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Welcome...



If, to you, making money from playing the guitar seems like the ultimate day job, you've come to the right place.

On the other hand, you might just be interested in ways of supplementing your income by using your knowledge and guitar-playing skills. This issue, we wanted to bring you some insight into different ways of achieving this – some that you will have thought about, and hopefully some others that you haven't.

We also wanted to keep it realistic, focusing on areas that you can start investigating right after you finish reading, so we've spoken to real jobbing musicians who are out there doing it right now. As you'll find out, there are quite a few different ways of utilising your guitar abilities and turning them into cash, and we've tried to bring you as much useful advice as we could cram in to 15 pages! Enjoy it, and hopefully you'll be inspired to start making money straightaway!

Also, if you've got any questions about technique issues that have been troubling you, turn to our new Ask TG feature, on p104, and send us your queries. One of TG's expert tutors could solve your problem in a future issue.

Stuart Williams

Stuart Williams, Editor

MAKING THIS MONTH'S MAC:



CHRIS BIRD

As a proud PRS owner himself, tuition editor Chris is the ideal man to put the PRS S2 Singlecut through its paces in this month's 90-second review. "Tonally, it blew me away," says Chris, "now where's my piggy bank?" You can check out the video at www.totalguitar.co.uk.



MICHAEL BROWN

Brown Sound has been on a round-up frenzy, riffing with a trio of speed demons from Schecter and going insane under the influence of four zany Z.Vex pedals. There's also hot new gear from PRS, Korg and Washburn, that – after you've read our cover feature – will help pay the bills, too!



ROB LAING

Spurred on by last month's John Butler Rig Tour, Bobby Two Screens spent the month deliberating over acoustic soundhole pickups. When he wasn't consumed by magnetism, he found time to strap a GoPro to his cat, and share a festival bill with 90s Somerset rock heroes, Reef.

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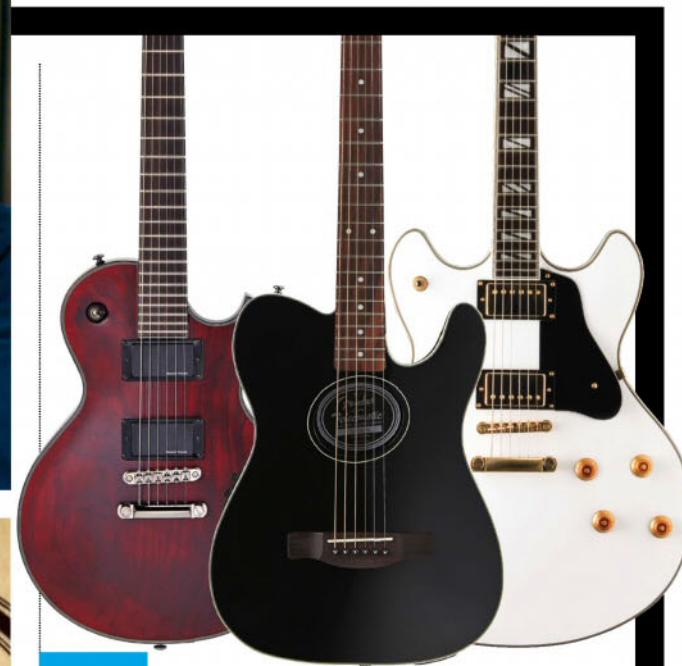
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Total Guitar

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MONITOR

FIRST LOOK...

Auden the fields

New UK acoustic brand launches debut models

The humble acoustic has made a comeback in recent years, and Auden looks set to further its renaissance, with a range of hand-built instruments crafted here in the UK.

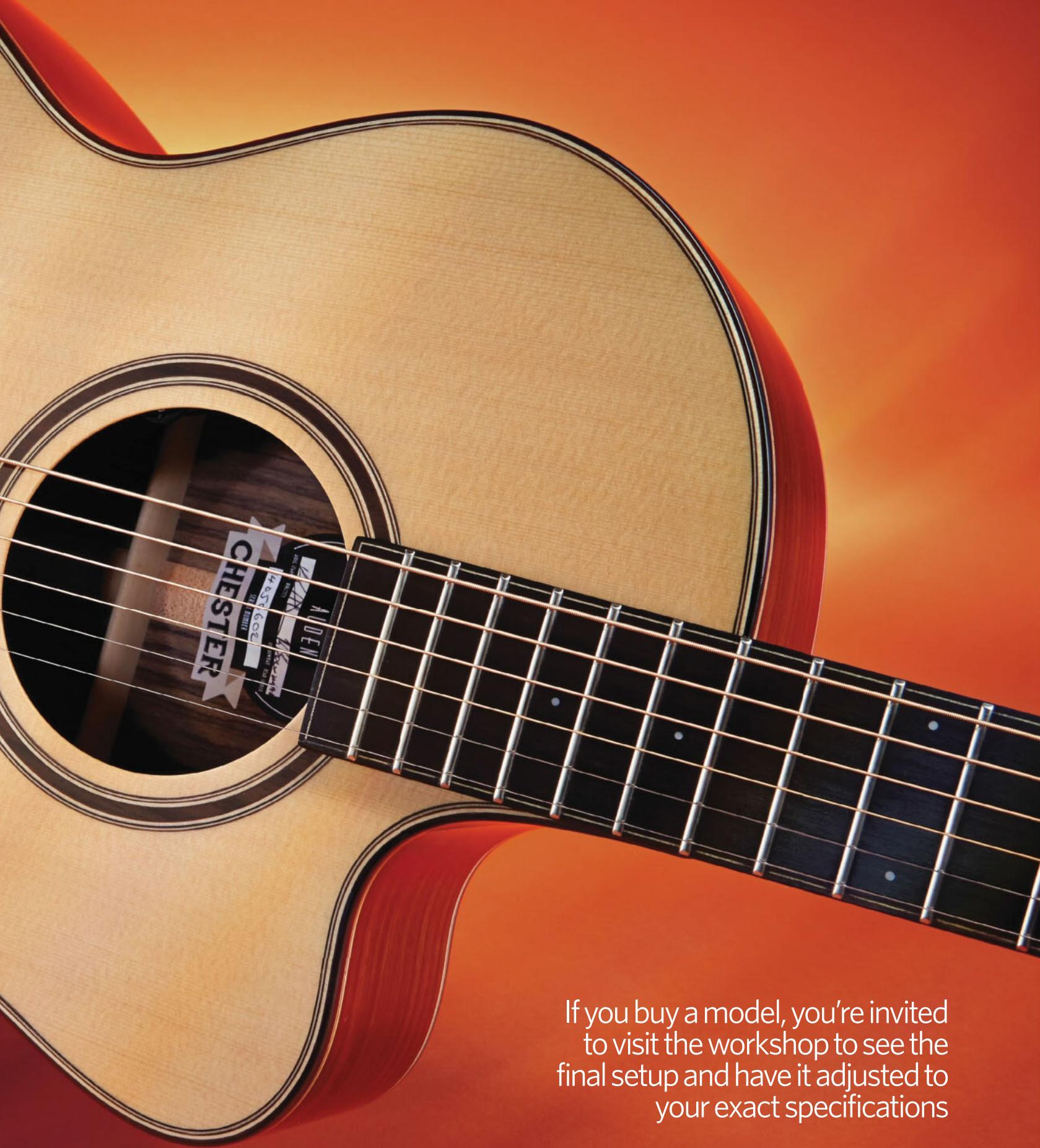
This is the 000-sized Chester Spruce Cutaway, which boasts 'perfect string balance and playability' to go with its solid Indian rosewood back and sides, African mahogany neck and – you guessed it – AAA spruce top. Elsewhere, there's plenty of visual flair, from the classy fingerboard binding to the gothic headstock font. What you might not notice is the Lydia preamp from Swiss acoustic experts Schertler, concealed within the soundhole along with a volume control.

Auden has a personal take on guitar production – if you buy a model, you're invited to visit the workshop and showroom to see the guitar's final setup and have it adjusted to your exact specifications. Plus, the company supports Trees For Cities, which makes a donation to cover the cost of one tree for every guitar it sells. So, while an Auden guitar will set you back £1,499, you may decide that's a price worth paying if you like acoustics with a conscience.



Photography: James Looker





If you buy a model, you're invited
to visit the workshop to see the
final setup and have it adjusted to
your exact specifications

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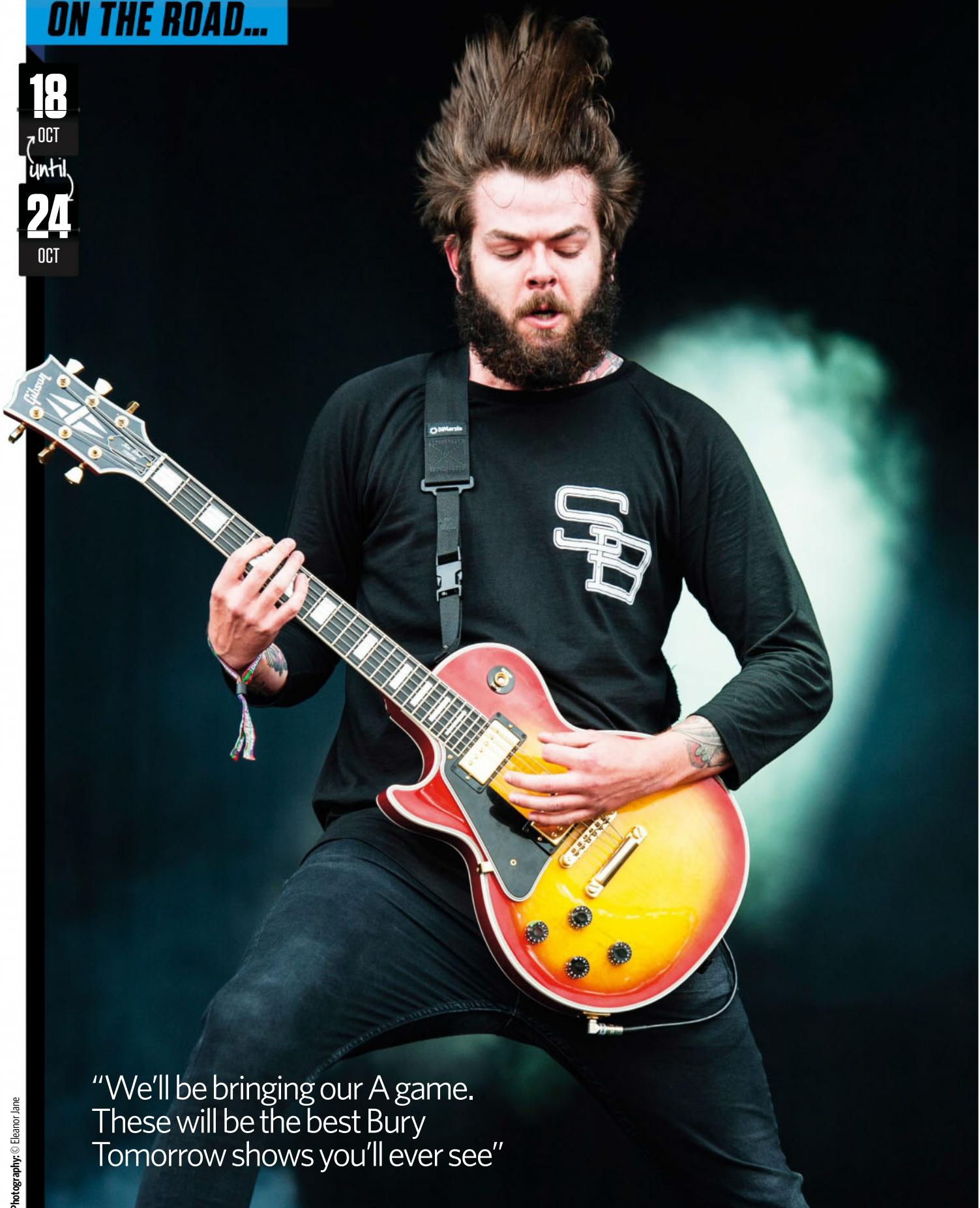
ON THE ROAD...

18

OCT

24

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THE ULTIMATE
 LINE UP

Bury Tomorrow

Brit upstarts back on the metal track

People need to come see this tour because we will definitely be bringing the shred."

As far as cases for catching Bury Tomorrow's October tour go, the above line from co-vocalist/guitarist Jason Cameron is pretty compelling.

And he's not bluffing. Boosted by the arrival of new lead player Kristian Dawson (who replaced founder member Mehdi Vismara), Bury Tomorrow released the album of their lives, *Runes*, earlier this year. It's packed full of bone-dissolvingly heavy work from the newly-formed guitar team, and Jason admits that the new boy played a big part in that.

"He's made me appreciate a lot of music that I haven't listened to in a very long time. He's made me look at songwriting in a different way as well. Musically, he's made us heavier. We were heavy before, but I think as time went on we were edging more towards rock, but he has come in and put us back on a metal track."

They'll need a substantial rig to do justice to *Runes*' heavy as hell tone on the road, but it seems that they've got that covered.

"I'm using the Blackstar S100, that's a pretty tasty amp. I use one of their boost pedals with that and it sounds huge," says Jason. "I've always been a fan of simple set-ups and letting my amp do the talking. Dawson is using the

S100 as well, and I don't think we'll be changing any time soon. We get a lot of heavy from the Blackstar."

Their rig may be sorted, but a set packed with tunes from the new album does present one or two problems for Jason.

"The songs [from *Runes*] I really wanted to play live were *Watcher* and *Of Glory*, and I'm stoked that we get to play those every night. There's some really hard parts from the album I've got to get my head around. We'll be doing *The Torch* on the next run. That is very difficult to sing and play guitar at the same time. Me and Dawson, when we write we just write what sounds good and then I sing over the top. Then I sit down and keep my fingers crossed that I can play it and sing at the same time."

Thankfully, there's a little time before the tour's first show on 18 October, and Jason assures us that when that rolls around they will be firing on all cylinders.

"We'll be bringing our A game. These will be the best Bury Tomorrow shows you will ever see. But who knows, it could all go horribly wrong!"

Bury Tomorrow's UK tour starts at Birmingham Institute on 18 October. For more information, visit www.facebook.com/burytomorrow



New guitarist Kristian Dawson has brought extra heaviness to BT

MONITOR

RIFF OF THE MONTH

VIDEO LESSON

www.bit.ly/tg257rotm



Muse

PLUG IN BABY 00:00

TRACKS 07-08

This month, we're looking at the finger-twister of a riff from one of Muse's best-loved tracks. This song is in standard tuning.

After a series of swooping guitar effects and squeals, Matt Bellamy kicks into the main riff. The phrase is based on the B harmonic minor scale (plus some out of key notes), and consistently turns around on itself to create seamless transitions from one section to another. The majority of the riff is played with alternate picking, but pay close attention to where the hammer-ons, pull-offs and slides fall, because they often form the changeover from ascending to descending sections. Due to the scale shape and the ascending sequences, you'll need to use all four fretting fingers. The benefit is that a finger is always conveniently hovering over each of the required frets, reducing the amount of movement required to play through the whole sequence.



FOR THIS track, Bellamy runs a Z.Vex Fuzz Factory in front of an overdriven amp for a saturated distortion, but any gained-up fuzz will do. This drives the input signal harder and pushes the amp into a high-gain sizzle. To maximise the brightness and power, use a bridge humbucker. If your guitar has a single-coil pickup, you can increase the gain on the amp to achieve a more lively tone.

EFFECTS

Fuzz pedal - Drive: 40%, Tone: 50%, Level: 50%

VIDEO LESSON All our Video Lessons are online at totalguitar.co.uk/video. To go to this lesson, type www.bit.ly/tg257rotm into your browser.



805 ALIVE

Seymour Duncan unleashes the 805 Overdrive

HOT OFF the pedal blocks is the 805 from Seymour Duncan, which uses the same chip as the 808 TS, but adds extra gain and an active three-band EQ; Duncan reckons you can use it for everything from blues to metal. It costs £159 – see www.seymourduncan.com.



NEWCUBE

Roland unveils the app-adjustable Cube-10GX

THE EVER-popular Cube family has a new member: the Cube-10GX features 10 watts of power and an eight-inch speaker. Most importantly, it allows you to swap out different COSM amp models using the free Cube Kit app. The Cube-10GX costs £109 – check out www.roland.co.uk for more info.



SEMI SUCCESS

PRS adds three semi-hollow models to its S2 line-up

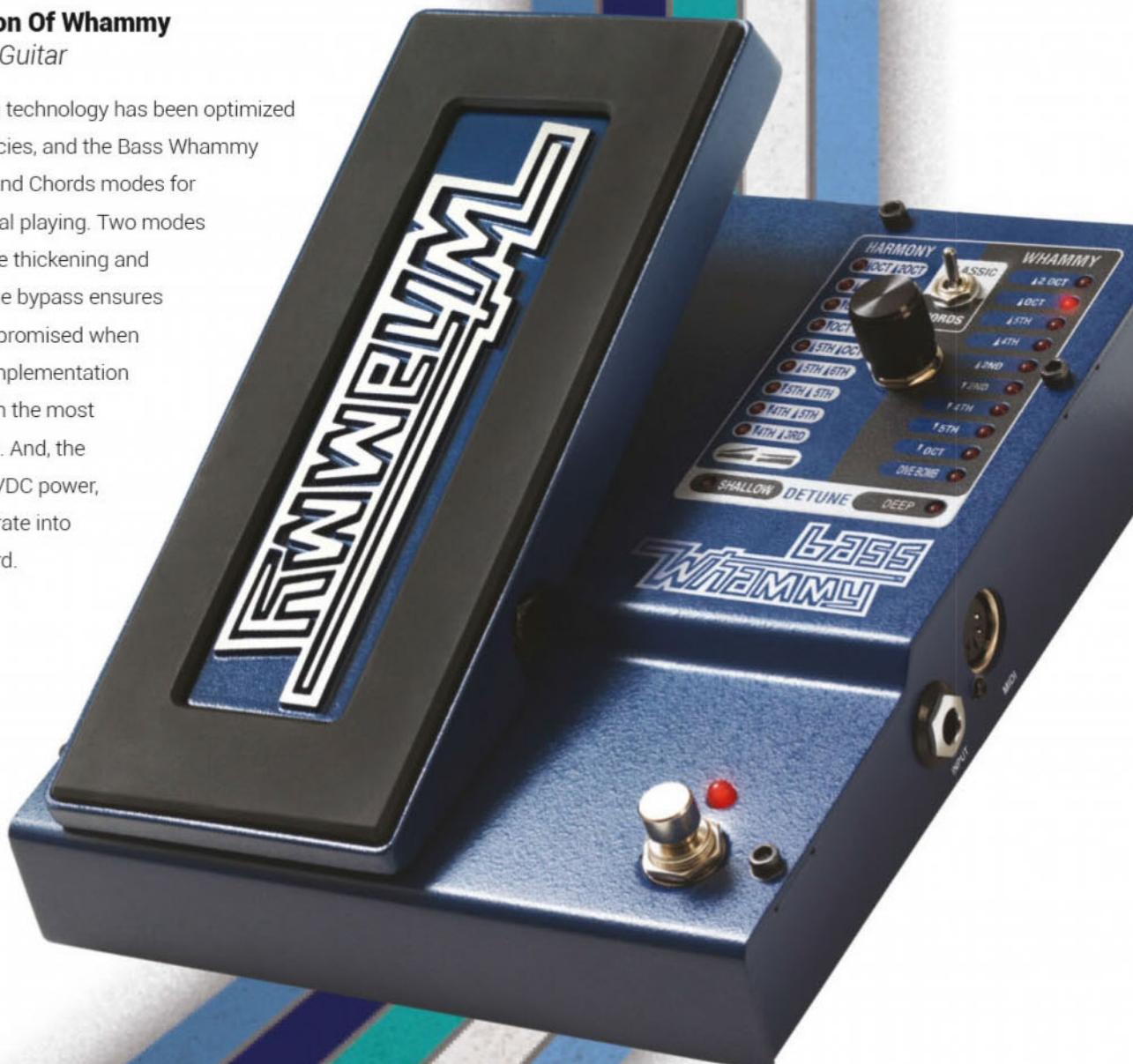
TO CELEBRATE one year of its S2 series, PRS has added a trio of new semi-hollow guitars to the range: the S2 Mira Semi-Hollow, S2 Custom 22 Semi-Hollow and S2 Singlecut Semi-Hollow. All three are built in America, offering resonant takes on classic PRS designs, and prices start at £1,259. Head over to www.prsguitars.com for more details.

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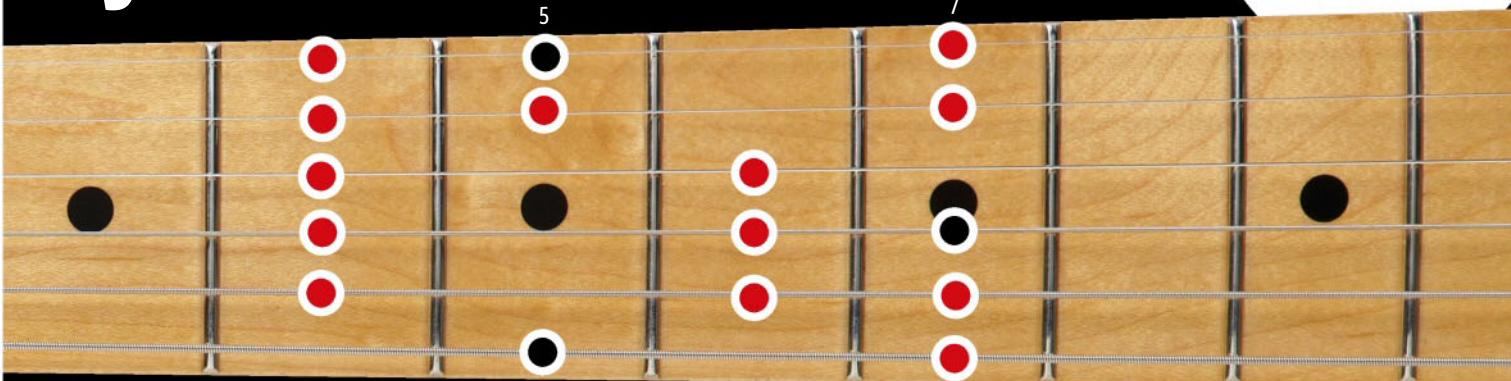
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MONITOR

SCALE OF THE MONTH

IN ASSOCIATION WITH

Lydian mode



A bright and magical-sounding scale, the Lydian mode is a colourful alternative to the standard major

PET ROO CHI

PLAY THE 5th fret with your 2nd finger and use tight alternate picking and palm-muting. Keep your picking-hand momentum consistent as you play bar 2. Use a one-finger-per-fret arrangement and aim to move your fret hand as little as possible.

This month's riffs and licks are based on the A Lydian mode. Essentially, you play the notes of the key of E major (E F# G# A B C# D#) but using A as the root note (A B C# D# E F# G#). So, although the notes are the same as the key signature, certain

intervals change in the Lydian mode. In this mode, the 4th interval becomes a #4th, adding a magical quality often associated with Joe Satriani and Steve Vai. This is the most important interval in the Lydian mode, so be sure to land on the #4th for a typical Lydian vibe.

TRACKS 09-10

SATCHURATED

THIS SATRIANI-style legato lick should be played as smoothly as possible. Use hammer-ons and pull-offs for consecutive notes on the same string and pick only when you change to a new one. Try to play all notes at the same volume.

TRACKS 11-12

The image shows a musical score for guitar. The top part is sheet music with a treble clef, a key signature of two sharps, and a tempo of 80 BPM. It consists of two measures of sixteenth-note patterns followed by a measure of eighth-note chords. The bottom part is a TAB (Tablature) for guitar, showing the fingerings for the notes in the music above. The TAB includes a vertical 'T' and 'TAB' label on the left, and a vertical bar line after the first measure.

SLIM PICKINGS

THIS METAL-style riff brings Paul Gilbert to mind. Use alternate picking for consistent momentum and timing. Palm-mute the notes on the sixth string and lift your hand slightly when you play the fifth string to help notes stand out.

TRACKS 13-14



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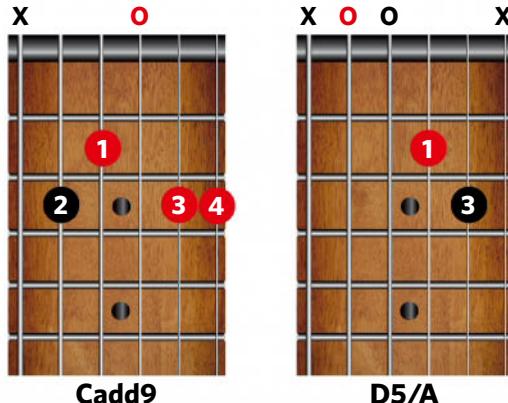
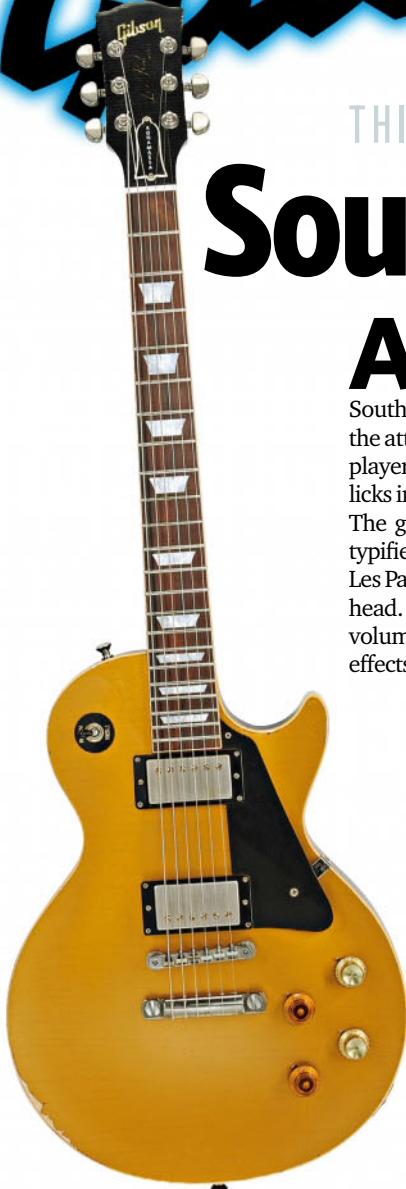
TG helps you
blag a new style

AMMO

THIS MONTH...

Southern Rock

Acts such as ZZ Top, The Allman Brothers Band and Lynyrd Skynyrd established Southern rock in the 1970s, fusing the attitude and techniques of blues players with chord sequences and licks inspired by country music. The guitar tones are no-nonsense, typified by the classic combination of Les Paul and 100-watt Marshall head. The Les Paul's abundance of volume and tone controls means effects are rarely used.



These chord shapes provide an alternative to the more common basic G, C and D shapes. The '5' chords have a solid rock feel, whereas Cadd9 has a sweet shimmer to it.

TRACK 15

d=70

8va-

Play the 6ths that open bar 1 with punchy staccato, using hybrid picking to add 'snap'. The rest of the lick is based on the E minor pentatonic scale (E G A B D) and incorporates the ♭5th (B♭) and major 3rd (G♯) intervals, too. Play the whole lick four frets lower and this month's chords will work as a suitable backing.

What You Need To Know

KEY PLAYERS: Duane Allman, Dickey Betts, Gary Rossington, Billy Gibbons

KEY TECHNIQUES: Hybrid picking, pentatonic licks, oblique string bends, short repeating lead phrases

1 The Les Paul guitar was designed by Ted McCarty and endorsed by Les Paul. Les' contributions include the idea of the Goldtop finish.

2 Other acts influenced by Southern rock include Creedence Clearwater Revival, Tom Petty, The Black Crowes and Black Stone Cherry.

3 The combination of wood that gives the Les Paul its unmistakable tone is a solid mahogany body with a maple top and a mahogany neck with a rosewood fingerboard.

4 Well-known tracks are Lynyrd Skynyrd's *Sweet Home Alabama* and The Allman Brothers Band's epic instrumental track, *Jessica*.

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Fender Twin

We pay homage to the amp with headroom to spare

Back in the 50s, PA systems weren't what they are today, so guitar players needed bigger amps in order to get themselves heard. Fender heeded the call with the 25-watt 2x12 Twin combo in the early 50s, but it wasn't until 1958's 'tweed' Twin 5F8-A that guitarists had a new weapon in amplification, with an almighty 80 watts of 6L6-fuelled power emanating from a pair of Jensen speakers.

This behemoth of backline swiftly earned a place alongside BB King and Keith Richards, but that didn't stop Fender tweaking the design. Come 1963, all of Fender's amps got a black Tolex makeover, and the Twin was renamed the Twin Reverb. In the process, The Big F added a vibrato (ie, tremolo) channel and spring reverb. Since then, other incarnations of the Twin have included the 'silverface' Twin Reverb, Twin Reverb II and 'red knob' Twin, which featured an additional gain channel. In 1992, Fender launched the 'blackface'-aping '65 Reissue, while last year's '68 Custom recalled the 'silverface' Twin era. Nowadays, most guitarists don't need the sheer volume the Twin puts out, but its near-unlimited headroom is something few amps can replicate.

1952 The first 25-watt 2x12 Twin combo is introduced

1958 Fender launches the 'tweed' Twin 5F8-A, which boasts a mighty 80-watt output

1963 The 'blackface' amp line is launched, including the Twin Reverb

2013 Fender introduces the '68 Custom Twin Reverb, with period-correct 'silverface' control panel

Photography: James Looker



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SPLURGE



MANSON MB-1S

£3,374

Few guitarists have rammed as much tech into their instruments as Muse's Matt Bellamy, and this latest signature model from Manson continues that tradition. It comes fitted with a Fernandes FSK 401 Sustainer system and killswitch, while the MIDI screen controller is ready to operate a Korg Kaoss Pad or DigiTech Whammy out of the box - supermassive!

SAVE



LINE 6 JTV-69

£749

Not content with modelling a museum's worth of classic guitars, the JTV-69 also packs in a ton of extra tech. The rotary control on the upper horn allows you to instantly access alternate tunings, while you also get hum-free pickups and the ability to create your own custom instruments using Line 6's Variax Workbench HD software.

STEAL



PEAVEY AT-200

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The AT-200 is the first guitar to feature Antares' extremely hi-tech all-digital Auto-Tune technology built in, but don't hold that against it. What that means for the guitar player is perfect tuning and intonation across the fretboard, alternate tunings on tap and, with the help of Antares' update packs, a host of pickup and guitar models, too.

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ELEPHANT TALK LENNY
OWNER OF A LONELY HEART
ONE THING LEADS TO ANOTHER
BLACK STAR
SHAKESPEARE'S SISTER
SLOW TURNING
SMOKING GUN TUFF ENUFF
CLIFFS OF DOVER
DAMN RIGHT I'VE GOT THE BLUES
BLUE ON BLACK
SCAR TISSUE
BULLET WITH BUTTERFLY WINGS
DAMMIT LAST NITE
DIVINATIONS ABEL
'TIL SUMMER COMES AROUND
FORGET YOU
WHO WOULDN'T FALL IN LOVE WITH YOU



THAT'LL BE THE DAY PEGGY SUE
LET'S GO TRIPPIN' TRICK BAG
I FOUGHT THE LAW SURFIN' U.S.A.
PURPLE HAZE FIRE
KICK OUT THE JAMS F.B.I.
THE NIGHT THEY DROVE OLD DIXIE DOWN
WHAT IS LIFE LAYLA
REELIN' IN THE YEARS
YOU AIN'T SEEN NOTHIN' YET
TOO ROLLING STONED
CARRY ON MY WAYWARD SON
BEAST OF BURDEN BAD PENNY
SULTANS OF SWING
MY SHARONA LIMELIGHT
RUN TO THE HILLS MANEATER
PRIDE (IN THE NAME OF LOVE)
CUTS LIKE A KNIFE
YOU GIVE LOVE A BAD NAME
PRIDE AND JOY
FINISH WHAT YA STARTED
SEE A LITTLE LIGHT
SOMETHING TO TALK ABOUT
ENDLESS, NAMELESS
WICKED GAME COMEDOWN
SWALLOWED
ALIVE NO RAIN
SHOW ME HOW TO LIVE
MAPS GRAVITY
I BET YOU LOOK GOOD
ON THE DANCEFLOOR
BEVERLY HILLS
GET LUCKY BLACK CHANDELIER



1954 · THE WORLD'S GREATEST ELECTRIC GUITAR · 2014
Sixty Years, Countless Hits



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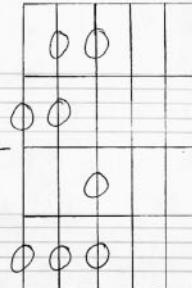


What the *f* THIS MONTH... SCALES

A scale is a set of notes played in order, ascending or descending, with the highest and lowest notes an octave apart. In theory, almost any random selection of notes can be formed into a scale; in reality, most scales are formed of runs of notes that are one, two or, less often, three frets apart.

Putting theory to one side for a moment, it is easier to make up solos and chord progressions if you can think in terms of scale shapes. Why? Because scales are handy groups of notes that sound good when used together. For example, the major scale is great for constructing simple chord progressions. The minor pentatonic scale sounds good melodically in a blues, rock or metal context. It's up to you to discover the moods and flavours of each scale you come across.

THEORY FOR LAZY B*ST*RDS



C major scale

The notes in this scale are: C D E F G A B, ie, there are no sharp or flat notes. Three-note chords based on this scale include: C, Dm, Em, F, G, Am, and Bdim. It's useful to know which chords can be built from each scale.

C D E F G A B
1 2 3 4 5 6 7

Major scale degrees

It helps to be able to think of each note in a scale as a number, as well as a note. The major scale is numbered: 1 2 3 4 5 6 7.

C Eb F G Bb C
1 b3 4 5 b7 1

C minor pentatonic scale

The minor pentatonic scale uses notes from the major scale, but with the 3rd and 7th flattened: 1, 3, 4, 5, 7.

BRING THE NOISE!

Coax crazy sounds from your axe

#83 ROLL OVER BANJ-HOVEN

Banjos come in many varieties, including four-string, five-string and the less common six-string kind. And, in fact, it is surprisingly easy to give your own six-string a hillbilly bluegrass vibe, using just a piece of rolled up tissue paper and a simple altered tuning. The tissue paper is used to mute the strings; just stuff it under your guitar's strings, near the bridge. Tune your first string down a tone to D so that your top four strings form an open G tuning (DGBD). With the tuning sorted, tweak the tone on your amp as required. We used a twangy sounding bridge-position humbucker with the midrange boosted.



Tune your guitar's first string down a tone to D. If you play only the top four strings, this is an open G tuning (DGBD) - perfect for banjo.



Roll up a paper towel or cloth and place it under the strings between the pickup and the bridge. The strings should still resonate, but with less sustain.



Use your thumb and your first and second fingers to play the lick. Palm-muting will help you get even closer to the banjo sound. Our lick is tabbed below.

LICK TAB

NOTATION: $\text{♩} = 150$

INSTRUMENT: Banjo

CHORDS: G/D

NOTES: PM throughout

TABLATURE:

T	D	B	G	A	D	B	E
0	0	5	0	0	5	0	0
0	0	5	0	0	5	0	0
0	0	5	0	0	5	0	0
0	0	5	0	0	5	0	0

PERFORMANCE:

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- 2 p i m
- 3 p i m
- 4 p i m
- 5 p i m
- 6 p i m
- 7 p i m
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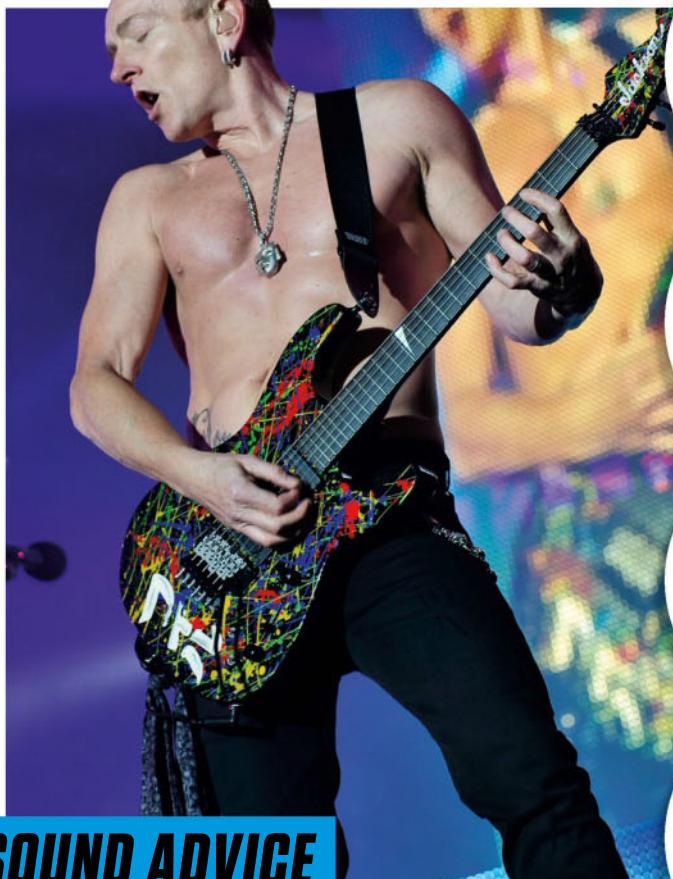
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SOUND ADVICE

Clean 80s Rock

Discover the secrets of the shimmering modulated sounds of the 80s

During the 80s, pop-rock acts such as Def Leppard and Bryan Adams ruled radio playlists. Key to their sounds were the clean tones that laid a shimmering foundation for the verse of many a hit, before heavy guitars kicked off in the chorus. These tones were produced by a chorus or flanger, are easy to

achieve, and work well on arpeggiated guitar parts. The effect can be heard on Bryan Adams' *Run To You* (chorus) and Def Leppard's *Love Bites* (flanger). And, although not necessarily influenced by 80s rock, clean chorus has also been used by Nirvana, Metallica and The Police.

TRACK 17

Make sure you fret these chords with the tips of your fingers so the open strings ring out clearly. There are slight accents (emphasis) on the open third-string notes, but generally all the notes should be roughly the same volume. Experiment with pick-hand muting on the bass strings.

Hair metal guitar heaven...

STEP ONE PICKUP

You're looking for a bright tone, so a guitar fitted with single-coil pickups is the best option. Select either your bridge or middle pickup for the optimum sound.

STEP TWO NOT QUITE CLEAN

Many metal acts use totally clean tones to contrast with heavier sections of music, but 80s rock clean tones benefit from just the tiniest bit of sizzling distortion for added bite. Set the drive no higher than 1 or 2.

STEP THREE RATE/SPEED

The classic shimmering sound is created either by a chorus or flanger (we're using a chorus). The rate or speed setting controls how fast the shimmer is. You want a subtle sound, so set the rate to about 4.

STEP FOUR DEPTH

The depth controls how wide the chorus's shimmer is (a high rate combined with a high depth setting produces a crazy wobbling sound). Again, you're looking for a subtle sound, so set the depth to 4 or 5.

STEP FIVE COMPRESSION

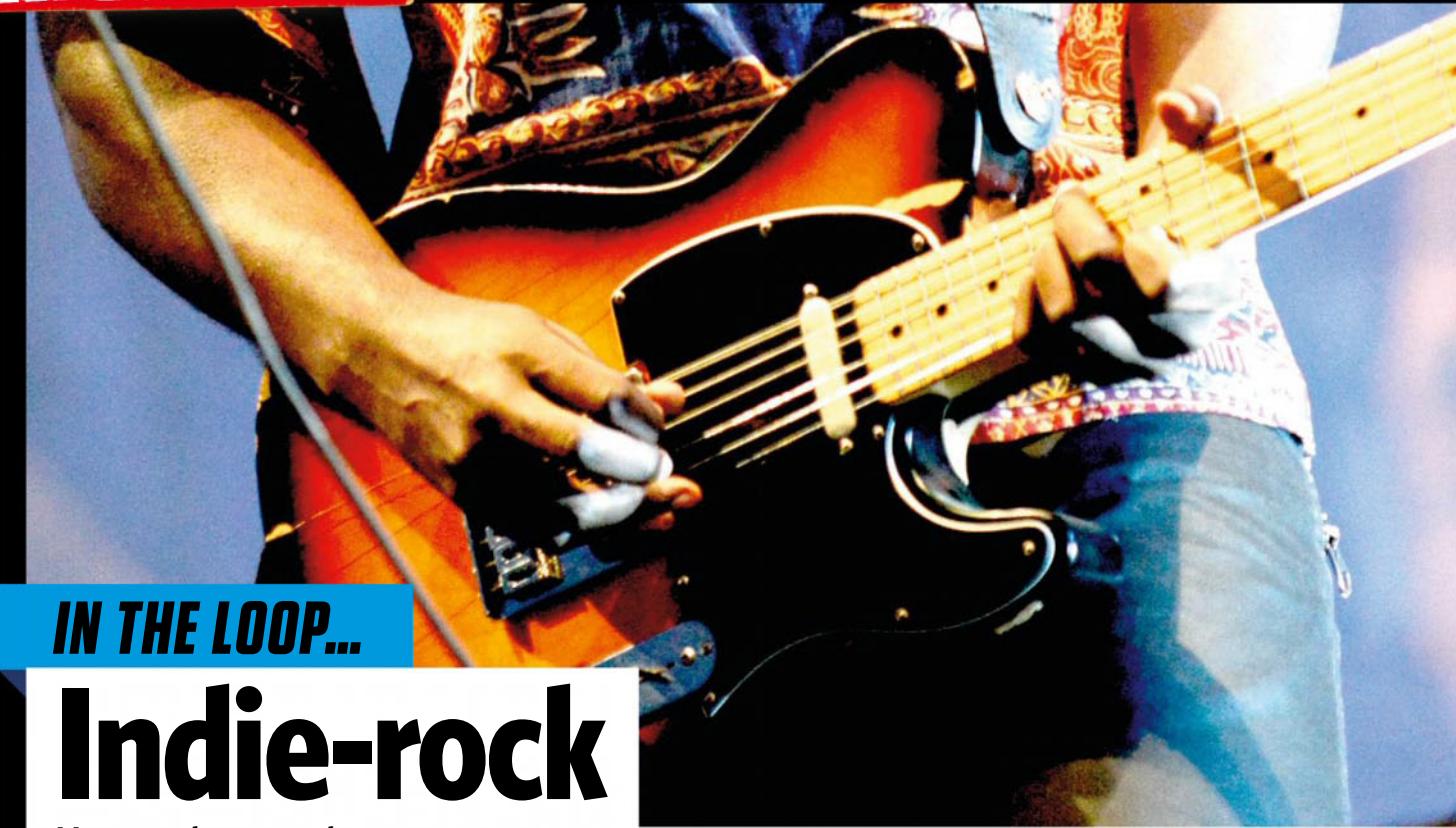
This tone is often used to play picked chord parts. It can sometimes be tricky to play all the notes at the same level, so applying light compression will help even things out. Set the threshold so only the loudest notes are affected. Set the ratio to 2:1. If your pedal doesn't have these controls, aim for a light to medium setting.

STEP SIX REVERB

This type of tone benefits from a generous amount of reverb. If you can select the reverb type on your pedal or amp, go for a large hall or room and set the reverb time to at least two seconds.

D'Angelico

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IN CHERRY SUNBURST



IN THE LOOP...

Indie-rock

Use your looper to layer up angular indie-rock style tracks

One of the most creative uses for your looper pedal is layering together guitar parts to explore new improvisational and songwriting avenues. It is, after all, helpful to be able to hear a guitar part as you play along to it and create a complementary part. This month, our looper-based arrangement focuses on angular-sounding riffs and melodies, using indie bands such as Bloc Party and Foals as our inspiration. Multi-layered guitar works best when each part sounds distinctive. In our arrangement, guitar 1 plays a basic single-note riff, in the middle of the neck; guitar 2 is based on common rhythmic barre chord shapes and guitar 3 is a melody played high up on the neck.



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

TRACK 18

LOOP 1: SINGLE- NOTE RIFF

This single-note riff is based in the E minor pentatonic scale (E G A B D). The riff is played on all the rhythmic upbeats, so use upstrokes throughout.

TRACK 19

LOOP 2: BARRE CHORD RIFF

As well as playing the fifth string, your first finger must also mute the idle strings, so keep your fingertip in contact with the sixth string and the underside gently kissing the treble strings.

TRACK 20

LOOP 3: HIGH MELODY

The angular sound of this melody comes from the wide interval spacings. The first three notes are E, B and G, which are the notes of an E minor triad, spread across four strings; this is called an 'open voicing'. So it's a simple chord, just spread out across more than one octave.

In the studio



Artist:

JOE BONAMASSA

A Nashville-inspired JoBo returns with a new album, aiming for number one

GIVEN THAT he has released 10 studio albums since 2000, it's astonishing to think that Joe Bonamassa is yet to put out a record of all-original material.

Until now. On why *Different Shades Of Blue*, due for release in September, bucks the trend, Bonamassa told TG: "When Kevin Shirley and I started talking about what kind of record we wanted to make next, I knew it had to be something different – a new challenge. We agreed that a record of all-original songs was something that has been long overdue."

Bonamassa took inspiration for the album by travelling out to the heart of the US's vibrant country scene.

"I headed to Nashville on the recommendation of Kevin to write with James House, Jerry Flowers and Jonathan Cain. I ended up meeting Gary Nicholson and Jeffrey Steele. To say my whole creative world was recharged is an understatement. To say it was long overdue is obvious. Each of these writers have such a way of crafting songs with choruses, lyrics and structure that I had not experienced before."

We say all-original, but the record starts with a snippet of an oft-overlooked Hendrix tune, *Hey Baby* (*New Rising Sun*).

Joe explains: "Kevin had heard this track on a Hendrix video called *Hear My Train A Comin'* in the credits, and he loved the atonal vibe, but he brought it to me saying that he had never heard it before, and neither had I. Kevin called up the Hendrix estate to find out the name of the track and we recorded this cool little instrumental nugget in an hour!"

Recorded at The Palms in Las Vegas, the album sees Bonamassa mix an astonishing amount of gear – Gibsons (including a 1959 Les Paul Standard and 1963 Gibson Firebird I) and Fenders (50s Strats and 60s Teles), plugged into Dumbles, Fenders (Twins, Reverbs, Deluxes), Marshalls (Silver Jubilee and 1966 Bluesbreaker) and more.

"I wanted to get a solid, memorable sound on this record. Kevin and I really pushed the limits of all of our abilities to get the best sound so far," Joe adds.

After peaking at number two in the UK charts with 2012's *Driving Towards The Daylight*, could *Different Shades Of Blue* be Bonamassa's first number one?

"That would be amazing, but since it's coming out during the busiest time for releases I won't hold my breath. But we can always have hope that the fans can help us pull this one off!"

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Bear Hands

Promising Brooklyn boys finally come good

On the face of things, it might be easy to consider Bear Hands – a pop-laced, geek-tinged indie group – as riding in on the coattails of their Brooklyn brethren Vampire Weekend and MGMT.

The truth is they've been going almost as long as those bands, but it wasn't until the release of second album, *Distraction*, earlier this year (due 11 August in the UK) that things started to gather pace.

"We're seizing every opportunity we get," agrees guitarist Ted Feldman down the line from his tour van in the US. "It feels good to have some attention and be growing, and the shows have been really exciting."

Following their spikier, distorted early offerings, Bear Hands have emerged like a musical moth from the pop chrysalis on *Distraction*, striking that enthralling and rare sweet point between pop hook and rock bombast. Check out the monstrous *Peacekeeper* and *Agora* and listen to the blend of frontman Dylan Rau's chord hammering and Ted's lead embellishments to see what we mean.

"My guitar style is kind of textural," says Ted. "I sort of fill the ambient space and I outline the... sorry, I'm getting a 'wanking' signal from my friends. I don't know! I play the effects a lot and instrumental leads!"

As such, the guitarist augments his Les Paul Supreme with a Music Man head and Marshall cab, plus a large selection of EHX pedals. "I have two reverbs, two delays, two compressors," he explains. "So I have stuff that's on most of the time, and stuff that I can play and manipulate actively."

Dylan, meanwhile, is "the complete opposite of a gear head" and keeps his tools very simple: a Telecaster through a Fender DeVille. "He has a tuner, which was a breakthrough," laughs Ted. "And now we've given him a reverb pedal. He's all about playing simple chords, and he has a very unique style. He's a self-taught guitar player."

You can catch Ted and Dylan in action at this month's Reading and Leeds festivals. They may not have had the astronomical rise of their neighbours, but these days Bear Hands have got 'bill-climber' written all over them. So, why did it take eight years?

"I don't know," ponders Ted. "We kind of didn't go away. Maybe that's how it works. Eventually, people have to start paying you attention!"

FOR FANS OF: MGMT, Vampire Weekend
HEAR: *Agora*



Brawlers

Putting the pun in punk rock

Formed from the ashes of Dinosaur Pile-Up, Leftover Crack, Castrovalva and We Were Frontiers, Leeds pop-punkers Brawlers have got priors.

"Brawlers was an experiment," explains guitarist Matt Wright. "We were all in different bands, but we weren't necessarily playing much or getting to do the fun things bands do, like partying or making music that was fun. So it was just for a bit of a joke, then we started really enjoying it."

By focusing on keeping the shows entertaining and dropping a well-received debut EP (the excellently-titled *I Am A Worthless Piece Of Shit*), the four-piece now have a reputation as the UK's finest new purveyors of beer-spilling, melody-heavy punk rock.

"I've been in rock bands, metal bands, indie-folk bands, so my

style was very varied," Matt tells TG. "Brawlers is a nice departure from what I'm used to. It's a lot of simple powerchords, and it's meant we can concentrate more on the live show – on jumping about and having a good time."

Given the amount of limbs and liquids flying about, Matt's gear needs to be bomb-proof, so his live setup consists solely of a Fender Deluxe, a ProCo RAT, a tuner and an 80s Japanese Jazzmaster, which he's modded with a Mustang bridge and new pickups.

"It's a lovely guitar, but I don't treat it too well," he concludes. "But it's all in the name of rock 'n' roll!"

FOR FANS OF: Weezer, Dinosaur Pile-Up
HEAR: *Mothers And Fathers*



Blues Pills

Red pill or blues pill? Dorian Sorriaux chose...

It is the teen guitarist's dream and it happened to Dorian Sorriaux. Aged just 16, the Frenchman was plucked from obscurity to join (ex-Radio Moscow rhythm section) Zack Anderson and Cory Berry's new project, Blues Pills – a move that required relocating to the band's adopted home city of Orebro, in Sweden.

"It was quite a difficult situation," explains Dorian, two years on. "I had never really been out of France before, and I was at school. But both my parents were really supportive of what I wanted to do, so they let me go and everything worked out well."

Vocalist Elin Larsson is the only Swede, but visas – and, more importantly, an absolutely thriving classic rock scene – meant it made sense for Americans Zack and Cory to

relocate, too. Now, Orebro is the base for a worldwide operation.

"It's a great country to live in, if you play music," enthuses Dorian. "There are lots of great bands and loads of great musicians that are really inspiring."

Dorian cites Peter Green and Paul Kossoff as influences, and while he shares some of their ethereal touch, it's lent an edge by a mini-humbucker equipped Gibson and a rare 70s DNS amp.

"It stands for 'Denmark, Norway and Sweden,'" says Dorian. "It's an old Class A guitar amp and it sounds really good. It's only worth £300, but right now I'm actually in love with it."

Ah, to be young and, erm, outrageously good at guitar.

FOR FANS OF: Graveyard, Rival Sons
HEAR: *High Class Woman*

MONITOR

ALBUMS



Opeth

PALE COMMUNION

★★★★★

There's no doubt that 2012's *Heritage* had some of Opeth's fanbase grumbling. Mikael Åkerfeldt and Fredrik Åkesson turned the gain down, set aside the death metal and fully embraced their 70s influences. But unlike 2003's mellow *Damnation*, it was more of an uneasy listen. *Pale Communion* redresses a few balances. Make no mistake – death-metal guitar and vocals are still off the menu, but the eastern riffs, extremely tasty minor-scale guitar work and their equilibrium with organ and vocal harmonies here make for Opeth's most cohesive and majestic album to date. Songs are allowed to melodically unfold, where *Heritage*'s transitions jarred at times.

Åkesson continues to transcend his pre-Opeth rep as a 'metal shredder' and showcases a compelling blend of textural subtlety and exotic technicality. Following a sublime southern blues break by Åkerfeldt in 70s throwback *River*, the duo weave in and out of scales for a masterful and surprising four-part duel.

In the final act, *Voice Of Treason*'s dark arabic build and the moving orchestral show-stopper *Faith In Others*, Opeth showcase just how far they've come, to a place where the guitars no longer drive everything, but instead play their essential part in colouring a fuller band sound.

Rob Laing

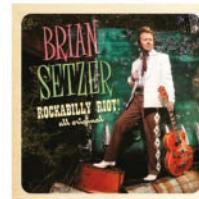
Download: *River*

**ROBERT McDOWELL,
MANCHESTER
ORCHESTRA:
THE LAST
ALBUM
I BOUGHT...**



**BAND OF
SKULLS
HIMALAYAN**

"I bought the new Band Of Skulls record; I listened to it on the flight over and fell asleep, not because it was boring – we departed at about 11 o'clock at night. On this tour, I made it a purpose; I was like, 'This is the record that I'm going to dive into and really give it a solid 10-plus listens.'"



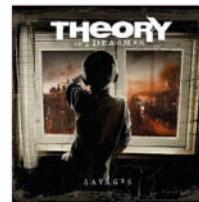
Brian Setzer
**ROCKABILLY RIOT:
ALL ORIGINAL**

★★★★★

UNTIL THERE'S time-travel, there will be Brian Setzer albums. From the opening handclaps of *Let's Shake*, the controls are set for 50s America, evoking a world of diners, bobbysoxers in twirling skirts and busboys combing duck-arse quiffs. Granted, some of the up-tempo numbers don't feel wholly 'all-original': it's hard to shake the sense you've heard these progressions before. Still, it's joyous stuff. Skittering across the fretboard of his Gretsch 6120 on the title track and kicking off *Vinyl Records* with some screaming doublestops, Setzer is modern rockabilly's undisputed kingpin.

Henry Yates

Download: *Vinyl Records*



Theory Of A Deadman
SAVAGES

★★★★★

THEORY OF A Deadman's two albums have soared up the US chart spawning radio hits like *Hate My Life* and *Bitch Came Back*. But *Savages*, their darker fifth record, belies their mass-market popularity. This is a masterclass in rehashing the same old riffs and packaging them into unit-shifting jock rock. Not even a guest spot from Alice Cooper can drag the title track out of this knock-off Nickelback territory. There is the odd stellar riff from Tyler Connolly and Dave Brenner tucked away here and there, but it's barely worth scratching the surface to find them.

Richard Chamberlain

Download: *In Ruin*

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



Dragonforce MAXIMUM OVERLOAD

★★★☆☆

AFTER EMERGING as the poster boys of the *Guitar Hero* generation thanks to their historic style and light-speed assault, Dragonforce's Herman Li and Sam Totman have seen their stars wane in recent times. Their second album with vocalist Marc Hudson has its moments, with *The Game* demonstrating an ear for a good tune, while their trademark flamboyance is still writ over the lead breaks of *Extraction Zone*. However, *Maximum Overload* still lacks the excitement and unconventional bombast that was present in their early efforts, while a cover of *Ring Of Fire* proves totally misguided.

Adam Rees

Download: *Symphony Of The Night*



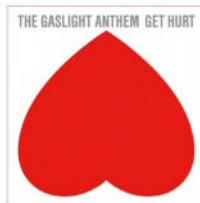
Umphrey's McGee SIMILAR SKIN

★★★★★

FOR THE uninitiated, Umphrey's McGee are a 'jam-rock' and prog band who fuse King Crimson and Yes-style experimentalism with the songwriting sensibilities of Rush and Wishbone Ash. Inevitably, their studio output is a reduction of their live performances, with improvs curtailed and re-imagined for album format. Tracks such as *The Linear* and *Cut The Cable* benefit, becoming strong sub-four-minute songs. Nine-minute album closer *Bridgeless* retains an epic live feel. New tracks *No Diablo* and *Hindsight* perhaps don't fit the prog vibe, but otherwise *Similar Skin* is a decent offering.

Chris Bird

Download: *Puppet String*



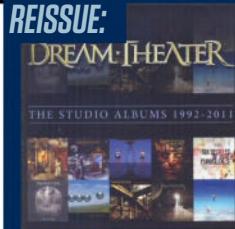
The Gaslight Anthem GET HURT

★★★★★

YOU KNOW the story: Gaslight tell us that they're going to change and then go and make another album that sounds suspiciously similar to *The '59 Sound*. However, *Get Hurt* finally breaks that pattern. There's far more variety on offer here, something that opener *Stay Vicious*, with its unmissable T Rex-gone-metal riff, proves ably. Elsewhere, *Selected Poems* switches from calm, clean tones to angry strummer and then on to an Oasis-like chorus/solo. The highlights are numerous - this is a 'headphones listen' as much as it's a stadium-filler - and The Gaslight Anthem sound all the better for it.

Matt Parker

Download: *Selected Poems*



REISSUE: DREAM THEATER THE STUDIO ALBUMS 1992-2011

★★★★★

FAIR-WEATHER FANS will find nothing here they don't already have, but newcomers walk this way to a deal. At £40, this 10-album set includes all but two of their albums to date (1989 debut *When Dream And Day Unite* and last year's self-titled are not included), so you're getting a feast of Petrucci at £4 per course. It's also the ideal opportunity to assess the journey of modern prog's greatest success story, and Petrucci's completeness as a player is hard to deny; helping to push technical metal into new areas of versatility, where other bands would follow.

Rob Laing



Blues Pills BLUES PILLS

★★★★★

IF A young band want to be truly authentic in their 70s homage, they need some tunes as well as chops and tone. A singer with the pipes to soar above the retro rabble also helps. Consider those boxes ticked here. In Elin Larsson, this multinational rock conglomerate have a blues voice with Beth Ditto-level power; but teenage guitarist Dorian Sorriaux is not overshadowed on this debut, driving songs such as *Jupiter* and *High Class Woman* with fuzzed-out grooves and thrilling breaks. His Kossoffian touch in *Astralplane* also showcases feel beyond his 18 years.

David Hands

Download: *Jupiter*



King 810 MEMOIRS OF A MURDERER

★★★★★

COMING OUT of USA's murder capital Flint, Michigan, in a bluster of hype and controversy, Roadrunner's latest asset deliver to some degree with their full-length debut. Evoking the wrath of early Slipknot, the jagged metallic riffs and intense hardcore belligerence are given even more clout by the violent imagery of David Gunn's tales of murder. The blistering *Kill'em All* and monolithic groove of *Desperate Lovers* are built for the live arena, but it's not all wanton thuggery, as the ethereal Eyes, twang of *Take It* and spoken-word passages all add to this unsettling experience.

Adam Rees

Download: *Fat Around The Heart*



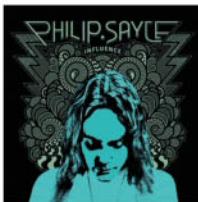
Accept BLIND RAGE

★★★★★

GERMANY'S KINGS of all things metallic have been on splendid form since their 2009 reunion, with their 14th album completing a trilogy of modern classics after *Blood Of The Nations* and the mighty *Stalingrad*. From the regal assault of the self-explanatory *Stampede* to the climactic riff of *Final Journey*, Wolf Hoffmann's signature propulsive style is all over *Blind Rage*, with the righteous *Dying Breed* stirring the hearts of metalheads as it pays tribute to the iron-plated heroes of Accept's formative years. Again, the veterans show the young guns how it's done.

Adam Rees

Download: *Dying Breed*



Philip Sayce INFLUENCE

★★★★★

WHEN SRV and Hendrix are your touchstones, you've got to do something pretty special with your battered Strat to stand out. Credit's due to Welsh-Canadian blues-rocker Philip Sayce that, even on an album called *Influence*, he manages to forge his own identity. It's a varied listen, incorporating loping funk, rock balladry, garage rock, gospel-flavoured drama and more. But Sayce sounds best on full throttle, delivering gnarly fuzz riffs and instinctive solos with exceptional tones, and producer Dave Cobb ensures this aspect of his talent is always to the fore.

Bill Weaving

Download: *I'm Going Home*



5 MINUTES ALONE

James Dean Bradfield

Manic Street Preachers' star on Celtic heroes, Cuban 'folly', Messiah guitars and (older) generation toilet terrorists

Got my first real six-string...

"It was a black Gibson-copy Kay-40, £25, paper-round money. I bought it off Matthew Horton, a schoolfriend, when I was 15. Late starter? Yeah, but I certainly wasn't getting any girls, so I needed something. I wanted to start a band, so I had to learn to play something."

In a big country... "My earliest inspiration was Stuart Adamson. I loved The Skids, I still do. I love Big Country. Stuart was one of the cleanest, most visceral guitarists ever. It's really sad he's not around, as he'd be lauded now. There was almost cod-racism in the media about his guitars 'sounding like bagpipes, Scottish windy bluster.' Fuck off! Stuart was amazing. No other guitarist ever sounded like him."

Parisienne walkways... "For a dream guitar, I'd love Roy Buchanan's Telecaster. I love his playing. Listen to *The Messiah Will Come Again*. That's where Gary Moore's *Parisienne Walkways* comes from, if you ask me. Not a rip-off, but 'inspired by'."

Apparently, Roy Buchanan's Tele was pretty awful – no-one could get a decent song out of it but him. I love that idea: one man and his special guitar... even if the guitar is a bit of a dog. It's all a bit Arthurian. Pass me Excalibur!"

Learning to fly... "Technically, my big breakthrough was being able

to play *This Charming Man* by The Smiths. Before that, the intro to the Sex Pistols' *Bodies*. That's quite simple, but a breakthrough. And learning the solo to *Lost In The Supermarket* by The Clash. And 'the' Chuck Berry lick – bending the G-string to meet the E and B for that classic Chuck riff. That was pure magic for me."

Cuba! Quiero bailar la salsa!...

"Our strangest gig must be the Karl Marx Theatre in Havana, 2001. We had no idea we were going to meet [then-Cuban President] Fidel Castro, no-one had even suggested it. Then he

"I love that idea: one man and his special guitar, even if the guitar is a bit of a dog... Pass me Excalibur!"

turned up at the gig. We weren't ready for the inevitable press attention. Here we are, not just shaking a politician's hand, but it's Castro. It was out of control and felt like a scene in *Forrest Gump* – I had no right being there whatsoever. But I'm kind of glad we did it. You see so many musicians shaking hands with politicians these days... at least we did it out of folly. We had the best of intentions."

Empty rooms... "One terrible gig I remember we had was in Medway, mid-1990. We drove up in a Transit van. Just before we went in I was outside having a cigarette, and there was a poor old homeless lady squatting, pissing in the street. Went in, played to 20 people maximum. Then it took nine hours to drive home. Not a good night."

I wish you were here... "I bought a vintage Martin dreadnought off John Niven, the novelist, in the 1990s. He used to be in indie band The Wishing Stones, then worked in the record industry as Mogwai's boss. We've been mates for years, part of that 'Celtic mafia' drinking club. The guitar's in the Cuba video. But it's now gone, no idea where, lost, stolen? Whoever's got it... you fucker."

A design for life... "On an island, I'd have my white Gibson Les Paul Custom. With a lot of guitars, you have to look where you play. Not with my Gibbo. I just know where my fingers are. I've been playing it for 25 years, it's been on every Manics album. It's a dream guitar. And it's signed by [Sex Pistol] Steve Jones."

Let's get physical... "The main misconception of the band? We are diehards, we are political, but we all love sport. I meet some bands and ask what sports team they support and there's nothing. Come on! Life! We're all mad on rugby, football, cricket, Formula 1, athletics, golf... There's a misconception we're just messed-up, angsty individuals. We're not."

Manic Street Preachers' latest album, *Futurology*, is out now.

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PHOTO: MICHAEL FRENCH

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WOULD, MADE AND PLAYED THE TRADITIONAL WAY - BY HAND

RIG TOUR

MONITOR

RIVAL SONS

WORDS: MATTHEW PARKER

PHOTOGRAPHY: WILL IRELAND

The Golden State's burgeoning Golden Gods show off a sizeable haul of guitars, amps and pedals that are truly worthy of worship



VIDEO
www.bit.ly/tg257rig

MONITOR



1

Scott points out the Tom Short mini-humbuckers on his 1965 Gibson Non-Reverse Firebird



2

This Pelham Blue Firebird VII also features replacement Tom Short pickups



3

This '62 Jazzmaster has been modded and refinished to within an inch of its life

California's Rival Sons take their musical cues from classic rock's definitive 60s/70s riff-wielders and imbue them with a visceral, modern edge. They tour hard – albeit without the luxury of custom-painted Boeing jets – and believe in the life-changing power of rock 'n' roll. Like his riff-loving

forebears, guitarist Scott Holiday is cut from the analogue cloth. He's built up one hell of a gear collection over the years and, refreshingly, he actually tours with it, too. You'll find no amp-modellers or B-rigs here, just a mouthwatering combination of vintage, rare and boutique gear...

GUITARS

GIBSON 1965 NON-REVERSE FIREBIRD

1 "We'll start with my beloved quiver! This is something that only sees a few songs, but it's really great. I've replaced the pickguard and dropped in new pickups. Originally, it just had two P-90 pickups in it and I put these wonderful Tom Short mini-humbuckers inside of it. It's light and beautiful, and a great instrument."

GIBSON FIREBIRD VII

3 "I'll break out one that a lot of people will know, at least, if you know my band, that is. This is my trusty Pelham Blue Gibson Firebird VII. I also replaced the [original mini-humbuckers] with a set of Tom Short pickups and I rewired the whole thing."

FENDER 1962 JAZZMASTER

2 "I call this 'old trusty'. It's obviously been refinished and it had these [tone and volume] knobs when I got it.

"I think it was re-finished in like 1963 though, because it's looking pretty worn-in! I also replaced these boys [the pickups] with a set of Lollar Jazzmaster P-90s. I keep this guitar in open G and I love it!"

KAUER BANSHEE

4 "A lot of our fans might have seen this, I used it all over [Rival Son's second album, 2012's] *Head Down*, for the tour. It's by my favourite builder, and it's one of my favourite guitars. These pickups were actually wound for me by a great guy named Chris Klein [of Klein Pickups] and they've got original 50s Gibson

magnets and they're also like a mini-humbucker. It's also got custom pinstripes, which are kind of fun and kind of cool."

KAUER BANSHEE (EXCALIBUR)

5 "Next, we have one of my newest and one of my favouritest! This one's called 'Excalibur'! It's also a Kauer Banshee. I came up with the idea to kind of cross a Gretsch White Penguin with a Gibson Firebird and my buddy Doug [Kauer] built it.

"So you can see it's got the TV Jones Filter'Tron pickups, the back-painted gold/clear bits [such as the scratchplate] and he did this beautiful job on the gold binding around the edges. It's very accurate. I love this thing, I used it on pretty much the entire new record, *Great Western Valkyrie*."



These two OR50 heads provide a blend of ballsy and sensitive amplification



KAUER BANSHEE (IKE)

6 "I decided I had to take extra guitars on the road, so I called Doug Kauer again and said, 'I need another guitar – just loan me another guitar to back up Excalibur.' And he said, 'I don't have anything to loan. But, I can't believe I'm going to do this, I'll build you a guitar in six days to take on the road.' So he built me my newest best friend in this beautiful Cadillac Green, also modelled after the Gretsch thing. This one's called Ike, and it's wonderful. Who builds a guitar in six days that's this great? Doug Kauer does, that's who!"

AMPS ORANGE OR50 HEADS

7 "And here we are at the loudness area of the rig. I was using some Orange Thunderverbs a while back, but now I'm using these beloved Orange OR50s instead. I use a pair of them. One of them [clad in black tolex] is for very dirty, big and extremely ballsy tones, and then the second one [in white tolex] is for slightly less ballsy and more sensitive sounds. That's it, it's quite simple. A dirty one, a clean one – both OR50s – and both set to maximum stun."



ORANGE CABINET/RADIAL TONEBONE SWITCHBONE/PLEXIGLASS BAFFLE

8 "I run both of the heads into a Radial Tonebone Switchbone and that allows me to plug both heads into one cabinet. I'm just using the bottom cab, the beautiful white one. Then I've got my glass plexi sheet so I don't kill the guys [next to me onstage]!"

MONITOR

Some familiar robot pals, combined with some mystery tone stompsboxes



EFFECTS

"These are my robot friends. Usually people like to hide this stuff, but I decided a couple of years back, 'Why hide it?' It cost a lot of money, it's very individual and there are a lot of choices. So now I'm going to show you everything and if you want to go buy it, you can and spend a million-billion dollars, like me."

CUSTOM AUDIO ELECTRONICS DUAL INDUCTOR WAH

1 "I've used several wahs, but this is the one I'm using right now. It's really good. It's got a couple of inductors [giving a choice of high or low-mid emphasis], it's got a boost on it and it's got a cool graphic on top – so it must work good!"

ANALOG MAN KING OF TONE

2 "Right above the wah is the Analog Man King Of Tone. It's the version four King Of Tone, which is coveted. It's a wonderful overdrive – it's beautiful."

KEELEY TIME MACHINE BOOST

3 "Widely used in this band for all of the early records [2009's *Before The Fire* and 2011's *Pressure And Time*] is the Keeley Time Machine Boost. It's basically like an old Dallas Rangemaster [the sought-after 60s treble-booster made popular by the likes of Brian May and Tony Iommi]. It's hard-wired and it's got a Germanium tranny in it. It's awesome."

ZAP!

4 "This is the mystery pedal on the 'board. What could be inside that box? Well, I'm afraid I won't tell you, but it's called 'Zap!' and that's basically what it does: it zaps ya! It's a fuzz I use on basically everything."

Z.VEX FUZZ PROBE

5 "This is one of my favourite pedals on the pedalboard. Look how good it looks, it's got a giant copper plate, funny graphics and it's organic, so it's really great. It's kind of like a theremin that's been built into a germanium fuzz. It's distracting, freakish and hard to control – and I love it!"

ELECTRO-HARMONIX MICRO POG

6 "Everybody knows this one! It's the Electro-Harmonix Micro POG [octave pedal] and I think everybody knows where that goes in our set."

BASIC AUDIO GNARLY FUZZ

7 "Another mystery box. What could it be? I am going to tell you what this one does: it's a Basic Audio Gnarly Fuzz. I use this on a lot of the earlier stuff, too, as well as some of the newer songs."

ORANGE AMP SWITCH PEDAL

8 "This just switches me between the two OR50 heads. As I told you earlier, I use the two for a clean and a dirty sound, and that's how I get it."

WAY HUGE RINGWORM

9 "This is a Ring Modulator made by the wonderful people at Way Huge. It's also difficult to control, unpredictable... What will it do next? We do not know."



And in amongst all of the wonderful boutique esoterica - the trusty DL4

KR EFFECTS MEGAVIBE PHASER

10 "This is probably one of the best production - if you could call it that, since it's actually just one guy, Kevin Randall, who builds these - Uni-Vibe clones. [Ed - hear an original used to great effect by Jimi Hendrix with Band Of Gypsys on *Machine Gun*]."

"It's called a Megavibe, and he makes a big-box one like the original and also this small one, which is super-duper accurate."

DUNLOP VOLUME PEDAL

11 "It's a volume pedal. There's nothing much more to say about that, really. It's not that exciting, but it's a Dunlop volume pedal and it works great."

TUNER PEDAL

12 "This is just a little tuner that I rarely use, because I've got a wonderful tech, Mr Chris Draper, who does a great job. But it looks cool, it spins around and it makes my pedalboard look great!"

STRYMON FLINT

13 "This is something I got when we started touring [third album] *Head Down*. It's the Strymon Flint and I get reverb and tremolo sounds out of this."

DEMETER TREMULATOR

14 "Above it is one of my oldest and trustiest tremolo pedals, the Demeter Tremulator, which was originally built for Ry Cooder to emulate the Fender Tremolo. I love it."

OPTION 5 DESTINATION ROTATION

15 "This one is actually out of production. It's the first one he made - my buddy Jay Woods over in the US built that. I've had it modded, if you can see, I don't want any of the knobs, except the gain knob, so he plugged it up for me. It's been working ever since I got it years and years ago and does a kind of rotary Leslie speaker effect."



WAY HUGE AQUA PUSS

16 "One of the best-named pedals on the board - the Aqua Puss. It's an analogue delay that we use for all sorts of, well, delay!"

LINE 6 DL4

17 "I'm sure everybody will be very familiar with this, it's the Line 6 DL4. I had mine modded by [noted US effects guru] Robert Keeley and he put better lights in it, as well as improving all of the sound, so there's no noise. The floor-to-noise ratio is really, really good."

MODDED DUNLOP VOLUME PEDAL

18 "This pedal looks just like the other, but my good buddies over at Dunlop turned it into an expression pedal for the DL4. So there you go... That's the robots! Now get the cheque book out and go and buy 'em!"

WIN! A ROLAND CUBE STREET EX & BOSS RC-30 LOOP STATION

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- b Russia
- c Japan

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T&Cs: The competition is open to UK entrants only. Under-18s must obtain parental consent to enter this competition and be able to demonstrate this to Total Guitar's reasonable satisfaction. Answers must be received between 29/07/2014 and 31/08/2014. The winners will be selected at random from all correct entries received between the relevant dates and will be sent the prize free of charge. Each winner will be notified within 28 days of the closing date and will be required to give details of a delivery address in the UK to which the prize should be sent. By entering this competition, you consent to us using your personal details to send you information about products and services of Future and Roland which may be of interest to you. For full terms and conditions, please go to: www.futurenet.com/futureonline/competitionrules.asp

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LETTERS

EMAILS

PICS

ETC...

★ LETTER



HOUSEBOUND GUITAR HERO

After a long period of not playing very much for various reasons, I find myself with a broken ankle and I'm housebound. I've thrown myself into guitar and am loving it - as well as playing, I've lovingly arranged all my TGs going back to 2007 on shelves - as well as the discs. Two things are bugging me, though. Firstly, with songs on the disc/website with tunings other than EADGBE is it not possible to have a tuning guide, or maybe even an article explaining alternative tunings?

Secondly, I swear you featured a black Gibson a while back; it was evil-looking, between £500 and £700, and very much set up for metal. It was not an LP or SG shape. I can't for the life of me find it - any idea to save my sanity would be amazing.

DANNY WRIGHT, Brentwood

The only guitar we can find in our archives that roughly matches your description is the double-horned Gibson N-225, Danny - although it's hardly set up for metal. We've done plenty on alternate tunings over the years, though; have a search on MusicRadar for '10 alternate tunings' and start there!

FREDDIE STEADY GO

Hi TG, I have been a subscriber for many years, and have followed many of your reviews. However, once again, I was caught out with GAS after reading about the Freddie Cowan GNA TV Deluxe. The eyes glassed over, and I just had to order one despite being previously warned by the good lady: "no more guitars". How I'm going to explain it, I don't know! I just hope that it's worth the wrath and that I truly enjoy playing it and including it as part of my collection. Keep up the good work.

JOHN, via email

CLASSICAL SASS

When I used to own a guitar shop, I had the discomfort of meeting the snootiest guitarist ever! She was into classical music and played a few guitars but wasn't happy, so I suggested one to her, but she was disgusted by the fret-marker dots on the neck, saying only amateurs needed dots. She continued to try out other guitars without the fret-markers, playing to sheet music, but kept making mistakes; as she was leaving, I said, "I can do the guitar and a bottle of Tipp-Ex for £500, if you like."

OWEN STURGESS, via email

APPETITE FOR DISCUSSION

Having being a subscriber to Total Guitar for a number of years, I am reconsidering my subscription for the first time ever. Why? I seem to be the only one lamenting the loss of the tabs. Not every song is on the internet, and even then, the quality is very patchy.

Plus, why is it all the reviews now are 4 to 5 stars? I know gear has improved over the years, but I think you need to be harder! Finally, in the days of yore, the guitar-mag letters pages had many debates. Now they just seem to be, "Thanks for improving my playing." Yawn. So, can I request you extend the feedback pages and publish something that stimulates discussion? I'll start - Slash, Richie Sambora, Prince and the Edge: great songwriters, but great guitarists? Discuss...

GUY PARFITT, via email

HOT SHOTS

We hope Joe hasn't lost out on any bass-playing gigs after our Basics feature last issue!

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Facebook

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PAPPY,
Twitter

"It's a great song, but Sad But True is in no way a thrash song..."

LAURENCE ELLIS,
Facebook

"Just as I'm searching for ways to develop a blues-rock playing style, along comes @TotalGuitar."

COLIN, Twitter



RISING FORCE

Words: Matthew Parker

The most important punk band in the world have returned with a new album and a new arsenal of riffs. Fortunately, their 'bullshit detector' remains as dependable as ever...

Chicago hardcore-types Rise Against have achieved what was once thought impossible for a political US punk band: mainstream success on their own terms. Their seventh album, *The Black Market*, could well top the US charts, a landmark previously only matched in punk circles by more palatable types such as Green Day and The Offspring. Led by frontman Tim McIlrath, who we'd describe as a 'meat and potatoes' guitarist, were the whole band not vegetarian, and bolstered (since 2008) by ex-GWAR/Hagfish man Zach Blair – a man "on

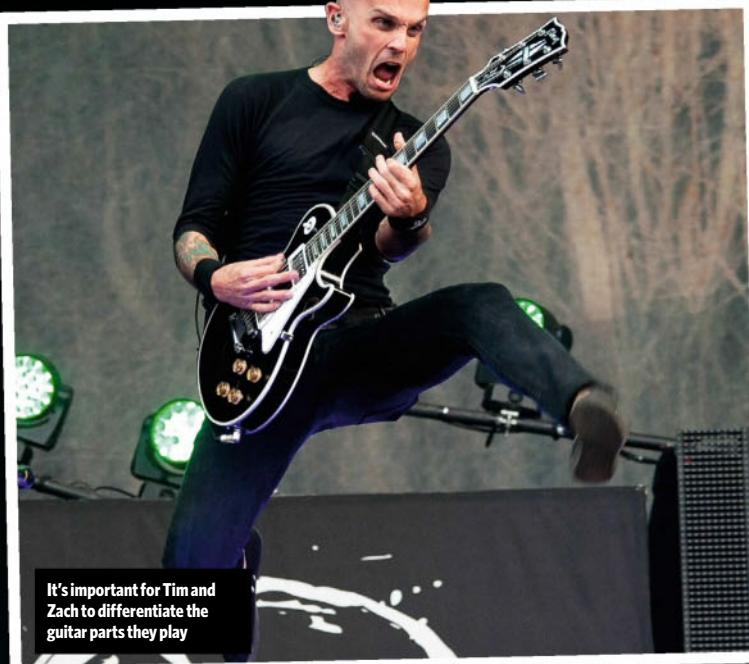
a mission to prove there are great guitarists in punk" – this band have made a mockery of the idea that you have to compromise to succeed. We spoke to Tim and Zach about their guitar advances on the record and keeping that famed moral compass on track...

What did you want to achieve on this album as guitarists and songwriters?

Tim: "We wanted to come into this record and make some different choices. It needed to not just be a record, but to fit into a collection of records. We're still Rise Against, it's always

going to have that DNA, but I feel like I can hear those different tones and sounds and I think Rise Against fans will notice it, although the casual listener will probably just think, 'There's another Rise Against song!'"

Zach: "You want to stay true to what makes the band the band, but as an artist and as a guitar player, you're always looking to reach out. It sounds generic, but it's so true. I think we called in some old influences on this one, but there's also true-to-life lead guitar solos. That to me as a guitar player – and a nerdy guitar player – scratched many itches for me."



How complete were the songs when you entered the studio?

Tim: "The songs were not very complete, probably the least complete they've ever been. It was kind of a draft. Everybody would get an idea and throw it around and then when we really got into the tracking of the guitars, that's when we really started thinking, 'Okay, here's a foundation, now what can we do with this that we haven't done before?'"

Zach: "That's been a concerted effort, to say, why don't we not do the same thing here? Since I've been in this band, which is eight years now, we've grown to meet each other's styles. Now we're almost never playing the same thing at the same time, even if we're just chugging a barre chord. There's no point having two guitars playing the same thing."

Is there an element of trying to avoid being too self-conscious when you're making those decisions? Of over-analysing?

Tim: "You can really overthink it, but that's one of the challenges of being in the studio. A teacher once told me that when teaching kids how to paint and draw, part of the challenge is knowing when to take the painting away from

them. If you leave it, they'll just keep painting until they ruin it. The studio is like that. You have everything, so at some point you have to just go with your gut and then just stop."

"What's nice, having the four of us, and also Bill Stevenson and Jason Livermore – who produce our records and are part of the family – is that we all have the same bullshit detector. You know from the look in everybody's eye whether it was cool or not, you know?"

Zero Visibility seems one of the more major steps forward. Where did it come from?

Zach: "That one is similar to steps that we've been taking for the last few records, like *Midnight Hands* and things like that: more riffs. I think it was one where the song definitely needed a solo. There's not many chances where you just get to go for it and do it with taste. I remember being in the studio, trying to think of the perfect way to do that and I came up with something I liked, but time will tell. It'll be fun to play live, that's for sure."

Zach, you always resist the temptation to showboat as a lead guitarist. What's the secret to treading that fine line?

Zach: "For me, it's about remembering that there are three other guys in this band. I think that it's great you can play a barre chord and write the most amazing song and I think it's great if you can play your ass off, but it's important that you do it in a context that is for the greater good."

"This record is the first time there's really been a chance for me to kind of show off, just a little bit. Live, we do jams in the middle of songs, like *Saviour*, and it's always fun to go, 'Hey, surprise!' But I'm a team-player and I'm in a band that has good songs that have a message – and that message is so much more important than me going, Hey, look at what I can do!"

Were there any essential discoveries you made on the gear side?

Zach: "We used the Evertune bridge on the whole record and it's just voodoo magic! You can set this thing so you can pull the E-string all the way to the high E-string and it doesn't change pitch. For us – guys who play really hard – it's almost impossible to record a song, or a verse or anything without being a bit sharp, so this allows you to play with that



IN THE DOCK

Tim McIlrath is accused of AGH (actual guitar harm)

PUNKS ARE not renowned for their concern for guitar maintenance, but Tim McIlrath goes through Gibsons at an alarming rate. The accused speaks...

"I just treat it as a tool. Sometimes there's too much emphasis on the gear and not enough on the craft of songwriting, or playing in your own style. That's what makes your mark.

When it comes to guitars, I treat them like shit. I beat them up and I throw them around stage, because I'm living with this instrument and it's going to be a part of what I do. I don't want to put it behind a glass case. The guys in the band make fun of me because I break digital cameras all of the time and they're right: I'm really irresponsible with

my camera, but do you know what I have over the last 10 years? I have really cool pictures, because I took the camera and I took the risk that it might not survive us climbing up a mountain, but I'm going to get some great pictures. It's the same with a guitar. I want it to be played and if that means it gets beat-up, then it gets beat-up!"

intensity and not be pulling your guitar out of tune."

Tim: "The less obvious benefit was that we were more willing to try stuff because it was so much easier to get a take. It used to be like, 'I have 10 ideas.' Well, let's just do two of them, because otherwise we're gonna be on this all fucking day! But now it's like, 'Let's do all 10!'"

What guitars were you using for the album this time round?

Tim: "I have this Gibson ES-137 hollowbody guitar that I've used on records before, but it didn't stay in tune, so I had an Evertune bridge fitted and now we use it a lot. Then the studio has some Les Pauls that we love using, and a Fender Jagstang that we ended up using for a lot of our clean tones."

Zach: "I ended up going to an SG every day. I had this regular black Standard SG that I actually bought for [Rise Against's go-to recording studio] The Blasting Room a few years back. I used that a lot and a black Classic Standard that they had there."

Were there any changes to your usual Marshall amps?

Tim: "It was mostly Marshalls. They sent us some of those JVM4s, which were cool to use and sounded good. Then there was this boutique company called Toneville and they're out of Colorado [where The Blasting Room studio is based], so the guy came by and dropped off some amplifiers. I'm really a Gibson/Marshall guy – if AC/DC used it, then it's good enough for me – but the Tonevilles sounded really good."

Zach: "Our other producer, Jason Livermore, loved them. We would go back over songs that we'd done with the Marshalls and double it with the Toneville. Also there was a Bogner Uberschall and a Mesa/Boogie Triple Rec, but that was about it."

While both Rise Against boys prefer Les Pauls live, Zach used a lot of SG in the studio



"You can't write a hit song that replaces the integrity of your band. Once you give that up, you don't get it back" *Tim McIlrath*

You recorded with Bill Stevenson and Jason Livermore at The Blasting Room again. Is that duo and the studio part of the band now?

Zach: "It really is. I've been recording there for 20 years now. I was in a band called Hagfish when I was a kid and we were the first band to ever record there. And my brother and I played in a band called Only Crime and Bill played drums for that. So everything kind of revolves around him [and that studio]."

Tim: "We've done five out of seven records there, and if I could go back, I would have done seven out of seven with them."

"Bill obviously was the drummer of Black Flag and The Descendents, but I think that people often forget that he kind of started The Descendents and also wrote most of their songs, as well, so he's a songwriter, a singer, a guitar player, a composer and an amazing producer."

Why do you think the relationship has been so successful?

Zach: "Bill's the conscience. You need somebody that cares about the band and feels like a member of it and he absolutely is, I don't know where we'd be without him."

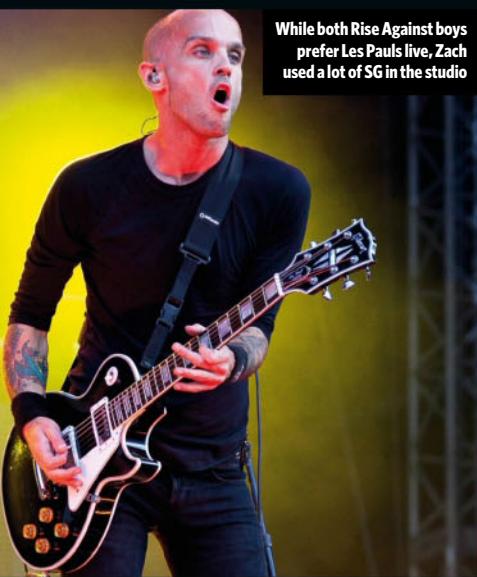
Tim: "We needed somebody that understood that even though the band has songs on the radio, we still have far more in

common with the punk world. We're the black sheep on the airwaves. We play festivals with all of these bands, but I don't feel like I belong there. Bill and Jason are our barometers and our anchors, but they're not just curmudgeonly old punk guys, they're always pushing for something better. They want our songs to be the best thing on the radio that day. It's like, 'how do we still stay who we are, but also compete with these bands that are playing at our level?'"

Coming this far, in this industry, how do you hold on to those ideals and ethics?

Tim: "We say no to a lot of things, basically! We've turned down a lot of big opportunities where we even questioned, 'Ah shit, should we have done that?' But you can't write a hit song that replaces the character or integrity of your band. Once you give that up, you don't get it back. You can't write a popular enough record, or play a big enough show to get it back. There's a currency in that and who you are and I feel like in the long-run, we've created a trust with our audience. They know who we are and we don't jerk you around."

Zach: "I just don't think we've even considered another way. There's never been that outside influence – apart from Bill Stevenson, who's family – in the room with us telling us what to do. Do I think it would be easier for a band without some sort of message? Yeah. Probably. But I wouldn't want to be in that band!"





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Total Guitar presents the complete guide to songwriting. Use chords, tunings, structure, lyric and gear tips to improve your songs; learn from successful songwriters including Ed Sheeran, Ben Howard, Pearl Jam, Frank Turner & Chris Cornell

Play guitar, MAKE \$ MONEY!

Words: Stuart Williams, Rob Laing, Chris Bird | Photography: Simon Lees

Your guitar is a valuable cash-generating tool. Follow these tips from TG's band of professional experts and you, too, could make a living out of doing something you love



BECOME A TECH

Simple guitar repair work can lead to a career on the road

A Roadie used to be the van-owning surly bloke at gigs with his ass crack out. These days, a guitar tech is a problem-solving, gear-knowing machine. They're the unsung heroes who keep your favourite bands' live shows ticking over. Teching is a viable career that requires skill and know-how. Alex 'Vman' Venturella has tech'd for Fightstar, Coheed And Cambria, Mastodon and many others. Here, he reveals what the job is really about



Alex Venturella
Guitar tech

How did you get into the world of guitar maintenance?

"I remember getting my first electric guitar and I was always tinkering with it. I must have been about 16 and I put a huge ding in it, and there wasn't much on the internet then on how to fix it. So it was books, and then I got into basic repairs. It all kind of flourished from there, really."

What was your first job as a tech?

"I was a guitar teacher and I would fix students' gear. There was a local shop in Edgware, and every now and then the guy there would send me stuff that he couldn't fix himself. It was a word of mouth thing, and I've never set up a website or a shop, which is the way I like it. My first paid gig was when Charlie [Simpson] left Busted. I remember just fixing some of his gear and he asked if I wanted to come and work for Fightstar. I was with them for about five years."

What kind of work would you generally find yourself doing on the road?

"Whereas most guitar techs or people I see on the road don't touch fretwork or adjust the necks, and if a nut wears down they'll just put a bit of paper in there, I would do heavy modifications, fixing fretwork. And electronics as well; I've always taken pedals apart and fixed them. I've always tried to do that instead of ringing up a company and getting a new pedal in."

Was there much learning on the job?

"The technical side I was great at, but I didn't have the roadie etiquette. I looked at it more as a kind of holiday camp in the beginning. For the first couple of years, I didn't take it seriously, whereas now it's a professional thing – you can't be messing around on the job."

Do you think it helps that you've been a gigging guitarist as well?

"It's like a pride thing. I want the guitar to play as good as someone who pays for a guitar setup. So on the road, I want

the guitarists to have a guitar that I'm chuffed about too. That's the way I've always looked at it."

How have you earned money between tours?

"I repair gear – that's always been an income. It can range, though. One day, you've got 20 guitars through the door, the next you've got just one in a week. That's why teching has been my main money-earner. When I come home, it's more relaxed, more of a holiday."

What are the typical repairs that you'll get?

"Amp repairs, like trying to get a dead amp working again, all the way to refretting, some finish work. I've never done major overhaul work, but with a refret I try to give my experience to customers so they don't keep having to come back. It varies because you never know what you're going to get."

Can you recall any particularly challenging jobs over the last few years?

"I get that with different amp companies sometimes. Some companies like to use printer ports [for the footswitch]; you're trying to fix a switching system and you have to go online and try and find where all the pins run out. When it's basic MIDI, it's in and out of there."

What are the most common things that will go wrong at gigs?

"It'll usually be if we've got hired-in gear. Onstage, the guitar rigs should stay constant. I always check measurements every day to make sure the necks haven't moved. But the more that you get into it, the less problems you might have. Six or seven years ago, I'd be running around a lot more onstage, whereas nowadays I'm sitting more on a chair looking at an iPad. That's a good sign – it means you're doing your job."

Is getting a tech job all based around word of mouth and reputation?

"The Coheed one was a good example. Their tech had to fly to Australia for another gig, so [the promoter] rings me up and asks if I can do the show. So I turn up and meet the guys, and they have these big MIDI switching systems. Claudio [Lopez] had a lot of gear and he was like, 'Don't touch anything – leave it alone.' But there was ground hum in his rig that was horrendous. He said it had been there for years and to leave it alone. I went and fixed it anyway. Then after the show he came up to me and said, 'Man, that's the clearest my rig has ever been.' It was just a few ground loops here and there. Three weeks later, I got a call asking if I wanted to come and work for the band. Some techs are not repairmen, but I'd jump in."

So repair knowledge is really the secret of your success?

"Exactly. At Mayhem festival there were a bunch of bands who couldn't afford to take a tech on the road. It's them in a van going across the States, which sucks. And they break their gear a lot because it's cheaper gear. So I would go over to the smaller stages and see friends I knew over there and set up as a kind of guitar fixer. Not for money or anything, but you just get bored and you want to help people out. Like Job For A Cowboy, they just had problems every night, so I was fixing their basses, guitars, and putting new pickups in. I was more like a handyman!"

What's an average day like for a guitar tech on a UK tour?

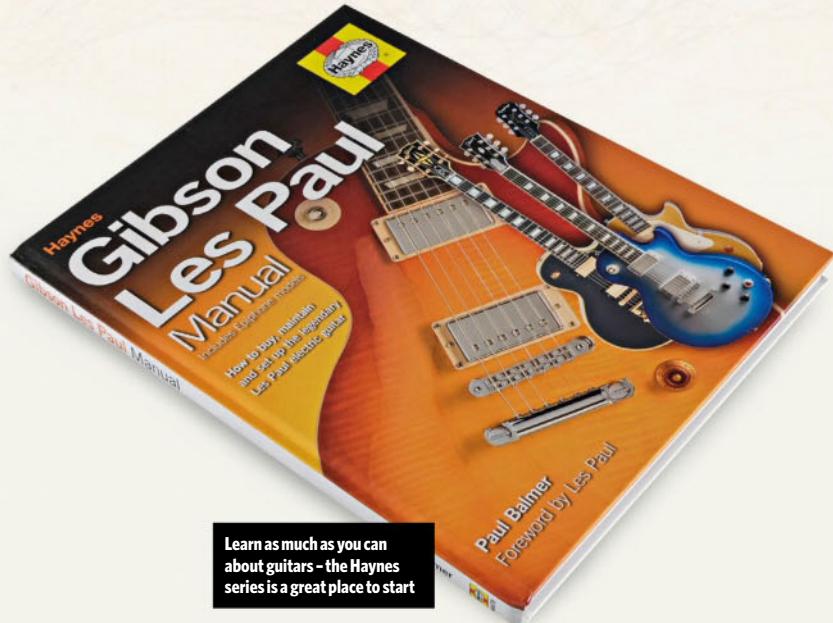
"A medium-sized band at a 2,000-capped venue, you're looking at getting up at 9 or 10am, checking the venue out and having a walk around. Check that load-in is going to be on time. Get the gear in, and then depending on how big the production is, you have to make sure lighting is in first, and front of house is all set up and you're not crossing wires. That's another problem you run into. Even some bigger bands now can't afford proficient expensive techs, so people cross paths with each other. Whereas with a more experienced crew it's like clockwork. You knock a soundcheck out later in the day, fix all the problems from the last night's show. You hit show time, and then it's packdown again."

How long after the band finishes will you usually still be working?

"It all depends how proficient the crew is. With Mastodon, it's an hour. Once the band is offstage we're in the truck an

"For the first couple of years, I didn't take it seriously – you can't be messing around on the job"





Learn as much as you can about guitars – the Haynes series is a great place to start

hour later and it's chill-out time before we do the same thing the next day."

What's the most challenging task you've encountered?

"Challenging in terms of it being a time restraint, I've had to rewire a pedalboard a couple of times when the artist is unhappy with it and they want to change it around. You've got an hour until you're onstage. That's always a pain in the ass."

The reality of being a tech means a lot of travel and being away from home. Is that something that tends to be underestimated by newcomers?

"It is, yes, I always see on Facebook with friends [who are techs, too] that have kids and them having to say goodbye to their kids, and then they're gone for three of four months. That's really tough, and it's a pretty shitty job if you want to keep up a steady relationship. I think that's something that gets overlooked when people see being on tour as a kind of party zone and just having fun. The reality is it's a bit of a solo mission."

Do you modify gear a lot?

"Opeth actually used one of my amps on their new record. It was a Soldano clone that I built, and one of my overdrive pedals. I build pedals, too – I took four of my favourite overdrive pedals and went through each one asking, 'why does it sound that way?' Then I made my own version of it. With the amps, I'm a big Soldano fan, so I took a bit of a Diezel preamp and stuck it with a Soldano power amp stage. It's fun."

You're a big fan of Mastodon, and became part of the band's family in a sense as a tech...

"It's pretty amazing. About seven years ago, I sent a message to them on MySpace, saying, 'Hey I'm a guitar tech, I'd love to come and work for you – you're my favourite band.' I didn't hear back or anything, but lo and behold years later I was on the tour bus one day and went through my old messages and found it. It made them chuckle. So if you put your mind to it, you can eventually work for your favourite band."

How to...

START TECHING!

World tours with your favourite bands are the ultimate dream, but if you want to make it as a tech, you need to learn your craft. Here are some ways that you can get going...

GET FIXING

Learn about basic repairs – action, intonation, truss-rod adjustment, replacing pickups, jack sockets, controls. Practise on your gear, buy cheap broken guitars and fix them, then when you're confident, offer your services.

DON'T FORGET ELECTRONICS

Okay, so fiddling under the bonnet of an amp can be dangerous, and shouldn't be attempted if you're unsure of what you're doing. However, learning to change valves and replace/fix dodgy controls and sockets is a valuable skill. Having a go at making your own pedals can also be a great way to learn about the inner workings of your gear.

APPROACH LOCAL STORES

Every guitar that gets sold needs a setup, so where better to hone your skills than your local gear arsenal? Guitar shops will often have an in-house technician, but it's worth checking around. Be honest about your abilities, get ready to change a lot of strings, and learn how a kettle works.

PUT YOUR NAME OUT THERE

Find local musicians in need of a setup and offer a reduced rate to help get your name around. A regular setup (action, intonation, string change and check-up) will cost between £35 and £50.

LEARN ABOUT SIGNAL PATHS

Amps, effects and switching are a tech's bread and butter. They're also the source of many mid-set panics for guitarists. Get to know how signal flows around a guitar rig, and how you can improve it. From here, you'll be the ultimate onstage wingman.

GET TO KNOW YOUR SCENE

Go to gigs, meet the best bands in your area, get to know local sound engineers, and help them out. Word of mouth is your main reputation builder, so become the go-to guitar tech by being reliable, professional and knowledgeable.





RECORD REMOTE SESSIONS

Turn your home office into a money-making recording studio

The world of session playing is changing. Multi-million pound studio complexes have given way to project studios. The availability of recording gear means you can create pro-quality tracks at home. When he's not on the Mama Mia tour, Ollie Hannifan is at his computer, recording guitar parts remotely. Here, he explains how it works, and how you – with a simple website, some basic gear, and an internet connection – can do it too



Ollie Hannifan
Session guitarist
theguitarparty.com

How did you get started playing these remote online guitar sessions?

"It was just friends who were doing similar things; trying to get their own projects going or doing things for other people, and they'd need stuff doing, so they'd ask. They'd either send it over and get me to do it, or they'd come to mine."

Was there an element of having to do some unpaid work to begin with? How long did you have to do that before you started getting paid sessions?

"Yeah, to begin with there was quite a lot of unpaid work, to be honest. It was bands that needed some stuff doing, I ended up working with them for about six months and in the end I got paid with a guitar, which was nice! I remember I actually had to ask in the end; after a certain point I had to say 'I can't do it anymore if there's no money', and they agreed to pay me a daily rate. But I did have to decide that for myself."

Did this period help to produce paid work?

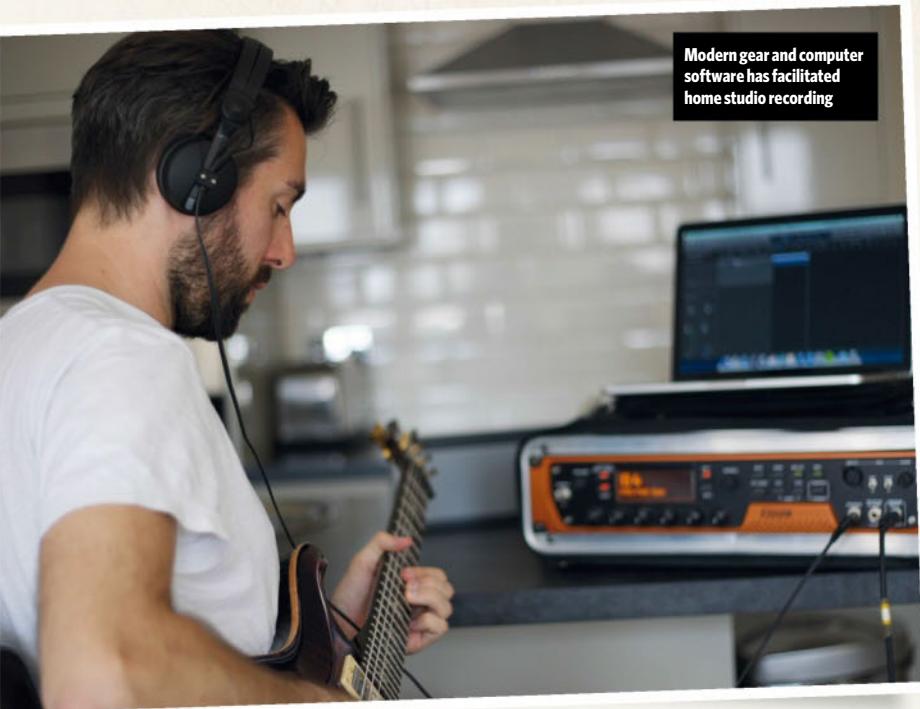
"Yeah, definitely. Definitely people that I've worked with before, or in bands or live situations have offered me work. I've had a few offers specifically for online work from people that I haven't met, through other online session players."

So who are your main clients?

"It's mainly singer-songwriters, but also corporate stuff. I do a lot of stuff for a dance company, reproducing songs, which I really enjoy. Anything from Michael Bublé to Avril Lavigne and everything in-between, a lot of pop. Understanding the original is key, and then going a little bit off-piste."

Do you charge per track?

"Yeah, unless you're doing a whole album, then you could work out a day rate if there's a whole bunch of stuff to record; but I usually charge by the song, so an acoustic and an electric guitar part."



Were there things you struggled with at first?

"Yeah, I think getting used to the software takes a little while. For a start, I couldn't find the on switch for my Mac, so that was a good start! I hadn't used Logic for quite a few years. I'd been using Windows for years and I just couldn't figure it out. But in the end I discovered loads of YouTube tutorials, which were great! In terms of getting stuff done, I always used to find it quite stressful because I didn't take enough breaks. When you're recording by yourself, and you're hitting start and hitting stop, and trying to play it, I used to get in a rush and end up spending more time on it

"It's way more about understanding tone, playing in time and being tasteful"

than it needed. Whereas now I spend much more time practising in advance until I can nail it, and then I'll record it, instead of trying to learn it as I record it."

What gear do you need?

"Getting that first setup can be quite intimidating, because it is quite an investment. The amount you'd have to make to make back what you're spending is quite a lot. I use an iMac at home, and I have a DigiDesign Eleven rack and a decent mic for acoustic stuff, and that works great. I've actually done quite a lot of fully professional stuff using just that. Recording yourself is good for your playing anyway, and it allows you to be creative."

What about recording acoustic?

"I've forgotten which model I use, it's an SE Electronics one that costs about £300. It just sounds clear, and I spent quite a bit of time trying out different mic placements around the guitar; that really helps. I think that if you have

a nice, reasonable mic, it will pick up what it's hearing. So, with acoustic stuff it's much more to do with things like different picks and mic placements to get the sound, and eventually you will get what you want."

Do clients get hung up on valve tone?

"I've never had that. I've got all that stuff, but living in London I just can't play through a loud valve amp. To be honest, I've never been asked to use a real valve amp in that situation."

What level of ability is needed for playing online sessions?

"It's way more about understanding tone, playing in time and being tasteful. That's way more important than technique. When it comes to recording, it's probably going to be a singer-songwriter's song, so it's all about making it sound good, and like a part rather than a guitar solo. If you can provide something in time and creative, then that's the most important thing. Imagine you were playing it live in a pub, that's how it needs to sound – the right chords at the right time, and have a good feel."

Do you need to read music?

"In this environment, nobody has ever put a piece of sheet music in front of me. But, certainly, for a lot of the live stuff I do, I have had that. Learning to read, I would say it's essential, but if you want to do this as a hobby or make a bit of money, I don't think it's anything to get too upset about."

How do you work out the parts?

"Quite often, it's just by ear, which is something I enjoy doing. Having learnt to play the guitar by playing along to loads of songs, and learning how songs are structured and how chords work together is probably the best thing."

How much time do you spend on each tune? Do you restrict yourself?

"Now I do, yeah. It's a good idea to give yourself deadlines; as soon as you have a timeframe it'll help you get it done. I usually charge per track, and some tracks can be really quick, other tracks take longer."

Do you encounter odd timings?

"It's pretty much straight 4/4 stuff. Anyone writing songs in 11/8 is likely to have their own band members to play it. I'm in a prog band myself, and you don't get many prog players needing session guys."

What do you do if the client isn't happy with your tracks?

"I have had that, but it's never been a problem. It's easy to get offended, when actually it's not really worth it. They hear it differently, and you just need to accept that. If they're employing you then that's the deal."

Do you have a limit to how many times you'll re-submit a track?

"To begin with, it can be difficult to please the client first-time around. There are going to be things they're not happy with, and there are going to be things that they want to be redone."

How to... RECORD SESSIONS

Ollie's tips for successful remote sessions



GET SET UP

You'll need an audio interface (or way of recording your guitar), a microphone for acoustic guitars and some good-quality amp models (hardware or software) as a minimum. You'll also need a computer and internet access, but as Ollie says, don't get too hung up on gear. "I did a whole solo album on my old PC - a £300 PC World laptop. So it can totally be done, you don't have to buy the top-grade stuff. And the other thing is, half the tracks I've laid down, they don't need the most amazing tone you can ever imagine. Half the time clients want something that sounds a bit nasty or rough, because that's the vibe they're after."

UNDERSTAND YOUR GEAR

You might not need the best guitar or flashiest outboard gear, but you will want to spend some time learning how to get the best from what you've got. "I think tone is really important - I don't mean a pure valve tone - I just mean a good sound. Whatever it is, if you understand your gear you can get a good sound. I think as soon as they hear your sound, they're pretty much sold."

PLAY FOR THE SONG

When it comes to recording other people's tunes, leave your ego at the door and forget the noodling. "That's what people want to hear - an acoustic part strumming through their song or an electric rhythm part. They don't usually want a blistering solo these days, you don't hear blistering solos on the radio. People just want to hear their track with guitars on."

AND PLAY IT PROPERLY

Time correction? Digital editing? It's no replacement for a well-played part, Ollie reckons. "I was always a bit guilty of not playing the part right and then fixing it. Whereas now I'd much rather learn to play it well, and only edit it if I really have to. It's the best way, but it's tempting

to get used to the whole studio thing and overuse it. Even if you have to play the same riff or groove for three minutes, it's always better to play it rather than loop it or copy and paste."

GET YOUR ONLINE PROFILE SORTED...

Having a website and social media profiles will be key to getting work. It's your shop-front for potential clients and will give you a chance to showcase your talents. You can also point people to your services through ads on sites such as Gumtree, Meet & Jam and airgigs.com. However, keeping it simple is the easiest way to get started. "I made a mistake when I first made my website. I asked a designer to do me a design and then a web builder to make it. It ended up costing me much more than it should have done, whereas if you just use a WordPress template, it's so easy. I did mine in a few hours just by watching some tutorials online and I had a website that I was able to control. People don't ask you to work for them based on your website, they ask because of your sound. So having a showreel, and getting your personality across - maybe with a video - is important as well."

...BUT DON'T GET DISTRACTED BY IT

Use your social media reach to attract clients, and keep people up-to-date about your latest musical adventures, but don't let it steal your focus. "It's easy to get YouTube, Facebook, Twitter, etc, set up, but it's also easy to spend too much time on it and get distracted, worrying about what other people are doing. Getting your own thing out there, being confident about it and saying 'This is me, this is what I can do', I think that's better. It's more important to practise!"

GET AS MUCH INFO AS POSSIBLE

A happy customer is a repeat customer... hopefully. So get a brief about what the client is expecting, and it'll make for a smooth session. "Getting a clear idea of what they want, and having a conversation rather than just emails, about what they want is a good idea. The more information you get in advance, the better it's going to be and the quicker you'll be able to do it."

DON'T GET CAUGHT OUT

Once you've finished, you'll need to deliver the tracks. Avoid getting stitched up by only sending short sections of the song to show the part you've recorded, then send the full, isolated tracks once you get the fee. "You can send an MP3 of the track with your guitars in it, but not send the stems until you've been paid."





START A FUNCTION BAND

Get out playing gigs and earn some tidy cash doing it...

Do you fancy getting paid decent money to play gigs where the audience will always be happy and will dance, sing along and scream at you to keep playing? If the answer to that question is 'Yes', you'll want to start a function band. Ollie Thomas is one quarter of successful South West wedding band, The Zu Zu Men, playing a range of popular music in a unique style. Here, Ollie explains just what it takes to do it properly...



Ollie Thomas
Guitarist/vocalist
thezuzumen.com

How long have you been playing in function bands?

"I've been playing in function bands for around seven years. This particular band has been going for around three years, but I was playing in another for four years. With this one, we were just playing small gigs in bars; it was a lot of fun, so we decided to do it properly and see if there was a way of making a living out of what we enjoyed doing."

How many gigs do you play in an average month?

"We do two wedding gigs a week during the summer, so usually seven or eight in a month. On top of that, we do public gigs, too – festivals and regular pub gigs, which are great adverts. If someone's having a wedding and they want to come and see if you're what they want, they can."

Do you pick up a lot of new gigs from the public ones?

"Yes, because unless people are at a wedding then they're less likely to see you. Often, people at our regular gigs will approach us for their wedding, or their friend's wedding. So

it's a good idea to have cards you can give to them with your contact details on it, and not just say 'Well, here's my number'. You need to be ready for that eventuality. If you're prepared and you're representing yourself well, then it's more likely people will come back. If you're writing your name on someone's hand or something like that it could wash off, and it's not a good look!"

What do you do outside of the 'wedding season'?

"It does drop off – some people do like to get married in winter, but not as many – so if you're trying to make a living from this, then you'll want to book in lots of bar gigs during winter. But the business never stops, because that's when people start to get their weddings together."

Do you find more and more people are having weddings during weekdays?

"Yeah, that's definitely true. It's opening up a lot more than I expected. So you have to be ready for the weekday ones,

especially if you or any of your band members have other jobs. You normally have to take the next day off because you won't finish until 2am or something."

Do you specialise in any kind of music?

"No, we make a point of not specialising in any kind of music. If you limit the styles you play then you're potentially limiting the number of gigs you're going to get. If you're a function band then you have to accommodate everyone of all ages, because you never know what kind of audience you're gonna get. So the more styles and songs you can play, the more likely it is people are going to latch on to you. You can't be too precious about that sort of thing and get too 'muso' about it. A lot of bands and musicians take themselves very seriously, and although what you do should and has to be taken seriously, that side of things should be left behind closed doors. If you go to play at a wedding thinking you're Radiohead, then you're gonna find yourself some stumbling blocks. The idea is that you want to make people smile and dance, so you can't take yourself that seriously. It won't work."

How many songs do you have in rotation?

"Hundreds! We tend to learn songs along the way. We've got maybe 200 to 300 songs that we have on rotation to fall back on. We never stick to a setlist, instead we tend to read the audience - what they're reacting to and what they like. We're always adding to the set, too."

Is there a song that comes up as a request at every gig?

"Yeah, there's always three or four songs that we get asked for. *Mr Brightside* has got to be number one, it comes up over and over again. We get asked for Stereophonics quite a lot, and Arctic Monkeys and The Jam too."

How do you go about selecting the songs you learn?

"In the beginning, we put a set together from songs that we'd all learnt in previous bands. For the ongoing stuff, it's the ones that people request the most, plus you hear stuff on the radio, or remember an old tune you like. Sometimes, we'll all put 10 songs forward, then from those 40 we choose the ones that work the best. We might learn 40 songs and then only really carry on with 10 or 15 of them."

Do you have to learn a new 'first-dance' request for every wedding you do?

"Yeah usually, probably about 70 per cent of the time. We actually offer that as part of our fee. Within reason, I mean if there's an orchestral piece or something then we might have to say 'Umm, could you maybe just do *Is This Love* or something?' But it's beneficial to do that, because it's nice for people to have something played especially for them, because it's their day."

Your band has quite a strong look, is this an important thing for bands to consider?

"Yeah, I think it's important to have a look or a style that sets you apart, as with any business. I think you need to make it an event for the people that are booking you. It should stand out, and you're entertaining people so it's important to be entertaining. And it gives some sort of uniformity to what you're doing. You can't very well turn up to a wedding in a pair of shorts and a baseball cap."

Do you need to cover a lot of bases sonically?

"Not too much. I keep it quite simple, I have a few pedals; a reverb and delay, an overdrive and a wah - which I hardly ever use. My amp is a Fender Twin, so I use a boost to drive it a bit harder. We bring spare guitars with us, but only really in case a string goes."

Do you worry about making sure you use the right gear for the song?

"It doesn't matter too much about the absolute specifics of a sound. I think it depends on the player. I've got a Strat and an SG, we just try to play the song right and get the tones right on whatever you're using. It saves time with swapping around guitars, but you don't need to be too precious. People aren't really going to be listening out for that, apart

"We've got maybe 200 to 300 songs that we have on rotation"

from other musicians and the band. We do songs in our own style as well, so it's less about the sound; as long as the people are enjoying it and we're playing it right then that's what's important."

So people are looking out for the parts that they recognise, rather than the specific sounds?

"Exactly. For example, we play *Take On Me* sometimes, and I learned the main riff on guitar and play it distorted. It's the riff that they notice, not that it was originally played on a keyboard!"



"You need to make it an event for the people that are booking you. It should stand out"

Talk us through the average wedding gig...

"Usually, people want us to start playing at about eight-ish. What that means for us is that we have to pick up our gear at about 3pm, load up and drive to the venue. If it's relatively local, it's normally about an hour's drive. We'll try to get there for around 6pm. Once they've finished their meal and speeches we'll get in and start setting up. It usually takes about an hour-and-a-half to set up all of our gear and do a quick soundcheck."

"Then we'll play the first dance, and straight into the first set. Usually, we do an hour then have a break, then another hour to 90 minutes. Then we pack down, which takes about an hour. We'll normally be heading out by about 12:30, then once we've driven back to where we store our gear, we pack it all back in. So we're not usually finished until about 2/2.30am."

Do you give a breakdown of what you'll provide?

"Yeah, absolutely. It's important for people to know what they're paying for. Even if they just want a general quote, I tend to send through a list of every eventuality. For example, we're a four-piece, but we can also play as a three-piece – of course, this costs less. And underneath, we'll say 'For this amount, you'll be getting:', with bullet points, and include the insurance, lighting and length of time, etc. It's just better that way because then everyone is clear about what they're getting and it saves problems down the road."

Do you have insurance for your gear, and liability?

"Most venues will want to see at least public liability insurance (PLI). Some will want PLI and PAT testing certificates for your gear. You kind of have to get that, because even if they don't always ask for it, maybe half of them will. That's a definite need. Usually, it's not too expensive, and you're covered for millions of pounds' worth of accidents!"

What about shared costs for the band?

"With all of the gigs that we do, we split up the fee into our percentages for each member, then a percentage goes back into the band. So we'll use that money to pay for band equipment and insurance. It's up to us individually for our own gear."



How to...

GET BOOKED!

Guitarist and vocalist Ollie Thomas on the dos and don'ts of playing in a function band

SET YOUR GOALS

Before you venture too far down the route of becoming a function band, make sure that every band member is onboard with what it takes. "Make sure that everyone in the band is on the same page from the start. Not only that everyone has the time to do it, but that they have a similar vision for what you're doing. How often you'll be gigging – if you're successful, you can forget about weekends – where you want to take it. Otherwise, it can get pretty messy. You've got to make sure that you're with people that you get along with, and that if there are any problems then you can discuss them properly without ruining your friendship, thus ruining the band."

BUILD YOUR WEB

For most people, booking a wedding band is a huge deal. Make it easy for them by building a website with shots, sound clips and videos of your band. Team up with a budding wedding photographer, and you might even save some cash! "Having a good online presence is important, too, with a website, Facebook, etc. It's worth investing a little bit on that with photos, too. Put demos on your site from Soundcloud or YouTube – potential clients can see that you can actually do it."

PLAY THE PART, NOT THE TONE

Chances are, the type of music you will be playing may have hooks and riffs that weren't written for guitar. If you can't replicate the sound exactly, fear not! "If it's recognisable and it sounds good, it's fine. It's the song that you're learning, if there's a hook that people are going to automatically latch on to then it's important that you get that right."

GET EQUIPPED

PA systems, lights, microphones for speeches, these are all things that are commonly requested. "It's really good to be self-sufficient if you can be. If somebody books you, you want to be able to give them as easy a ride as possible. You learn a lot along the way. You'll find that people ask the same sort of things, and those are the things that you have to listen to because those are the things that will get you booked or not booked. If it's a reasonable request and you can do it, then do!"

OFFER ADDITIONAL ENTERTAINMENT

Once the speeches are done, the band is the backbone of the rest of the event, but what about music when you're not playing? "We bring an iPod that has a mix of general wedding/background music. Just fun, inoffensive party music that's not already in our set. If they have a set on an iPod that they want, then we can just plug it in. Sometimes, they'll want to have music after we've played, too, so we'll leave the PA set up while we pack everything else down, and agree that once we're finished with everything else then we'll pack the PA down."



BUY & SELL GEAR

How to turn old gear into new money

Buying and selling used gear is a great way of making some extra money. If you know a decent amount about guitar gear and are a savvy buyer, it's actually very achievable – assuming you don't hold on to everything you buy! Here's how to spot bargains, and make yourself a tidy profit

Choose your level

Buying/selling gear requires a minimum level of capital – you don't have to start out trading vintage Les Pauls. Effects are abundant on eBay, and you can pick up some bargains if you're clever. Choose an area you know about, and do your research.

Buy from the right places

To seek out bargains, you need to be looking where other people are not. eBay, local papers, Gumtree and even supermarket noticeboards can be great places to keep an eye on. There's a lot of other junk to wade through, but persist and it'll pay off.

And sell in the right ones, too

When it comes to selling your gear, you need to do the opposite; expose your advert to the biggest and most relevant audience possible. This is often eBay, but guitar forums, Facebook groups and dedicated reader ads pages such as the ones found in our sister mag, *Guitarist*, will put your gear in front of the right people.

Use eBay's tools

Take advantage of eBay's search tools (see above) to find the best deals. You can also exploit sloppy typing by using Fatfingers; a site that searches eBay for spelling mistakes, meaning you might spot a badly-listed bargain.

Make it presentable

Once you've snagged a bargain that you can make some money on, it's time to get selling. Tidy up the gear – a sad-looking guitar with broken strings, missing controls and covered in grime can be transformed with some cheap replacements and a clean. Make sure your gear works, and looks good before you sell.

Sell, sell, sell!

Be clear about what you're selling, what's included and what isn't. Write a good description detailing the product, what it does, how it sounds, the features included, and point out any defects, too (cosmetic or otherwise). If you're selling on eBay, good photos are a must. Shoot in good light at the highest resolution

TOOLS FOR TRADING

Work eBay's features to snag a bargain

Search

You can sort your search in many different ways (time, distance, listing type). For late bargains, check out auction-style listings that are about to end. To get an early bargain, filter your search by newly listed items that have a 'Buy It Now' option.

Use categories

Searching by product name is great if you know what you're looking for, but viewing a category and filtering as above can produce some cool surprises. Drill down as deeply as possible to browse what's on offer and you could uncover some gems.

Make offers

If there's a 'Best Offer' option, use it and push your luck. Don't worry about offending the seller – they don't have to accept it, but they just might. You only get three goes on each item, though...

Set alerts

Gone are the days of being tied to your computer to bid. eBay's mobile app can notify you when items you're watching/bidding on are ending, or have been listed. Set up alerts and 'saved searches' for newly listed items, too, and eBay will notify you when they are added, leaving you to bag 'Buy It Now' bargains as soon as they appear.

Time your bid

You've probably realised by now that there's often a flurry of bidding activity in the last 60 seconds of an auction. By bidding on a seemingly cheap auction three days before it ends, you're effectively only pushing the final price up. Decide a maximum price you're willing to pay for the item (don't forget postage costs) and stick to it. Try to wait as long as you can to place your bid (the last 30 seconds is advisable). If you don't win, don't worry, another one will be along shortly!

possible, and upload three or four photos from different angles, including any damage.

Don't forget the fees

eBay and PayPal both charge a commission for listing, selling and receiving payments. All of these will eat into your potential profits, so don't forget to factor this, plus the cost of postage into your buying and selling rates.

Then deliver

Communication and honesty are key. Package the item properly, stick to the delivery times you state, and stay in touch with the buyer until it's delivered. Your reputation as a seller hinges on the feedback of happy buyers.

Stay safe!

Online buying/selling is built on trust, but things can go wrong. Get as much contact info from the person you're dealing with as you can. PayPal offers an extra level of payment protection, and if you're using eBay, always do transactions through the proper channels.

START TEACHING!

Earn some cash by passing
on your skills to others

Can you play to a decent standard? Well, inside your brain is a wealth of knowledge you can exchange for cold, hard cash. People want to learn, and if you've already put in a few years of hard graft, you're probably at the level where you can show them how! Two years ago, BIMM graduate Richard Hillyer gave up his day job and started Mobile Guitar Tuition. If you fancy getting into teaching, here's his advice on getting started...



Richard Hillyer
Guitar Tutor
[richardhillyer
music.co.uk](http://richardhillyer.com)

How did you get started teaching?

"It's only recently, in the last two years, that I've turned professional. I did have a job before. I used to work at Sainsbury's. It just wasn't for me. I did it for a very long time. I did it about six years.

"I went to BIMM in Bristol and I did a course on professional musicianship. As part of my course I had to look at maybe setting up a business and that sort of thing. I branched out from there. I started thinking about setting up the business properly, taking on more than one client, properly advertising, getting a website together, and all of the online stuff.

"As part of BIMM, I had to do a market analysis and see who was out there, what they were charging, and competition in my area as well to see who I would be up against. So that's what I did. That's how it came about. I took on one student. Then they told a few friends and all that sort of thing. It was word of mouth. Then I got another couple of students. It just built up over time, really."

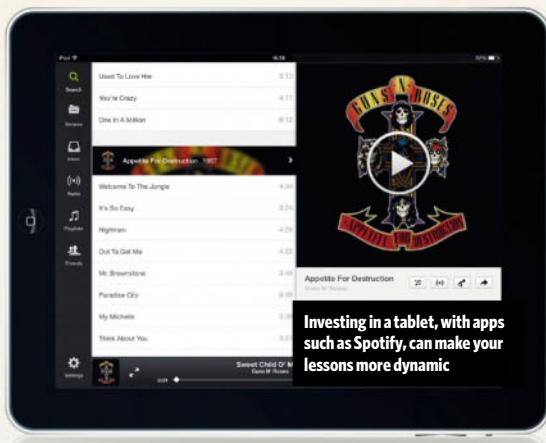
Did you have to invest in any equipment before you got started, or did you already have the tools you needed?

"The massive thing I had to buy was a car to get around. That was the main thing I had to invest in, a decent, reliable, car that was going to get me around from A to B, without any problems.

"I had most of the equipment I needed, but I did buy a Taylor GS Mini just because I wanted something I could travel round with. I also bought an iPad for my teaching materials, so I could have Spotify on my iPad. I use Spotify for all the songs that we're learning, which means we can refer to it quite quickly."

How about teaching grades, do you do that?

"Yes I do. I teach grades. I teach the Rockschool and the RGT Grades. I teach Electric and Acoustic Grades. Yes it's pretty popular. It's especially popular with children, because they like to have an achievement. They love getting certificates. They love all that sort of stuff because



they can put it up in their room. It's really nice for them to get a sense of achievement."

Where do most of your lessons take place?

"It's mobile guitar lessons, so I travel to most of my students. I think it's quite a popular service because parents don't have to stress about getting to you, and travelling across town and things like that. I charge a small little fee for covering petrol and other things.

"Then I'd say that probably about 10 to 15 per cent of my business is Skype lessons. Skype is obviously more convenient for me. I can do it from anywhere where I've got my computer."

How have you gone about building up the Skype tuition side of the business?

"I've got a website. So it's advertising and pushing that. That's what I'm doing now as well, offering both services just to give people options. I teach somebody who's got a disability, so he can't get out and about. He doesn't like people coming to his house because he gets very nervous, so he prefers to use Skype. He's more relaxed and it works for him."

How do the Skype guitar lessons work from a technical point of view?

"I use a very simple set-up. I think that's the best way to go instead of having a really complicated set-up. I've got my MacBook Pro and it has a decent HD web camera built in to it. I literally just use that for the video. The same on the other end, the other person has a webcam and they do exactly the same thing."

What about audio, do you just play live in your room or is there a DI'ing sort of scenario?

"No, I play live in the room [using the onboard microphone] and it usually works out pretty well."

Do you run into any technical problems when you're teaching this way?

"You can't play at the same time [as each other]. You have to play and show them and then stop and let them play back. When I first did it, it was quite strange and you're playing over each other, but I've got used to it now. I know that you've got to stop and let them do it. I also send them backing tracks for them to practise with."

How useful is word of mouth for finding students?

"It's very important to have a good rapport with your students, and with their parents – if they put in a good word for you to anyone else they know. They're always in with all the schools and things like that so it's always really good, but I think word of mouth is pretty important."

How important is your online presence?

"You have to have a good website. Obviously, a recognisable website so people can see if you're a brand. Facebook is pretty important as well, everyone's on Facebook aren't they? I've used Facebook Ads a few times."

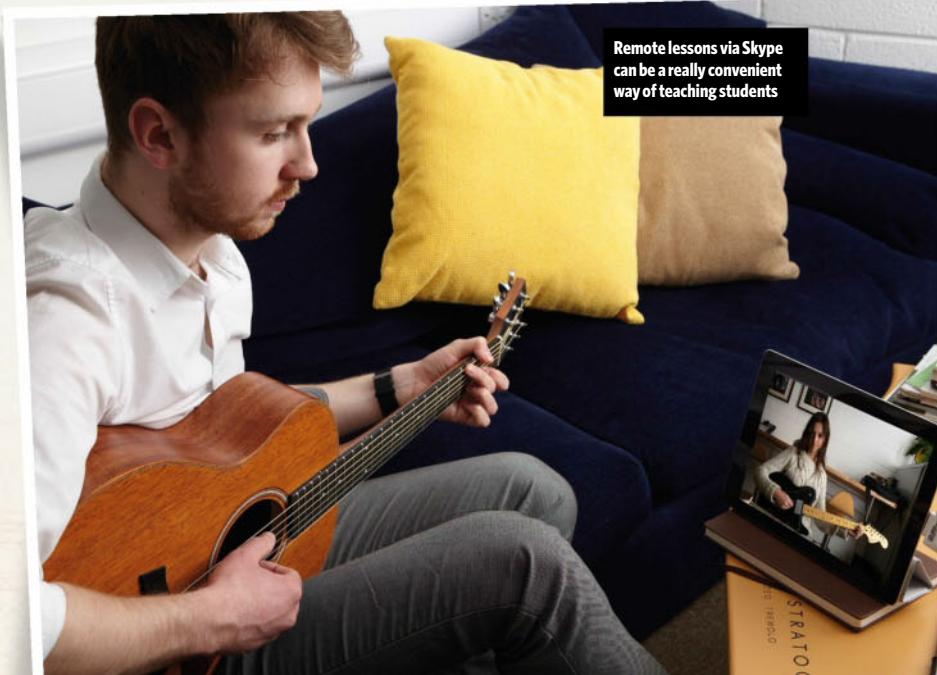
What about flyers?

"I've done flyers. I had professional flyers printed and I went round music shops and put them out in there. I've also got them up in shops in the local area."

"I'd say 10 to 15 per cent of my business is Skype lessons. I can do it from anywhere"

Is there a lot of 'business' stuff to take care of, too?

"I knew it was a big part of it. I knew you had to have a business head and be switched on and do your tax returns and things like that, but I didn't realise how on it you have to be with all your accounts. It changed my mindset completely. I had to keep all my receipts. Before, I used to probably just put them somewhere or bin them. Obviously, I keep all my petrol receipts, to claim back; any purchases I buy for equipment or anything like that to claim back at the end of the year. I have to keep all that all up together, so it was a bit of a learning curve to be honest, but I've got used to it now. I keep a spreadsheet myself on my computer. So every day I'll sit down on an evening and I'll update it. As long as I do it every evening I know I'm on top of it!"



How to...

START TEACHING

Even if you're not thinking of getting into teaching as a full-time profession, it's important to go about it in the right way. Here are some key points to consider when getting set up

DON'T LIMIT YOURSELF

If you can competently play and understand more than one style of music, then don't stick to teaching one style. "I teach all sorts of styles to be honest, blues, rock, pop, funk. I can see the benefits of being a specialist and teaching one sort of niche, but it opens you up to more business if you can teach more styles."

LISTEN TO WHAT THE STUDENT WANTS TO LEARN

Don't push your students to learn things they don't want to. "Some students are not interested in doing grades at all, and want to learn for fun, but I think it's a good option to have and suggest to them if they're not sure where they want to go."

NO STUDIO? WORK AROUND IT!

Not everyone has a dedicated studio space to teach in, but as Rich has proved, there are other ways. "I still live at [my parents' house]. That's one of the reasons why I went mobile from the beginning, because it was a bit like a train station. There'd be someone coming in, someone coming out. With it being my parents' house, it didn't really work too well. Luckily, I do my Skype lessons in the day, so my parents are at work. It works quite well."

THINK ABOUT PRESENTATION

Ditch the dog-eared pad and scratchy handwriting! Your students will thank you for it and you can build up a library of lessons to re-use. "I use something called Neck Diagrams. It's great for drawing out chord diagrams or scale diagrams. Then I can copy the diagrams into Word and make a really nice document to give to students. Also, Guitar Pro, I use that for printing out tablature."

SOCIAL MEDIA IS YOUR FRIEND

When it comes to teaching, word of mouth has become word of Facebook. Keeping a decent profile page can give potential students a place to find out about your services. "I've been trying to get on there every day and post something, even if it's just a video of one of my students playing, just to keep everyone interacting and keep your name on the scene. If you set up a Facebook page and don't update it, people start switching off, start leaving your page and not being interested in it."

IT'S NOT JUST ABOUT TECHNIQUE

There's more to learning guitar than the technical side of playing. Being able to advise on instruments, effects and even tuning is important, too. "I think it's good if you can teach a student how to tune a guitar, or how to use certain effects to help get the sound they want to get. I think it is good to be able to set up the instrument as well, if you can teach them how to do that. They're all valuable skills that you need to learn."

"It's all stuff that I didn't learn with my teacher, unfortunately. I had to learn along the way."

THE 'T-WORD'

As with all of our tutorials this month, it's important to know where you stand with tax. "You need to do that, otherwise you can get yourself in a lot of trouble if you don't keep an eye on your accounts. I have an accountant as well. She just submits [my tax return] for me. I sit down with her and she reads it all over, checks everything's okay and all in order, then we submit it together."

"I think it's good if you can teach a student how to tune a guitar, or how to use certain effects"

Don't give your students hand-drawn chord diagrams, use a program such as Notion

BECOME A GEAR DEMO GUY

Show those Saturday afternoon shop shredders how it's done

YouTube views can earn you money over a period of time, but offering your services to a local store could pay even more. Here's how to become a video demonstrator in your spare time



Video

You'll need a way of recording and editing your videos, but this doesn't need to cost a fortune. Your smartphone will most likely shoot video to a decent standard, and if you have only one camera, you can shoot close-ups and other gear shots afterwards. What will really set you apart from the clichéd groin-shot-with-fuzzy-sound video demo is your audio...

Audio

People want to know how a piece of gear really sounds; this means you need to capture your audio as transparently as possible. Electric guitars can be captured directly using an amp modeler, but don't rely on the mic from your phone. Get a decent mic for capturing amps and acoustics and record into a mutitrack, field recorder or DAW. If your amp has an emulated output, consider this. You can use the audio from your phone to help with syncing later...

Keep the chat brief...

How many times have you clicked on a video demo, only to get five minutes of mumbled waffle? People want to hear the gear, not you, so open with some playing, keep the talking to a minimum and get to the good bit, quickly.

Play stylistically

What are you demoing? If it's a high-gain distortion pedal, it's probably best to keep the smoky blues licks and jazz comping to a minimum. That said, you need to demonstrate

what the gear can do, so if it's a versatile piece of kit – show it! Your goal is to answer the questions people have about a piece of gear.

Keep it simple

You know who's better at being Guthrie Govan than you? Guthrie Govan, and there are loads of videos of him online already. Play realistic parts well, and remember, this is about the gear, not your technical chops. Try to steer clear of playing over other people's songs, too – YouTube can block videos containing copyright material, and it could affect your ability to earn money from your video.

Editing

Simple editing software is all you need to put your videos together. Programs such as iMovie are cheap (free if you buy a new Mac), plus GoPro Studio is available from GoPro's website for free, and works on PC or Mac. You don't even need a GoPro camera to use it! Keep your edit snappy, and use the alternative angles/close-ups where applicable.

Build your following

If you're planning on becoming a demo guy for a shop or gear company, you need to show that what you can do actually works. Build up a following, title and tag your videos so they're easy to find, and encourage people to subscribe to your channel. Try to give your channel a memorable and relevant name: twanger57333 doesn't roll off the tongue...

The pitch

When you've built your online video empire, it's time to start approaching potential clients. Do your research before making contact with them; what brands/price-points does the shop stock? Is it suited to your style? Does the shop already have an online presence? What benefits will your demos be to the store (driving sales, raising awareness)? Get this info straight and you'll have the workings of a punchy, targeted pitch.

Seize your moment

Music shops are busy places – particularly independent stores – so you need to time it right. Find out who you need to talk to (the manager, not the work experience kid) and call ahead to arrange an appointment with them. Visit stores in person, preferably armed with a laptop/tablet loaded with your videos. Be professional, polite and realistic about what you can do and what they will get out of this arrangement. Avoid Saturdays, and don't turn up 10 minutes before they shut.

Make it work

Any guitar store that is producing its own video demos has one main objective: to sell the gear it's demoing. Branding, watermarks, repetitive mentions of the store's name and price of the gear are common features of these kinds of videos, so you'll need to include these. Also, don't forget to include a link to 'buy it now' in your video's description. ●



Finding the flame

Concerned they might turn stale, The Gaslight Anthem have overhauled it all for album five. Now the New Jersey rockers tell us how they're redesigned, refocused and reignited

Words: Matthew Parker

In 2012's *Handwritten*, The Gaslight Anthem had the highest-charting album of their career – a culmination of their journey from dive bars to rock stars. It was, however, also the end of a chapter for the New Jersey band; a full stop on the increasingly familiar blue-collar rock with which they'd made their name. Gaslight faced a new challenge: evolving. Questioning everything, the band spent a year figuring out their next step. The result is fifth album *Get Hurt*, their most diverse record yet and a statement of intent. We sat down with Brian Fallon and Alex Rosamilia to find out how they got the band back on track...

The future of the band was reportedly in some doubt after *Handwritten*. How so?

Brian: "We didn't have a fight or anything. It was more a creative thing. It came to the point where it was like, 'Well, I don't want to write any more '59 Sounds or 45s, or whatever. Not because I didn't like them, just because they'd already been written, so we decided either we'd have to change, or we'd have to stop.'

Brian, why did you choose to put social media to one side ahead of this record?

Brian: "I needed a break from it. I felt like I took the bad comments pretty harshly. It was like I wasn't hearing the good ones. There would be 10 good ones and one bad one, and the only thing I would carry with me was the bad one. Everything I was saying was in

reaction, so I said, 'Clearly, I'm not dealing with this well. Let me step away for a while until I can gather my thoughts and figure out what we're doing.'

As artists, presumably, you care about what you put out – whether it's live, on record or social media...

Alex: "That's the thing with being an 'artist'. Without sounding weird and presumptuous, if you do something for a job that's like data entry, it's a black and white thing, whereas this is all just opinion. It's only bad if you think it's bad. There's really no... you can't purposefully write a bad song. So it is hard to take [criticism], because you're like, 'But why? I thought I did as well as I could...'"

How did the atmosphere of the sessions compare with your previous experiences?

Alex: "It was what I always thought recording a record in the studio would be like, where you're constantly changing things. Mike [Crossey, producer] basically set up almost a completely different drum sound on every song. It was experimenting with things that you wouldn't even think about, and that was something we'd never really done before."

Stay Vicious is the heaviest riff we've heard from Gaslight. Why open the album with it?

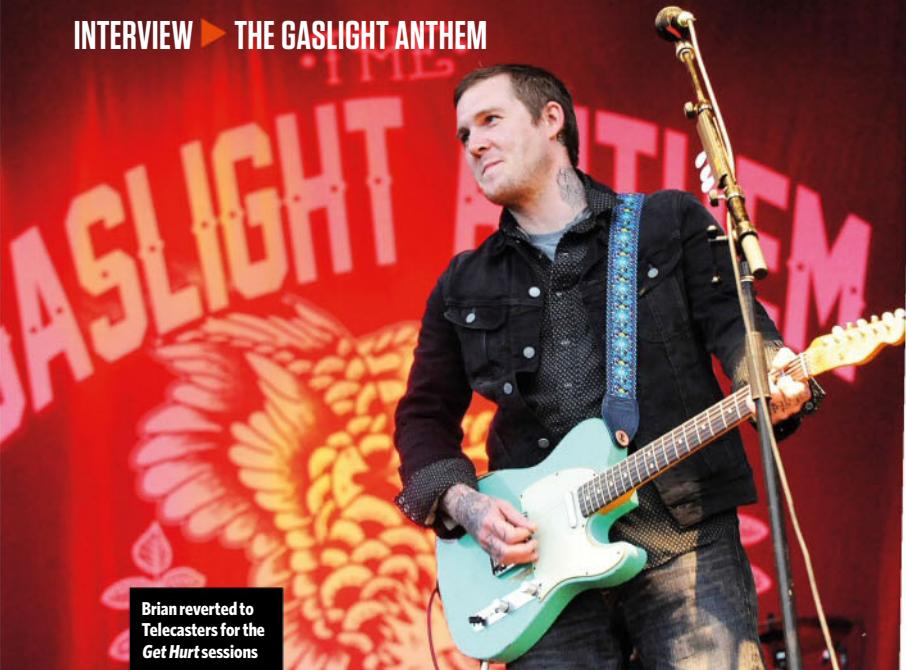
Brian: "Because it signalled the change, automatically. I don't have to explain, 'Oh, the record's different!' That's what everyone says. I myself have done that so many times I got sick of it – and that was the catalyst for *Stay Vicious*. I was like, 'You know what? I wanna write a riff – a riff that kids at Download Festival are gonna be into.' And that was the first thing that I came up with. I was like, 'Okay, we should put that first!' You put this on, it's very clear what we're doing: we've changed!"

How did you rise to the challenge of 'changing' as a guitarist?

Alex: "For me, I was using two pedalboards. I had an overdrive/fuzz/distortion 'board and then a modulation/delay/reverb 'board, so that's the easiest way to get different sounds out. Then different influences, too. Trying to write like different guitar players has a lot to do with it, as well."

Brian: "I think the realisation has been that now the roles between the rhythm guitar player and the lead guitar player are getting blurred. I learned a lot from playing with Pearl Jam, because neither one of those guys is

"We didn't have a fight. We decided we'd have to change, or we'd have to stop"



Brian reverted to Telecasters for the *Get Hurt* sessions

strumming the chords. I just got sick of playing chords. I hate it. Because I've been taking lessons, I'm like, 'I don't wanna strum chords anymore! It's boring!'"

Alex, given its heavier and experimental edge, is *Get Hurt* the record where you've got your own way?

Alex: "To be honest, it kind of felt the exact opposite! When we got in the studio, Mike [Crossey] didn't really like anything I had and I had to rewrite most of my parts in the studio, so it was kind of a high-pressure thing for me."

Brian: "Before, it was just like, 'Here's these chords. Play over them.' And you were free to do whatever you want! This time, there were riffs and structures, and you were like, 'Now the whole thing is not the same... what now?'"

Alex: "But that's the whole thing! It did fit over it, but he [Crossey] didn't like it. I was doing a lot of Southern rock bends and I was listening to a lot of 70s rock at the time. And Mike doesn't like that."

What was your favoured gear for the album?

Alex: "I actually went back to SGs. I bought a 1970 SG Maestro that's now my main guitar live, and I used that a lot on this record."

Brian: "I went back to Teles."

Again?!

Alex: "Yeah, right? Back to square one!"

Brian: "That was one of the things I fought Mike on. He was like, 'Why are you playing Les Pauls?' And I was like, 'Because I like them!' Then he kind of did one of them Jedi mind tricks on me. We went to this store and there was a Telecaster that was in a fire, so it was all burned-up and weird-looking, he was like: 'I bet that sounds cool.' So I played it and was like, 'Argh. It does sound cool...' We ended up using it for every song on the record!"

With all the experimentation, were you still using live amps?

Brian: "We used every amp!"

Alex: "Pretty much! We had this bit on *Stay*

Vicious where Mike had both of us play our guitar parts one string at a time direct and then sent each string to a different amp and recorded the room. So if there were five notes in a chord, it used five amps; or four notes, four amps – all totally different amps. He said it was like looking at city lights and the way they flicker on and off. It was cool. Those are the types of things that you want to do when you sign to a major label and make a record."

Brian, have you got any more side-projects in the pipeline?

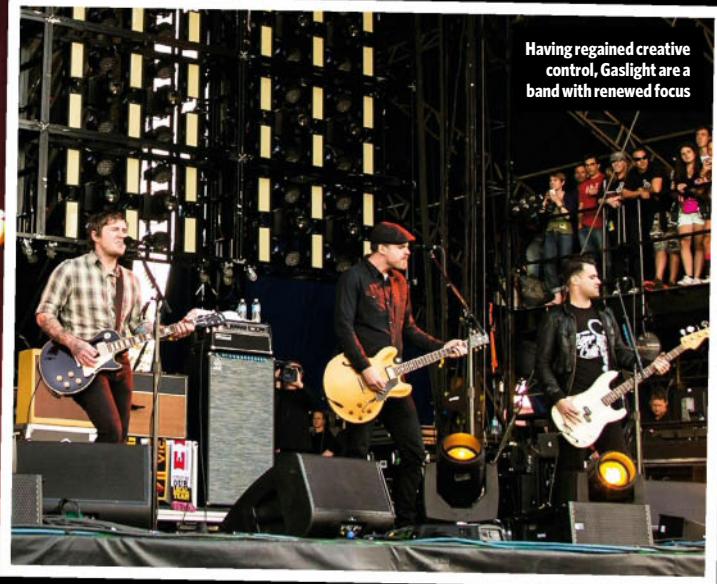
Brian: "I don't know if you're going to see too many side-projects from me. I'd rather take a lot of that stuff and put it in here. That way it's all-inclusive, not like, 'Hey, can you play this song that you're never gonna play again?' I didn't realise that separation until very recently. Now, if we wanted to do a Molly And The Zombies thing, if those songs were lying around, we would just go in the studio and record an EP that was all like Molly And The Zombies. It would be like, 'But you guys sound totally different!' Yeah, but so what?"

Now you've got a few months' perspective, how do you feel after making this record?

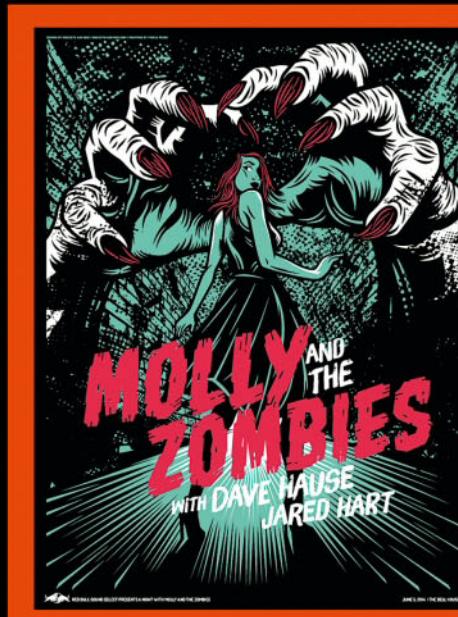
Alex: "I'm excited. And, I guess, 're-energised' would be a good word. I almost feel like we did when we first started going on tour. I'm ready to go out and show this record to people, because I think people are going to really like it. It doesn't feel like a job now. Towards the end of the last record cycle it did a bit."

Has this album been about regaining control as The Gaslight Anthem?

Brian: "I think... yeah. Everything had just become in other people's hands, so from the songs, right down to the t-shirts – we all decided that, 'It's a lot, but we're gonna do it like we used to do it.' Otherwise, you lose all semblance of control and everything is out of your hands. You just start to become what people say you are – and that's not good!"



Having regained creative control, Gaslight are a band with renewed focus



Flogging Molly

Brian explains how his last side-project took shape

Gaslight are refocused, but Brian still found time before making *Get Hurt* to record with a group formed from pals in The Cardinals, Scissor Sisters and Plow United, under the name Molly And The Zombies.

"There was an off-time where we were taking a break and I thought, 'Maybe I wanna do a solo record,'" he tells TG. "I started writing and started to get the vibe for the Gaslight record and what wasn't the vibe."

The leftovers, he felt, still deserved to be heard: "I just called up some friends," he explains. "We just said, 'Let's do this really quick. We're not going to make a record, we're not going to do a band. We'll just put out these songs.'"

B INSPIRED

Classic Organ Sound at Your Fingertips

With 9 finely-tuned presets emulating the legendary organs of the '60s and beyond, the B9 Organ Machine will transform your guitar or keyboard. Control the organ's signature percussive click and sweet modulation. Blend your dry and wet signals independently to create lush layers. The B9 packs enough tonewheel and combo organ inspiration to light your fire and fry up some green onions!



electro-harmonix

See the Demo Video www.ehx.com/B9

A dynamic, close-up photograph of Steve Vai performing live. He is wearing dark sunglasses and a patterned, multi-layered jacket over a paisley shirt. His hair is wild and blonde. He is intensely focused on his guitar playing, with his mouth open as if shouting or singing. The background is dark with stage lights.

STEAL THEIR STYLE

STEVE VAI

THE TECHNIQUES &
TONES OF YOUR HEROES

STEVE Vai is one of the world's most virtuosic guitarists, a pioneer of the shred genre with a flamboyant stage persona to match his guitar skills. The son of Italian-Americans, he also looks great in closely tailored rock apparel and wraparound shades. The git. As well as a successful solo career, Steve has played for Frank Zappa, Whitesnake, David Lee Roth and even PiL. From fusion to hard rock to new wave, Vai has proved as versatile as he is virtuosic. It was during his stint with Roth that Vai was targeted by Ibanez, who sent a one-off guitar, wrapped up for Christmas, to his parents' house. Vai was effectively wooed and joined Ibanez in a bid to build the best shred guitar money could buy. The result was the JEM, an expensive, highly-spec'd wonder of a thing, boasting 24 frets, unrivalled access to the dusty end of the neck and a vibrato system with several improvements on the Floyd Rose. The success of the JEM led to Vai and Ibanez developing the Universe, the world's first mass-produced seven-string guitar. Endorsements with Morley and Carvin amps followed, leaving Vai fully kitted out and free to spend his pocket money on hair products...

STEVE'S GIGBAG

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

THE 'JUST LIKE PARADISE (AT LESS THAN HALF PRICE)' RIG

① IBANEZ GRG250DX £289

Sure, it's not as refined as a JEM, but you get a locking trem and an HSH pickup array, just like Vai's axe.

② MG101CFX £299

This budget offering from Marshall has phase and delay effects (as used by Vai) built-in.

③ DUNLOP CRY BABY WAH £75

You'll need this should you ever decide to have a go at *Bad Horsie*. Don't worry that it's not a Morley - Vai has used both brands.

④ TIMOTEI PURE 2IN1 SHAMPOO £5

Vai possesses some of rock's most luxuriant locks. Make sure yours dazzle too with this classic from Timotei.

TOTAL: £668

(APPROX BASED ON WEB PRICES)



THE 'FOR THE LOVE OF GOD, HOW MUCH?' RIG

① IBANEZ JEM70V £999

You'll need the Edge vibrato and Lion's Claw trem cavity for Vai's trademark wang bar work... and the monkey grip for, er, carrying your guitar.

② CARVIN LEGACY 3 AMP AND C212GE CAB £989 + £592

This is Vai's signature amp (and 2x12 cab), boasting three channels consisting of clean, overdrive and... more overdrive!

③ DIGITECH WHAMMY £139

Vai keeps a 'Rack Of Whammy' backstage, but this will suit mere mortals just fine.

④ BOSS DD-3 DIGITAL DELAY £99

Delay effects are supplied by Vai's rackmount gear; a stombox will keep you within budget.

⑤ MORLEY BAD HORSE 1 £116

Might as well go for the Morley over the Dunlop if you've got the moolah!

⑥ WRAPAROUND SUNGLASSES £12

Look like your hero and protect your peepers with these bad boys from ASOS, offering total UV protection!

TOTAL: £2,936

(APPROX BASED ON WEB PRICES)



GET THE SOUND

THE CRUCIAL elements of Steve's setup are the locking vibrato on his Ibanez JEM – for those whammy bar antics – and the HSH pickup configuration; he switches frequently between humbucker and single-coil tones. His Carvin Legacy amp has a warm tone, but it delivers gain by the truckload. If your amp doesn't quite have the beans, try using an overdrive pedal. We've kept our examples to a straightforward guitar and amp setup, but you'll need a rack full of delays and modulations, plus the obligatory wah pedal if you plan on playing Steve's repertoire.

AMP SETTINGS: DISTORTION CHANNEL



STEVE'S PLAYING STYLE

Delve into Steve Vai's tasty trick bag with TG's rundown of his space-age techniques

STEVE HAS an unmistakable sound and approach to guitar. Schooled – among many others – in the heroic widdle and awesome rhythm playing of Eddie Van Halen, jazz luminaries such as Wes Montgomery and the crazy

quirkiness of Frank Zappa, he seamlessly blends musical styles into his own technically gymnastic hybrid.

His love of jazzy octaves is explored in clean chordal tracks such as *Sisters* and *Call It Sleep*. His fast legato and

tapping can be heard on *Bad Horsie*. His iconic three-string sweep picking features in *Tender Surrender* and *Blue Powder*, while odd time signatures crop up in *The Attitude Song* and *Windows To The Soul*.

SLIDING OCTAVES TRACKS 23-24

This lick uses fingers and thumb to pick the string skips; playing fingerstyle means you can put all your concentration into the large slides. It's a good idea to break this one down phrase by phrase until you're confident with the movement. Use gentle thumbstrokes for a jazzy tone on the closing chords.

SUPERIMPOSING ARPEGGIOS TRACKS 25-26

This legato idea uses a Cmaj7 arpeggio (C E G B) over an F chord. The B note is a #4th over the F note, implying one of Steve's favourites: the Lydian mode.

TAPPED MAJOR 7TH ARPEGGIO TRACKS 27-28

This Amaj7 lick includes fret-hand (shown in squares) and pick-hand taps (circles). The rhythm is tricky, so practise slowly to begin with.

THREE STRING SWEEP ARPEGGIOS TRACKS 29-30

Make sure you pick each triplet with a run of three smoothly connected downstrokes in this Lydian lick. Use an upstroke on each grace note.

SCOOPS AND PINCHED HARMONICS TRACKS 31-32

Use huge scoops on the first two notes by depressing the whammy bar as far as it'll go before picking the string. Adding vibrato will give the lick a Vai-like warble.

ODD TIME CHORD STABS TRACKS 33-34

Use 'down up'-style alternate strumming while you learn the rhythm. Once you've got a feel for it and how it sounds over the backing, try using downstrokes only (apart from the very end of bar 2, where the rapid-fire chords need to be strummed quickly) because this will sound stronger and steadier.



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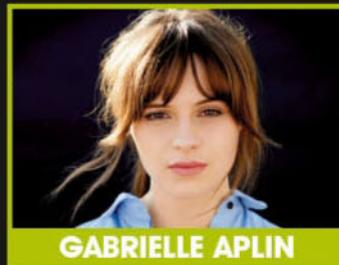
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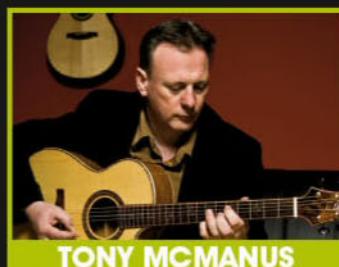
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YES! MAN

Acoustic sensation Jason Mraz gives us the lowdown on his intimate new album, infectious positivity and increased level of collaboration

Words: Matt Frost

Sheeran, Howard, Turner, Bugg... the guitar-slinging singer/songwriter is still very much close to people's hearts. But all the other young buck troubadours have some way to go until they can catch Jason Mraz's achievements.

In his 12-year recording career so far, he's managed to score three top-five US albums, two Grammy awards, platinum or multi-platinum sales in more than 20 countries and – with 2008's monster hit *I'm Yours* – one of the biggest-selling digital songs in history.

His run of success doesn't look as if it's changing anytime soon. With his fifth long-player, *Yes!*, Mraz has produced his most intimate and acoustic-edged album so far, channelling the spirit of his early performances at Java Joe's coffee shop in San Diego, where he enjoyed a residency at the turn of the century.

But *Yes!* isn't a strictly solo affair – it's essentially a songwriting collaboration between Mraz and LA all-female multi-instrumentalist group Raining Jane that began years ago, and the folk musicians will also form the core of his backing band for his forthcoming global tour. Jason couldn't be more excited...

How and when did you first meet Raining Jane?

"It was about eight years ago. We were both playing at a festival at a college, and I immediately loved what they were doing and how they connected with the audience, and I loved their musicianship. Each of them is a multi-instrumentalist. So I asked them right after that show if they'd ever consider coming in my studio and playing on my demos, because I'd written a lot of songs and I always need musicians to play on them. They said yes and, when they came over, we immediately started collaborating on songs, which was to my surprise. It was an instant click. They have this great ability to work quickly and immediately generate music, and all I need is a

little bit of music and I can generate lyrics. From that point, we started planning weekends every year to get together and keep doing it because we had so much fun together. One song we wrote, called *A Beautiful Mess*, ended up being on my third album, *We Sing. We Dance. We Steal Things*. [2008]."

At what point did you decide to collaborate with Raining Jane for the entire *Yes!* album?

"It was a record that just revealed itself to us and it came easily, out of joy. We'd done three long writing weekends, the songs were all great and I decided to just focus on what those songs sounded like as a whole. I presented them to the label as an album and, within 24 hours, we had a green light to make it a record,

"It was a record that just revealed itself to us and came easily, out of joy"

we were very surprised. [The label] knew I'd been writing all year, writing all kinds of songs with all kinds of people, but – with the Janes – there was a consistent style and cohesiveness that came out through every song. The beauty is the girls and I weren't writing thinking we were writing for a record. We were just writing because we like to keep our songwriting skills sharp and like the feeling of exploring ideas and turning them into poetry and songs."

In what ways do they inspire you?

"There's a cellist and a sitar player in the group, there's a great percussionist, and they all sing. They can very quickly add these beautiful beds of oohs and aahs. Whatever

they're singing or playing can inspire me to then want to interact with those sounds. To me, that's what writing is. It's interacting with sounds in addition to taking risks, telling stories and trying to get a rise out of a listener, whether it's emotionally or through humour. I get that experience with the Janes."

Could you give us some insight into the collaborative songwriting processes involved in making this record?

"Almost everything comes from scratch, from a groove or a bassline or something. Once we get into a cool style or pattern, I'll ask the girls to loop it, and they have no problem jamming it for 10 or 20 minutes. We freestyle, we improvise. Maybe one of them will be trying to write things down I'm saying, or they'll offer up a poem or some free-writing they came up with. For me, it's always improvisational because I don't come from a technical background. It's about trying to generate some sounds and rhythm and trying to surf some melody on top of it."

***Yes!* is a more intimate, more acoustic, album than previous releases...**

"That's something I've been striving for since my first album, but I've always ended up in a studio where the songs, the producers and the musicians make it easier to get kind of carried away in creating something that's more radio friendly and pop-oriented. I was sort of thrust into that world by accident. You know, I was playing in coffee shops before I recorded my first album. Every album begins on acoustic guitar for me, and all the demos are acoustic-based. In fact, with the two albums before *Yes!*, I had many, many demos with Raining Jane that made me think, 'Okay, this is going to be my acoustic album!' but it never was. I think this has come from eight years of working and writing many songs with the Janes. We finally found the strength to be the core of the album and let our voices sit on top, and let the natural acoustic sound be the bed and foundation."

Yes! is more acoustic-heavy than Mraz's work to date





Jason performing with long-time collaborative partners Raining Jane

You've written songs with a number of songwriters across all five of your albums. Is that because you prefer a collaborative songwriting approach to writing alone?

"Yeah, I do. I like setting a date and arranging a time to get together and write with people. It's fun to do that because songwriting is also about conversation and debate and philosophy and study, and it can be a really deep, enriching practice. When I play alone, I have a tendency to play the same thing over and over. I tend to fall towards my favourite progressions, but when I work with others, it gets me out of those. Another musician may pick up on what I'm playing and play something completely different. That can excite me and force me to play outside of my comfort zone, and that's where the best art happens and it's where the best life is lived, when you finally get out of your comfort zone."

"I think, with the history of songwriting, the songs that tend to last were by duo writers. All the great musicals were always by duo writers, and the bands that seem to thrive and whose songs last seem to have more than one songwriter. I've certainly experienced my own challenges when I'm writing alone. It can get lonely and my songs can reflect that, but when I'm bouncing and reflecting off someone else, the mood gets brighter."

Your songs always seem to have such a spirit of positivity about them, in stark contrast to the more introspective downbeat singer-songwriters out there...

"But that could be a result of them playing alone and writing alone. When I write in my journal, it's quite dark and it's quite melancholy. I'm a very melancholy person and a very cynical person, but I've been able to use songwriting as a practice to take me out of that sort of sad state. I've learned to transform my bleakness into a brighter experience of life and, if I can have that experience in the writing process, then maybe a listener can have the same experience in the listening."

"When I grew up, I listened to music that was relatable to me and, when I felt

"The biggest challenge in writing is your own self"

melancholy, I could turn to music and it would make me feel better. Now that I get to write music, I want it to be available to help people through their own emotional conquests."

What advice would you give to readers who are thinking of writing songs with others?

"The biggest challenge in writing is your own self. We oftentimes get in our own way. We create distractions that keep us from writing, or we have an editor in our head that keeps us

Old Gold

Why not changing strings works for Jason

Jason Mraz's main guitar for the *Yes!* album was the same six-string that dominated 2012's *Love Is A Four Letter Word* - his Rockbridge mahogany dreadnought. Just don't expect him to change the strings any time soon...

"I used the same set of strings on this album as I did on *Love Is A Four Letter Word*. They haven't broken and I wouldn't change them. Even when I played it on the last album, the strings hadn't been changed in two years, as the guys at Rockbridge informed me. I love the sound. They're not too bright when recording with a mic close to the guitar. I think strings are a very important part of the musical puzzle. They still resonate, but they're dull and not influenced by the picking. Listen to the opening of *Love Someone*. I think it's an interesting tone."

from speaking our truth. That can keep us from taking a risk and saying what we want to say. The advantages of working with others is that someone else might help you understand your truth. Other writers can also turn you on to different chords and techniques. Maybe, if you're stuck, another writer will have an idea that can fill in that spot. Sometimes, when I work with other songwriters, no one has any ideas at all, so everyone writes

down a chord, puts it in a hat and then we take the chords out. We go away for five minutes, and when we come back we share what we've come up with. That process can force a new melody upon you and, suddenly, with a new melody you might have a breakthrough. That's what collaborating can bring: the possibility of more breakthroughs." ●

Jason plays the Royal Albert Hall on 26 September as part of a three-date UK tour. See jasonmraz.com



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GEAR

PRS S2 Singlecut

Mr Smith's most controversial model gets a price cut.....

080

Fender Standard Telecoustic

A bonkers hybrid from The Big F

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Korg SDD-3000 Pedal

The legendary rack unit returns in pedal form

084

ROUND-UP: Schecter Diamond Series

Stealth C-1, Hellraiser Hybrid C-1 FR & Blackjack ATX Solo-II.....

086

Line 6 AMPLIfi FX100

Jam-ready multi-effects with tone matching.....

090

Washburn HB45

A brilliant white semi-hollow without the f-holes.....

091

ROUND-UP: Z.Vex pedals

Fuzzolo, Vexter Super Ringtone, Vexter Super Seek Wah, Channel 2.....

092

Quick Tests

Vox Tone Garage Double Deca Delay, GoPro HERO+3 Black Edition/Music

094

Accessories

AmpliTube Orange for iPad, Fender Slide Interface, D'Addario NYXL, D&A Gigstand & Icestand

095

Fix Your Guitar

Pickup height settings: tone and intonation

096



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084



083

GEAR REVIEW

PRS S2 SINGLECUT

VIDEO

www.bit.ly/tg257prs



PRS S2 SINGLECUT £1,499

Is the S for Savings? If you've ever wept after seeing a PRS pricetag, dry your eyes and read on...

THE PRS Singlecut has proven to be pretty controversial since it was first released in 2001. Unhappy with its likeness to its own Les Paul, Gibson sued PRS and forced the company to cease manufacture of the model in 2004 – it wasn't until a year later that PRS was able to resume production, after the original ruling was overturned. Although many variations of the model have existed since, there's just one non-signature solidbody Singlecut, the SC245, in the USA range, while artists such as Mark Tremonti and Marty Friedman have their own signature SE versions.

This new incarnation is part of PRS's S2 series, which was launched last year and offers more

considering the hefty slab of mahogany that makes up the body. The new body shape is also very comfortable, and some players may prefer the bevelled-edge maple top to the more violin-like carve of the 'core' models. It's also worth pointing out that although Singlecut-style guitars are not generally associated with shred, there are no impediments to performing fretboard gymnastics.

Plugged in, the Singlecut comes into its own. The bridge pickup gives a huge, meaty rock tone to suit plenty of styles, excelling at classic and hard rock – if you don't own a Singlecut-style guitar, it's very difficult to convincingly reproduce this thick and mid-rich tone on a Strat-type model. That

The S2's bridge pickup gives you a huge, meaty rock tone

affordable USA-made PRS guitars. At the moment, it includes eight iconic PRS designs, and bridges the gap between the SE and USA series. Whereas the SE range is manufactured in Korea, the S2s are made in the USA, with Korean-manufactured hardware and pickups, while other cost-reducing measures include a bevelled body, rather than the labour-intensive carve found on the more expensive USA models.

First impressions reveal little difference between this S2 and its more expensive brethren. The high-quality manufacture and attention to detail PRS is renowned for are all present and correct, with no cost-cutting shortcuts on show. The same goes for the neck, which is PRS's pattern regular shape – although slightly beefier than an old-style wide-thin profile, it's very comfortable and capably fills your hand. Strapped on, the guitar's weight is deceptively kind to your back,

said, both pickups have coil-splits (activated by pulling up either tone knob), which offer convincing single coil-type sounds.

For many guitarists, it comes down to a choice between a Strat or single-cut. Yet just as £1,499 will secure you a pro guitar in the shape of a Fender American Strat, the same can be said of the all-American PRS S2. Although not as 'pretty' – a plus for some – as its pricier USA counterparts, this is still a quality instrument worthy of its pricetag. There are rafts of cheaper single-cuts, but for those of us longing for the real thing, this is the closest we're likely to get to owning a USA-made PRS.

Darran Charles

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

AT A GLANCE

BODY: Mahogany, w/ figured maple top
NECK: Mahogany
SCALE: 635mm (25")
FINGERBOARD: Rosewood
FRETS: 22
PICKUPS: 1x S2 #7 Treble (bridge), 1x S2 #7
CONTROLS: 2x volume, 2x tone w/ push-pull coil-splits, 3-way pickup selector
HARDWARE: PRS S2 Stoptail, S2 locking tuners
LEFT-HANDED: No
FINISH: Antique White, Black, Seafoam Green, Sienna, Vintage Cherry, McCarty Tobacco Sunburst (shown)
CONTACT: PRS Europe 01223 874301
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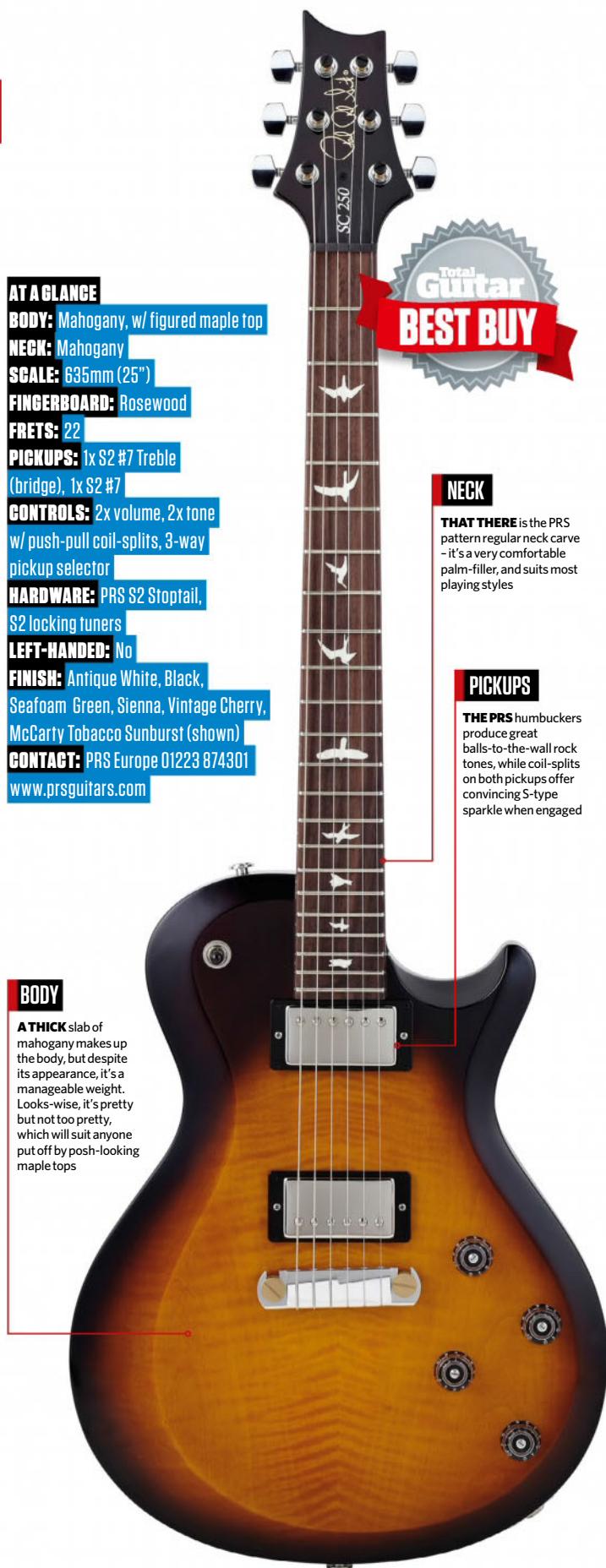
THAT THERE is the PRS pattern regular neck carve – it's a very comfortable palm-filler, and suits most playing styles

PICKUPS

THE PRS humbuckers produce great balls-to-the-wall rock tones, while coil-splits on both pickups offer convincing S-type sparkle when engaged

BODY

ATHICK slab of mahogany makes up the body, but despite its appearance, it's a manageable weight. Looks-wise, it's pretty but not too pretty, which will suit anyone put off by posh-looking maple tops



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FENDER STANDARD TELECOUSTIC £334

One of the oddest versions of the Telecaster makes a return

OVER the years, the good ol' Tele's iconic outline has appeared in numerous incarnations, but in this Telecoustic guise it's far removed from Leo Fender's original solidbody 'plank'. This electro-acoustic vision appeared, along with the Stratacoustic, back in 2009; for 2014, Fender has expanded the Chinese-made 'coustic concept. Our Standard model, available in black or walnut stain, is joined by the Plus (£394), which adds a micro-USB output and vintage-tinted gloss maple neck with a Sherwood Green top finish and matching

standard-Tele depth of 65mm (2.56 inches) at the rim. It has an unusual matt black with gloss black speckled finish, while the top is more conventional: laminated spruce with solid spruce X-bracing. The top edge is cleanly bound with a white plastic that's left uncomfortably sharp-edged. We'd suggest scraping or sanding the edge under your right forearm.

We're not sure what the intended use of the Telecoustic is. It's more compact than an OM or dreadnought and light at 2.6kg. As an in-front-of-the-TV noodler it's rather good, although, as supplied, with an acoustic-like setup and

The Telecoustic is fun, compact and stage-ready

headstock. The Premier (£442) adds a Three-Colour Sunburst top from laminated flame maple, not spruce. The 2014 Stratacoustic mirrors these models, although the Plus is offered in Silver only.

Our review sample is a bit of an oddity. It follows the 2009 spec with a standard acoustic pin bridge – the 2014 version should have the inverted Fender 'Viking' bridge – and a white line around the oval soundhole, as opposed to the checkerboard pattern on Fender's website. It does have the current-spec Fishman Isys III preamp mounted, oddly, on the lower bass-side bout, with volume, bass, mid and treble controls to tweak the Sonicore under-saddle pickup, plus an output-muting tuner.

While the electric-like maple neck could have come from numerous solidbody Teles, the body is different. The back and sides are made from moulded fibreglass, with a deeper-than-

0.012-0.052 gauge strings, it's hardly shred-friendly. Unplugged, it's more midrange-y acoustic archtop than modern acoustic, but if you enjoy playing jazz, blues or slide, you might find a friend here. Plugged in, you could get through an open-mic gig, but it's far from the most expansive electro sound.

While not an essential electro-acoustic, the Telecoustic is fun, compact and stage-ready – if you know how to shim a bolt-on neck – and it could be set up with lighter electric strings to be a fine player with archtop-like tonality. At 25 per cent less than the quoted SRP, it begins to make more sense.

Dave Burruck

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

AT A GLANCE

TOP:	Laminated spruce
BACK & SIDES:	Fibreglass
NECK:	Maple, bolt-on
FINGERBOARD:	Rosewood
FRETS:	21
SCALE:	648mm (25.5")
ELECTRICS:	Fishman Isys III System w/active preamp and tuner
HARDWARE:	Chrome-plated die-cast tuners
LEFT-HANDED:	No
FINISH:	Gloss Black top, textured b/sides, satin neck
CONTACT:	Fender GBI 01342 331700 www.fender.com

PREAMP

UPGRADED FROM the previous version, the Fishman preamp includes a three-band EQ and onboard tuner, although, in playing position, it appears upside-down

BRIDGE

THE 2014 spec should feature an inverted 'Viking' bridge, while it also has a Graph Tech NuBone saddle compensated for a wound third. Bear that in mind if you change to lighter-gauge electric strings!

BODY

STANDARD TELE in outline, the acoustic's body is moulded from fibreglass with a laminated, X-braced spruce top – unusual, to say the least



FILTER

USE this section to EQ your repeats – you have a choice of three frequencies, each to thin out the bottom-end and/or dull down the top-end

MODULATION

THESE controls are crucial to how your delays sound: you can morph between five different modulation waveforms and adjust their frequency and intensity

ATTENUATOR

ORIGINAL SDD-3000 units are liked not just for their delay, but also for being able to drive an amp – you can choose from three output levels



KORG SDD-3000 PEDAL £396

The revered rackmount digital delay is reincarnated as a pedal

FIRST launched in 1982, the Korg SDD-3000 was a rackmount digital delay that found its way into many recording studios, and also the rigs of certain players, not least The Edge. The unit had many fine attributes, including the ability to dial in an exact delay time in milliseconds, high and low cut filters for the repeats, a comprehensive modulation section, a great-sounding preamp and switchable output levels, allowing a hot signal to drive an amp like a boost pedal would. Before, if you wanted an SDD-3000, you'd have to trawl eBay and risk the 30-year old circuitry being worse for wear, but now, Korg has resurrected the unit as the SDD-3000 Pedal, and expanded the feature set.

The SDD-3000 Pedal features 80 programs in 40 banks of two. The two programs in each bank are accessed by a pair of footswitches, while two other footswitches

change banks, one of them also carrying out tap-tempo duties. The sound of the original unit's delays are reproduced here, but you also get a choice of seven other delay types, including a modern clean digital delay and emulations of tape and bucket-brigade analogue delay. The remaining four are more esoteric: reverse, panning

to create chorus and flanging. Plus, if you use the pedal in stereo, you can program different delay time and feedback values for the left and right channels. From the most basic task of adding a touch of chorus, the modulation section can yield a host of sounds courtesy of five selectable waveforms: sine wave, triangle, square, random

A practical, great-sounding, feature-laden delay pedal

and pitch-shifted delays, plus Kosmic, which also uses pitch shifts to create some weird and wonderful ambiances, including a cool shimmer reverb. There are loads of parameters to tweak once you've chosen your delay type, delay time being the most important, running up to 4000ms in 1ms steps, which means you can dial in exact short delay times

and envelope. With solid build quality and clearly visible twin displays (one shows the current program number in red and the delay time in green), plus slick footswitching for seamless program changes, and tap tempo that works in milliseconds or synchronised note values, the SDD-3000 pedal is tailor-made for live use, and you can add an

AT A GLANCE

TYPE: Digital delay pedal

CONTROLS: Input level, delay time, feedback/regeneration, mod waveform, mod intensity, mod frequency, effect balance, input attenuator, output attenuator, 11x edit buttons

SOCKETS: 2x input, 2x output, control pedal, MIDI in, MIDI out/thru

BYPASS: Buffered or true bypass

POWER: 9V power supply (included)

CONTACT: Korg UK 01908 304600
www.korg.com

expression pedal for real-time control over single or multiple parameters, too.

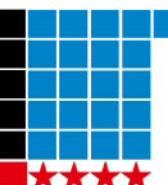
It's certainly not cheap, but anyone who has lusted after an original SDD-3000 will be happy it's back, especially since Korg has remained true to the original preamp circuit (albeit using modern components for reliability), and it sounds great. What's more, the original input and output attenuators remain so you can boost your amp's input, too. For anyone who has never even heard of the SDD-3000, forget the history and just think of this as a great-sounding, feature-laden, practical delay pedal.

Trevor Curwen

SUMMARY

FEATURES
SOUND QUALITY
VALUE FOR MONEY
BUILD QUALITY
USABILITY

OVERALL RATING





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SCHECTER DIAMOND SERIES ROUND-UP

Ready your finest riffs: we look at three hot new axes from the Californian company's 2014 range, with pickup and bridge options aplenty

Words: Michael Brown Photography: Philip Sowels

OVER 35 years of guitar-building, Schecter Guitar Research has done its, erm, guitar research, and for 2014, it's made one hell of a mission statement, unveiling 88 new configurations of classic designs, including the Blackjack and Hellraiser, plus a few new models, such as the Stealth, too.

The three axes we have here are part of the Diamond Series, which offers big-name appointments for small-time prices. We're talking EMG and Seymour Duncan pickups, Floyd Rose vibratos and Grover tuners, plus left-handed options on all three. The Hellraiser Hybrid is available in seven- and eight-string incarnations, while the Stealth comes in seven-string form, too.

With 24 frets, flat radii, set necks and mahogany bodies, this six-string trio is built for speed and sustain, but the different outlines, pickups and configurations offer a guitar for everyone, whatever your particular need for speed. Let's Schec 'em out...





>>>



SCHECTER STEALTH C-1 £449

Metal gear solidbody

WITH its Satin Black finish and black hardware, the Stealth certainly lives up to its name. You'll be well aware of it when you strap it on, though, thanks to the slim yet weighty slab of mahogany that makes up the flawlessly finished body. Combine that with the mahogany set neck, and even unplugged, sustain is impressive.

Playability is great, too – the Stealth has one of the smoothest satin-finished necks we've played on a guitar in this price range, with a 355mm (14-inch) fretboard radius that encourages you to speed, especially in conjunction with the dusty end-enhancing Ultra Access neck joint. Admittedly, the flat radius doesn't make for the most comfortable

open chords, but a compound radius is rare at this price.

Plugged in, Schecter's SuperRock-II pickups have a smooth, fat output that's not as hot as the active pickups that grace the other guitars in our round-up, but they do offer extra versatility via their Dual Mode coil-split function, accessed by tugging on the tone knob. Unusually, there's no drop in volume when you split the coils; if anything, the split setting almost sounds louder, thanks to the increased high-end sizzle. These fat tones are hardly traditional, but they're hugely useful, and with a bit of drive, they're pretty convincing. All in all, this is an impressively well-made and great-playing axe at any price – and one you won't want to keep hidden.

SCHECTER HELLRAISER HYBRID C-1 FR £959

Shred-ready and feature-heavy

THE idea behind the Hellraiser Hybrid is to combine the best features of two of Schecter's most popular models: the Hellraiser and Blackjack SLS. So, you get the Hellraiser's quilted maple top combined with the Blackjack SLS's super-slim neck and compound radius, plus a host of snazzy new features, including EMG 57/66 pickups with brushed black Metal Works covers.

The guitar's carbon-fibre binding has a snakeskin-like appearance, while the finish surrounds is stunning. It continues up the back of the satin-finished neck and, like the other guitars on test, construction is hard to fault. We have the Floyd Rose-equipped model, which adds an extra £110 to the non-FR's £849 price tag, plus a few extra pounds to the

weight – it's not much heftier than the Stealth, but could be enough to cause discomfort at marathon gigs.

This is a classy guitar to play, too; besides the smooth Floyd Rose functionality, the neck is very comfortable, and although our review model's action wasn't as low as the Stealth's, it still offered ample opportunity for wails, pinches and gurgles, and coped admirably with chords at the lower end of the fingerboard, too.

The EMG 'buckers have huge distorted power courtesy of their massive output, and serviceable clean tones. However, two volume controls allow you to set up a preset lower volume for one pickup if you need less aggressive sounds, and this well-spec'd, flexible configuration makes for a high-class shred machine.





Total
Guitar
BEST BUY

SCHECTER BLACKJACK ATX SOLO-II £739

The single-cut that holds all the cards

WITH its blood-red finish (aptly named Vampyre Red Satin), this deadly single-cut has looks to kill – not to mention playability to die for. The rear of the ebony 'boarded neck isn't lacquered like you might expect on a single-cut; it features a light matt finish that doesn't impede your playing, while a scoop around the rear of the lower cutaway offers comfortable upper-fret access.

On the whole, our review model's construction was immaculate, aside from a slightly untidy join between the end of the fingerboard and the rear scoop, but considering the other neat touches, there's still great value for money here: for one, the side of the fingerboard features glow-in-

the-dark inlays for easy onstage fret recognition, while Schecter locking tuners aid string changes.

Seymour Duncan may not be the most established name in the active pickup arena, but it's making a serious claim to the throne. Its Blackout humbuckers offer a similarly high output to the Hellraiser Hybrid's EMGs, but with a brighter, more transparent quality to the clean tones, while the extra high-end helps them to cut through layers of dirt for metal chug and screaming pinches. In combination with the mahogany body, they deliver beefy lower-mid-heavy LP-style tone, not to mention sustain for days, courtesy of the set neck construction. It all adds up to a seriously playable rock and metal guitar.

Schecter Stealth C-1

AT A GLANCE

BODY: Mahogany
NECK: Mahogany
SCALE: 648mm (25.5")
FINGERBOARD: Rosewood
FRETS: 24
PICKUPS: 2x Schecter Diamond SuperRock-II Dual Mode humbuckers
CONTROLS: 1x volume, 1x tone (w/ push/pull), 3-way pickup selector
HARDWARE: Custom hardtail bridge, Graph Tech XL Black Tusq nut, Schecter tuners – black
FINISH: Satin Red, Satin Silver, Satin White, Satin Black (shown)
CONTACT: Westside Distribution 0844 326 2000 | www.schecterguitars.com



Schecter Hellraiser Hybrid C-1 FR

AT A GLANCE

BODY: Mahogany
NECK: Maple
SCALE: 648mm (25.5")
FINGERBOARD: Ebony
FRETS: 24
PICKUPS: 1x EMG 57 humbucker (bridge), 1x EMG 66 humbucker (neck)
CONTROLS: 2x volume, 1x tone, 3-way pickup selector switch
HARDWARE: Floyd Rose 1000 Series vibrato, Grover tuners – black chrome
FINISH: Trans Black Burst only



Schecter Blackjack ATX Solo-II

AT A GLANCE

BODY: Mahogany
NECK: Mahogany
SCALE: 628mm (24.75")
FINGERBOARD: Ebony
FRETS: 24
PICKUPS: 2x Seymour Duncan Blackout AHB-1 humbuckers
CONTROLS: 2x volume, 1x tone, 3-way pickup selector
HARDWARE: TonePros tune-o-matic bridge & tailpiece, Schecter locking tuners – black chrome
FINISH: Aged Black Satin, Vampyre Red Satin (shown)



BLUETOOTH

WITH your iOS device in proximity to the FX100, press the Bluetooth button to pair the two for access to editing and music streaming

VOLUME/BLEND

THE volume knob turns up the overall level, but pushing it in allows you to adjust the balance of guitar to streamed music playback - handy

**FOOTSWITCHES**

THE A, B, C and D footswitches offer instant access to four presets in each bank – a press on two footswitches at once changes banks up or down

AT A GLANCE

TYPE: Floor-based amp modelling and effects pedal w/ Bluetooth

MODELS: 200 amps and effects (70+ amps, 100+ effects and 20+ speaker cabinets, 8 simultaneous effects)

PRESETS: 100 (25 banks of 4) onboard, unlimited presets via app

CONTROLS: Drive, bass, mid, treble, FX, reverb, volume/blend, 4x footswitches, tap tempo footswitch, Bluetooth pairing button

SOCKETS: Input, 2x outputs, amp output, stereo headphone output, USB, power

BYPASS: Buffered

POWER: 9V power supply (included)

CONTACT: Line 6 01788 566566
www.line6.com

LINE 6 AMPLIFI FX100 £229

Jam along to streamed music with a pedal packed with amps and effects

LIKE the AMPLIFI amp launched earlier this year, Line 6's new AMPLIFI floor pedal certainly seems to be breaking the mould. The AMPLIFI FX100 features the same clever Bluetooth functionality as its amp-based bigger brothers, but without the power amp section and speakers. It does, however, incorporate footswitching and a treadle, which lend themselves to onstage use. Plus, the Bluetooth connection allows you to stream music to the unit for jamming along, as well as control and edit all the AMPLIFI's parameters via the AMPLIFI Remote iOS app running on a paired Apple device – pretty smart.

Connection-wise, the FX100 has a headphone output and stereo output, which you can connect to a music system or PA, but also includes a straight mono output for your guitar amp – so, you can send your guitar signal to your

amp, and the streamed audio through the stereo outputs to your speakers. The system is based around the use of presets, and includes 100 of them, arranged in 25 banks of four. You can access the presets in each bank with the first four footswitches, while banks can be changed up by pressing

from a chain of blocks – noise gate, wah, amp/cab, compressor, EQ, volume, modulation, delay, reverb – and you can edit existing presets and create your own to your heart's content. The FX100 has no switching of individual effects as such but, if you want to use it live, you can program a

Plug in a set of headphones and you'll be riffing for hours

footswitches A and B together, and down by pressing C and D. You also get a tap tempo footswitch and a treadle, which you can change from volume to wah pedal by pressing your toe down.

Using the app opens up the AMPLIFI's full potential. There are loads of amp, cabinet and effects models onboard for use in the presets, which are built

set of appropriate presets to step through. For practice, the app also has a music player, which accesses songs from your music library for you to jam along with.

Half-speed playback is possible and there's also a cool tone-matching facility, which, via a Wi-Fi connection to the Cloud, finds appropriate tones to use with each song. There are some

usable gems out there, but it's still early days and doubtless more will appear in time as more guitarists join in and share their own created tones – you could even have a go at it yourself.

While the FX100 doesn't sport the latest Line 6 HD models, it still features a range of very playable sounds, and it's capable of coming close to plenty of classic tones. In fact, the tone-matching facility combined with the flexibility of editing helps to make learning songs and playing along that bit more authentic – plug in a set of headphones and you'll be riffing for hours.

Trevor Curwen

SUMMARY

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

WASHBURN

HB45 £529

Don't let the absence of f-holes confuse you; this semi-hol is hole-y through and through

MAYBE Washburn isn't the first name that springs to mind when researching semi-hollow guitars – you're more likely to think of a lion-maned speed demon ripping on an Idol or Parallaxe than the contemplative jazzier noodling on an f-holed double-cut. Yet the company has an extensive line in airy guitars, and the HB45 is its latest offering.

But where the f are the f-holes? Panic not: this isn't the first time a semi-hollow has been without 'em – just look at Gibson's recent ES-335 Studio. There's method

nails the semi-hollow sound, with a resonant depth and rounded, mellow edge. The toasty neck pickup is perfect for clean jazz comping, smooth octaves and lead lines, but switch over to the bridge, and you get a ballsy, mid-heavy punch that still retains plenty of the guitar's character. Bluesy rhythm and leads sound pleasingly authentic – think Cream-era Clapton and AC/DC open chords, and you won't be far off.

Kick in the overdrive, and you soon understand why players such as Dave Grohl and Tom DeLonge have turned to semi-hollows for

Most importantly, this guitar nails the semi-hollow sound

behind the madness: getting rid of the holes not only accentuates the HB45's clean lines, it reduces feedback. That's in addition to the centre-block in the middle of the guitar's laminate maple body, which also helps to stifle howls, while enhancing sustain.

This guitar is a looker, all right: while white and gold can so easily fall on the wrong side of tacky, the black scratchplate, double binding and aged bronze knobs keep it in check. Aside from the odd finish imperfection on the binding, there isn't much wrong with the construction, either, although we did hear something rattling inside the body – but with no control cavity, taking a look means removing a pickup, which you wouldn't want to do in a hurry.

The HB45's slim body depth and lack of f-holes means it lacks the unplugged projection of an ES-335, but it does retain the centre-blocked body weight and sustain. And plugged in, this guitar

their rock kicks. If you find most solidbodies a little too precise and aggressive, the woodier character of the HB45 will suit you well – upper-fret licks are accompanied by a halo of ringing overtones, while there's huge sustain with barre chords. Feed it to tons of gain and the HB45 will still feed back, but in a musical way.

If you haven't experimented with semi-hollows before, the HB45 is a fine place to start. There's stiff competition from Epiphone and Hagstrom in this price range, but the Washburn's stage-readiness, convincing tones and smooth looks make it a whole lot of guitar for the money.

Michael Brown

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

AT A GLANCE
BODY: Laminate maple
NECK: Maple
SCALE: 628mm (24.75")
FINGERBOARD: Rosewood
FRETS: 22
PICKUPS: 2x Washburn humbuckers
CONTROLS: 2x volume, 2x tone, 3-way toggle pickup selector
HARDWARE: Tune-o-matic bridge, Grover 18:1 tuners – gold-plated
LEFT-HANDED: No
FINISH: White only
CONTACT: Sound Technology 01462 480000 www.washburn.com

TUNERS

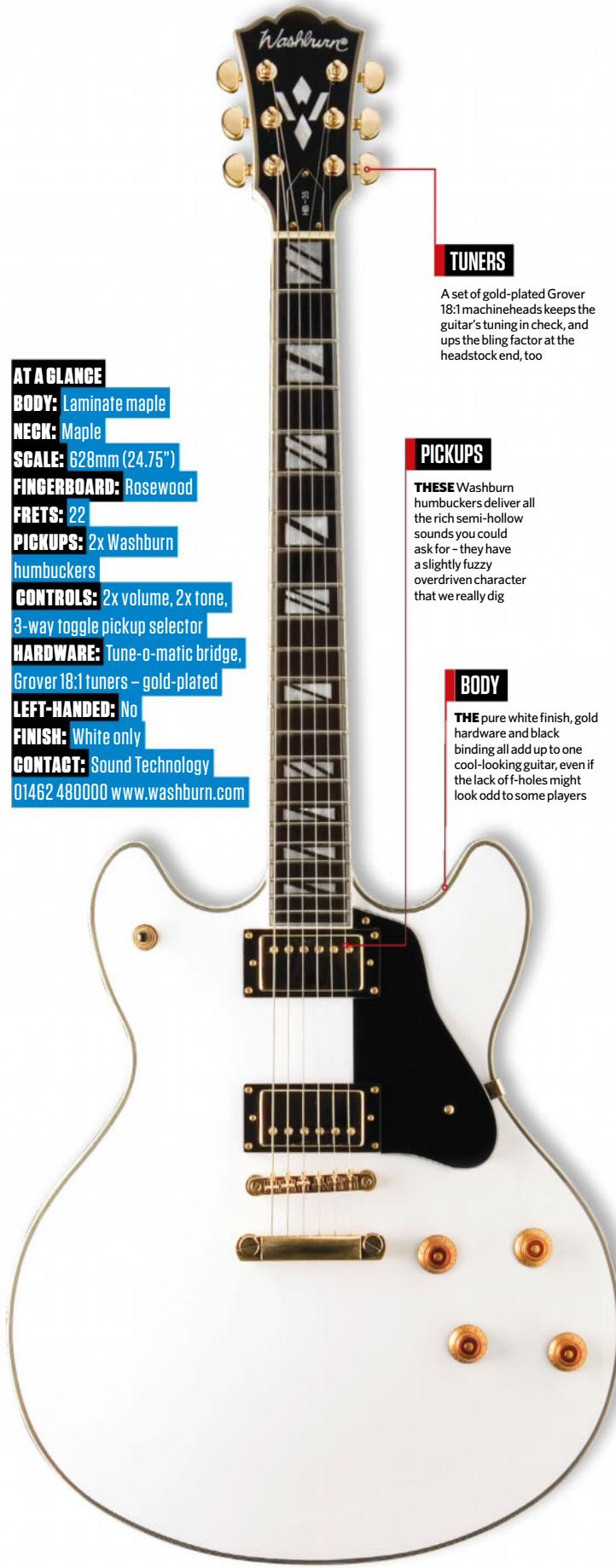
A set of gold-plated Grover 18:1 machineheads keeps the guitar's tuning in check, and ups the bling factor at the headstock end, too

PICKUPS

THESE Washburn humbuckers deliver all the rich semi-hollow sounds you could ask for – they have a slightly fuzzy overdriven character that we really dig

BODY

THE pure white finish, gold hardware and black binding all add up to one cool-looking guitar, even if the lack of f-holes might look odd to some players



Z.VEX ROUND-UP £79-£283

Effects genius Zachary Vex unleashes four more creations from his Minnesota laboratory, running the gamut of sizes and sounds

THERE are few pedal builders more widely esteemed than Zachary Vex: over the years, the man behind the Fuzz Factory, Wah Probe and Super Hard-On, among many, many others, has seen his pedals grace the 'boards of the likes of Trent Reznor, Billy Corgan, Dave Knudson and Kevin Shields. This latest crop of stompers demonstrates Z.Vex's ideals, with two affordable entries in the new California Minis line, plus deluxe Super incarnations of two of Z.Vex's crazier entities.

While the Fuzzolo and Channel 2 are simplicity itself, the Super Ringtone and Super Seek Wah boast more knobs than most fully stocked pedalboards.

These Supers may require a serious amount of manual studying and head scratching, but the sounds you can wring out of them are quite unlike anything you're likely to hear from any other stompbox – or anything in general. Let's plug in and trip out...



Z.VEX FUZZOLO £99

Gated fuzz running wild and free

WITH NO gain control, the Fuzzolo is pure, rip-your-face-off fuzz. Its versatility lies in the Pulse Width knob: at its furthest left, square wave position, the sound resembles a Big Muff with a healthy mid kick, but as you wind it further right to a narrow/wide pulse shape, it begins to constrict its sustain for gated fuzz textures, from 8-bit bleeps to analogue synth grind and dying battery wails. It could be too gained up for some, but the Fuzzolo is one seriously inspiring fuzz box.

Z.VEX VEXTER SUPER RINGTONE £283

If you like it, put a ring on it

THINK OF the Super Ringtone as 16 ring modulators, controlled by 16 tiny knobs. Lower levels give you tremolo wobble, while turning each control to the right increases the ring mod pitch. You set how many steps the Ringtone goes through, as well as the speed it travels – set up the right sequence for spaceship whooshes and robot chatter, or use the delta control to speed up or slow down for arcade-style effects. It's clever, but requires experimentation for the most musical sounds.

**AT A GLANCE**

TYPE: Fuzz, ring modulation, wah and booster pedals

CONTROLS: Fuzzolo: volume, pulse width; Super Ringtone:

speed, tap div/delta, gliss, steps/preset, step/seq/rnd switch, tempo, gliss/speed, groove/ring, 16x sequence;

Super Seek Wah: as Super Ringtone, but with groove/wah instead of groove/ring

Channel 2: Volume, gain

SOCKETS: Fuzzolo/

Channel 2: input, output, power; Super Ringtone/

Super Seek Wah: input, output, tap in/out, exp in, MIDI in, MIDI thru

POWER: Fuzzolo, Channel 2: 9V power supply only; Super

Ringtone, Super Seek Wah: 9V battery, 9V power supply

CONTACT: Z.Vex Effects
www.zvex.com

Their sounds are unlike anything you'll hear from any other pedal

Z.VEX FUZZOLO	
SUMMARY	FEATURES
	SOUND QUALITY
	VALUE FOR MONEY
	BUILD QUALITY
	USABILITY
	OVERALL RATING

Z.VEX CHANNEL 2	
SUMMARY	FEATURES
	SOUND QUALITY
	VALUE FOR MONEY
	BUILD QUALITY
	USABILITY
	OVERALL RATING

Z.VEX SUPER RINGTONE	
SUMMARY	FEATURES
	SOUND QUALITY
	VALUE FOR MONEY
	BUILD QUALITY
	USABILITY
	OVERALL RATING

Z.VEX SUPER SEEK WAH	
SUMMARY	FEATURES
	SOUND QUALITY
	VALUE FOR MONEY
	BUILD QUALITY
	USABILITY
	OVERALL RATING

Z.VEX VEXTER SUPER SEEK WAH £271

Seek and destroy

EMPLOYING SIMILAR principles to the Super Ringtone, the Super Seek Wah offers 16 EQ-able steps, which enable you to preset rhythmic wah patterns – think Muse's *Map Of The Problematique*. For glitchy stutters, it works a treat, but turning up the gliss control yields more natural wah-like sweeps, while upping the speed dial gets you into Leslie territory. Meanwhile, pressing the hold switch freezes the cycle on the current EQ frequency, which is ace for cocked wah tones or breaking down your rhythmic groove. Having the ability to save presets is hugely useful on both the Super Seek Wah and Ringtone, but the Seek Wah is the more usable of the two – providing you have the cash and time to explore its potential.

Z.VEX CHANNEL 2 £79

Tune in, boost on

BASED ON channel two of Z.Vex's Super Duper 2-in-1 circuit, the Channel 2 is simplicity itself: adding gain gives pure MOSFET drive, while the volume knob controls a volume boost. Although the gain control doesn't serve up loads of dirt, it offers a touch-sensitive crunch, which, when combined with the volume boost, gives you transparent overdrive tones with a hint of fuzz. At unity volumes, it adds high-end sparkle; great for lengthy pedal chains.



GOPRO HERO+3 BLACK EDITION/MUSIC £359

We're holding out for a Hero

MADE with extreme sport enthusiasts in mind, the GoPro digital video camera has become massively popular for capturing action footage. So why is the company targeting musicians with its latest version? There's new potential here; using the accessories provided, you can capture everything from gigs to headstock-mounted fretboard footage for a music video.

The ultra-compact camera stores footage to a micro SD, and while there's no LCD viewfinder included, you can see the camera's view via the GoPro's own wireless network using the tablet or smartphone GoPro app. The latency between app and camera

feed is down to one second and the app integration (you can download footage from the SD card and also control the camera's settings) encourages you to experiment with unusual angles.

The in-built mic is okay for acoustic sessions, but most players would be better off syncing with a separate audio source.

There's a lot of fun to be had, making music videos and shooting live footage. GoPro's free editing software (available via its website) is also user-friendly. The GoPro represents a significant outlay for a musician or band, but as a package with its app-integration, software and accessories, it's a truly impressive experience.

Rob Laing



TYPE: Compact digital video camera

VIDEO MODES: Professional 4Kp15, 2.7Kp30, 1440p (48fps), 1080p (60fps), 960p (100fps), 720p (120fps); 12MP photos at up to 30 frames per second

FEATURES: SuperView video mode, Auto Low Light mode, built-in Wi-Fi, Wi-Fi remote & GoPro app-compatible, ultra wide angle glass lens

ACCESSORIES: The Frame; Jaws; Flex Clamp; 2 removable instrument mounts; mic stand mount; protective lens; 3.5mm mic adaptor; quick release buckle; vertical quick release buckle; 3-way pivot arm; USB cable

CONTACT: gopro.com

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

VOX TONE GARAGE DOUBLE DECA DELAY £155

You wait for one analogue delay, then two arrive at once

PART of Vox's heavy-duty Tone Garage series, the Double Deca is a feature-laden dual analogue delay. Unlike some of the other pedals in the series, it doesn't have a valve, but under the plastic is technology once thought obsolete but now back in fashion: three Bucket Brigade chips, which allow this pure analogue delay to deliver delay times up to 900ms. The Double Deca has a unique way of using those chips: a three-way switch selects between long delays that use all three, and short delays (up to 300ms) that use just one. Its secret weapon is the switch's centre position, where you get short and long delays simultaneously.

In use, there's a tonal difference between the two delay times – the

short repeats sounding a little cleaner than the long, which have more of dirty, broken-up edge to them. Both sound great and mix well with your guitar tone; and since long mode actually has a rockabilly slapback as its shortest delay, there's a certain range of settings – allowing you to decide whether you want a cleaner or dirtier sound.

With both delays on, you get the sort of repeats you'd get from a multi-head tape echo, and you can dial in ace ambient-sounding tones, especially with a hint of the modulation knob. There are plenty of analogue-emulating delays, but the Double Deca is the real deal, and with those two delays at once, stands out from the pack.

Trevor Curwen



TYPE: Analogue delay pedal

CONTROLS: Level, modulation, feedback, time, long/both/short switch

SOCKETS: Input, output, power

BYPASS: True bypass

POWER: 6x AA battery, 9V power supply

CONTACT: www.voxamps.com

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

D&A GIGSTAND & ICESTAND

The new standard in stands?



GUITAR STANDS have come a long way in recent years, and D&A's latest efforts are testament to that progression: the Gigstand is a lightweight offering that comes in both electric and acoustic incarnations, while the Icestand is its transparent brother. A smooth folding mechanism makes the stands easy to slip in your guitar case – although we reckon D&A's suggestion of carting it around in your back pocket is pushing it a bit. Nonetheless, unfold the stand, and a solid polymer grip on the base and rear supports your axe, and prevents damage to its finish, too – we felt more than comfortable leaving our guitars resting in their grip.

(from £19.95, www.heydna.com)

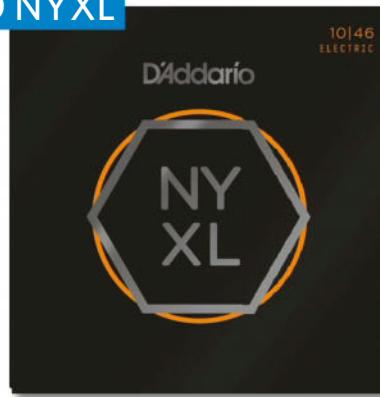


D'ADDARIO NYXL

String 'em up



WHEN it comes to strings, you'd think it would be difficult to innovate, but D'Addario claims its NYXls 'bend further, sing louder and stay in tune better than any string you've played before'. Certainly, we found the strings took



less time to maintain pitch than our usual varieties, and once they were in tune, they really stayed in tune, no matter how many outrageous bends we threw at them. Players who are constantly changing tunings will love 'em, while tonehounds will enjoy the increased mid presence. However, at £13.99 for most gauges, rising to £14.79 for 0.010-0.052 sets, it's a lot to pay for a relatively small increase in performance. But it's an increase nonetheless, and we salute the innovation.

(from £13.99, www.daddario.com)



FENDER SLIDE INTERFACE

Rock'face



IT WAS only a matter of time before one of the world's biggest guitar companies joined the guitar interface revolution, and the confusingly named Slide features connectivity with iOS devices and Mac/PC via Lightning and USB connections – older 30-pin devices require a separate cable. Two top-mounted dials control output volume and balance between dry guitar and processed signal from your device, which is outputted through the Slide's 3.5mm headphone jack. The interface itself is compact and produces great audio results, plus it includes Lite versions of IK Multimedia's AmpliTube and the Rock Prodigy Lite guitar-learning software, which justifies the £61 street price. (£79.20, www.fender.com)

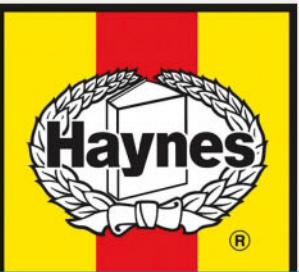


IK MULTIMEDIA AMPLITUBE ORANGE FOR IPAD

Apples and Oranges



THE LATEST in IK's line of AmpliTube apps brings five classic Orange amps to the table, plus a bass amp, matching speaker cabs and four stompboxes. The models on offer cover the breadth of Orange tone, from the OR50's vintage crunch to the Thunderverb's colossal drive, and they do a good job of channelling the compressed, juicy output of those amps. But although the four stompboxes – overdrive, tremolo, delay and noise filter – aren't the most exciting of effects, they're all perfectly serviceable and serve as ideal complements to the amp tones, which are handy for tracking using the easy-to-use built-in recorder. (£10.49, www.ikmultimedia.com)

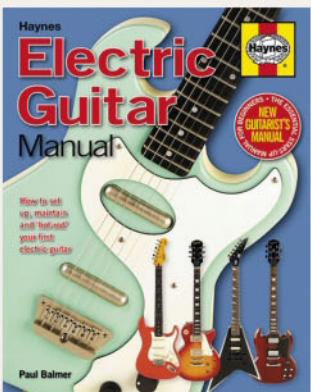


FIX YOUR GUITAR

IN ASSOCIATION WITH HAYNES

TOOLS REQUIRED

- Phillips screwdriver
- 6-inch ruler or string action gauge



Electric Guitar Manual by Paul Balmer (Haynes Manuals), priced £19.99, is available now from www.haynes.co.uk.



See Fender's guidelines,
opposite, to set up your Strat

PICKUP HEIGHT SETTINGS: TONE AND INTONATION

Having your pickups set too high or low can lead to poor tone or excessive magnetic interference. Follow our guide to getting it right for your guitar

IT IS reasonable to assume that having the pickups on your guitar set high, and therefore closer to the strings, will produce more output and possibly a more satisfactory tone.

However, we must exercise caution when doing this as the

magnetic field from your pickups is strong enough to interfere with the natural excursion of the strings. This interference can result in some odd harmonic effects – most notably, the sixth string sounded at the 12th fret can produce odd ‘beats’ and very

uneven intonation. Likewise, setting the pickups too low could result in low output and a loss of tone. What we’re looking for is a full, clean sound without noise or interference with your guitar’s performance. It’s easy to get set up with just a couple of tools!

'S' AND 'T' TYPES (SINGLE COIL AND HUMBUCKERS)



1 Depress all of the strings at the last fret. Using a six-inch (150mm) ruler or a string action gauge (handily marked up in 64ths), measure the distance from the bottom of the first and sixth strings to the top of the pole piece. As a rule of thumb, the distance should be greatest at the sixth string, for the neck pickup position, and closest at the first string, for the bridge pickup position.

Follow the measurement guidelines in the Fender chart, above right, as a starting point – even if your guitar isn't a Fender, the pickups are likely to be similar. The distance will vary according to the amount of magnetic pull of your specific pickup.

In the last analysis, you'll have to decide for yourself on the most effective compromise between output and magnetic interference.

FENDER HEIGHT RECOMMENDATIONS

	Bass side	Treble side
Texas Specials	8/64" (3.6mm)	6/64" (2.4mm)
Vintage style	6/64" (2.4mm)	5/64" (2mm)
Humbuckers	4/64" (1.6mm)	4/64" (1.6mm)

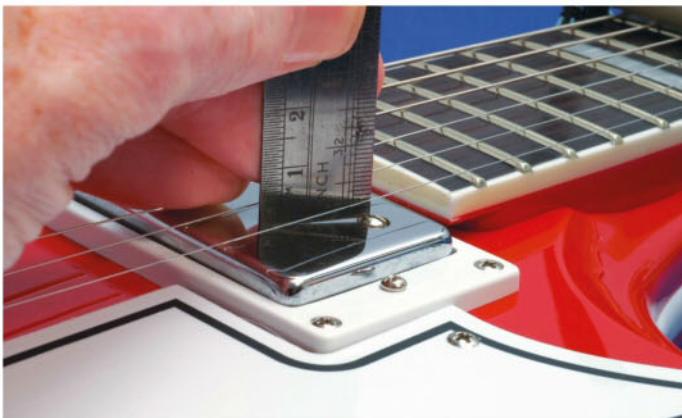


2 Using a No '2' Phillips screwdriver and an accurate metal ruler, adjust the height to the recommended starting point.

Be aware that when lowering the pickup extensively the pickup screw sometimes becomes disengaged from its socket. Consequently, this procedure isn't recommended just before a gig, as relocating the screw usually means removing the pickguard!

GIBSON 'LP' TYPE AND OTHER HUMBUCKERS

Gibson, the company that introduced the humbucker, has an interesting recommendation, which is not height-specific, but is based on listening. It suggests that having your pickups set too high will cause a muddy, overly distorted sound, and having them too low will produce a weak, unfocused sound. Gibson suggests either leaving the pickups at their 'optimally set' factory height or experimenting by ear.



1 To establish your current setting, depress all of the strings at the last fret. Using a six-inch (150mm) ruler, measure the distance from the bottom of the first and sixth strings to the top of the pole piece. As a rule of thumb, the distance should be greatest at the sixth string, for the neck pickup position, and smallest at the first-string position.

A guide figure based on factory-set Gibsons would be, at the bridge pickup, 3/32-inch at the sixth string and 1/16-inch at the first.

Again, you'll have to decide for yourself on the most effective compromise between output level, tone and magnetic interference.

HUMBUCKER HEIGHT RECOMMENDATIONS

	Bass side	Treble side
Neck pickup	3/32" (2.4mm)	3/32" (2.4mm)
Bridge pickup	3/32" (2.4mm)	3/32" (2.4mm)



2 Using a No '1' Phillips screwdriver and an accurate metal ruler, adjust the height to the above starting points and then follow Gibson's own idea of adjusting for your sound.

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TECHNIQUES



COMPLETE
YOUR WORKOUT IN
12 MINS

GUITAR WORKOUT

TRACKS 35-38



Your 12-minute Workout guide...

1. CHOOSE AN EXERCISE...

EX1 Fretting strength and accuracy
Three minutes

EX2 Moving the barre along the strings
Three minutes

EX3 Fifth-string minor shape
Three minutes

EX4 Fifth-string major shape
Three minutes

2. SET YOUR METRONOME

These exercises can be played to a metronome to provide a greater technical challenge (we've suggested tempos beside each exercise). However, your main aim this month is to develop strength and stamina, so playing slowly and steadily may be of more benefit.

3. START THE STOPWATCH...

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

Barre chords

Squeeze those barre chords into submission once and for all with this month's guide to mastering five- and six-string shapes

BARRE CHORDS are the most useful of all chord shapes, thanks to how easily they can be played in different keys. Unfortunately, they demand lots of fretting-hand strength, which can make them tough to play, especially in a long song. This month's Workout will help you build your barring technique quickly and painlessly, so before you know it you'll be

playing like a pro, free from the limitations of basic open shapes.

The idea is simple: play an open chord, move it up the fretboard to a new position and 'barre' across the strings behind the shape using your first finger, transposing the chord to a new pitch. Barre chords have been around as long as the guitar itself. And, although they were used in

blues, country and rock 'n' roll, it was in the 1960s that the shape really came into its own with the rise of singer-songwriters and twin-guitar bands.

There's probably not a guitarist in the world who hasn't struggled with barre chords, so don't be put off if it is hard work. Persevere with TG's exercises and you will build strength and stamina.

GUEST LESSON:
MARTY FRIEDMAN p102

**ASK TOTAL
GUITAR p104**

**GRADES: ROCK
SCHOOL p106**

**GRADES:
RGT p107**

EX1

TRACK 35

Begin your Workout by mastering the change between open and barre chords

E

G

TAB

60-100 bpm

INSTEAD OF fretting the E chord as you normally would, use your second, third and fourth fingers. You can change quickly to G by releasing pressure and sliding the shape along the strings. Once you're in position, add the barre on the 3rd fret, played with your first finger.

YOUR WORKOUT ROUTINE...

1	60bpm	45 seconds
2	70bpm	45 seconds
3	80bpm	45 seconds
4	90bpm	45 seconds

20-SECOND CHALLENGE

Change the second chord to a higher fret position



© CBS Photo Archive/Getty Images

EX2

TRACK 36

Move the basic shape along the neck to create chord progressions

E

G

A

B

TAB

AGAIN, use your second, third and fourth fingers to play the E shape, so your first finger can play the barre. When you're moving the shape along the neck (eg, from G to A), don't take your fingers off the strings; instead, release pressure and slide the shape to its new location.

YOUR WORKOUT ROUTINE...

1	60bpm	45 seconds
2	70bpm	45 seconds
3	80bpm	45 seconds
4	90bpm	45 seconds

20-SECOND CHALLENGE

Play the chords in a different order

TG TIPS

Keep your fingers close to the frets to avoid string buzz

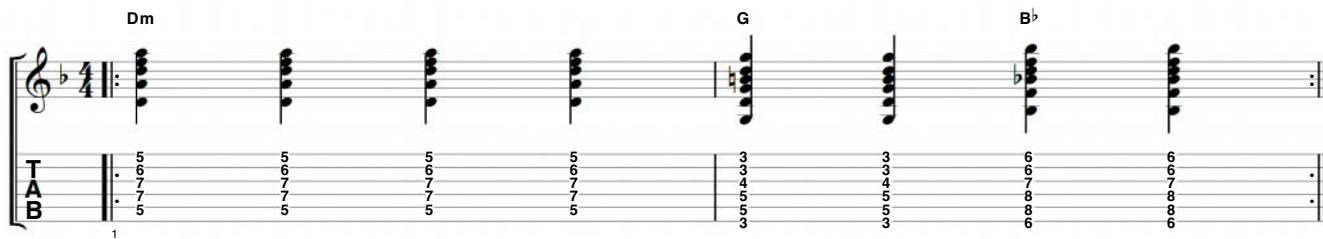


© Michael Hurcomb/Corbis

EX 3

TRACK 37

Bring the invaluable fifth-string minor shape into your practice routine



TG TIPS
Keep your thumb opposite your first or second finger for max strength

Jack Johnson's folksy acoustic playing is full of barre chords

JUST AS the G, A and B barre chords you've seen are based on an open E chord shape, the Dm seen here is based on an open Am chord. Simply play Am with your second, third and fourth fingers, slide up the strings and use your first finger as a barre. Try not to play the sixth string.

YOUR WORKOUT ROUTINE...

1	60bpm	45 seconds
2	70bpm	45 seconds
3	80bpm	45 seconds
4	90bpm	45 seconds

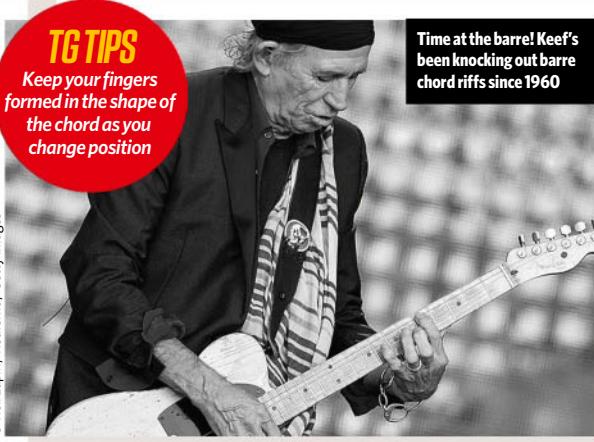
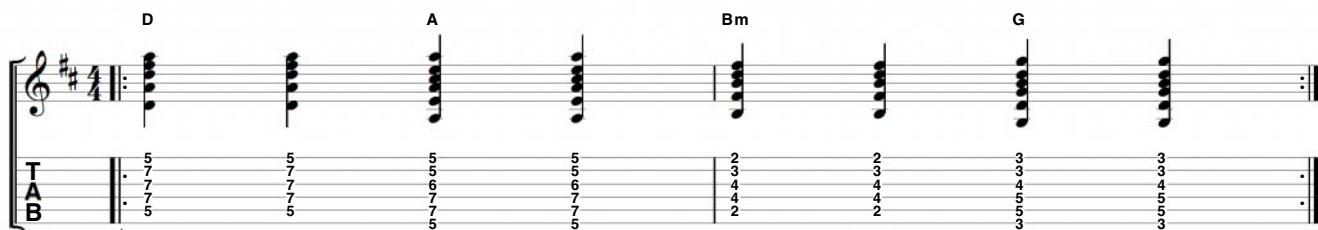
► 20-SECOND CHALLENGE
Play G and Bb shapes that have their root notes on the fifth string



EX 4

TRACK 38

Round off your Workout with these constant fifth- to sixth-string changes



TG TIPS
Keep your fingers formed in the shape of the chord as you change position

Time at the barre! Keef's been knocking out barre chord riffs since 1960

JUST AS before, visualising the open chord shape will help you to see the shape on the neck more clearly. Use your first finger for the barre, fretting the 'A shape' using your second, third and fourth fingers. You'll also need to squeeze these fingers close together to avoid dead or buzzing strings.

YOUR WORKOUT ROUTINE...

1	60bpm	45 seconds
2	70bpm	45 seconds
3	80bpm	45 seconds
4	90bpm	45 seconds

► 20-SECOND CHALLENGE
Play the progression in a different key





GUEST LESSON

Marty Friedman

The former Megadeth guitarist shows you how to improvise by targeting chord tones

THIS ISSUE, Marty demonstrates how to create melodic solos over simple chord progressions. The tendency with many players is to move their fingers up and down a scale and hope something interesting comes out. The problem is that there is often no connection between the notes of the solo and those of the chords.

Marty improvises a solo over this chord progression: Am, F, G, E. Even though his solo is unaccompanied, the chords can

be heard clearly because Marty targets the notes of each chord. Knowing which notes are in each chord is essential: A minor (A C E), F major (F A C), G major (G B D), and E major (E G# B). Start by finding these notes in one area of the fretboard and try playing one bar of each group of notes. The chord shapes will give you an idea of where the notes are.

With practice, you can add other scale tones, bends and slides to connect everything together more smoothly.

IMPROVISATION

1

2

3



Am

F

G

let ring - - - - -

E

BU

Am

MARTY plays freely, often pushing and pulling the tempo, so, although the notes in the transcription are as played, treat the rhythm as a guide only. The tab is split into one bar per chord, so you can see clearly how the notes relate to the chord tones. Try playing each lick using your own rhythm to make it your own.

ASK TG

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



ABOUT YOUR TUTOR...

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

Hybrid picking



Andrew Reddy, via Twitter, says...

"A chicken-picking lesson from a shred perspective would be awesome"



Hybrid picking mixes metal and country styles, using your pick and fingers

AFTER BRIEFLY indulging the egg-stremely powerful urge to kick off with a poultry-based pun, we should probably explain that chicken picking takes its name from the 'clucking' sound of strings bouncing off the fretboard, particularly when palm-muted. The technique is also known as hybrid picking because it is a hybrid of picking and fingerstyle. Key players are Albert Lee and Johnny Hiland, who play mostly country, and John 5 and Zakk Wylde who

fuse the technique into a rock, metal and country hybrid.

Your first aim is to identify a pick-hand position that allows you to alternate pick as well as fingerpick with your remaining fingers. It is vital that your pick doesn't collide with your fingers. You'll need to be able to apply palm muting, so keep reasonably close to the bridge.

TG tutor Steve Allsworth runs through some stylistic licks that should help you get up to speed with this tricky technique.

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 could tackle your problem in a future issue.

PULL-OFF TO AN OPEN STRING

The musical example shows a pull-off from the 6th string (E) to an open string (G). The tablature below shows the strings labeled T (top), A, and B (bottom). The first note is a 6, followed by a dash indicating a pull-off to an open string (0). The second note is a 4, followed by a dash indicating a pull-off to an open string (0).

STEVE BEGINS by playing a pull-off lick based on an E chord. The open-string G note clashes with the G#, but this is vital to the country vibe. Plectrum picking and fingerpicking are both used, so make sure you are comfortable holding your pick and picking with your middle finger.

REPEATING PULL-OFF

The musical example shows a repeating pattern of pull-offs between the 6th and 4th strings (E and B). The tablature below shows the strings labeled T (top), A, and B (bottom). The pattern consists of a 6, a 4, a 0, a 6, a 4, a 0, a 6, a 4, a 0, a 6, and so on.

IF YOU can play the previous example, then this is the next logical step, as Steve repeats the lick over and again at speed. Small, precise pick-hand movements are the name of the game here. Don't try to go too fast too soon, though; focus on keeping both hands in sync at a steady pace.

RHYTHM CHANGE

11:8

STEVE ADAPTS his basic three-note line here, specifically in the last five notes of this 11-note sequence. Trying to get the feel of the odd number of notes is tricky, but try accenting each 4th-fret B note. Count '123,123,12,123' to get a feel for the note groupings.

PITCH CHANGE

6 **6** **6**

STEVE RETURNS to the simpler triplet-based rhythm here, but demonstrates how to move the lick around the fretboard, one fret at a time. Focus on the picking: 1. Downstroke with your pick; 2. Middle 'fingerpicked' stroke; 3. Pull-off.

STRING MUTING

3 PM PM PM PM

HERE, THE emphasis is on two elements of hybrid picking: first, fingerpicking two strings instead of just one; and second, using palm muting to enhance the 'clucking chicken' sound. Steve mainly mutes the fourth string, but he tries extending the muting across higher strings, too.

INCORPORATING PENTATONICS

E7 **A7**

D7 **N.C.** **1/4**

STEVE ROUNDS off with this speedy lick, drawing on both country and rock influences. Mixing up the more traditional pentatonic-based licks with two- and three-string hybrid licks is key to playing convincing country shred guitar.

GET YOUR GRADES!

ROCKSCHOOL / LESSON SIX / GRADE FOUR

**VIDEO
LESSON**
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Scale shapes

Find new ways to create lead licks by playing scales in new positions

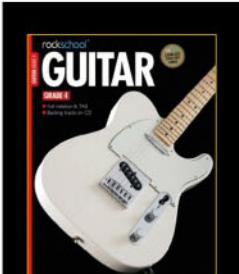
SOMETIMES, you will come across phrases with difficult fingerings, such as large stretches or tricky string skips. These issues can often be resolved by playing the phrase in a new position. If you know some basic scale shapes but you are struggling to create new ideas for a solo or melodic

improvisation, you will benefit from learning the scales you already know in new positions.

Learning some fresh shapes gives you more freedom to move around your guitar fretboard, and yields new opportunities to use slides, hammer-ons and pull-offs, thanks to the different fingering

positions of each shape. In the last issue, we looked at using the blues scale in a solo; in this issue's video lesson, you can learn how to use a second position of the blues scale to play more interesting solos with more fluency.

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



Grade Four Book

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

FUNK 'O' METER (SOLO SECTION)

TRACKS 39-40

J=77
Guitar Solo

THIS IS THE solo section of Rockschool's Grade Four track *Funk 'O' Meter*. The C blues scale can be used over the whole section.

C BLUES SCALE IN TWO POSITIONS

THESE ARE TWO shapes of the C blues scale. The G_b note gives the scale its bluesy sound, and is usually passed over quickly because it has a characteristically discordant sound when heard against the root note. Practise the shapes and try improvising your own ideas with them.

SAME LICK, TWO POSITIONS

J=77

THIS EXAMPLE demonstrates how the same sequence of notes can be played in two different positions to produce different sounds. The second version of the lick can be played with lots of hammer-ons and pull-offs, whereas the first version changes string on nearly every note.

RGT / PERFORMANCE AWARD / LEVEL ONE

Rhythm playing



Test your basic rhythm chops with RGT's Level One chord chart

RHYTHM playing is a core part of RGT's electric guitar Performance Award. For this assessment, you must choose two chord sequences from RGT's Grade One handbook.

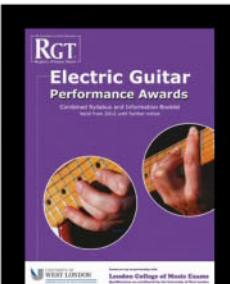
Begin by learning the chord shapes and then practise changing between them. When playing the

progression, you can use any rhythm you like, as long as it works with the time signature.

The 'dynamic' markings on the chart tell you whether to play softly or loudly: '*p*' means play softly, '*f*' means play loudly, and the hairpin sign means play gradually louder

(<) or softer (>). Of course, this refers to your playing and not to the level of your amp.

The final stage is to upload an audio or video recording of your renditions to RGT's website for assessment, or, if you prefer, 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 ONE CHORDS

Em D Cmaj7 C Am G B7

THESE ARE the chords used in this month's chord chart. Xs mark strings that you shouldn't play; for example, in a D chord you strum only four strings. Practise the D chord by targeting your pick on the fourth string as you play a downstroke.

LEVEL ONE CHORD CHART

up tempo
4/4 | Em :|| f | / / / / | D / / / / | Cmaj7 / / / / | D / / / / | G c | p / / / / |
| Am / / / / | G / / / / | D / / / / | :|| B7 / / / / | Em / / / / |

THIS CHORD chart is marked 'up-tempo', which means you must play quickly. Make sure all the chords are accurate and that all the right strings ring out cleanly. Make changing between chords a key part of your practice routine.

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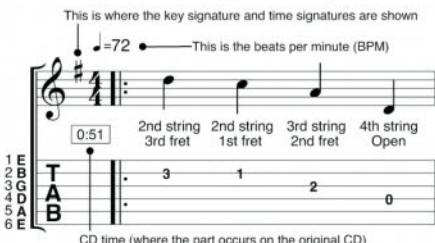
Blackstar has done away with bulky enclosures and finicky power requirements with its LT range of pedals. This classic distortion pedal, named the LT Dist, sacrifices neither the rugged construction or the full gain and tone controls that you've come to expect from Blackstar. It also has the honour of being the lowest-priced product to feature Blackstar's patented Infinite Shape Feature control, which offers a superb range of adjustment over your sound's characteristics; from smooth American distortion to mid-heavy British crunch, with plenty of sweet spots in between - delivering amazing valve-like tone and compression for a wide variety of playing styles. All this in one box!

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Tab Guide

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

WHAT IS TAB?



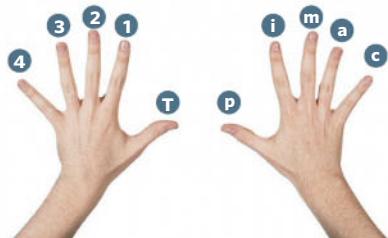
TAB is short for tablature, a notational system used to give detailed information as to where notes should be played on the fretboard. Tab appears underneath conventional music notation as six horizontal lines that represent the strings of the guitar, from

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.

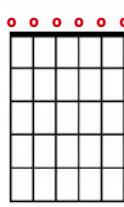
FRET BOXES: CHORDS, SCALES AND CAPO NOTATION

HAND LABELLING



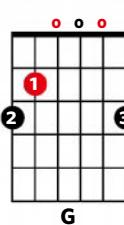
HERE are the abbreviations used for each finger. Fretting hand: **1, 2, 3, 4, (T)**
Picking hand: **p (thumb), i (index), m (middle), a (annular), c (little finger)**

NUT AND FRETBOARD



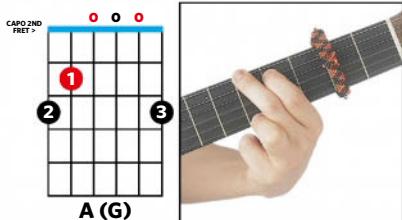
THIS fretbox diagram represents the guitar's fretboard exactly, as seen in the photo. This design is used for ease of visualising a fretboard scale or chord quickly.

CHORD EXAMPLE



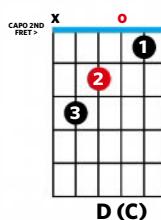
THIS diagram represents a G chord. The '0's are open strings, and a circled number is a fretting hand finger. A black 'o' or circled number is the root note (here, G).

CAPO EXAMPLE



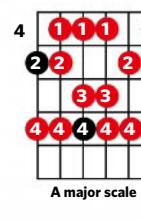
THE blue line in the diagram represents a capo - for this A chord, place it at the 2nd fret. Capsos change the fret number ordering. Here, the original 5th fret now becomes the 3rd fret, 7th fret now 5th fret, etc.

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



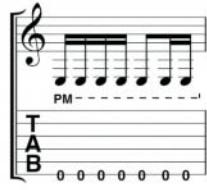
THE symbols under the tab tell you the first note is to be down-picked and the second note is to be up-picked.

TREMOLO PICKING



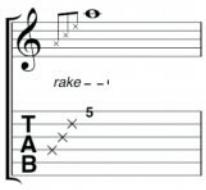
EACH of the four notes are to be alternate-picked (down and up-picked) very rapidly and continuously.

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.

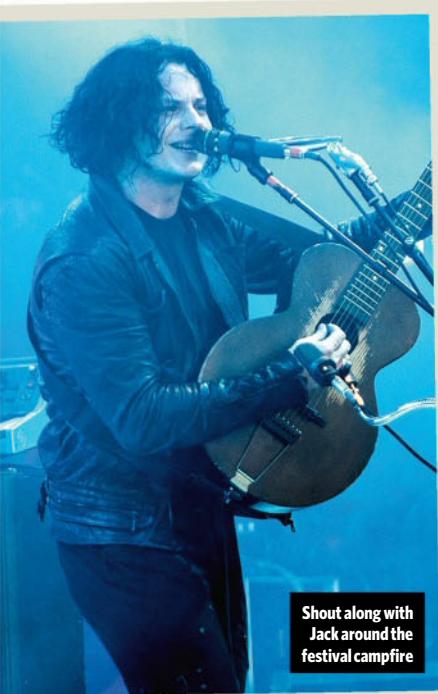
APPREGGIATED CHORD



PLAY the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

The Final Countdown

10 TOP FESTIVAL CAMPFIRE SONGS



Shout along with
Jack around the
festival campfire

10. The White Stripes - *Hotel Yorba*

Jack White's stripped shoutalong is perfect for getting the mob warmed up when the main stage shuts down. For a challenge, see how many Jägerbombs you can sink and still nail that tongue-twister chorus. And for maximum authenticity, borrow your posh mate's red trousers and ask a pallid girl to play a slightly sketchy beat on a biscuit tin.

9. Lynyrd Skynyrd - *Sweet Home Alabama*

Skynyrd's 1974 signature tune sounds as great in a deep quagmire outside Reading as it does in the Deep South. That fiddly D-C-G intro instantly marks you out from the strummers – though it gets much harder the more moonshine you drink...

8. Foo Fighters - *Everlong*

According to Dave Grohl, most Foos songs are born on acoustic, but *Everlong* came full-circle after a bare-bones rendition on Howard Stern's radio show revealed hidden depths. With the Foos skipping the British festival circuit this summer, your version won't suffer by comparison.

7. Bob Marley - *Redemption Song*

True, you're a public schoolboy with a sensible haircut who has never toiled in the Trench Town ghetto – but that doesn't mean you can't have a crack at Marley's grammar-mangling 1980 protest song. Just watch out for the intro lick, which is deceptively easy to fumble.

6. Van Morrison - *Brown Eyed Girl*

The prickly Irishman reckons he's got "about 300 songs that are better", but he's wrong: this 1967 single is a singalong sunbeam that will jolt awake your comatose crew. Hell, it'll even have the gatecrashing biker with the spiderweb tattooed on his forehead joining in with the 'sha-la-la' bits.

5. Nirvana - *About A Girl*

"We were scared shitless!" recalls Dave Grohl of Nirvana's *Unplugged In New York* album (which opens with a reboot of this early gem). They aced it, and so will you, given that *About A Girl*'s drowsy E-minor-to-G verse sequence could be played by a monkey after three bottles of White Lightning.

4. Oasis - *Whatever*

Like the less-clichéd brother of *Wonderwall*, Noel Gallagher's 1994 single uses almost exactly the same chord shapes. It's appropriate, too, as for the next three days, you are indeed "free to be whatever I choose".

3. Extreme - *More Than Words*

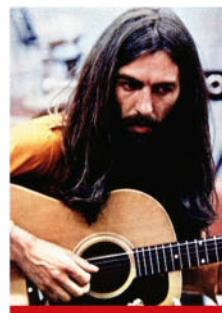
Those percussive slaps and plaintive lyrics have got untold thousands of campfire lotharios laid since this appeared on 1990's *Pornograffiti*. The only drawback is that it requires you to replicate Gary Cherone's eye-watering falsetto...



Make like Billie Joe and tell
everyone you've had the time of
your life (even if you haven't)

2. The Beatles - *Here Comes The Sun*

George Harrison's shimmering *Abbey Road* highlight is ideal both as a crack of dawn hangover anthem or, more likely, as an ironic campsite soundtrack when it's been pelting it down for three consecutive days. Pop a capo on the seventh fret, by the way.



Here Comes The Sun: Perfect
in a Somerset monsoon

1. Green Day - *Good Riddance (Time Of Your Life)*

It's Sunday night. The end of the festival. The grim breath of everyday life is warm and unwelcome on your neck. There's just time for one last tune, so make it Billie Joe's wistful four-chord strummer. Finish things off with a flourish, then throw your acoustic onto the campfire and retire to the tent with the consensual partner of your choice.

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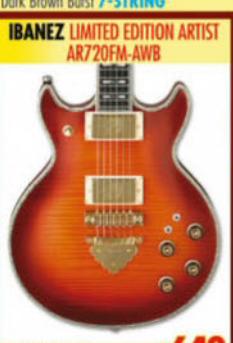
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