. I was absolutely aware of the weight of the opportunity; it was something I had dreamed

of, but psychologically I was trying to put all of my energy and all of my focus into the music. I was just trying to fit in, listen to the other players and do my best."

Is Prince a teacher or a collaborator?

"In rehearsal, when we're learning things, it's absolutely teacher/student – and I've learned so much – then when we're on stage, it's the four of us all together collaborating and sounding like a freight train."

What was it like recording in Paisley Park?

"We were all set up in one room, Hannah, Ida [Nielsen, bass] and I. It was the same room that we were rehearsing in. Our amps were mic'd, but we didn't even realise that we were recording an album when we started Plectrum... Prince would come in and he'd teach us some grooves and then he'd say, 'Okay, let's record this.' A lot of what we were recording was for reference purposes, because we were learning so much new material and we needed something to listen back to, but those jams and those songs, once we started adding vocals to them, it was like, 'OK, something's going on here...'"

"The vibe was really cool. It was analogue. We recorded to tape and we really wanted to capture the live sound. So we all had to nail the take together. Pretty much, what you hear on there is a true representation of what happened as a band in that one room."

As a lead guitarist, how did you feel about having to produce solos off the cuff?

"I felt, 'Okay, I've got to nail this!' Not just the playing and the feel, but all of the right



Prince in typically understated form
onstage with 3rdEyeGirl

sounds. And that was really new to me. On past recordings, I've spent time really crafting the exact tone and then tried out a new amp and new pedals and new settings, but this was just, 'Figure out the sound and go for it!'

"It really pushed me to start hearing my part complete, so when we were arranging a song, I would instantly try to think, 'Okay, what pickup setting is best, what pedals, what settings and what combination...'"

We heard that you had to nail the epic *AnotherLove* solo first time...

"Yes, that was a really late-night session, so it was probably four in the morning. We laid that track down and the ending just had the room for an epic solo. Prince was like, 'Do you want to record it now, or tomorrow?' Because it was so huge and sounded like it was going to be an epic solo, I thought, 'Well, let me work out some concepts and different ideas and come back tomorrow.' He was like, '[Pauses] Let's do it now.'

"So I did it and I'm really proud of that solo. Prince has this way of really pulling out the best in everyone. I think that really comes with an adrenaline rush and a sense of urgency to really deliver. Prince and I both play in that song and we both play off each other, which is really special."

What have you learned from Prince as a guitarist?

"One of the main ones that comes to mind is committing and playing with a tremendous amount of conviction. Playing always from the heart and with a great amount of purpose. He's an incredible soloist and just a

master rhythm player as well. Another huge thing is how to challenge each other and keep things fresh. Prince never plays the exact same solo twice, so now I don't want to play the same solo twice, either! I want to keep things interesting and to throw out new ideas, because he is as well. He blows my mind all of the time."

What gear did you use to record your parts on *PlectrumElectrum*?

"For the recording, I was using my number one axe, which is a purple PRS CE22. Amp-wise, I was using Traynor Amps YBA-1s, Traynor Bass Masters. They're vintage amps

from the 70s that I've had modded to my specifications. I really love them. There's a guy I work with back home in Toronto, whose name is Pat Furlen, who mods all my amps. I used those on the recording because I really wanted to have that fat, warm vintage tone, but that has a lot of articulation. I love to be able to hit the guitar hard and hear some break-up in the tone, or play it softly and hear all of those accents."

What was it that drew you to that PRS guitar in particular?

"The sound of PRS guitars is absolutely stellar. I had my CE upgraded with '57-08



Donna with Prince, Ida Nielsen (right) and Hannah (Welton) Ford (second right)

JAZZERCISE

Essential expertise for a Prince protégé

Donna's reputation got her through the gates at Paisley Park, but it was her unshakable ability as an improvisor (courtesy of a jazz background) that helped her nail the audition.

"I always say that learning about jazz is really learning about how to understand music," says Donna. "It was absolutely imperative that I had that background, because we do a lot of improvising."

"I think the other thing that really helped was my experience playing in so many different bands. Toronto's really cool in that it's such a multi-cultural city, and the music scene really reflects that. In any week, I could be doing a duo gig, playing with a pop band, rehearsing with a rock group and then go on tour with a blues band. That was totally normal. Prince's catalogue is massive and he spans all genres, so being familiar with all of those different styles definitely helped me."

pickups, and I just think they sing and they've got attack. They've got a great amount of sustain, which I love. PRSs have always just been so comfortable for me to play, even when I play new ones. When I was in London for the Hit And Run tour, I was given a 513, and the instant I picked it up, it just felt perfect and it played like butter. That's what I love about those guitars, and I think they're beautiful and works of art, as well."

Do you keep it simple on the floor, given the need for improvisation?

"No, there's a tonne of stuff on the floor! One of my techs calls it a starship of pedalboards. It's three pedalboards that form a semi-circle around me, and I have 20 pedals on there [including a Line 6 DL4, EHX Q-Tron, Fulltone Octafuzz and Deja Vibe and a TC Flashback]. I use them on their own, as well as in many combinations."

I got that after playing with Prince and 3rdEyeGirl for a couple of months, because I wanted to be able to recreate a lot of different sounds. At the time, we were working on arrangements of older songs, and they have a lot of horns and synth parts.

"Because we're just four people, the goal was to recreate those songs and make them sound massive, so I wanted to make sure that I had access to a tonne of different sounds in order to recreate those songs."



Prince with his custom-painted Vox HDC-77

We hear the other essential equipment is a ping pong bat. What's the secret to beating Prince at ping pong?

"I've got to say, I have never beaten Prince at ping pong, yet! I had never played before [I joined the band], but my game has skyrocketed since the first time. Everyone in the band is pretty serious about it! It's just a great way to take a break and clear the mind a bit. And, well, it's just really fun!"

"Prince is one of the greatest musicians of all time"

Prince has a reputation for being reclusive. Is there any truth in that in your experience?

"It's always been great, in my experience. When we play ping pong we have a blast, but when we rehearse we also have fun, but the vibe is very focused. We're there to work and make music. Prince joins Hannah, Ida and I very often to jam and to make new material, but often he leaves us to work on our own, while he continues to write music and record [on his own]. So it's a great combination of

the times when the girls and I work together, and then our really focused jam sessions with Prince, combined with some downtime."

Given Prince's long list of collaborators over a 34-album catalogue, do you ever worry about the longevity of the band and your role?

"I'm not worried at all. I'm just enjoying every moment of it. I'm learning so much and I'm so grateful to be able to go into Paisley Park every day and make music with Prince and Ida and Hannah. It's a musician's dream, you know? All of us are really enjoying the moment."

What's the main lesson that you think you'll carry away from the experience?

"One thing that I've learned from Prince is his amazing work ethic. Always doing your best. I think that's a huge thing. He's one of the greatest musicians of all time and always does things at the highest level. So, I think, always giving your all, and putting the art first. It's the dedication and the passion and the talent, all together. Just being so prolific. It's really a way of life."



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079



GEAR

Squier Vintage Modified Baritone Jazzmaster

Going low with a classy budget bari

76

Washburn Parallaxe PXS29FRTBBM

29 frets on a souped-up shred machine ...

79

BluGuitar Amp 1

A 100-watt head the size of a stompbox ..

80

ROUND-UP: Höfner Contemporary Series

Verythin Limited Edition,
Club Solid & Galaxie

82

Tech 21 Fly Rig 5

Your entire rig covered by one compact
multi-effects

87

ROUND-UP: Micro amps

Marshall MS-2, Orange Micro
Crush PiX, Blackstar Fly 3, Fender
Mini '57 Twin-Amp

88

Quick Tests

Dunlop Jimi Hendrix Band
Of Gypsies FFM6 Mini Fuzz,
DOD Envelope Filter 440

92

Accessories

PreSonus AudioBox iOne, Blackstar
Hearing Protectors, StompBox Band,
Mono Guitar Sleeve

93



082



080



076

GEAR REVIEW

SQUIER JAZZMASTER

VIDEO

www.bit.ly/tg26lbaritone



SQUIER VINTAGE MODIFIED BARITONE JAZZMASTER £394

The tuning's low, and fortunately for us, the price tag is, too

JUDGING

by the sheer number we've had through our doors in the past year or so, the baritone is on the rise. Although the instrument itself has been around since the 50s, its popularity has peaked and troughed over the decades. However, with guitar-emulating bass and drum duo Royal Blood topping the album charts and flying the flag for low frequencies, the time seems right for guitarists to get down and dirty too. Squier's latest affordable offering is primed for action.

This isn't the first guitar-bass hybrid we've seen from Squier recently; the Bass VI provided us with low-end thrills one octave below, but this Vintage Modified Jazzmaster is a baritone through and through. It's tuned ADGCEA (a perfect 5th below standard guitar tuning), with a 762mm (30-inch) scale length, which makes playing one of these quite different to, say, a 686mm (27-inch) Fender Blacktop Telecaster Baritone. 30 inches is the same as a short-scale bass, which gives you an idea of what you're grappling with here; this is no conventional guitar.

However you feel about its giraffe-esque appendage, the Baritone Jazz is one suave axe. The Antigua Burst finish is divisive, sure, but the matching scratchplate, vintage-style headstock decal and block inlays give the guitar a touch of 60s mojo.

And if you can stop yourself running your hands over its sultry curves, you'll find an attractive player here, too. It's a given that the extended scale length will be a transition for most guitarists, but it also makes this Jazz one of the most stable baritones we've played; it arrived in near-perfect tuning and stayed that way throughout our testing – the Danelectro-esque bridge helps to ensure there's just the right

amount of give when you whack the strings hard, too.

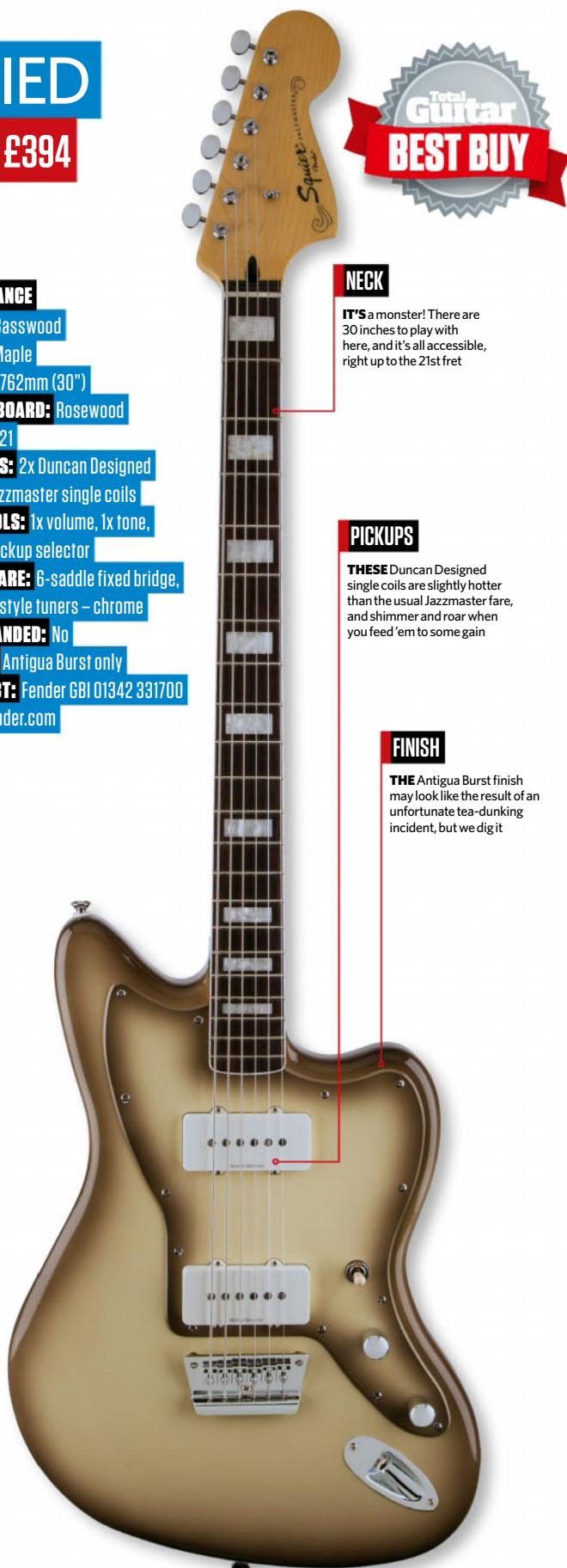
Like its Bass VI forebear, the Baritone Jazz is a gateway tool to new creative techniques; the lower pitch range makes you approach the instrument in a different way, and even the simplest open chords evoke a thunderous rumble, thanks in part to the Duncan Designed Jazzmaster single coils, which are the perfect enablers. There's a shimmering, almost hi-fi quality to the neck position – add a dash of tremolo and reverb and you're in surf and western territory; if soundtracking is your game, you'll find plenty of inspiration here. The bridge, meanwhile, offers a more traditional guitar tone, with a compressed, mid-heavy sound.

It sounds tasty with amp overdrive, but feed it to some distortion, and chunky grind is your reward – ideal for post-rock crescendos and stoner drones, with huge sustain available from the heftier string gauges. But while you can play metal at a push, this guitar is best suited to alt-rock and indie players looking for ways to expand their chordal repertoire.

We've played a lot of Squiers and a lot of baritones, and the Vintage Modified Baritone Jazzmaster is the perfect marriage of the two. This 60s-inspired design just feels right, from the knurled chrome knobs to the pickup selector placement. And, considering the faultless build quality, toneful Duncan Designed pickups and street prices around £300, you'll struggle to find a baritone that offers more for the money.

Michael Brown

FEATURES	5
SOUND QUALITY	5
VALUE FOR MONEY	5
BUILD QUALITY	5
PLAYABILITY	5
OVERALL RATING	5



NECK

IT'S a monster! There are 30 inches to play with here, and it's all accessible, right up to the 21st fret

PICKUPS

THESE Duncan Designed single coils are slightly hotter than the usual Jazzmaster fare, and shimmer and roar when you feed 'em to some gain

FINISH

THE Antigua Burst finish may look like the result of an unfortunate tea-dunking incident, but we dig it



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WASHBURN PARALLAXE PXS29FRTBBM £929

Find out what happens when fretting and picking hands collide with this 29-fret monster

THE metal shredder is extremely well catered for these days. Washburn has never been a stranger to this demographic, and the Parallaxe range has been designed with such players in mind. The company boasts that each Parallaxe guitar is the 'perfect shred machine' and possesses the features 'that most demanding rock/metal players have requested for years in their guitars'. Those features include high-output pickups, Floyd Rose vibrato, Buzz Feiten tuning system, and on this model, 29 frets.

The PXS comes in a satin black finish with a demonically dark

the sleek satin-finished neck is a joy to play and enables quick movement up and down the neck. When playing past the 24th fret, a certain amount of accuracy or incredibly skinny fingers are required to fit in the tiny space between those huge jumbo frets, and we can't help but think that the guitar would have benefitted from a longer scale length.

Elsewhere, the eternally reliable early-edition Floyd Rose features a spring silencer system, a simple but ingenious idea that banishes unwanted spring noise by inserting a piece of rubber into the centre of each spring. The Duncan

The sleek satin-finished neck enables quick movement

ebony 'board – its appearance is undeniably metal. The whopping complement of frets is a little daunting at first, and while many of us at TG aren't averse to a spot of shredding, we can't say we've often aimed past the 24th fret only to be disappointed at a lack of fretwire. That said, there is a market for excess frets (as fans of Mattias IA Eklundh would attest), and the large lower cutaway and body shaping provide comfortable and practical access.

Out of the box, we were a little disappointed to find that the guitar came set up with a higher action than most speed-orientated players would normally accommodate, but after tweaking the setup to a shred-friendly low action, we set about exploring sonic areas that, until now, were the domain of pre-pubescent choirboys. Although we would have liked a slightly flatter radius to truly burn up the fingerboard,

Distortion bridge humbucker is a good fit, packing a powerful punch and comfortably covering any metal style. Due to the number of frets, the neck pickup is positioned near to where you'd expect to find a middle pickup, so loses some of the warm neck characteristics.

The metal market is saturated with shred machines, but not many possess more than 24 frets. So, if your playing style demands more to play with up at the dusty end, or you're curious to investigate the territory where the human hearing range ends and a dog's begins, this model is worth serious investigation.

Darran Charles



AT A GLANCE

BODY: Mahogany w/ maple top

NECK: Maple

SCALE: 648mm (25.5")

FINGERBOARD: Rosewood

FRETS: 29 w/ Buzz Feiten

Tuning System

PICKUPS: 1x Seymour Duncan

Distortion TB-6 (bridge), 1x Seymour Duncan SCR-In Cool Rails (neck)

CONTROLS: 1x volume, 1x tone w/ series/parallel push/pull pot for bridge pickup

HARDWARE: Floyd Rose 1000 w/ 36mm brass block & spring silencer, Grover Exclusive 18:1 tuners

LEFT-HANDED: No

FINISH: Flame Trans Black only

CONTACT: Sound Technology
01462 480000 www.washburn.com

PICKUPS

THE Seymour Duncan TB-6 provides all the grit necessary for even the most brutal of metal sounds

FLOYD ROSE

CLANKY springs are a thing of the past with the addition of spring silencers to the Floyd Rose vibrato

COIL-SPLIT

YOU can also coil-split the pickups for single coil-style sounds, ready for when you reach that mid-life crisis and metal doesn't do it for you anymore



SOCKETS

A COMPREHENSIVE set of connections makes the Amp1 the perfect tool for just about any tonal job



CONTROLS

A SERIES of trim pots let you customise each channel's tone to your taste, apart from the Vintage channel, which is pre-set for Thomas's favourite sounds. Yes, he really does use one!

BLUGUITAR

THE BLUGUITAR logo lights up in blue when you plug in – way cool...

AT A GLANCE

TYPE: Analogue solid-state micro head w/ digital reverb & valve-driven Class D output stage

OUTPUT: 100W

CONTROLS: Clean volume, overdrive gain, overdrive volume, bass, mid, treble, master volume, master reverb; trim pots for boost level, modern tone, modern level, classic tone, classic level, clean tone; series/parallel loop button, noise gate hard/soft/off button

SOCKETS: Input, effects

send, effects return, 2x speaker outputs, headphones/direct out, footswitch jack

WEIGHT: 1kg

DIMENSIONS: [HxWxD]

68x245x192

CONTACT: John Hornby Skewes
01132 865 381 www.bluguitar.com



BLUGUITAR AMP1 £589

Thomas Blug's genius invention could be the 1 amp to rule them all...

AS well as fronting his own band, top guitar-slinger Thomas Blug has a serious set of electronics skills, which have enabled him to carve out a 20-year career as an amp designer and demonstrator for top German brand Hughes & Kettner. Recently, Blug has taken things a step further by forming his own company, BluGuitar, and here we're looking at one of the first products to come off the production line, the Amp1.

Born out of Blug's need for an ultra-compact head, with no tonal compromises and the flexibility to handle any situation, the Amp1's small package looks like a stompbox, but it's actually a fully featured channel-switching amp with a revolutionary valve-driven 100-watt output stage. It offers a clean channel and a choice of three different overdrive flavours, called Vintage, Classic and Modern; in normal mode, the footswitch on the left swaps between clean and

the active overdrive sound, while the centre switch activates a boost for all four channels, and the right-hand switch toggles the built-in digital reverb. In pre-set mode, you can assign any voice to each of the three buttons, which remember volume and gain settings. If you don't fancy stomping on it, the Amp1 can also

The Amp1 has a lot of tonal flexibility, centred mainly on classic American clean sounds and vintage Brit overdrives. We loved using the clean channel in boosted mode, which adds a complex chiming effect that really lifts rhythm parts, while our favourite lead sound was the vintage voicing, with the gain set high and

There's enough scope to mimic practically any core tone

be used sat atop a speaker cabinet, with a standard latching double footswitch handling boost and channel-switching duties. There's a loop and a direct output on the rear of the unit, while the left-hand side conceals a row of trim pots for customising volume and tone, as well as loop and noise gate settings. The front-panel tone controls fine-tune the settings.

boost on. You can also find a pretty serious metal sound, as well as most of the classic-rock tones of the past three decades. While it isn't a do-all modelling amp, there's enough scope here to mimic practically any core tone, and the unique Nanotube valve-driven output stage sounds dynamic and punchy, from bedroom whispers up to the kind

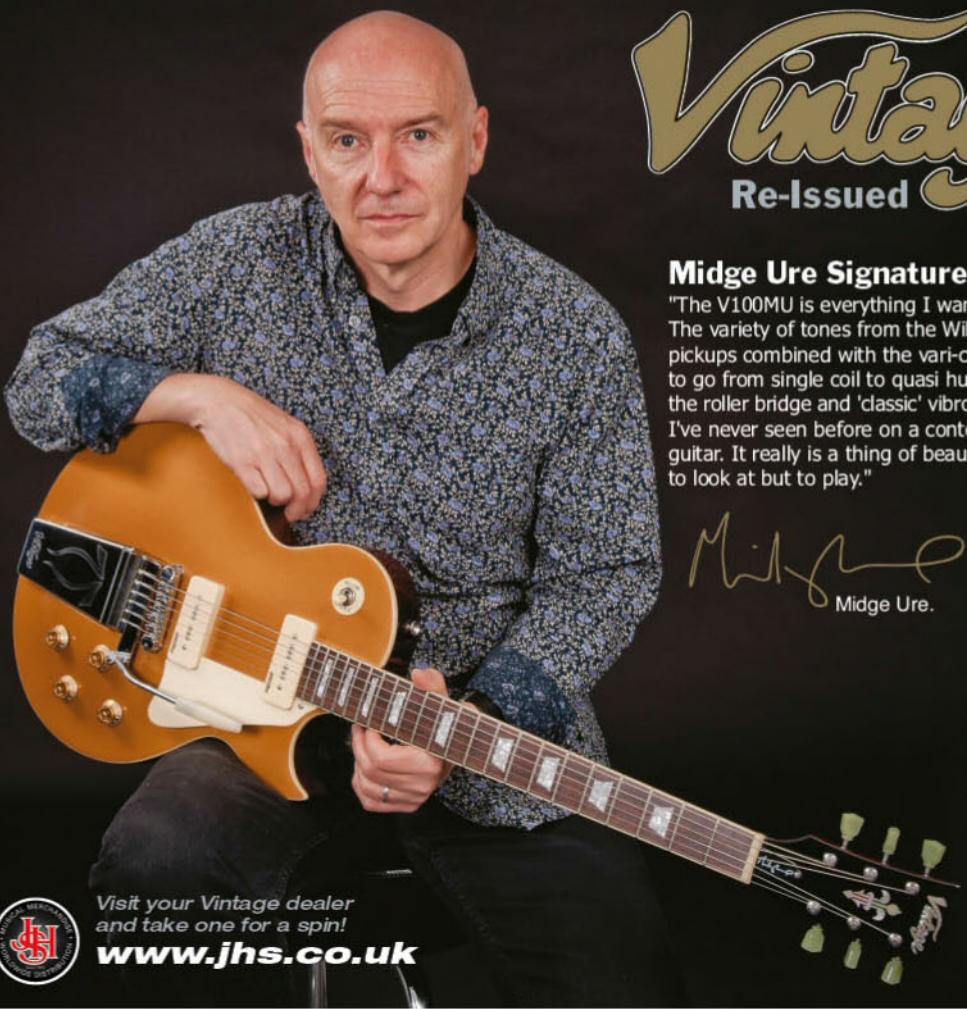
of volume you'd use only on very big stages.

We're massively impressed with the Amp1: it's very portable, looks cool, has a logical design and works perfectly. You can add MIDI control and a module with four programmable true bypass loops, but even without these accessories, the Amp1 offers pretty much everything most players will need, in a good-looking, robust package. It's temptingly priced, too – remember, this isn't a gimmick; it's a full-on, four-channel 100-watt head. Is Amp1 really the answer to life, the universe and everything? If you're a guitarist, the answer is probably yes.

Nick Guppy

SUMMARY

FEATURES	★ ★ ★ ★
SOUND QUALITY	★ ★ ★ ★
VALUE FOR MONEY	★ ★ ★ ★
BUILD QUALITY	★ ★ ★ ★
USABILITY	★ ★ ★ ★
OVERALL RATING	★★★★★



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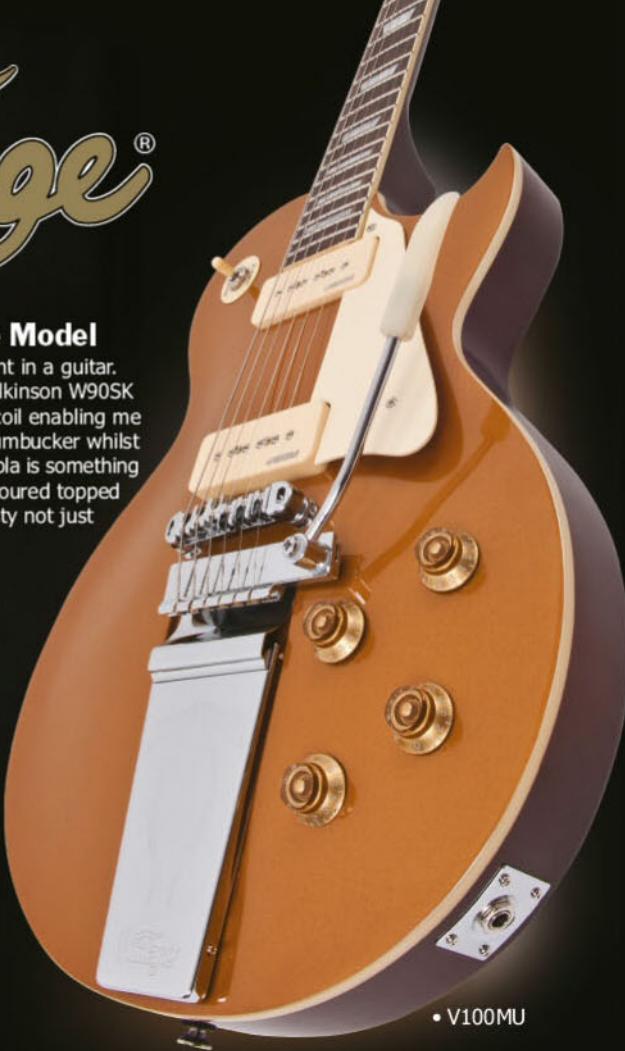
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magazine

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Guitar Player

magazine USA

Dual Tone

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Guitarist

magazine



Value for Money

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1624T DUAL-TONE

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HÖFNER CONTEMPORARY SERIES ROUND-UP

Höfner's Contemporary Series sees the company's guitar gurus return from the archives with three old favourites updated for today's player

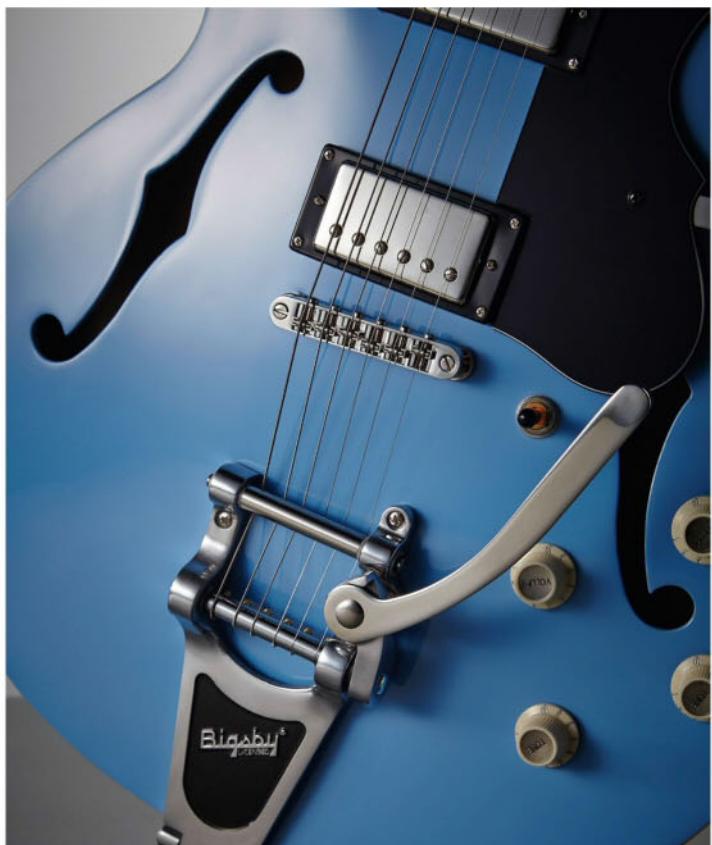
Words: Jonathan Horsley Photography: Joe Branston

HÖFNER might be most famous for the 500/1 violin-shaped bass used by Paul McCartney, but it's been making stringed instruments since 1887, and in that time has assembled a formidable complement of guitars. This month's round-up features three electrics from its Contemporary Series, which channel classic Höfner designs but outsource production to China and Indonesia, thus retailing at a fraction of the price of a German-built model. At £659, the Verythin Ltd Edition is the most pricey; hollow-bodied with a very shallow double-cut silhouette, and a Bigsby Licensed vibrato. It's also incredibly thin – hence the name, which was coined in 1960 (as the Verithin) by Höfner's then UK distributor, Selmer. The Club Solid (£359) is weightier, a solid lumper of single-cut mahogany with two 'buckers and a hardtail Gibson Tune-O-Matic-style bridge and trapeze tailpiece. Its body shape hasn't changed much since it was first produced in 1956. The Galaxie (£309), one of Höfner's most popular 60s models, has a Strat-esque body with three Höfner Staple pickups and a Höfner vibrato. With so much attention paid to period appointments, these three electrics are 'contemporary' only in the same sense that the modern beat combo is 'modern'.





>>>



HÖFNER CS VERYTHIN LIMITED EDITION £659

Slim pickings...literally

IF the Verythin Limited Edition takes its colour from 70s bathroom suites, its soul is inspired by vintage rock 'n' roll, and its slimline body a chiropractic consideration to the guitar player's backbone. Yes, the Verythin has a huge surface area, but it's light, ergonomically obliging, and makes a serious play for the black-and-white-checked rockabilly pound beside the pomade in every 50s rock 'n' roller's pocket.

Acoustically, the Verythin pushes a bright but modest tone through two f-shaped soundholes, but there's nothing modest when you plug it in. With two high-output nickel humbuckers, the Verythin sounds as if it has been hot-rodded at source. The character of the tone is pure 50s rock 'n' roll, but

this guitar also has a surprising appetite for high-gain situations, offering a brighter voice than its solid-bodied counterparts, and would do well with those who covet an approximation of Billy Duffy of The Cult's tone.

Rolling the gain back to where the amp just breaks up finds the Verythin's sweet spot, gnarly in the bridge position, and punchy and jangly in the neck. The cleans have plenty of snap, too. Even if the tuning can be a little ropey when thrashed hard, don't let anyone tell you a Bigsby Licensed vibrate isn't a welcome addition to a hollowbody such as this. Yes, it loses points for some untidy binding and a scratchy jack, but with some TLC, this Verythin could be a retro crowd-pleaser.

HÖFNER CS CLUB SOLID £359

Worth the weight

WHILE the Club Solid's evolution through the 60s and 70s was inspired by the success of Gibson's market-leading single cut, it's ironic that now, 50-odd years and innumerate LP knock-offs later, Höfner's electric feels like an alternative with a charm of its own.

The Club Solid feels equally weighty with a very similar, slightly longer scale (24.7 as opposed to the Gibson-favoured 24.5 inches), while the fact that it's built for sustain, and has a treacle-thick tone and solid mahogany body (capped spruce) will appeal to a similar demographic. But with its elegant, gentlemanly trapeze tailpiece, more rounded silhouette and the floral detail in the headstock, the Club Solid

looks more like an older relative – a sophisticated throwback to a more civilised age. The thick, comfortable maple neck is glued onto the body, and while the clunky heel will chase away some of those who call the upper-fret range home, the stability the joint lends to the guitar is more than sufficient recompense.

This is a big-boned, big-toned guitar. Its two Höfner Diamond Nickel humbuckers are adequately powered for rock, bright enough in the bridge and rich and bassy in the neck, yet dialling the gain back leaves a wealth of subtlety for jazz and blues players to exploit. What Höfner is offering with the Contemporary Series Club Solid is an aristocratic guitar at a price we bums can afford. Sorry, Mr Lebowski – we won after all.





HÖFNER CS GALAXIE £309

Space oddity

THE Galaxie was one of Höfner's more popular models in the 60s, but it's also one of its weirdest. However, in some respects, it is reassuringly familiar. Within the context of the electric guitar, the Galaxie's DNA has plenty of Californian double-cut written into its genetic code. It, too, has a 648mm (25.5-inch) scale. The Galaxie's satin-smooth maple neck is bolted on to a basswood body that looks not unlike a more asymmetrical S-style body. But from the three-humbucker configuration to the Höfner vibrato unit, it's a different beast.

The Galaxie comes fitted with three Hofner Nova-Sonic 511B 'Staple' mini-humbuckers, each individually switchable with on/off

switches seated adjacent to the pickup. It's quirky, an endearingly antique way of doing things, but makes switching on the fly nigh-on impossible. That said, they sound great, rounding off the sharpness of single coils, with more chime to the cleans, and a certain outré quality to overdriven tones.

The Galaxie is not for everybody. Aside from some niggling tuning issues, complicated by the vibrato (and which should settle given time), and a rough-edged nut, it's an option for more adventurous guitarists looking for something different. The Galaxie is a throwback, true, but one with no ambition to be 'classic'. It was odd in its time and it's odd now, but it has a tone that's unique – and that's rare nowadays.

Verythin Limited Edition

AT A GLANCE

BODY: Spruce top w/ flame maple back & sides
NECK: Flame maple, set
SCALE: 628mm (24.7")
FINGERBOARD: Rosewood
FRETS: 22
PICKUPS: 2x Höfner Diamond Nickel humbuckers
CONTROLS: 2x volume, 2x tone, 3-way toggle pickup selector
HARDWARE: Bigsby Licensed Vibrato – nickel
LEFT-HANDED: No
FINISH: Olive Green, Powder Blue (shown)
CONTACT: Barnes & Mullins 01691 652449 www.hofner.com



Club Solid

AT A GLANCE

BODY: Mahogany w/ spruce top
NECK: Maple, set
SCALE: 628mm (24.7")
FINGERBOARD: Rosewood
FRETS: 22
PICKUPS: 2x Höfner Diamond Nickel humbuckers
CONTROLS: 2x volume, 1x tone, 3-way toggle pickup selector
HARDWARE: Nickel
LEFT-HANDED: No
FINISH: Honey Burst, Black (shown)



Galaxie

AT A GLANCE

BODY: Basswood
NECK: Maple
SCALE: 648mm (25.5")
FINGERBOARD: Rosewood
FRETS: 22
PICKUPS: 3x Höfner 'Staple' humbuckers
CONTROLS: 1x volume, 1x tone, 3-way toggle pickup selector
HARDWARE: Höfner vibrato – nickel
LEFT-HANDED: No
FINISH: White only



FEATURES	5
SOUND QUALITY	5
VALUE FOR MONEY	5
BUILD QUALITY	5
PLAYABILITY	5
OVERALL RATING	★★★★★

FEATURES	5
SOUND QUALITY	5
VALUE FOR MONEY	5
BUILD QUALITY	5
PLAYABILITY	5
OVERALL RATING	★★★★★

FEATURES	5
SOUND QUALITY	5
VALUE FOR MONEY	5
BUILD QUALITY	5
PLAYABILITY	5
OVERALL RATING	★★★★★



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THE FLOOR

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www.eu.audio-technica.com



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always listening

**DLA**

ADD some delay here with tempo set by the knob, or by tapping the footswitch – the drift knob dials in modulation for a vintage tape echo vibe

SANSAMP

THESansAmp provides great-sounding amp simulation from clean to driven, with three-band EQ and adjustable reverb designed to reproduce vintage spring ambience

PLEXI

KICK in the Plexi section for Marshall-style overdriven rock tones – the footswitchable Hot mode offers up to 21dB of preamp gain, too

AT A GLANCE

TYPE: Multi-effects/amp simulation pedal

CONTROLS: DLA: Level, repeats, drift, time; SansAmp: Level, reverb, high, mid, low, drive; Plexi: Level, tone, drive, hot

SOCKETS: Input, output, power

BYPASS: Buffered (analogue dry-through)

POWER: 12V power supply (included)

CONTACT: Rocky Road 01494 535333

www.tech21nyc.com

TECH 21 FLY RIG 5 £299

A complete rig in pedalboard form

ON occasion, we all begrudge having to tote a heavy amp, speakers and pedals to a gig or practice, and travelling with just a guitar case has its advantages, especially if you have space and weight restrictions in your chosen mode of transport or you have to dodge the late-night drunks on the number 10 bus.

We all build our own sound around a carefully chosen combination of guitar, pedals and amp, and given the opportunity, it's that combination we'd be travelling with and using for every gig. However, there may be times when it's not possible: there are venues that don't have enough space to accommodate large rigs, gigs where all the bands are expected to use the same – potentially terrible – backline, support gigs where the headliner can't or won't give you enough room to set up adequately... Are you getting the picture? Tech 21

understands our needs, and it's come up with what might be the ideal solution.

The Fly Rig 5 puts a complete sonic arsenal in a five-footswitch pedalboard that covers a complete signal chain – comprising amp simulation, distortion, boost, reverb and delay with tap tempo –

classic SansAmp amp simulator, in this case set up with a clean tone not unlike a Fender, but with additional tonal options, simulated spring reverb and a drive knob, which means it can function as a dirty amp or work perfectly well as a switchable overdrive if you don't need amp simulation. In front, you

basic ambience needs. Robustly put together and easy to operate, the SansAmp has a practical set of classy sounds onboard. You might not be able to exactly reproduce the sound of your own rig, but with plenty of variation to be dialled in, it's capable of providing the essential core sound for any gig and makes a great get-out-of-jail option if your equipment goes down or you have to travel light. You can also use it as a standard pedalboard in front of your amp, without any patch cable and power supply problems. All in all, few gadgets are as useful to the gigging guitarist as this.

Trevor Curwen

The Fly Rig 5 puts a complete sonic arsenal in a pedalboard

and slips into your guitar case or gigbag. It's light, measures a mere 300x70mm, and is powered by an included 12-volt adaptor that auto-switches for worldwide voltages. You can either run straight into a PA for a complete amp and effects signal, or plug into an unfamiliar amp and employ sounds that you can trust. At the heart of the Fly Rig 5 is Tech 21's

get the Plexi section, based on Tech 21's Hot-Rod Plexi and offering not just chunky Marshall-style distortion but also a switchable boost (up to 21dB) that can be used independently for boosting the Plexi, SansAmp or your own amp. Finally, the DLA section offers a tasty simulated tape echo, with tap tempo and adjustable modulation, which covers most

SUMMARY

FEATURES
SOUND QUALITY
VALUE FOR MONEY
BUILD QUALITY
USABILITY
OVERALL RATING



Words: Michael Brown Photography: Joby Sessions

MICRO AMP ROUND-UP

We whip out the TG microscope to put a quartet of big-name tiny-proportioned combos to the test, where size and portability are the name of the game



VIDEO
www.bit.ly/
tg261microamps

HIDDEN behind the onstage stacks, rehearsal combos and bedroom practice amps, you'll find the micro amp: a stripped-down piece of kit that looks good on your bookshelf and fits in your backpack for use at school/work or on public transport. These diddy combos remain popular among guitarists for low-volume practising on the move (not to mention raspy, broken-speaker-esque tones on recordings), and with a

number of renowned amp brands getting in on the act, we thought it was about time we rounded up four of the main contenders and put them to the test. Each amp packs a different range of features, from tuners to effects, but all four offer battery and power supply operation, headphone outputs, as well as overdrive channels and enough output to do a surprising amount of aural damage. Let's plug in and act like we're monsters of rock...



>>>



MARSHALL MS-2 £30

Don't MS with a classic

THE MS-2 is ubiquitous for a reason, packing two channels for a modest outlay. It sounds good, too: the cleans stay clean, and the tone knob's range keeps things from getting mushy or piercing. Plus, switching to the OD channel gives you a crunch that - while boxy and lacking in bottom-end - captures the essence of that Marshall vibe with a bridge humbucker for classic-rock riffs. The only snag is that the volume knob controls gain on this channel, and considering it sounds best with the volume up high, it could end up too loud for next door - you've been warned!

AT A GLANCE	
OUTPUT:	1W
SPEAKER:	1x 3"
POWER:	9V battery, 9V power supply
CONTROLS:	Volume, tone, off/on/OD switch
SOCKETS:	Input, headphone output, power
WEIGHT:	0.45kg
DIMENSIONS:	[HxWxD] 145x120x62mm
CONTACT:	Marshall Amplification 01908 375411 www.marshallamps.com



"The OD channel captures the essence of that Marshall vibe"

FENDER MINI '57 TWIN £59

Next of Twin

UNLIKE ITS namesake, the '57 Twin doesn't offer a lot of clean headroom; it starts to overdrive at pretty modest volume levels. The tones are responsive, though, and the 2x2 speaker configuration projects a sonic field with more depth than some single-speaker micro amps. Turn the drive up a little more, and your reward is spiky dirt, which transitions into gnarly transistor fuzz-type sounds at higher levels. We preferred the Twin with lower-output single coils to humbuckers, but there are some unique tones for sonic adventurers.

AT A GLANCE	
OUTPUT:	1W
SPEAKER:	2x 2"
POWER:	9V battery, 9V centre-negative power supply
CONTROLS:	Volume, tone, drive
SOCKETS:	Input, headphone output
WEIGHT:	0.68kg
DIMENSIONS:	[HxWxD] 203x229x71mm
CONTACT:	Fender GBI 01342 331700 www.fender.com



BLACKSTAR FLY 3 £49**Fly-away tone**

BUILDING ON the already compact ID:Core series, the Fly 3 takes the micro amp concept and runs with it, packing three watts, two channels, digital tape delay and Blackstar's Infinite Shape Feature for British and American sounds. What's more, you can even buy an extension cab (£19.99) to create a stereo rig, which works brilliantly for playing tunes via the 3.5mm audio-in jack. It's the tone that makes the Fly 3 such a resounding success, though; it sounds as good as practice amps four times the size, with a meaty bass response, American-style cleans and hefty gain. Dialling in a touch of tape delay helps to enhance the size of the sound, too. A huge innovation in a tiny field.

SUMMARY	FEATURES	FEATURES
SUMMARY	SOUND QUALITY	SOUND QUALITY
SUMMARY	VALUE FOR MONEY	VALUE FOR MONEY
SUMMARY	BUILD QUALITY	BUILD QUALITY
SUMMARY	USABILITY	USABILITY
OVERALL RATING	★★★★★	★★★★★

**AT A GLANCE****OUTPUT:** 3W**SPEAKER:** 1x 3"**POWER:** 6x AA batteries,

6.5V power supply

CONTROLS: Gain, volume, EQ/ISF, delay time, delay level, OD switch**SOCKETS:** Input, MP3/line in, emulated line out/headphones, power, extension speaker output**WEIGHT:** 0.65kg**DIMENSIONS:** [HxWxD] 136x171x101mm**CONTACT:** Blackstar Amplification01604 652844 www.blackstaramps.com**ORANGE MICRO CRUSH PIX £38****Pix and mix**

WITH A four-inch speaker, the Micro Crush sounds bigger than some of its rivals, offering a slightly fuller bass response, and it also includes a handy built-in chromatic tuner. While the clean channel's lower volumes provide a good platform for shimmering chords, it doesn't stay clean for long; turn up to 10 o'clock, and it breaks up for vintage grit. Switching to the OD channel yields a wild, loose crunch that's great for indie barre chords; but with no gain control, it's not especially versatile, so falls down a little on heavy rock and metal.

SUMMARY	FEATURES	FEATURES
SUMMARY	SOUND QUALITY	SOUND QUALITY
SUMMARY	VALUE FOR MONEY	VALUE FOR MONEY
SUMMARY	BUILD QUALITY	BUILD QUALITY
SUMMARY	USABILITY	USABILITY
OVERALL RATING	★★★★★	★★★★★

AT A GLANCE**OUTPUT:** 3W**SPEAKER:** 1x 4"**POWER:** 9V battery,

9V power supply

CONTROLS: Tone, volume, overdrive button, tuner button**SOCKETS:** Input, 3.5mm headphone output, power**WEIGHT:** 0.8kg**DIMENSIONS:** [HxWxD] 150x150x85mm**CONTACT:** Orange Amplification

0208 905 2828

www.orangeamps.com

DUNLOP JIMI HENDRIX BAND OF GYPSYS FFM6 £104

Experience the tonal majesty of Jimi's mysterious fuzz

FUZZ fans will know Dunlop already has a Hendrix Mini Fuzz Face, but for this incarnation, its team of pedal pros aimed to pinpoint the tone from the white-knobbed red Fuzz Face that fuelled Hendrix's playing at Woodstock, Berkeley and the *Band Of Gypsys* shows at the Fillmore East.

Circuit-wise, the FFM6 is very different from Hendrix's previously preferred BC108 silicon transistor Faces, with a more aggressive tone based on an octave up-less Octavia. Although it still possesses its predecessor's chunky mid kick, the FFM6's highs are more piercing with a bridge pickup. More saturated, flutey tones are on hand from a neck

pickup, not to mention some ripping octavia flavour in note decay and unison bends, too.

Although there's enough gain to ape more modern fuzz textures, à la Jack White or even Smashing Pumpkins at a push, the FFM6 doesn't offer a lot of clarity with the fuzz knob up; it's better to use the volume to boost your amp for tasty drive-meets-fuzz lead tones. Since the pedal's input is low impedance, rolling your guitar's volume knob back to eight cleans it right up, too, no matter how high the gain.

If you're just after a vintage fuzz, the regular Hendrix Fuzz Face is still our fave all-rounder, but for hardcore Jimi fanatics, this is the real deal: just add Strat.

Michael Brown



TYPE: Fuzz pedal

CONTROLS: Volume, fuzz

SOCKETS: Input, output, power

BYPASS: True bypass

POWER: 9V battery, 9V power supply

CONTACT: Westside Distribution

0844 326 2000 www.jimdunlop.com

SUMMARY

FEATURES

SOUND QUALITY

VALUE FOR MONEY

BUILD QUALITY

USABILITY

OVERALL RATING



DOD ENVELOPE FILTER 440 £89

Push the envelope with this Radiohead-approved filter

FOR most players, envelope filters – and their groovy brethren, auto-wahs – will be forever associated with funk, thanks to their quacky snap, controlled using picking dynamics. However, for players of all genres, the 440 is one of the most eagerly anticipated reissues in the DOD line, thanks largely to its use by Jonny Greenwood on live versions of Radiohead classics such as *Paranoid Android*.

For those not familiar with envelope filters, let's explain those controls: level adjusts the sensitivity of the envelope; the higher the sensitivity, the lower the signal required to activate the filter. Range controls the frequencies affected by the filter's

movement; the further clockwise you go, the higher the frequencies swept. New for this reissue is a voice switch – in the up position, it delivers the classic 440 treble pop, but switching it down emphasises bass frequencies for keyboard-like tones.

It's hard to resist digging in for funky stabs, and the 440 has a rich, pronounced sweep. Think outside the box, though, and you'll find plenty of other creative uses, such as utilising the level control to dial in filtered chord decays and dynamic fingerpicking. There are no subtle wah textures; the 440 is all about in-your-face filter goodness, with a host of intuitive, faithfully recreated tones.

Michael Brown



TYPE: Envelope filter pedal

CONTROLS: Level, range, up/down switch

SOCKETS: Input, output, power

BYPASS: True bypass

POWER: 9V battery, 9V power supply

CONTACT: Sound Technology

01462 480000 www.digitech.com

SUMMARY

FEATURES

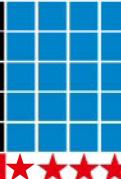
SOUND QUALITY

VALUE FOR MONEY

BUILD QUALITY

USABILITY

OVERALL RATING





PRESONUS AUDIOBOX IONE

Jacks in the Box

WITH MOBILE recording on the rise, new audio interfaces on the block are offering dual compatibility with computers and iPads, and the AudioBox series from PreSonus does just that in a lightweight, compact package. The iOne is the cheapest of the range, but still packs both instrument and mic inputs, with Class A mic preamps and phantom power, ideal for capturing your acoustic with a condenser mic. What really seals the deal is the inclusion of the Studio One Artist DAW for Mac and Windows and the Capture Duo app for iPad, providing complete packages for recording, whatever device you're using.

(£109, www.presonus.com)



MONO GUITAR SLEEVE

Power Sleeve

IMAGINE a gigbag that's lightweight but still provides plenty of protection for your beloved instrument – that's the modus operandi of Mono's new Guitar Sleeve. Based on the Vertigo hybrid case design, the Sleeve packs Mono's Headlock neck suspension system to automatically secure your guitar when zipped in, while the top-loading design allows you to whip your guitar out without lying the bag on the floor. Plus, the bottom of the case conceals a slim EVA insole to keep your instrument's body off the ground and protect it from strap pin damage. Sure, the Sleeve is pretty pricey, but it makes for one mighty convenient method of guitar haulage.

(£99, www.monocreators.com)



STOMPBOX BAND

Double rack attack

IF YOU and a guitar-toting buddy have ever wanted to play through one iPad, now's your chance: StompBox Band, from mobile app developers 4Pockets, allows two guitars to play through two effects racks at the same time – or you can run one axe through both effects chains for huge tonal textures. There are 18 effects available (including a virtual pitch-shifter), and you can use up to 12 simultaneously, while a time-stretching media player and four-track loop recorder make the app a handy tool for practising alone, too.

(£15.49, www.stompbox-band.com)



BLACKSTAR HEARING PROTECTORS

Amp up your ear plugs

WE KNOW we bang on about ear plugs, but as Blackstar puts it, "your ears are the most important part of your signal chain." So, who better to protect your lugs than a renowned amp company? Made in collaboration with hearing protection pros ACS, Blackstar's plug pack includes two sets of in-ear rubber housings (in black, natch), a set of removable filters, carry case and neck cord. We like the way the black plugs are all but invisible in your ears at a gig, and with ACS behind the design, you know they won't affect your ability to get into the music.

(£16.99, www.blackstaramps.com)



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TECHNIQUES



COMPLETE
YOUR WORKOUT IN
12 MINS

GUITAR WORKOUT

TRACKS 55-58



Your 12-minute
Workout guide...

1. CHOOSE AN EXERCISE...

- EX1** Spider exercise
Three minutes
- EX2** Triplet exercise
Three minutes
- EX3** Pentatonic exercise
Three minutes
- EX4** Six-string exercise
Three minutes

2. SET YOUR METRONOME

These exercises can be focused on speed to provide a greater technical challenge, and your practice routine will be enhanced by playing to a metronome at several different tempos. We've suggested tempos beside each exercise.

3. START THE STOPWATCH...

All of the exercises are suitable for all players except absolute beginners to attempt. Either dip in and try the exercise that interests you most, or for a tougher challenge mix and match any or all of the exercises. Don't stop before three minutes is up, though!

Finger Independence

Follow TG's Workout to develop independence, efficiency and accuracy in your fretting fingers

IT IS usually the case that guitar players favour certain fingers on the fretting hand and avoid using weaker fingers. If you're mainly a pentatonic scale player, the chances are that your first and third fingers get a lot of playing time, but your second and fourth fingers are often left out until they are absolutely needed.

Over time the fingers you use the most get stronger while your lesser-used fingers remain

weaker. This means you're not optimising the tools you have available and therefore are not reaching your full potential. Luckily, with a bit of conscious effort and some regular practice, it won't take long to build up your four fingers so that they're all equally adept.

The exercises in this issue's Workout start off reasonably easy, then get progressively more challenging. Repeat each

exercise for three minutes without stopping and use your metronome to help you stay in time. As you progress, challenge your technique by increasing the tempo in increments of 10bpm. If this is too tough, try working through the exercises at a slower starting speed and spend only two minutes on each one. Gradually, you can increase the tempo in steps of three or four beats per minute.

GUEST LESSON:
JON GOMM p101

**ASK TOTAL
GUITAR p104**

**GRADES: ROCK
SCHOOL p106**

**GRADES:
RGT p107**

EX1

TRACK 55

Start your finger independence workout here with this easy 'spider' example

THIS IS the tried and tested 'spider exercise', so called due to the arachnid-like finger motion. In bar 1, pick the first note on each string and hammer on the following three notes with your second, third and fourth fingers. Move your whole hand up one fret in bar 2 and descend using pull-offs.

YOUR WORKOUT ROUTINE...

1	100bpm	40 seconds
2	110bpm	40 seconds
3	120bpm	40 seconds
4	130bpm	40 seconds
5	140bpm	30 seconds

20-SECOND CHALLENGE

Try playing the exercise across all six strings



© Sergenelisiflis/Demotix/Corbis

EX2

TRACK 56

Improve your three-note-per-string playing with this legato exercise

IN BAR 1, fret the three notes on each string with your first, second and fourth fingers. Synchronise the first note on each string with a metronome and play three even notes per beat. In bar 2, rest your second finger and introduce your third finger without speeding up or slowing down.

YOUR WORKOUT ROUTINE...

1	100bpm	40 seconds
2	110bpm	40 seconds
3	120bpm	40 seconds
4	130bpm	40 seconds
5	140bpm	30 seconds

20-SECOND CHALLENGE

Try playing the exercise backwards using pull-offs



© Mario Cingolani/Demotix/Corbis

EX 3

TRACK 57

Strengthen your second and fourth fingers with this pentatonic exercise

The image shows a page of sheet music for a guitar. The top half features a treble clef staff with a 4/4 time signature. It contains eight measures of a melodic line, each measure starting with a vertical bar line and ending with a colon. Above the staff, there are three sets of numbers: '3' over the first measure, '3 1 3' over the second, '3' over the third, '3' over the fourth, '3' over the fifth, '4 2 4' over the sixth, '3' over the seventh, and '3' over the eighth. The bottom half features a bass clef staff with a 4/4 time signature. It contains two measures of a harmonic bass line, each measure starting with a vertical bar line and ending with a colon. Below the staff, there are three sets of numbers: '5 7 5 7' over the first measure and '6 8 6 8' over the second.



© Paul Hebert/Icon SMI/Corbis

FX 4

TRACK 58

Round off your workout with this challenging exercise that crosses all six strings



© Adam Gasson

TG TIPS

13 Tip 3
*Keep your fretting
finger pressure
light and relaxed
across all six
strings*

**You don't get to
John Petrucci's level
without practice!**

IN BAR 1, use the repeating finger pattern: 1, 3, 2, 4 and use hammer-ons to ascend all six strings. Start each group of four notes with your first finger; this is always the root note A. In bar 2, descend the same pattern by reversing the finger pattern: 4, 2, 3, 1 and use pull-offs throughout.

YOUR WORKOUT ROUTINE...

1	100bpm	40 seconds
2	110bpm	40 seconds
3	120bpm	40 seconds
4	130bpm	40 seconds
5	140bpm	30 seconds

20-SECOND CHALLENGE

Repeat the exercise two frets higher up the fretboard



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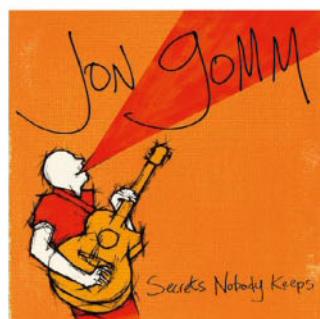
Jon Gomm

Try your hand at Jon Gomm's latest video release, 'Dance Of The Last Rhino'

AS IS to be expected from Jon Gomm, this track comes with a whole set of unusual percussive techniques. It's worth having a go at these before you get stuck in with the music. Jon plays a bass-drum-type sound by striking the guitar body above the strings. He also plays two tom sounds, one above the strings and one below – and muted string strikes and guitar body scrapes round off the list of percussion sounds.

Despite the unusual playing techniques, the verse, chorus and bridge are achievable; we'd advise trying the fret-hand parts first. Discounting the percussion from the transcription makes things a lot simpler. As is always the way with percussive guitar playing, you'll need to be

prepared for lots of fret-hand hammer-ons. With your pick hand on percussion duties, you simply can't pick as you usually would. Once you can play the fret-hand parts slowly, you can introduce the percussion. Note that Jon tunes to AGCEAC.



Download *Dance Of The Last Rhino* and all the other tracks on Jon's most recent album, *Secrets Nobody Keeps* here: <http://jongomm.com/downloads>

'DANCE OF THE LAST RHINO' – VERSE 1

J=79

0:48

TAB

† bass drum (above strings)

†† torn (below strings)

Music and transcription: Jon Gomm **Picture:** Ben Barber

CONTINUED OVER...

Jon Gomm *continued...*

5

TAB

B

0 x 0 x 5 x 5 8 x 0 0 7 7 9 7 x x 0 0 7 7 (8) (7) 0 5 x 5 8 10 11 12 12 x x 0 10 11 11 [10] 0 7 5 7 0

The image shows a musical score for electric guitar. The top part is a standard staff notation with a treble clef, showing various notes and rests. The bottom part is a tablature, which is a six-line staff where each line represents a string. The tablature includes numerical values for note positions and specific symbols like 'X' (crossed-out), '0' (open), 'BU', 'BD', 'NH', and diamond-shaped boxes containing '12'. Below the tablature, there are some letters 'T', 'A', and 'B' followed by a '7'.

THE EASIEST way to learn this section is to discount all the percussive strikes until you can play all the regular note content. Jon plays two percussive strikes: a bass drum and a tom. We've indicated these as circled crosses on the sixth and fifth strings in the tab. The 'X's are pick-hand-muted string strikes.

'DANCE OF THE LAST RHINO' – CHORUS

Fret hand

1:13

T A C E B G A

Pick hand

T A B

5 5 5 5 7 7 7 7

††† tom (above strings)

TAB

3

THE BASIC elements of the chorus aren't too challenging, even for those unfamiliar with Jon's style. Practise the left- and right-hand parts separately. For the trickier pick-hand part, practise the tapped (circled) notes to begin with. As this becomes familiar, try adding the percussive strikes.

'DANCE OF THE LAST RHINO' – BRIDGE

Fret hand

1:25

T A B

Pick hand

tttt scratch guitar body

THIS IS perhaps the easiest part of the song, so it is a good opportunity to work on the coordination required for Jon's unusual percussive techniques. We'd suggest you get the fret-hand part down first and then add in the body scraping percussive sound.

ASK TG

TG's top tutors talk on video to help you beat your technical difficulties.

Alternate picking

*Sam WelshBoi Elliott, Gilbert De La Rosa
and Jimi Fernando Kannisto ask...*



“Dear Total Guitar, can you help us improve our alternate picking?”



ABOUT YOUR TUTOR...

Steve Allsworth is one of the UK's most versatile rock guitarists. He has toured Europe with high-profile artists and played on the recordings of many indie and signed acts. Steve has taught at top music colleges and has been one of Total Guitar's technique contributors for nearly 15 years.



Small, efficient movements are best for alternate picking

ALTERNATE picking is a challenging but rewarding lead technique for any guitarist to have under his or her belt. The basic idea is really easy to understand: simply pick 'down-up-down-up'; this repetitive motion will help you maximise your picking speed.

In real-world playing, however, you may find the 'down-up-down-up' mantra doesn't always apply, for example when moving from string to string and when using an odd number of pickstrokes per

beat. Your aim, therefore, is to build up a steady 'down-up' picking technique and to learn to accommodate those variations.

A metronome should be an integral part of your practice routine so that you can determine the tempo you're comfortable at. Practise this issue's exercises within your comfort zone and gradually increase the tempo as they get easier. If you feel any tension, slow down and work on a smaller section of the exercise.

GET IN TOUCH... Are you having trouble with your technique? Struggling with sweep picking? Lamenting over your legato? Email your questions to totalguitar@futurenet.com with 'Ask TG' in the subject header and one of TG's world-class tutors will tackle your problem in a future issue.

BASIC TWO-STRING SEXTUPLET LICK

The image shows a musical score for a guitar. The top part consists of four staves of music in common time with a key signature of one sharp. Each staff features a sixteenth-note pattern: a group of six notes followed by a vertical bar line and a single note. The bottom part is a tablature for the guitar's strings, labeled 'T A B' on the left. It shows the same sixteenth-note pattern across all four strings. Below the tablature, the number '1' is written above a vertical bar line, followed by a sequence of sixteenth-note patterns: $\square \quad V \quad \square \quad V \quad \square$, with the instruction 'cont. sim.' following.

IF YOU use alternate picking throughout this lick, you'll notice the 'outside picking' (this means your pick starts on the outer side of the two strings, and not in between) as you cross the strings. Aim for a steady, even rhythm, particularly as you reach the string change.

SEXTUPLET LICK THROUGH THE SCALE

THIS LICK takes the previous idea and ascends the fretboard, covering the various scale fragments in the key of E minor over one octave. You may wish to practise each fragment on its own, because they each have their own unique difficulties.

SINGLE-STRING TECHNIQUE

IF YOU'RE having trouble with the two-string technique, break it down into its component parts. Here, we've stuck with just one note, which makes it easier to focus on picking without the added difficulty of a challenging fret-hand line to play. Aim to keep your pick movement as efficient as possible.

NEOCLASSICAL LICK

THIS FINGER-twister is great for co-ordinating the two hands. The lick is formed of a six-note phrase (played five times), plus two extra notes that round off bar 2. In 4/4 time, 16th notes are laid out in groups of four. Emphasise the first of each group of four notes to get the feel.

EMPLOYING SEXTUPLETS

THIS IS the same six-note phrase as the previous exercise, but arranged as six-note-per-beat sextuplets. These are simpler to understand, but with more notes per beat, they are more challenging to play at a given tempo. Emphasise the first and fourth note of each sextuplet.

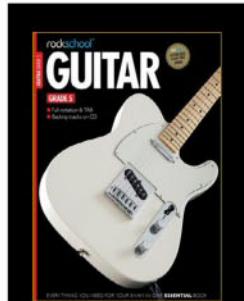
ASCENDING SPIDER EXERCISE

CHECK BACK to p98 and you'll see a legato variation on this spider exercise. Here, instead of legato, we're using it to help you hone your alternate picking skills. If the full exercise is too challenging, focus instead on just one four-note fragment. As you gain confidence, start moving around the fretboard.

GET YOUR GRADES!

ROCKSCHOOL / LESSON FOUR / GRADE FIVE

Rhythmic variation



Grade Five Book

Buy the Rockschool Grade Five book to get the rest of the syllabus. Go to: www.musicroom.com

It's time to look at Geek's closing section, which is packed with powerchords, muted strings and fast pentatonic licks

THIS MONTH, we're looking at the final section in Rockschool's Grade Five track Geek. The section features powerchords mixed with fast pentatonic licks. It is the final section of this upbeat track, and to play it effectively you must play aggressively but still

under control so as to convey the energy needed for the song's climax. Hit the strings hard, but make sure you don't play any unwanted strings or this will affect the clarity of the part. The fast pentatonic licks are quite easy to play, but make sure you maintain the

strong picking attack for the single notes or they will be lost against the rest of the band. This attention to detail makes the difference between average and great performances.

For more information, go to www.rockschool.co.uk

'GEEK' FINAL SECTION

TRACKS 59-60

The sheet music consists of three staves of guitar tablature. The top staff shows a power chord progression: E5, G5, A5, N.C., E5, G5, A5, B5, C5, G5. The middle staff shows a fast pentatonic lick pattern. The bottom staff shows muted string patterns. Fingerings are indicated above the strings, and muting techniques (X) are indicated below the strings. The music is divided into measures by vertical bar lines.

THE MUTED strings are played by resting your fretting fingers across the strings as you pick. Aim for a solid 'chunking' sound. Make sure you apply the correct amount of pressure: too light and you may produce unwanted harmonics or open-string noise; too heavy and you may accidentally fret a note.

RGT / PERFORMANCE AWARD / LEVEL TWO

3/4 time



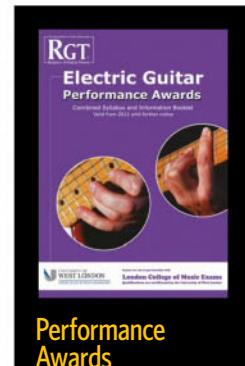
New time signatures and great-sounding chords will move you towards your Level Two Performance Award

NOT EVERY song has a four-beats-per-bar rhythm. Indeed, this issue's Level Two chord chart is in 3/4 time, which means there are three main rhythmic pulses in every bar of music. Before you look at the rhythm, be aware that you may need to practise some of the

chords: F requires strength and G7 can be a stretch at first. Make sure all the notes ring out clearly and that idle strings stay silent.

To develop a feel for 3/4 time, practise strumming each chord three times before changing to the next chord. Count to three in time

with your strumming and try emphasising the first strum of each bar so you can feel beat 1. Once you are happy with your performance, you can upload an audio or video recording to the RGT website for assessment or you can attend an exam venue and perform live.



Performance Awards

RGT is the UK's only specialist guitar examination board. You can download a free Performance Awards syllabus and find a registered guitar tutor to help prepare you for RGT exams at www.RGT.org.

LEVEL TWO CHORDS

F Fmaj7 Dm Dm7 G7 C C7

THESE ARE the chords used in this month's rhythm chart. As you practise, avoid striking strings marked with an X – they must stay silent. Take time to ensure all the notes ring out clearly, especially on the F, Fmaj7 and Dm7 chords, which can be rather tricky at first.

LEVEL TWO RHYTHM CHART

Not too slow

1. | 3/4 ||: F f / / | Fmaj⁷ / / | Dm / / | Dm⁷ / / | G⁷ / / | / / / / |

c / / / | c⁷ / / :|| G⁷ / / | c / / | F / / / | / / / / | p

THIS CHART is marked 'Not too slow', so try to keep the rhythm moving along but without rushing in case you lose the steady three-beats-per-bar feel. Make sure you follow the dynamic and repeat markings that are indicated in the chart.

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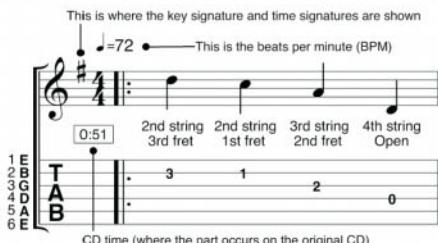
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Tab Guide

Get more from TG by understanding our easy-to-follow musical terms and signs

WHAT IS TAB?



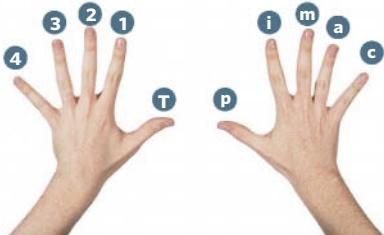
TAB is short for tablature, a notational system used to give detailed information as to where notes should be played on the fretboard. Tab appears underneath conventional music notation as six horizontal lines that represent the strings of the guitar, from

the sixth (thick) string at the bottom to the first (thin) string at the top. On these lines, numbers represent the frets where you should place your fingers. For example, an A note on the 2nd fret, third string, will be shown as a number '2' on the third line down on the tab.

Unfretted strings are shown with a '0'. The key and time signatures are shown in the traditional notation. TG also includes a timestamp to tell you where in the original track you'll find each example. Finally, a tempo marking is expressed in beats per minute.

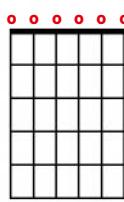
FRET BOXES: CHORDS, SCALES AND CAPO NOTATION

HAND LABELLING



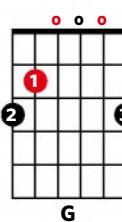
HERE are the abbreviations used for each finger. Fretting hand: **1, 2, 3, 4, (T)**
Picking hand: **p (thumb), i (index), m (middle), a (annular), c (little finger)**

NUT AND FRETBOARD



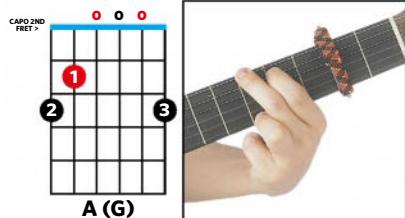
THIS fretbox diagram represents the guitar's fretboard exactly, as seen in the photo. This design is used for ease of visualising a fretboard scale or chord quickly.

CHORD EXAMPLE



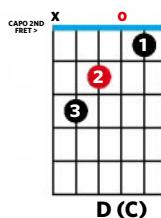
THIS diagram represents a G chord. The 'o's are open strings, and a circled number is a fretting hand finger. A black 'o' or circled number is the root note (here, G).

CAPO EXAMPLE



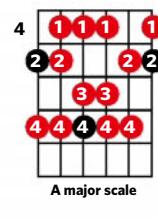
THE blue line in the diagram represents a capo - for this A chord, place it at the 2nd fret. Capsos change the fret number ordering. Here, the original 5th fret now becomes the 3rd fret, 7th fret now 5th fret, etc.

CAPO NOTATION



HERE the chord looks like a C in the tab, but the capo on the 2nd fret raises the pitch to make it a D. The 2nd fret capo'd notes are shown with a '0' in the tab as if they were open strings.

SCALE EXAMPLE



THE fret box diagram illustrates the fret hand fingering for the A major scale using black dots for root notes and red dots for other scale tones. The photo shows part of the scale being played on the fourth string with the first, third and fourth fingers.

GUITAR TECHNIQUES: PICKING

DOWN AND UP-PICKING



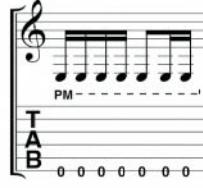
THE symbols under the tab tell you the first note is to be down-picked and the second note is to be up-picked.

TREMOLO PICKING



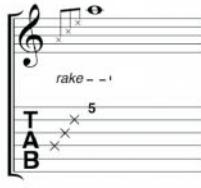
EACH of the four notes are to be alternate-picked (down and up-picked) very rapidly and continuously.

PALM MUTING



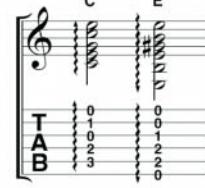
PALM-MUTE by resting the edge of your picking hand palm on the strings near the bridge saddles.

PICK RAKE

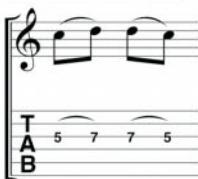


DRAG the pick across the strings shown with a single sweep. This is often used to augment a rake's last note.

APPREGGIATED 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**

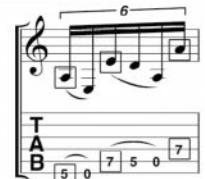
PICK the first note then hammer down on the string for the second note. Pick the third note and pull-off for the fourth note.

NOTE TRILLS

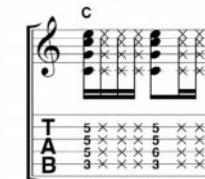
AFTER picking the first note, rapidly alternate between the two notes shown in brackets using hammer-ons and pull-offs.

SLIDES (GLISSANDO)

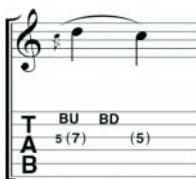
PICK the first note and then slide to the next. For the last two notes pick the first, slide to the next and then re-pick it (RP).

FRET HAND TAPPING

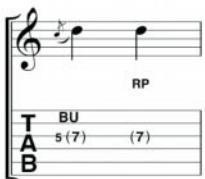
SOUND the notes marked with a square by hammering-on/tapping with your fret hand fingers, instead of picking.

FRET HAND MUTING

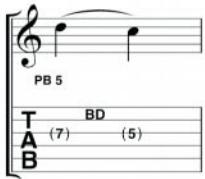
X MARKINGS represent notes and strings that are muted by your fret hand when struck by your picking hand.

BENDING AND VIBRATO**BEND AND RELEASE**

FRET the first note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing again.

RE-PICKED BEND

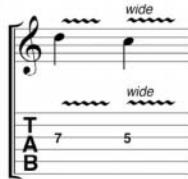
BEND up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the pitch shown.

PRE-BEND

SILENTLY bend the string up from the 5th fret (PB5) to the pitch of the 7th fret note, pick it and release to the 5th fret note.

QUARTER-TONE BEND

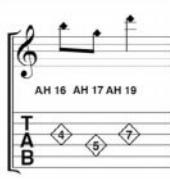
PICK the note then bend up a quarter-tone (a very small amount). This is sometimes referred to as a 'blues curl'.

VIBRATO

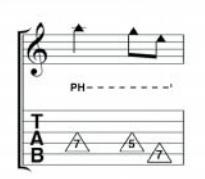
YOUR fretting hand vibrates the string by small bend-ups and releases. Exaggerate this effect to create a 'wide' vibrato.

HARMONICS**NATURAL HARMONICS**

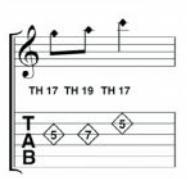
PICK the note while lightly touching the string directly over the fret indicated. A chiming harmonic results.

ARTIFICIAL HARMONICS

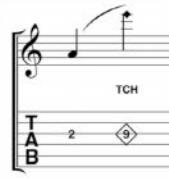
FRET the note as shown, then lightly place your index finger directly over 'x' fret (AHx) and pick (with a pick, p or a).

PINCHED HARMONICS

AFTER fretting the note in the triangle, dig into the string with the side of your thumb as you sound it with the pick.

TAPPED HARMONICS

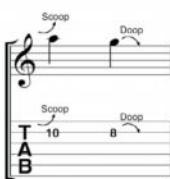
PLACE your finger on the note as shown, but sound it with a quick pick hand tap at the fret shown (TH17) for a harmonic.

TOUCHED HARMONICS

A PREVIOUSLY sounded note is touched above the fret marked TCH (eg. TCH 9) for it to sound a harmonic.

VIBRATO BAR / WHAMMY BAR**WHAMMY BAR BENDS**

THE note is picked as shown, then the vibrato bar is raised and lowered to the pitches shown in brackets.

SCOOP AND DOOP

SCOOP: depress the bar just before striking the note and release. **DOOP**: lower the bar slightly after picking note.

SUSTAINED NOTE AND DIVEBOMB

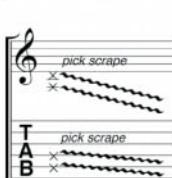
A NOTE is sustained then the vibrato bar is depressed to slack. The square bracket indicates a further articulation.

GARGLE

SOUND the note and 'flick' the vibrato bar with your picking hand so it 'quivers'. This results in a 'gargling' sound!

WHAMMY BAR VIBRATO

GENTLY rock the whammy bar to repeatedly bend the pitch up and down. This sounds similar to fret hand vibrato.

OTHERS**PICK SCRAPE**

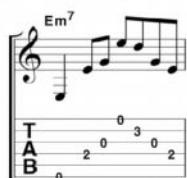
THE edge of the pick is dragged either down or up along the lower strings to produce a scraped sound.

VIOLINING

TURN the volume control down, sound the note(s) and then turn the volume up for a smooth fade in.

FINGER NUMBERING

THE numbers in the traditional notation refer to the fingers required to play each note.

PIMA DIRECTIONS

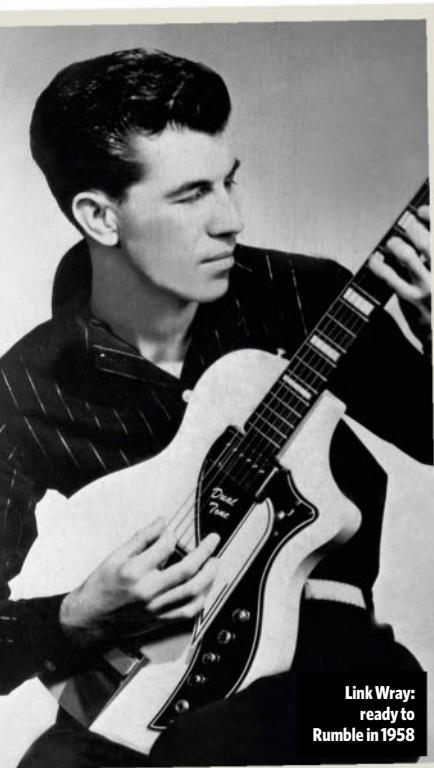
ANY kind of fingerpicking requirements are shown at the bottom of the tab notation.

PICK HAND TAPPING

TAP (hammer-on) with a finger of your picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

The Final Countdown

10 GROUNDBREAKING GUITAR TONES



Link Wray:
ready to
Rumble in 1958

10. Link Wray – Rumble

In the squeaky-clean 50s, *Rumble* sounded like two street gangs squaring up, with Wray stabbing a screwdriver through his Premier amp speakers and hiking the tremolo to get that juddering sound. "The first time I heard *Rumble*," notes Jimmy Page in 2008 doc *It Might Get Loud*, "it had so much profound attitude..."

9. The Kinks – You Really Got Me

Split from his childhood sweetheart and contemplating suicide, Dave Davies turned the razorblade instead on the speaker cone of his Elpico. "When I wired that amp up to an AC30, it made it a lot louder," he recalls. "That's how *You Really Got Me* became the first hit record to use distortion, which so many bands have cited as the beginnings of punk and heavy metal."

8. Jimi Hendrix – Voodoo Child

Eric Clapton had given the nascent wah pedal a quick quack on the previous year's *Tales Of Brave Ulysses*, but it was the wocka-chack intro to Jimi's signature song that kicked off the effects craze. "His wah technique was completely different," notes Kirk Hammett. "He made it sleazy..."

7. Black Sabbath – Paranoid

After the rinky-dink jangle of the 60s, Tony Iommi's Laney-powered riff landed like a dinosaur in diving boots, pretty much setting the controls to 'seismic' for the rest of the 70s. "I get a little bit embarrassed," he squirmed in TG, "but it's fantastic to be called the inventor of metal."

6. Chic – Good Times

Funky and so airtight that if you shoved a lump of coal up its arse, it'd turn into a diamond, Nile Rodgers' disco groove was the tone that launched a million soundalikes, from Queen's *Another One Bites The Dust* to INXS's *Need You Tonight*.

5. U2 – Pride (In The Name Of Love)

He's got potential, that Edge fella, we thought, as U2 churned out their post-punk early albums. Then came 1984's *The Unforgettable Fire*: an ambience-dripping, delay-driven stunner that peaked with *Pride*'s ping-pong intro.

4. Metallica – Battery

Master Of Puppets plumb new depths of heavy, and Hetfield's jaw-breaking multi-tracked Mesa rhythms on *Battery* sound like it was raining anvils. "The idea to make the intro so big evolved in the studio," producer Flemming Rasmussen told TG.

3. Nirvana – Smells Like Teen Spirit

It wasn't just Kurt Cobain's stripped technique that drew a line under 80s cock-rock: the brittle opening chords of *Smells Like Teen Spirit* felt like the era's glossy rack-mounted pomposity being stabbed with a rusty pin.



The house that Jack built:
ramshackle, dirty, fuzzy
and revolutionary

2. Rage Against The Machine – Killing In The Name

The uncensored version dropped 16 'fucks' (plus a 'motherfucker'), and in 1992, that was pretty much our reaction when Tom Morello's Marshall riffage broke into that burglar-alarm solo. "I had just gotten that DigiTech Whammy pedal," Morello explained in *Spin*. "So, y'know, I went hog-wild on a number of songs..."



Tom Morello unleashed
sonic fury with his Whammy

1. The White Stripes – Dead Leaves And The Dirty Ground

Slamming the "feeble sound" and "excess in production" of the Pro Tools generation, Jack White backed up his fighting talk with *Dead Leaves...*: a fuzzing, throbbing, all-analogue beast that compensated for the lack of a bass track by blowing the doors clean off with a Big Muff. The Strokes and The Libertines ran with the spit-and-sawdust sound – but nobody did it better than Jack.

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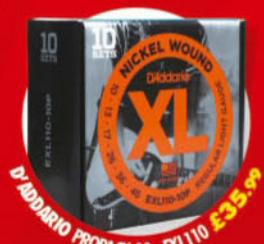
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