

MASTER CLASS ACOUSTIC LESSON WITH TOMMY EMMANUEL!

GUITAR

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TRANSCRIPTIONS

RAINBOW
MAN ON THE SILVER MOUNTAIN

THE CULT
SHE SELLS SANCTUARY

QUEEN
LOVE OF MY LIFE
(ACOUSTIC, FROM LIVE KILLERS)

ALICE IN CHAINS:
NEW ALBUM PREVIEW!

BLACK STONE CHERRY

RANDY BACHMAN PAYS TRIBUTE
TO GEORGE HARRISON

RITCHIE BLACKMORE

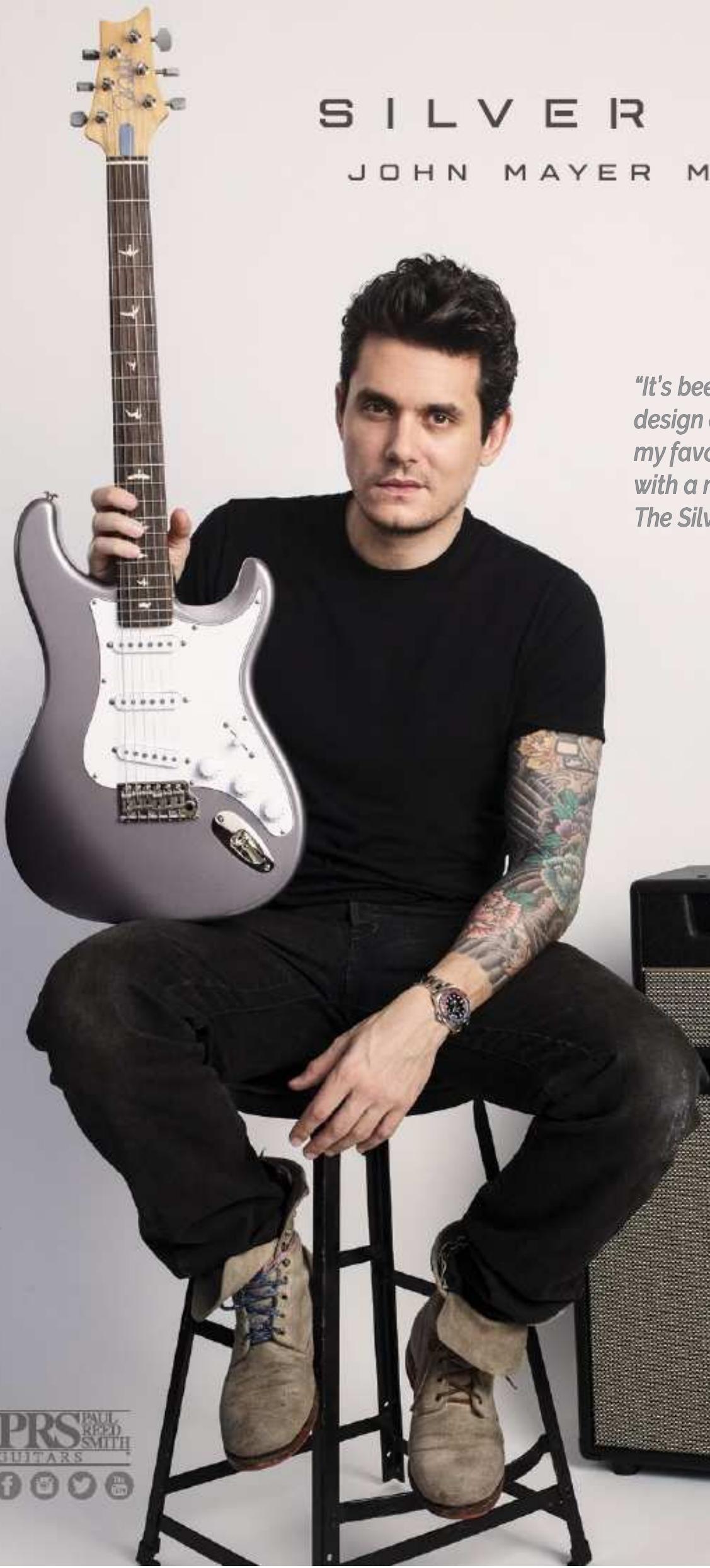
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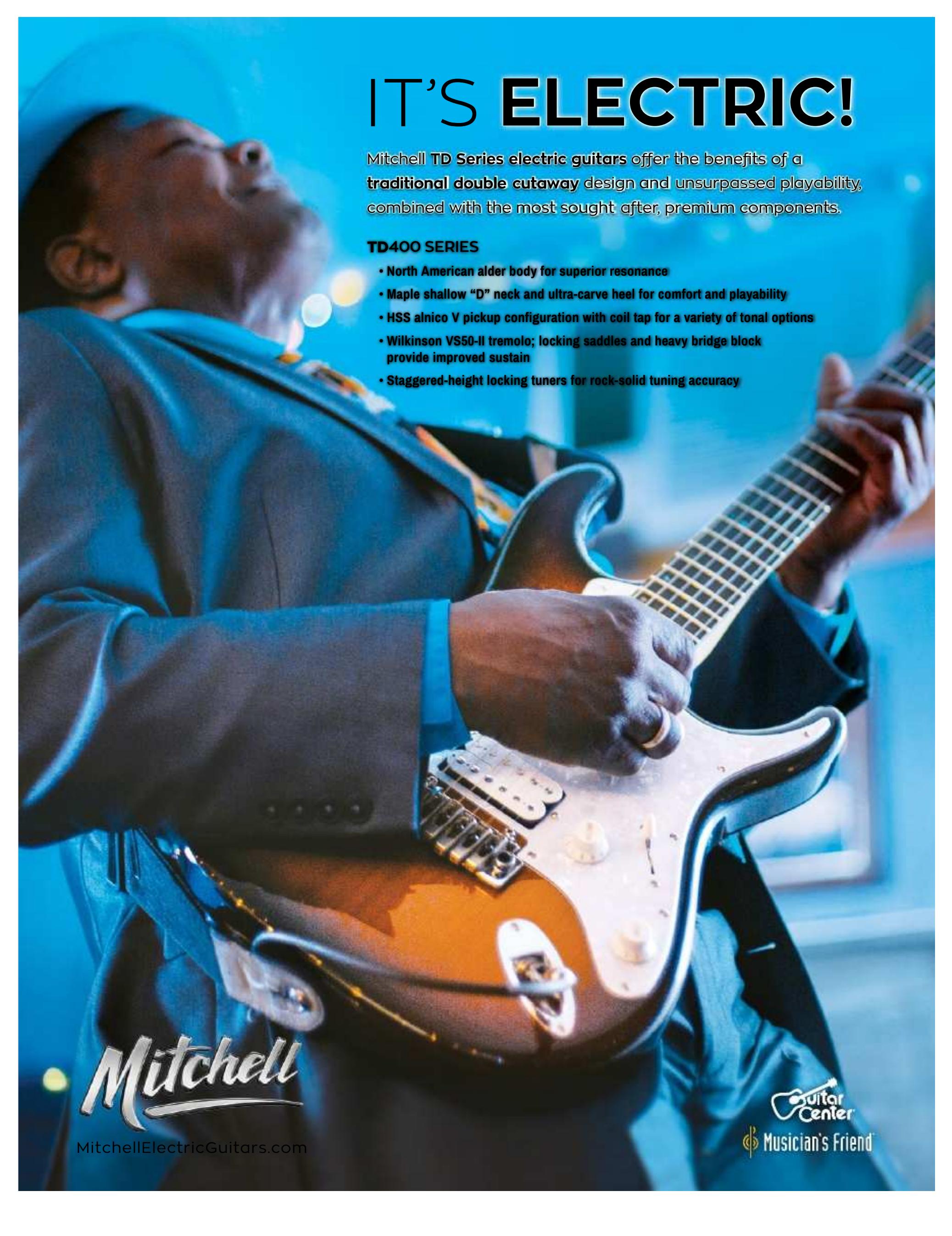
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ALPHA

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CONTENTS

VOL. 39 | NO. 6 | JUNE 2018

FEATURES

40 BLACK STONE CHERRY

They may not be related, but the members of Black Stone Cherry operate like brothers bonded by blood. On *Family Tree*, the long-standing Kentucky-based outfit continue their arm-in-arm march toward Southern rock glory.

48 RANDY BACHMAN

The venerable rock journeyman pays tribute to his guitar hero, George Harrison, with a new album of Beatles and Harrison solo covers.

54 RITCHIE BLACKMORE

In an exclusive interview, the neoclassical guitar trailblazer talks to *GW* about the current Rainbow revival, his years with the mighty Deep Purple and the secrets behind the gear he's used throughout his storied career.

70 TOMMY EMMANUEL MASTER CLASS

In this comprehensive lesson, the acoustic guitar virtuoso shows you how to play like Merle Travis, Chet Atkins, Jerry Reed and Lenny Breau, and offers his own creative approaches to fingerpicking, flatpicking, using harp harmonics and more.



Ritchie Blackmore
is rocking again
with a revamped
version of Rainbow

TRANSCRIBED

"Man on the Silver Mountain"
by Rainbow

PAGE
102

"She Sells Sanctuary"
by the Cult

PAGE
108

"Love of My Life"
by Queen

PAGE
112

DEPARTMENTS

14 WOODSHED / MASTHEAD

16 SOUNDING BOARD

Letters, reader art and Defenders of the Faith

21 TUNE-UPS

Alice in Chains, Stryper's Michael Sweet, Tristen, Fanny, Phil Manzanera, Southpaw Guitars, Taylor Guitars, Monster Magnet

85 SOUNDCHECK

85. Ernie Ball Music Man Cutlass HSS RS and StingRay RS

88. Epiphone Limited Edition

Richie Faulkner Flying V Custom Outfit

90. Marshall DSL20C

91. Graph Tech Ratio Multi-Geared Machine Heads

92. New EQ Fishman Loudbox Mini Charge and Enki USA AMG-2 Guitar Case

94 COLUMNS

94. String Theory

by Jimmy Brown

96. In Deep

by Andy Aledort

98. Mob Rules

by Mike Orlando

100. Like a Hurricane

by Nita Strauss

101 PERFORMANCE NOTES

122 TONAL RECALL

We reveal the secrets behind Ted Nugent's unmistakable tone on "Cat Scratch Fever."

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THAT'S RITCH!

THE NAME RITCHIE Blackmore strikes fear into the hearts of journalists everywhere. You see, the great British rock virtuoso, known for his incomparable neoclassical licks and riffs in Deep Purple and Rainbow, has something of a reputation in our industry, a reputation for being at times difficult, short-tempered, maybe even downright irascible, particularly when it comes to dealing with the press (as well as some former bandmates, if you were to ask them). Having said that, the truth is that *Guitar World's* relationship with Ritchie over the years has been nothing short of pleasant. You could count on one hand the times we've spoken to him—the cover story in 1991 pictured below, a Dear Guitar Hero feature in 2005, a 2009 interview that focused entirely on his fascination with Renaissance music and some scattered other conversations here and there—and not once has he stormed out, hung up the phone in anger or conked an interviewer over the head with a scalloped-fingerboard Strat. Still, I went into this one with a large degree of trepidation—nervous that it would all fall apart before the interview took place, or that Ritchie would take offense to something that writer Alan di Perna said or asked during the interview. But none of those things happened. Alan and Ritchie's chat lasted nearly two hours and covered various facets of Ritchie's career, and you can read it all beginning on page 54 of this issue. Ritchie's reputation may precede him, but he's always been a prince with us.

If the heavy metal thunder of Ritchie Blackmore has you running for earplugs and desperate for some lighter fare, be sure and check out the extensive acoustic lesson in this issue with Tommy Emmanuel. It's another installment in our ongoing Master Class series, and the first to feature a world-class acoustic player like Tommy. As always, be sure and head over to *GuitarWorld.com* to watch the accompanying video of Tommy's lesson. Shortly before this issue went to press, the incredible Doug Aldrich stopped by *GW HQ* while he was in New York City rehearsing with the Dead Daisies, and he too participated in one of our Master Class lesson sessions (and, as expected, unleashed a fury of amazing licks and techniques for you to learn). Look for the lesson with Doug in an upcoming issue, and let us know who you would most like to see conduct a *Guitar World* Master Class lesson!.

—Jeff Kitts

Executive Content Director

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GUITAR WORLD

EDITORIAL

EXECUTIVE CONTENT DIRECTOR Jeff Kitts
MANAGING EDITOR Damian Fanelli
TECH EDITOR Paul Riario
ASSOCIATE EDITORS Andy Aledort, Richard Bienstock, Alan di Perna, Chris Gill
CONTRIBUTING WRITERS Gregory Adams, Joe Bosso, Carrie Couronen, Tommy Emmanuel, Eric Feldman, Mike Orlando, Nita Strauss
SENIOR VIDEO PRODUCER Mark Nuñez

MUSIC

SENIOR MUSIC EDITOR Jimmy Brown
MUSIC TRANSCRIPTIONIST Jeff Perrin
MUSIC ENGRAVER Patricia Corcoran

ART

SENIOR DESIGN DIRECTOR Mixie von Bormann
CONTRIBUTING DESIGNER Nicole Cobban

ONLINE

MANAGING EDITOR Jackson Maxwell
EDITOR Damian Fanelli

PRODUCTION

PRODUCTION MANAGER Nicole Schilling

BUSINESS

GROUP PUBLISHER Bob Ziltz
212-378-0471, Bziltz@nbmedia.com
ADVERTISING DIRECTOR Jon Brudner
917-281-4721, Jbrudner@nbmedia.com
ADVERTISING DIRECTOR Mari Deetz
650-238-0344, Mdeetz@nbmedia.com
ADVERTISING DIRECTOR Jeff Donnenwerth
212-378-0466, Jdonnenwerth@nbmedia.com
ADVERTISING DIRECTOR Jason Perl
646-723-5419, Jperl@nbmedia.com
ADVERTISING DIRECTOR Scott Sciacca
646-723-5478, Ssciacca@nbmedia.com

CONSUMER MARKETING

ASSOCIATE DIRECTOR OF AUDIENCE DEVELOPMENT Sheri Taubes
FULFILLMENT COORDINATOR Ulises Cabrera

NewBay

PRESIDENT AND CEO Steve Palm
CHIEF FINANCIAL OFFICER Paul Mastronardi
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CONTACT: engage@nbmedia.com

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World Class

The last three issues of *Guitar World*—specifically the “Learn from the Masters” series with Steve Vai, Joe Satriani and John Petrucci—were great. It’s fascinating to see how each of these icons approaches the guitar and how they would teach me if I were a student of theirs. Each lesson provided key insights, was easy to understand and will give me months (probably years) of practice. Thanks to *Guitar World* for coming up with this concept, and a special thanks to each of the “masters” who obviously spent a lot of time putting their lessons together for all of us!

Also, I saw many requests for song transcriptions in your April issue, but many of them are easily acquired through the internet, so why waste the print space? I have a few requests that I’ve never been able to find, and I’m hoping they will find their way into *GW*: Jefferson Starship “Save Your Love,” Adelitas Way “Getaway,” Primal Fear “Alive and on Fire,” Shooting Star “Last Chance” and Michael Angelo Batio “Diary of an Empty Life.”

—Al Kenney

I’ve enjoyed all three Master Classes with Vai, Satch and

Petrucci and have used several exercises from the Vai and Petrucci lessons as part of my guitar warmup routine. I also enjoyed your yearlong Master Class from the February 2017 issue and also used all of those as part of my routine. Overall, all of your recent Master Classes have helped me to expand my playing.

—Ian Pavelko

Elvin Magic

Congratulations on your decision to transcribe Elvin Bishop’s “Fooled Around and Fell in Love”! [April 2018] Bishop is one of the most overlooked blues guitarists, and recognition of his contributions to the evolution of guitar is long overdue. I get that *GW*’s target audience is metalheads and shredders, but I guarantee you there are some world-class metalheads and shredders out there who cut their musical teeth on Bishop’s work, just as surely as Eddie Van Halen cut his on Eric Clapton’s library. I wish you would make educated choices like this more often.

—Brian DeJean

Name Dropper

I’ve been a subscriber for over 30 years, and I think it’s about time to end my subscription. It seems to me that I’ve overstayed my welcome, and that your magazine is geared much more toward kids who listen to Portugal. The Man, Foster the People, Cage the Elephant, Young the Giant...maybe I’ll call my next band Stupid, The Name! Does anybody at *GW* remember bands named U.F.O., Heart, Scorpions, Deep Purple, Rainbow, Queen, Whitesnake and Thin Lizzy? How about some tabs from those bands? I think you get my point.

—Johnny Braun

Magic Moments

Thank you for “George Harrison’s 15 Greatest Non-Beatles Guitar Moments.” [April 2018] I’m 52 and learned more about guitar, bass, singing and songwriting from Beatles songs than any other source. Their solo careers were amazing as well. George had a unique style and was arguably one of the top-five slide players in the world. With so many shredders around, tasteful, melodic playing is often overlooked. So is songwriting! I see so many guitar teachers teaching kids nothing but scales and speed exercises. Nothing about chords, rhythm, songwriting or melody. Now we have a young generation of players that can’t sing and play a complete song, and we wonder why there aren’t that many great songwriting guitarists anymore. But I appreciate the George Harrison story. More like it would be great!

—Dennis

Still Waters

A while back, Roger Waters was on the cover and was allowed to blow hard on his political beliefs. I have patiently waited for Ted Nugent to be on the cover and allowed to air his beliefs, but alas, that would be too far against the grain, right? I won’t be renewing my subscription

—John Caldwell

For the Love of Mike

I really think a Michael Angelo Batio cover story, exclusive interview and lesson is in order. The guy is such a master of the instrument, as well as a humble person and amazing instructor. I

met him in 2015 with my daughter, and he was so genuine—and I must say that I’ve learned so much from his instructional videos that he’s done with *Guitar World* over the years. So how about it? An interview, a look into his gear and an in-depth lesson. He deserves it. When it comes to guitar instrumentals, I prefer his compositions over any other solo guitarist. “Rain Forest” and “No Boundaries” are among my favorites, and there are so many more. Fellow *GW* readers, explore his solo releases if you think he’s “just the guitarist in Nitro.” Michael Angelo Batio is a supernatural guitarist on every level.

—Alex Gerborkoff

Ink Spot

I’ve been a longtime fan of rock players and country pickers, and it all came together for me with John 5. Ever since, I’ve been obsessed with his first album—so I got this tattoo on my back as a tribute.

—Jay Goldenberg



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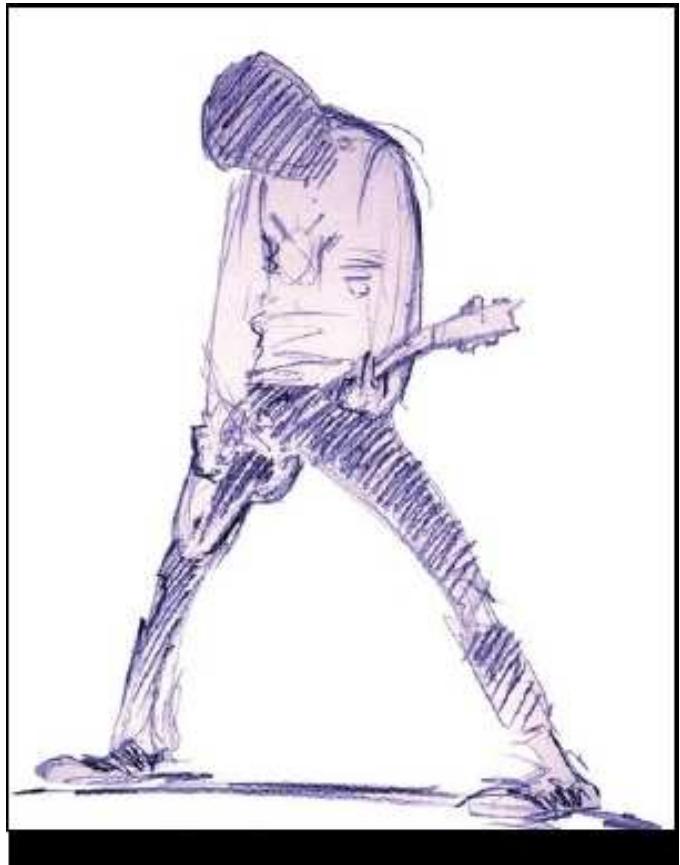
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READER ART

OF THE MONTH

If you've created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email soundingboard@guitarworld.com with a scan of the image!



DEFENDERS of the Faith



Shawn Pyle

AGE 12

BASS Fender American Standard Precision Bass

SONGS I'VE BEEN PLAYING Ted Nugent "Stranglehold," Stevie Ray Vaughan "Pride and Joy," Led Zeppelin "The Rover," Alabama "Dixieland Delight"

GEAR I MOST WANT Five-string Fender bass, Hammond keyboard



Eric Robertson

AGE 54

HOMETOWN Cambridge, Ohio

GUITARS Gibson Explorer, Fender Telecaster, Dean Cadillac, Ibanez Destroyer, Gretsch, B.C. Rich Mockingbird

SONGS I'VE BEEN PLAYING Joe Bonamassa "Slow Train," Saxon "Strong Arm of the Law," Accept "London Leatherboys"

GEAR I MOST WANT Marshall JCM Lead Series amp, Joe Perry signature Les Paul



Martina and Emily Fasano

AGES 39 and 9

HOMETOWN Toronto, Ontario, Canada

GUITARS Ibanez S-670QM, several Ibanez RGs, Jackson Custom Shop Masterbuilt Single Cutaway (by Mike Shannon), Gibson Les Paul Studio, Fender Telecaster, Jackson Monarkh Pro Series, Taylor 214CE DLX and Emily's Fender Squier Strat

SONGS WE'VE BEEN PLAYING Alice Cooper "I'm Eighteen," Led Zeppelin "Stairway to Heaven," Halestorm "Familiar Taste of Poison"

GEAR WE MOST WANT Fractal AX-8, Ibanez Nita Strauss JIVA10 signature model



Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaithe@guitarworld.com And pray!



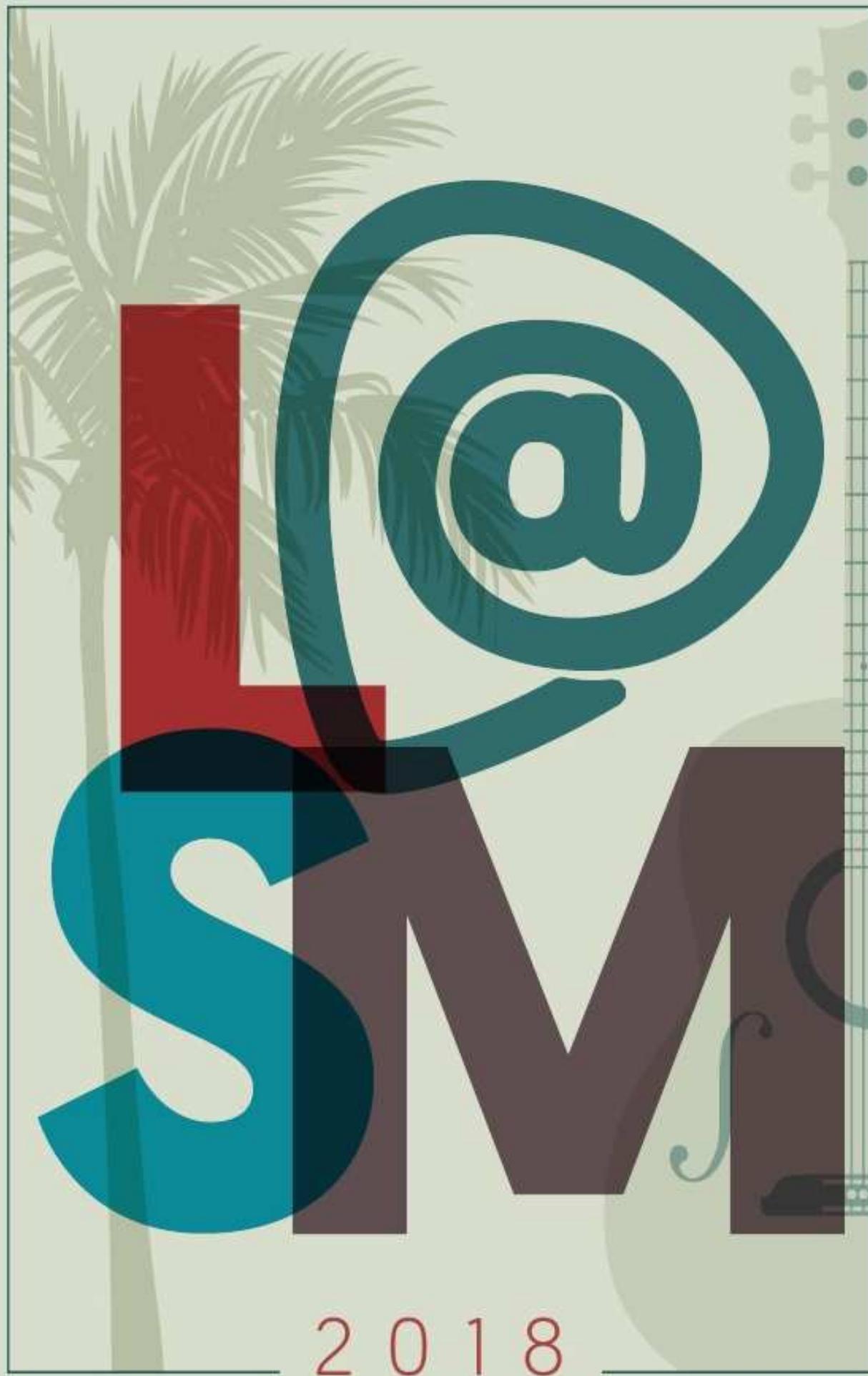
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28

TAYLOR
GUITARS
34

MONSTER
MAGNET
36



Jerry Cantrell in the studio
with a Gretsch Custom Shop
Malcolm Young "Salute" Jet

Right At Home

GRUNGE LEGENDS ALICE IN CHAINS HEAD BACK TO SEATTLE FOR THE FIRST TIME IN 20 YEARS TO RECORD THEIR UPCOMING ALBUM.

By Richard Bienstock

When it was recently revealed that Alice in Chains had put the finishing touches on their sixth full-length album, the news was greeted with a certain amount of surprise—especially in light of the fact that nobody even knew they were working on new music at all. But as guitarist and co-vocalist Jerry Cantrell explains to *Guitar World*, “It’s not that we were

keeping it a secret—we just didn’t want to say a whole lot about it until we had something to say. And we certainly have something to say with this one. It’s a fucking strong record.”

Cantrell is speaking to *Guitar World* from L.A., where the as-yet-untitled record is being mixed by Joe Barresi (Tool, Queens of the Stone Age). He’s relieved

to be through the recording process but admits with a laugh that “I’m still in the last few weeks of anxiety about screwing up this record. The nitpicky and manic part of me keeps saying, ‘We’re not done yet!’ But we’re almost there. The finish line’s in sight.”

The road to get to this point has been a long and winding one. The band—which also includes co-vocalist and guitarist William DuVall, bassist Mike Inez and drummer Sean Kinney—first convened last year at Studio X in Seattle to lay down basic tracks with producer Nick Raskulinecz. According to Cantrell, it was the first time

SCOTT DACHROEDEN



Alice in Chains' William DuVall (left) and Jerry Cantrell perform in Atlanta on September 18, 2015

Alice in Chains had recorded in Seattle in more than 20 years, since tracking their 1995 self-titled album at the same facility back when it was known as Bad Animals. "It was cool to be back, because the studio is a part of our history," Cantrell says, then laughs. "And Seattle's always great—in the summer, anyways."

From Seattle, the band moved to Nashville to record vocals and lead guitars at Raskulinecz's home studio—though Cantrell says he had to take an unexpected break from work after "getting sick on a trip to Cabo for Sammy Hagar's birthday. Then the doctor gave me something that made me sicker. So I was kind of out of it for a couple weeks. But after we got done in Nashville, I set up at my house and had our engineer, Paul Figueroa, come in and record a lot of my vocals and solos here. Then we finished up at Henson [Recording Studios in L.A.]. So that's four stops for this one record."

Gear-wise, Cantrell reports that he "used a lot of the old standard stuff. There's always going to be a ton of G&L and Les Pauls with me, and there's also a lot of my Dave Friedman 'Double J' amp that we put out a few years ago. Then we also used all sorts of cool, cleaner amps, like AC30s and Fenders. We even had a cigar box amp that Nick bought at the Pike Place Market [in Seattle]. We used that on about three or four songs with a baritone guitar and it sounded ridiculous."

When it comes to describing what fans

will hear on the record, Cantrell is considerably cagier. "It's a record we haven't done yet, I can tell you that," he says. "But it's also a record that has all the elements of anything you would expect from us. It's got our fingerprint. And we're really proud of the material that we wrote and the performances we captured. There's some really heavy shit, some really ugly stuff, some real beautiful stuff, some weirdo trippy shit... it's good!"

Cantrell says he expects the album to be out "probably sometime this summer," at which point Alice in Chains will already be well into a new touring cycle, with plans to hit Europe, Asia and Australia, as well as the U.S. multiple times. "Touring is its own animal, and it's really the best reward, because you get to stand in front of people that care about you and want to hear you play," he says. "And to this day it's still amazing to me that people show up to see me play. But somehow it worked out where we were able to, through a lot of life, a lot of ups and downs and a lot of records, make some music that people gave a shit about. And the cool thing is we give a shit about it, too."

"You know, it's a lot of work doing a record," he continues, "and I think it gets harder the older we get. But we just wait until we're ready and until we have enough material that's up to the Alice in Chains standard, and then we do what we do. This is just the racket that we make when we get together."

▶
WHAT'S ON MY
PLAYLIST



MICHAEL SWEET OF STRYPER

1

"Spectre"

Judas Priest

"Rob Halford was the first metal singer that really inspired me to work on my range and delivery. I'm so impressed with how he has retained his voice over the years; it's inspirational."

2

"Speed"

L.A. Guns

"There's nothing like a great guitar player and a high-energy song. Tracii Guns is a great player and writer, and the production is slamin'!"

3

"Heart and Soul"

Michael Schenker

"Michael is such an influence. Never has a guitarist played with such emotion, passion and style—and this was in the Seventies! His new album, *Resurrection*, takes me back to those times."

4

"Gone Away"

Five Finger Death Punch

"Jason Hook is off the hook! Amazing player and killer tone and feel. I saw him in the movie *Hired Gun*, and he stole the show without question."

5

"The Sky Is a Neighborhood"

Foo Fighters

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Tristen

THE NASHVILLE-BASED SINGER-SONGWRITER LIKES TO KEEP IT SIMPLE WHEN IT COMES TO NOT ONLY HER MUSIC, BUT ALSO HER APPROACH TO FURTHERING IMPORTANT SOCIAL CHANGES.

By Carrie Courogen

► FOR TRISTEN GASPADAREK, less is more. "I just love strumming chords with good feel and a guitar with good tone," the Nashville-based singer-songwriter, who records simply as Tristen, explains. "I'm always playing in that direction. Like, I have two pedals. If I get a third pedal, I stop using one. I'm always pushing to be as simple as possible."

Her latest album, *Sneaker Waves*, which pulls from influences ranging from the folk-tinged rock of Laurel Canyon, comparable to the Byrds or Linda Ronstadt, to modern alternative like Angel Olsen, shows that simple is far from boring. Tristen pairs her glistening melodic vocals, introspective lyrics and jangly guitar sound with intricate riffs from husband and collaborator Buddy Hughen to craft straightforward, but exacting, pop songs.

Having established herself over the past 10 years as an active member of Nashville's indie scene, Tristen has been vocal about demanding equality for women in the industry. Her take on change adopts a similar less-is-more approach: "In music, if you're too heavy-handed, people don't like that, and it's the same thing in life," she says.

Progress, especially in the music industry, comes not from trying to change things out of your control, she reasons. Instead, it comes from small, daily acts—the ones that build up—like hiring and collaborating with women at all turns, from co-writers and session players to creative teams and opening talent.

"I'm all about naturally supporting other women. It's not something that is hard for me," Tristen, who has toured with artists like Jenny Lewis and Vanessa Carlton in the past, says. "Opportunities are our currency, in one way. So many major opportunities I've had were from women who



brought me on tour to open for them."

Including women more bleeds into artistry, too. *Sneaker Waves'* songs often reframe the narrative with stories about women and all their various relationships and concerns. If a Bechdel test existed for music, it would pass with flying colors.

"There's a lot of resistance to being genred by your gender," she says. "You don't want to press the female genre on people, but you also want to make sure that

you have a standard for music that involves women. It's a tricky time to live. I'm just embracing it."



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(from left) Jean Millington, Brie Darling and June Millington



Fanny

THE EARLY SEVENTIES FEMALE ROCK PIONEERS ARE MAKING BEAUTIFUL MUSIC AGAIN, THIS TIME WITH A LITTLE HELP FROM THEIR FRIENDS IN THE RUNAWAYS, THE GO-GO'S AND THE BANGLES.

By Alan di Perna

► DAVID BOWIE once said that “One of the most important female bands in American rock has been buried without a trace. And that is Fanny... Revivify Fanny and I will feel that my work is done.” So Bowie would have been gratified to see the release of *Fanny Walked the Earth*, a reunion album that recaptures the fire and fury of Fanny’s early Seventies heyday. It’s a delight to hear three women approaching their 70th birthdays rock this hard.

“Fanny had a sound that was big, raunchy and well defined,” guitarist June Millington notes. With her abundant white mane and contagious zeal, Millington is both a rock legend and a pioneering feminist icon. At the dawn of the Seventies, her band blazed a trail for women in rock with a series of hard-hitting albums and stadium-razing live shows.

Fanny wowed crowds opening for high-

profile headliners Jethro Tull, Slade and Humble Pie, and they had no problem garnering the respect of fellow rock musicians. But the record industry of the time wasn’t always on board, and Fanny fizzled amid a string of personnel changes.

“You couldn’t even say we were in a male-dominated world,” she recalls of those days. “It was beyond that. We were *invisible!*” Frustrated, Millington left the group in 1973, but has presided over several reunions and regroupings in the years since, usually in conjunction with her sister, bassist and leather-lunged vocalist Jean Millington. In 1986, June founded the Institute for Musical Arts, which conducts



an annual Rock and Roll Girl’s Camp in Northampton, Massachusetts.

The current Fanny reunion grew out of a tribute to Millington at Northampton. Soon after, they were in the studio recording *Fanny Walked the Earth*. On one track, “When We Need Her,” they are joined by former Runaways singer Cherie Currie, Kathy Valentine of the Go-Go’s and Susanna Hoffs and Vicki Peterson of the Bangles.

Sadly, Jean Millington suffered a stroke shortly after the album was completed. But June says her sister will survive and is determined to hit the road with Fanny as soon as she is able.

“Our band mantra,” says June, “was always *We Will Not Fail!*”

“

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Phil Manzanera in the
studio with his 1964
Gibson Firebird

PHIL MANZANERA

He helped invent art rock as a member of Roxy Music, played with everyone from Brian Eno to David Gilmour to Bob Dylan and was sampled by Jay Z and Kanye West. But what *Guitar World* readers really want to know is...

Interview by Alan di Perna



HERE ON THE 45TH ANNIVERSARY OF THE FIRST ROXY MUSIC ALBUM, HOW DOES THE RECORD SOUND TO YOU TODAY? HAS IT STOOD THE TEST OF TIME?

—KEVIN WARREN

I don't listen to it often, but I had to listen to it for this deluxe anniversary reissue project, and I was so pleased, really. And amazed that we had the bravery to actually do such a crazy album at that time. I find it difficult to categorize, stylewise. It's not prog rock, it's not glam... I answered an ad in the Melody Maker to join Roxy Music, and the ad said, "The perfect guitarist for avant rock group." And there was a list of things they wanted: "original, creative, adaptable, melodic, fast, slow, elegant, witty, scary, stable, tricky. Quality musicians only." I was just desperate to join a band. I don't really think I took that all in. But, looking back on it 45 years later, that surely sums up the style of Roxy Music—avant rock group. And all the little things they wanted, to me, sums up the band at that time. It was such a mixture. We all contributed bits and pieces. The one thing that stands out the most for me with Roxy Music was just a lot of humor. We were laughing constantly. Especially doing the weird stuff we were playing, we thought, If we look too serious, people are just going to get bored with this.

Q: When and how did you first acquire the red 1964 Gibson Firebird that became your signature ax?

—Gerry Ravinski

When I first joined Roxy Music, I had a Gibson 335—a beautiful thing. They took one look at it and said, "Oooh. No, no, no. You've got to have a white Strat." So I got a white Strat and I used that and the 335 on the first album. But then, after being with them for a few months, the 335 got stolen. And, again, in the back of the *Melody Maker*, I saw an ad for a red Gibson guitar. I had no idea what a Firebird was. But, growing up in South America, I'd had a Hofner Galaxie guitar, which was red. So I went along to this rich guy's house in Regent's Park in London. He opened the door and he was about 17 with this red Firebird. His parents were American. They'd come over from Kalamazoo and were living in this posh house. I took

one look at the guitar and said, "I'll take it." I paid £150 and walked off with it. It's been my signature guitar ever since. It was featured on the second Roxy Music album cover [*For Your Pleasure*, 1973]. It's been a dream—and very effects-friendly.

Q: Where did you get the idea to process your guitar through Brian Eno's synthesizer during Roxy's early days?

—Todd Barnes

When I arrived on the scene, Eno was already treating Bryan Ferry's piano and Andy McKay's oboe with his [EML] VCS3 synthesizer, which was actually originally Andy's. Basically, they were using the oboe and piano as sound sources for the VCS3, which is monophonic and just basically a series of oscillators, filters, a ring modulator and such. And since a guitar can create feedback and other wild sounds, we said, "Right, let's try the

guitar." To make the signal last longer, I would stick it through a Revox tape recorder, to get echoes and things, and then send it to Eno and then out to the P.A. It was very innovative. There was no one else doing that. It wasn't until a few years later that Robert Fripp started doing something similar with Eno, which became Frippertronics.

Q: Did you and Brian Eno mesh right away? He was proudly a "non musician" and you had just come from Quiet Sun, where you'd been playing in crazy, prog-rock time signatures.

—Mark Mankovitz

We got along really well. I'd always loved the Velvet Underground, which was very much about few chords and soundscapes, really, through guitar feedback and things like that. So it wasn't through any technical ability that we bonded. It was

through repetitive stuff through using echo units and similar gear. And that came from systems music—composers like Terry Riley and Steve Reich—which we both loved. I used to bump into Eno at various avant garde concerts. So we got on really well. We even shared an apartment together for a while.

Q: I read that you've known David Gilmour since the Seventies. So why did it take so long for the two of you to start making music together?

—Gina Rockwell

I actually met David when I was 16, around 1967, when I came back full time to the U.K. from South America. I wanted to be a professional musician. I said to my mother, "I don't want to go to university." And she said, "My God, what are we going to do?" And my brother said, "I know this guy who has just become a professional musician." And it



Roxy Music in London in 1972: (from left) Phil Manzanera, Bryan Ferry, Andy Mackay, Brian Eno, Rik Kenton and Paul Thompson

was David Gilmour. My brother had been up at Cambridge University, and he said, "Let's go and talk to him. Have lunch and ask him what you have do to become a professional musician?" So we went and had the lunch, and he can't remember what he said. He later told me, "I must have said something fantastic, because five years later you managed to get yourself into Roxy Music." After lunch, I remember we popped into his apartment opposite and he played guitar and then he went off to Abbey Road. He was recording on the first Pink Floyd album he was on [Saucerful of Secrets, 1968].

Then in 1987, I co-wrote the

title track for *A Momentary Lapse of Reason* with him. I had the same manager, Steve O'Rourke, and Dave was nearby. I'd always kept in touch but never worked with him until then. But when I moved in 2001 to the country, I ended up living next door to him. I had no idea when we bought the house. It was just fate. Then, in 2005, he asked me to produce his solo album, *On An Island*. And 10 years later I worked with him on his next one, *Rattle That Lock*. We have a lot in common. Going back through the years, we find we have a lot of the same equipment, like, "Ah, you've got one of those too." He gave me a nice little Gibson amp on my 60th

birthday. It helps having a neighbor being David Gilmour.

Q: What was it like doing the Guitar Legends festival in Seville in 1990 with all those legendary names like Bob Dylan, Keith Richards, Joe Satriani and Steve Cropper?

—Art Ruggiero

That was one of the most amazing things in my life, although I was also worried, to a certain extent. I was the music director and I had to organize the whole night. The guy who was producing it said, "Would you be the musical director for it? We've got a budget of seven million dollars. It's going to go out live in

America and in the U.K. on BBC. Five nights." There was a different concept for each night—a jazz night, a blues night, a country night, whatever. And one night had no concept, and I said, "Yeah, that's going to be my night." And he said, "Okay, your night is going to be Bob Dylan, Keith Richards, Joe Cocker..." I said, "Joe Cocker's not a guitarist." "Well, he plays air guitar. We need the big names for the TV people. But you're going to have to rehearse Bob Dylan for a week, underneath the stage... with this amazing band."

The manager came in and said, "This is Bob. Bob, this is Phil." And then we began negotiating with him what tracks we were going to play, which, of course, we didn't end up playing. But I just kept thinking, Wow, this is Bob Dylan. I'll just do whatever he wants, 'cause he's a genius.

If you look at the footage on YouTube, you can see we're all looking around. The manager said, "He might come on. He might not. And if he doesn't, who's gonna sing the songs?" And Jack Bruce, who was in the band, says, "Don't look at me." The manager says, "Well, if you do see him coming on, make sure you introduce him." So I looked 'round to see his spotted shirt coming out of the blackness. "Senors y senores, Bob Dylan!" And we proceeded to not play any of the stuff we'd rehearsed. You can see us all looking at each other saying, "Is that a C chord?" "What key are we in?"



HOW DID YOUR BACKGROUND IN LATIN AMERICAN MUSIC INFLUENCE YOUR WORK WITH ROXY MUSIC AND AS A SOLO ARTIST? —VIRGINIA RAMOS

I have a Columbian mother. I grew up in Cuba, Venezuela and Columbia. My mother started teaching me guitar when I was seven, in Havana, before the revolution. What I got from her was the groove—the rhythms she loved, which was cumbia and stuff like that. That influenced me to always try, through the use of echo, to play double-time in Roxy Music. I would say, "Come on guys, let's groove it up a bit." It was not easy, because there wasn't a lot of space. But over my whole period of playing with Roxy, there were various times where I managed to get it in, just by using eighth and or sixteenth notes with an echo repeat. But apart from that, nothing really. Throughout the entire Seventies, nobody was interested in my background from South America. But in my solo work, I started referencing some of those things.

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By Eric Feldman, guitarshoptees.com



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Andy Powers shows off a new Taylor Guitars Builder's Edition K14ce (also pictured below)



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By Chris Gill

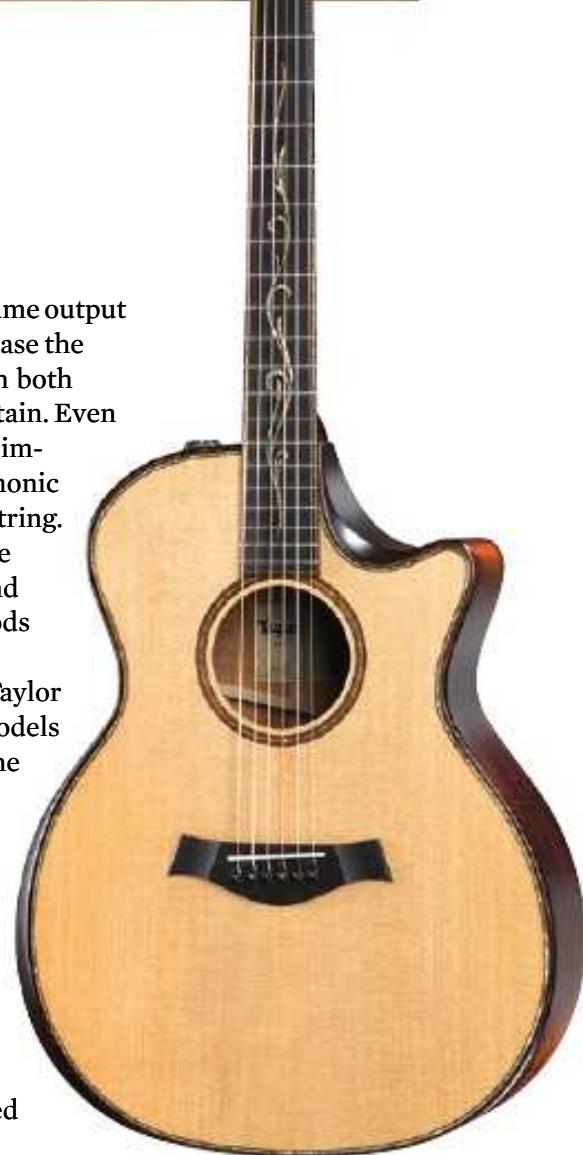
 **FOR THE LAST** 100 years or so, acoustic guitar bracing patterns have evolved very little beyond subtle refinements. Three basic patterns are traditionally accepted as the standards: fan bracing for nylon-string/classical guitars, ladder bracing mostly found on early lower-cost steel-string instruments manufactured between 1900 and 1940 and—most popular of all—X-bracing, which was developed by C.F. Martin during the 1800s and refined to its standard design during the Twenties and Thirties as Martin's main production shifted to steel-string flattop acoustics.

Taylor Guitars' new V-Class bracing, which the company unveiled earlier this year, presents a new standard in acoustic guitar bracing technology that is as revolutionary—and certain to be as influential—as the invention of the first X-braced guitars. Developed by Taylor master guitar designer Andy Powers, V-Class bracing involves two longitudinal braces arranged in a V formation on the soundboard, with the guitar's soundhole placed between the wide, open top of the V and with the two braces converging near the tail block. Four fan braces provide strength and stability while also enhancing the top's most desirable flexibility characteristics.

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V-Class bracing is featured on four new Taylor Grand Auditorium models, and more new models with V-Class bracing will be introduced in the near future. Current V-Class models are the Builder's Edition K14ce with Hawaiian koa back and sides and torrefied Sitka spruce top, the PS14ce Presentation Series with stunning West African ebony back and sides and sinker redwood top, the all-koa K24ce with a gorgeous Spring Vine maple fretboard inlay and the 914ce with the classic Sitka spruce top/Indian rosewood back and sides tonewood combination, plus refined appointments like a beveled ebony armrest.



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Monster Magnet

NEW JERSEY NATIVE DAVE WYNDORF FLEXES SOME DETROIT MUSCLE ON MONSTER MAGNET'S LATEST GRINFEST.

By Gregory Adams

► MONSTER MAGNET leader Dave Wyndorf was born and raised in Red Bank, New Jersey, but for as long as he can remember, the music of Detroit has been revving through his heart. Back in the Seventies, he'd power through MC5 covers as the frontman of Shrapnel; fast forward 40 years and he's serving up unpolished, fuel-injected fuzz with a Motor City feel on Monster Magnet's latest full-length, *Mindfucker*.

"When I was a kid, I thought that was the most bad-ass shit. I loved all rock, but that stuff, in my kid's mind, was the real stuff," Wyndorf says, citing the Stooges' Ron Asheton, Grand Funk's Mark Farner and Alice Cooper's Glen Buxton as just a few of the Michigan riffmakers he and fellow Monster Magnet players Phil Caivano and Garret Sweeney channeled in the studio. In turn, the raw power of mid-western rock can be heard full-force on *Mindfucker*'s "Rocket Freak" and "Soul," songs that favor a from-the-streets swagger over the cosmic journeying and 11-minute track times of 2013's *Last*

Patrol. A reaction to the previous album's "decidedly melancholy trip," Wyndorf wanted the quickly written, turbo-charged *Mindfucker* to immediately melt faces.

"What I'm looking for is some kind of blast of excitement; that usually has to do with sound and approach rather than technical prowess or speed," he says, noting how the dueling pull-offs and screaming bends Caivano and Sweeney firebomb into the title track were off-the-cuff, un-finesse attacks.

"Poor Garret, he can play way better than I ask him to play. I usually ask him to play dumber. 'That's too good! That's too slick! Dumb it up!'"

Monster Magnet may be keeping it straightforward with *Mindfucker*'s arrangements, but Wyndorf rails against current-day idiocracy in its lyrics. "Every once in a while the stupid people rise to the top, and that's what happened: Scared, dumb people won," the frontman says, noting how social media oversharing and the current political climate helped shape the record's apocalyptic visions. Amidst this daily chaos, though,

Monster Magnet are coping via cranked amps and some critical thought. Wyndorf says with a laugh, "I really just wanted to make a simple 'sex, drugs and rock and roll' record, but all this other stuff came in."



AXOLOGY

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- **EFFECTS** Klon Centaur, Electro-Harmonix Soul Food, Analog Man modified Tube Screamer and King of Tone overdrive, Maxon ST-9 Pro+ Super Tube, DAM fuzz boxes, TWA Triskelion, Mosrite Fuzzrite, vintage Roland Space Echo

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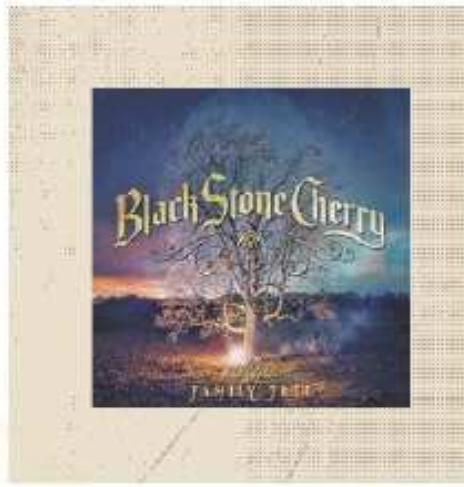
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GUITAR WORLD • PAGE FORTY-ONE

BY JOE BOSSO
PHOTOS BY WILL IRELAND



FAMILY AFFAIR

THEY MAY NOT BE RELATED, BUT THE MEMBERS OF BLACK STONE CHERRY OPERATE ENTIRELY LIKE BROTHERS BONDED BY BLOOD. ON THEIR LATEST ALBUM, *FAMILY TREE*, THE LONG-STANDING KENTUCKY-BASED OUTFIT CONTINUE THEIR ARM-IN-ARM MARCH TOWARD SOUTHERN ROCK GLORY.



TEN

years without a lineup change is a rarity for rock and roll bands. The Edmonton, Kentucky-based Southern rock quartet known as Black Stone Cherry crossed that milestone seven years ago, and as they see it, nobody should be surprised when they breeze past the 20-year marker with the same four guys they started with: lead guitarist and singer Chris Robertson, guitarist Ben Wells, bassist Jon Lawhon and drummer John Fred Young.

"We really wouldn't know how to play with other people," says Wells. "We were friends first—we went to school together and spent the night at each other's houses when we were 15 years old. Then when we decided to play music, we learned the basics together. Everything just grew naturally from there. I think when you start out with a close-knit group of people, you're not going to have the same problems that exist in other bands."

Robertson agrees emphatically and says, "There are no egos in this band. Each guy is as important as the other. In fact, we base all our decisions on how it affects each person individually. So it's the people first and the band second. And that's how bands *should* operate. A band should be like a family that gets together to play great music, rather than a bunch of guys that play great music

and then go their own separate ways."

While none of the members of Black Stone Cherry are related to one another, they ooze family spirit, and they're celebrating their communal bond on their aptly named sixth album, *Family Tree*. As they did on their last full-length disc, 2016's *Kentucky*, they produced *Family Tree* themselves (Robertson assumed mixing duties as well), and the absence of an outside opinion serves them well. From start to finish, the 13-track album is a brilliantly sustained mix of sound, performance and songwriting smarts. Muscular beasts such as "Carry Me on Down the Road" and "Bad Habit" blend iron-clad hooks and walloping grooves with swampy Southern rock swagger, while the euphoric gospel-soul "My Last Breath" feels like an all-hands-in-the-air revival meeting classic.

Longtime friend and jam-band legend Warren Haynes turns in a memorable guitar-and-vocal cameo on the gut-punch rocker "Dancin' in the Rain," and his gritty, three-way ax tussle with Robertson and Wells is just one of the riff-tastic highlights on an album brimming with six-string stunners. "We got to stretch out and do a lot of extended solos on this record, and of course, having Warren on board is just a dream come true," says Robertson. "More than just the guitar work, I think we really got everything right on this one. It's a musical and lyrical journey, and it's just a lot of fun to listen to. This is a beautiful time in our lives and in our career, and I think that comes off in these tunes. It's uplifting and positive, and man, we're gonna have a blast playing this new stuff live."



Chris Robertson with his signature
PRS Guitars SE model in Black Stone
Cherry Burst

I assume any time you go in to make a new record, there's an agenda. What was the plan going into this one?

BEN WELLS There was no plan! [laughs] We never sit around and talk about the theme of a record or how we want it to sound. If we did, it might sound contrived. But what we did do was, last year we released an EP of us doing our favorite blues songs—Muddy Waters, Howlin' Wolf, Freddie King. It was all the great artists we grew up listening to. We just wanted to have fun and give something to the fans, but I think it had an impact on us as we were writing for this album. The songs were Southern rock because that's us, but they had a deep blues vibe.

CHRIS ROBERTSON I think that's why the songs kind of fit together, but again, we didn't think about it or plan it out. We just wrote what we thought was great and did a bunch of demos. I keep my computer with Logic on the bus, so we always have the ability to put ideas down when they come to us. We didn't rehearse anything—just went into the studio and laid the stuff down. And you can hear it, too. The songs sound spontane-

is a Southern rock band, even though they're from New York. "Mississippi Queen"? That's Southern rock song.

Because you guys are such a Southern rock band—an American band—are you a little surprised at the positive reception you've received in the U.K.?

WELLS Oh, man, we're totally surprised. We never thought we'd get a chance to go to the U.K. or anywhere overseas. What's happened has been remarkable. We've done two different arena tours over there; we released a live DVD in the U.K.; our albums have charted well...and I don't really know why. I guess fans just appreciate something that's authentic. We don't put up any kind of barrier between us. We don't do the whole rock-star thing. We're just normal dudes, and we're thankful every time we step onstage.

ROBERTSON Rock and roll is really healthy over in Britain. There's still rock and roll TV—lots of videos get played—and there are still a bunch of rock and roll magazines. So I think that's a big part of it. We've

like Chet Atkins and Jerry Reed, so I go for more of their style. Chris is smoother and has more "fuzz" to his playing. If something calls for more of a Hendrix or Skynyrd-type solo, that's his deal.

ROBERTSON You put all that together and it's really cool and unique. It's like blues and country with some metal-infused Southern rock. And let me tell you: It's a hell of a lot of fun to play, man. We're the luckiest dudes on the planet to get to do what we do.

The number of great riffs on this record is pretty staggering. Does it become harder to write good riffs as you guys go along?

ROBERTSON I do feel like you get in ruts a lot of times. On the majority of our records, there's a lot of drop-D and drop-C tunings. But on this new record, most of this stuff is just a half-step down in standard tuning, so we kind of re-imagined how we wrote the riffs. Let's face it: There's only so many drop-D riffs you can come up with. After a while, they start to sound the same.

WELLS All four of us write together, and basically everything starts with a guitar

"A band should be like a family that gets together to play great music, rather than a bunch of guys that play great music and then go their own separate ways."—**CHRIS ROBERTSON**

ous because they are. The worst thing in the world is when people are playing the same part to death—it's sterile.

Speaking of Southern rock, how much do you feel there is to mine from the genre? Is it possible to go to new places with it?

ROBERTSON Southern rock is more than a genre of music—it's a mentality. And I think as long as it's honest and real and we're singing about things that people can relate to, you can always take it to new places.

WELLS With us, we're a Southern rock band, but we're also blues and we have a harder edge than, say, our friends in Blackberry Smoke, who are more of a country Southern rock band.

ROBERTSON You have your classic Southern rock bands—Skynyrd, the Allman Brothers, Molly Hatchet, .38 Special. Those are the big bands everybody knows, but there are so many more that never get mentioned. But honestly, to me, Mountain

never been a big radio band, but fans over in the U.K. love live bands. And we take a lot of inspiration from the great British groups. We're Southern rock, but there's a lot of British influence mixed up in there, too.

How do you guys feel you've evolved as a twin-guitar team over the years?

WELLS Chris and I have been playing guitar together for 17 years now, and we've learned what each other does best and how we can complement each other. We're not fighting for attention when it comes to playing on records or in a live performance. We let each other shine. It's total teamwork.

ROBERTSON The thing about Ben is, he's solid. He's like Malcolm Young—that rock foundation of the band. But he also brings an element of rockabilly-infused stuff. He's big into Scotty Moore and James Burton, whereas I come more from the blues mentality of Hendrix and Freddie King and stuff like that.

WELLS I think my lead playing has more tension to it, a kind of nervous energy. I

riff. We're a riff-based band. I might play a riff with Chris, but if nobody starts jamming to it, we'll be like, "Okay, file that one for another time." Riffs can be challenging. Sometimes they sound simple and you think, Is this too simple? But if you work on them, you can overcomplicate them and they start to sound sterile. Most of the time, a great riff jumps out the way it's supposed to be the first time around, and you shouldn't question it.

"James Brown" is a pretty striking song. It's got funk, wild wah-wah solos and a fierce metal stomp. How did that song come together?

ROBERTSON Ben had the initial guitar riff that's behind the verse, and then we came up with the Hendrix-like chords in the chorus. We weren't trying to be funk, but it just happened that way.

WELLS That was the first song we wrote for this album. We always write the music before the lyrics, and the riff just reminded us of James Brown. The song basically named

Ben Wells with his Gibson Les Paul Classic Goldtop

“I think my lead playing has more tension to it, a kind of nervous energy. Chris is smoother and has more ‘fuzz’ to his playing.”—BEN WELLS

itself. We’re heavily influenced by James Brown, the Meters, and we all love Parliament. They’ve all got amazing guitar riffs.

ROBERTSON Originally, the song had a different bridge, so that changed. I took a stab at the solo and then we changed the riff underneath a bit. That just kind of brought it to life a little more; it brought out the Hendrix-inspired guitar solo with the wah and the overdriven sound.

You’ve known Warren Haynes for a while. What went into him performing on “Dancin’ in the Rain”?

WELLS Man, we’ve been huge fans of Warren for a long time. From the Allman Brothers to Gov’t Mule to his solo stuff—he’s the man. We went to see Gov’t Mule and Blackberry Smoke in Nashville last summer, and after the show we talked to Warren about possibly touring together, all of us. And Warren was totally into it.

ROBERTSON But when it came to the song, we were doing the record and we just decided to have our management reach out to his people and be like, “Hey man, would you be interested in being on this song?”

WELLS He said, “Absolutely.” As you can imagine, we were so thrilled with that. He had a couple of days off from touring, so we had the tracks sent up to his studio. He asked us what we wanted him to do, and we just said, “It’s a canvas, man. Do what you do.” And he sent it back to us, and we were like, “Whoa, he knocked it out of the park!” And man, let me tell you, when we heard his vocals, we were even more thrilled—it sounds like he and Chris are right at the mic together.

ROBERTSON To have one of your heroes and one of your biggest influences as a singer and guitar player on your record is just surreal. When I put the record on and just to listen to it, every time his guitar comes in at the very top, it’s like, “Holy crap, man! We’ve got Warren Haynes on this damn song with us!” [laughs]

A few years ago, Florida Georgia Line had a big hit with your song “Stay.” What did you think of their version?

ROBERTSON We loved it! Apparently, those guys had been fans of ours for a long time. They used to do our songs at some of

their shows, back before they had a record deal. So one day we got an email saying, “Hey, just so you guys know, FGL cut ‘Stay’ on their record, and it’s potentially going to be a single.” We were like, “That’s amazing.” It introduced one of our songs to a large population of people that would not have heard it otherwise. And it’s something we’re extremely grateful for and thankful that they did. You know, you can’t be precious about this stuff. Joe Cocker had a hit with the Beatles’ “With a Little Help from My Friends.” Now, that might be sacrilegious to some, but at the end of the day, it’s all about the song and how it affects people.

WELLS Truth is, we wanted our version to be released. We told our former record label at the time, “Man, we think this is a special song. We should probably release it.” And they were like, “Eh, don’t think so. It’s not Active Rock enough.” You know, whatever. And then Florida Georgia Line cuts it and it becomes huge, and we’re like, “Man, we knew that was a special song!” But granted, if we had done it, who knows if they would have cut it. We might have missed out on a hit, so it all worked out. 

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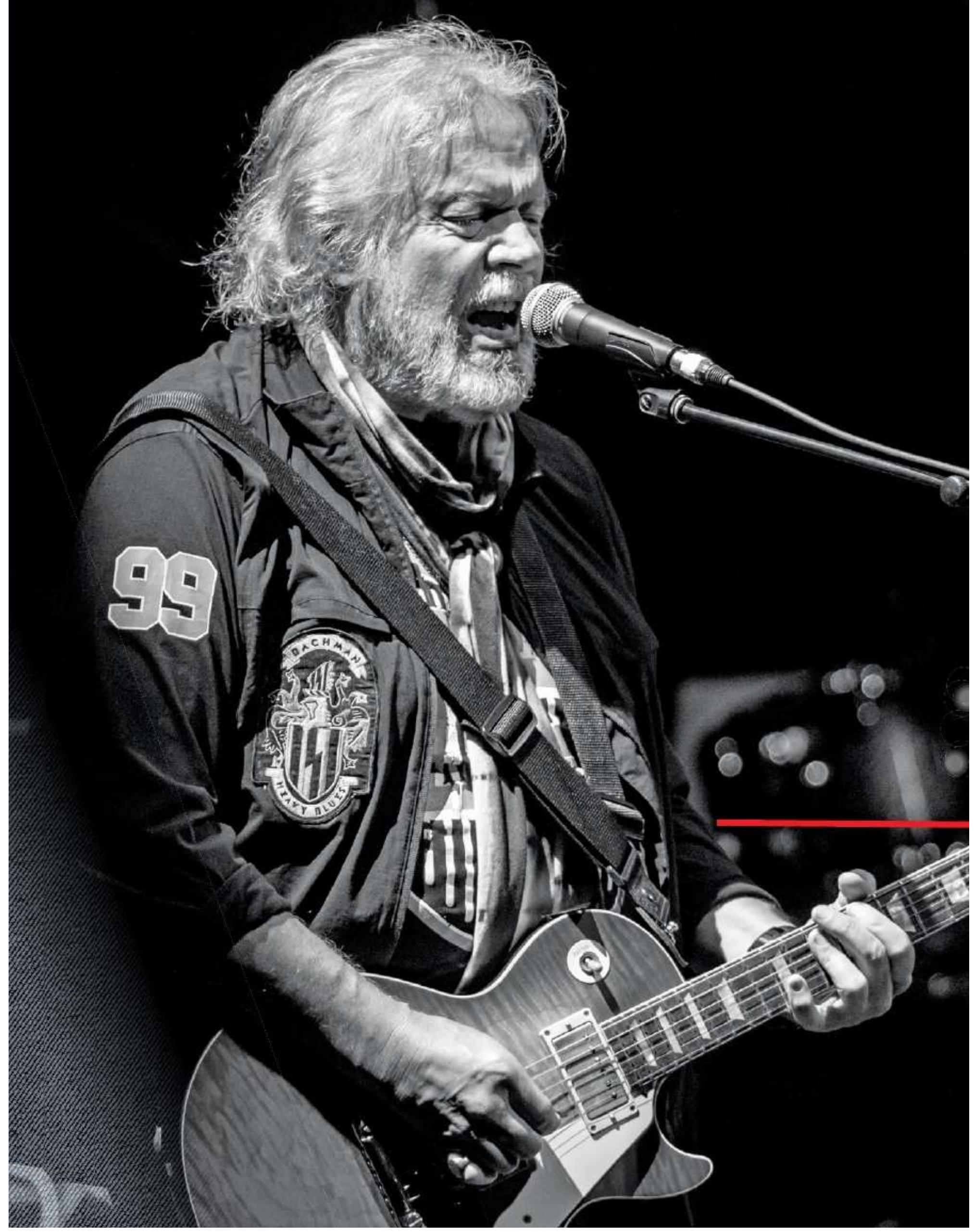
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He wrote and played
on such Seventies FM
classics as the Guess
Who's "American
Woman" and "Undun"
and Bachman-Turner
Overdrive's "Takin' Care of
Business" and "Let It Ride,"
but here in 2018,
rock journeyman
Randy Bachman is
paying tribute to his guitar
hero **George Harrison**
with a new album of
Beatles and Harrison
solo covers.

Something Special

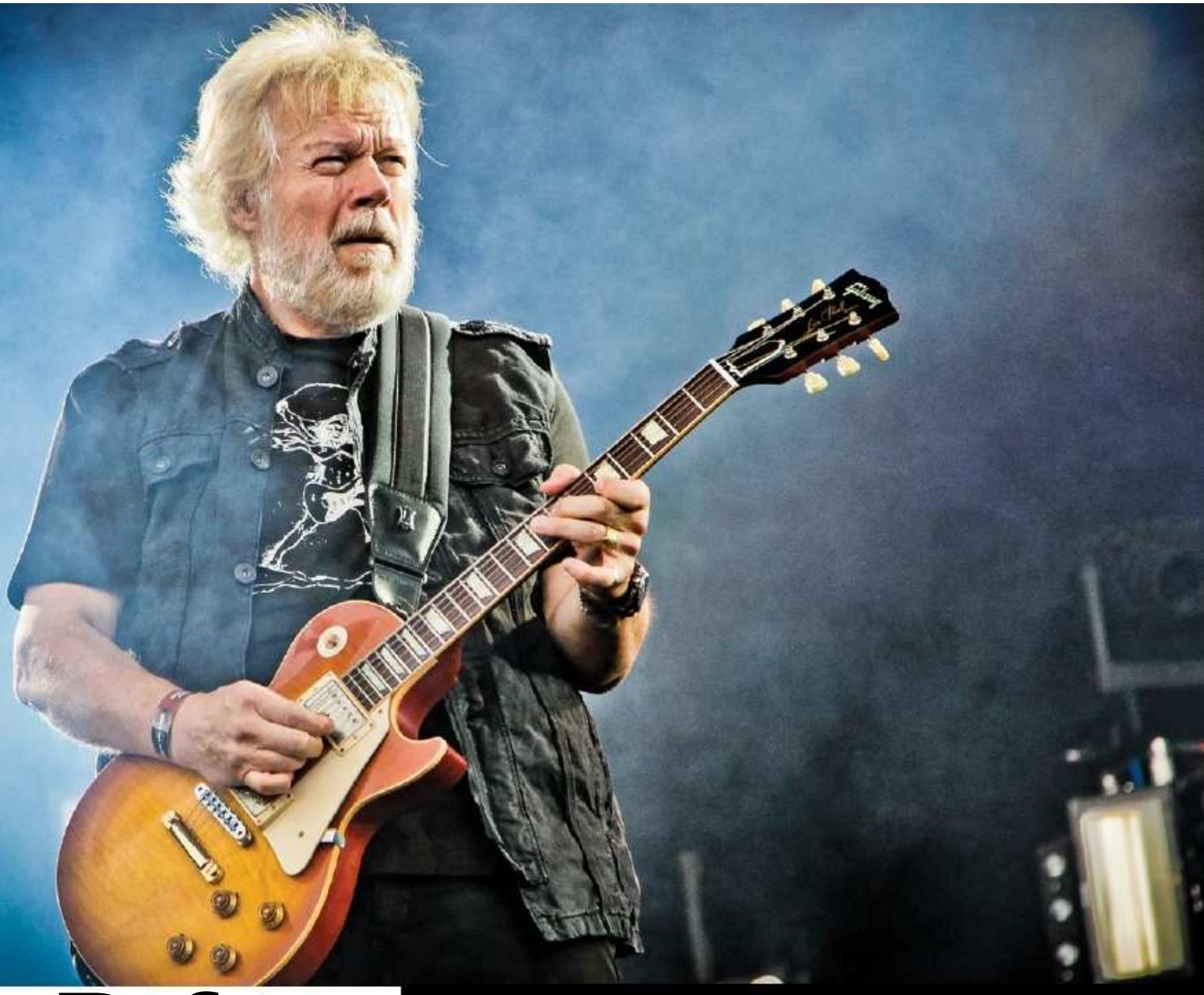
By

ALAN DI PERNA

Photo by
BRIAN CAMPBELL

GW

49



Before

he found fame with the Guess Who and Bachman-Turner Overdrive (BTO), guitarist Randy Bachman cut his teeth playing in cover bands around his Canadian home town of Winnipeg. This was where his life-long admiration of George Harrison crystallized.

"I was always the George Harrison guy in every band I was in," Bachman says. "The drummers in those bands got to sing Ringo's songs and I was always delegated to sing George's songs."

Many decades down the road, Bachman decided to relive that experience on his new album, *By George, By Bachman*, a collection of 11 songs written by George Harrison with one track, "Between Two Mountains," that Bachman wrote as a tribute

to the former Beatle, who passed away in 2001. Had he lived, Harrison would have turned 75 this year, and Bachman celebrates his own 75th birthday this September 27. So the timing seemed ideal to Bachman, who takes a very freehanded approach to Harrison's compositions on the disc, departing markedly from the original chord progressions, melodies and grooves. But he feels that Harrison would have approved.

"In four or five short years, the Beatles took us from 'yeah, yeah, yeah' to 'I Am the Walrus,'" Bachman says. "Every single they released was really different from any of their previous hits. They took you on a journey. Because of that, I felt it would be okay to take some of George's songs in a bunch of different stylistic directions. I've had my own songs covered by everyone from Lenny Kravitz to the Red Hot Chili Peppers. At first, I'd say, 'Why?' But after a while, I realized they had to reinvent the songs in order to be able to perform them. So that's what I did with George's songs—as a tribute to him as a songwriter."

On the eve of his current tour in support of the album, Bachman took time to guide *Guitar World* through each of the tracks on *By George, By Bachman*.

Between Two Mountains

“AS WE GOT through with recording, I felt like I needed one song of my own on the record. So I wrote ‘Between Two Mountains,’ which reflects how George must have felt in the Beatles. The two mountains are John Lennon and Paul McCartney, these two amazing songwriters who wrote most of the Beatles’ material. George would get only one or two songs of his own on every album. But from that, he grew into his own mountain.

“When I was writing this song, it was three o’clock in the morning and I felt there was something in my room—a ghost, a presence, whatever. I found myself guided by this invisible thing into my music room, and I started writing down lyrics on my laptop that are like nothing I’ve ever written before, with phrases like ‘an inner light’ and ‘angels in flight.’ It was like these lyrics were coming from the ghost of George Harrison. I thought, Wow, I gotta make sure my music fits this.

“The sitar sound in the intro was done with an old four-string Gretsch tenor dobro that I have. I loosened the strings so I could bend notes like a sitar.

“We got the tamboura drone off the internet.”

If I Needed Someone {1965} THE BEATLES

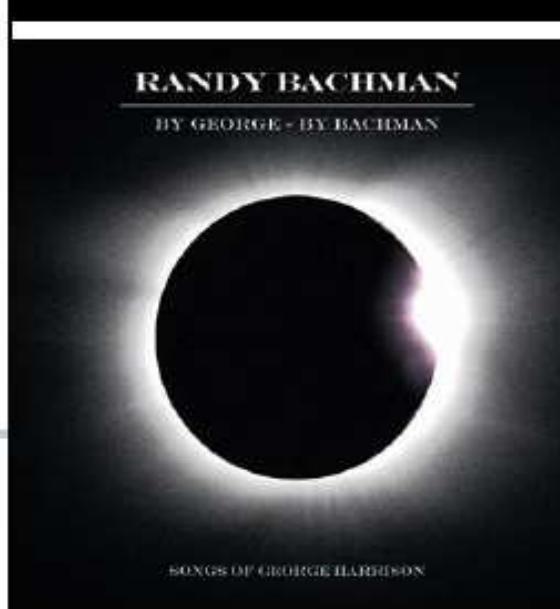
“A LOT OF the arrangements on this record were built off loops in Garage Band. So up comes this hip-hop/acid jazz kind of loop and I go, ‘That’s incredible.’ But it’s tied to a keyboard part that I can’t separate out, and the keyboard is just playing two chords. So I just tried singing George’s vocal line over these two chords and it becomes this cool thing. I sent it to my drummer and co-producer, Marc La France, who put these real high-pitched vocals on top of my vocal. We made it this real Earth Wind & Fire thing, where everybody wants to sing along. But it still sounded kind of empty. That’s why I put some jazzy guitar chords on there. There’s not a lot of guitar on the track, but when I do a jazz lick, it really hits you in the face.”

You Like Me Too Much {1965} THE BEATLES

“I SAW THE Gypsy Kings two nights in a row, and I thought they were really incredible. So I went home with that on my mind and started to write a song. But the song seemed incomplete somehow. So I thought I would try ‘You Like Me Too Much.’ Tack



**It was like these
lyrics were
coming from the
ghost of George
Harrison.”**



it in there and make a new song out of it. So I played this intro that I wrote, which is like a Gypsy Kings kind of flamenco guitar part that I played on a nice 12-string guitar. And all of a sudden I started singing the first line of George’s song, and it fit absolutely perfectly.”

While My Guitar Gently Weeps {1968} THE BEATLES

“I DIDN’T WANT to use the original chords. Although they’re wonderful, how can you outdo Eric Clapton, who played on the original track with George Harrison? So I said, ‘I’m just going to powerhouse this out.’ It’s a really great vehicle for guitar solos. I had my good friend Walter Trout come in and solo with me in the outro. He comes in and it’s like Hendrix has landed in the studio. Then I come in halfway through and play a slow, Clapton kind of thing. Then we both rock out for the last min-

ute. It brings tears of joy to my eyes. Playing together was quite incredible. We’ve both always admired each other’s playing, and we’ve both had some serious health issues. So we come near the end of ‘Guitar Gently Weeps’ and I figure, Here’s two guys who should have been dead. We’ve died a couple of times between us and have been resuscitated, and here we are rocking our faces off.”

Handle with Care {1988} THE TRAVELING WILBURYS

“I WANTED TO represent George’s whole career on this album, and this is a great song from his time in the Traveling Wilburys. I stuck close to the original chord progression on this one. Because there are so many lyrics, it became hard to change things around. I just doubled the tag line, ‘handle with care.’ The overall feel of our track was inspired by seeing Chrissie Hynde open for Stevie Nicks. Chrissie is just incredible; she still looks and sounds as great as always. That show stuck in my head, and I thought, This is a great way to do the Wilburys song. Brent Knudsen from my band played some great George Harrison-style slide guitar on it. And we end with that Beatles sixth chord from the end of ‘She Loves You.’ Because some of the arrangements are very different from the original, I tried to work in a lot of little riffs and musical quotations from George’s and the Beatles’ music.”

Taxman {1966} THE BEATLES

“I COULD HAVE done the original riff. So many others have. But I just wanted to get away from that. I wanted to do it fast, like a shuffle. I thought, I’m just gonna get this thing and hammer it out and see if I can sing ‘Taxman’ over it. At one point, the riff dropped out by accident and there’s just drums when I sing the first line, ‘Let me tell you how it will be.’ And then the riff comes back in. I go, ‘Wow, great arrangement!’ Things like this just happened on this project. I let it flow. I felt some sort of distant, cosmic energy coming to me in the studio.”

I Need You {1965} THE BEATLES

“There are certain musical templates that people recognize instantly. One is the way I did ‘I Need You.’ The minute it starts, you go, ‘Oh, that’s like Led Zeppelin—John Bonham.’ In my drum loop library, there’s one called ‘Bozo,’ which is like ‘Bonzo,’ which is John Bonham’s nickname. I pulled that up and started putting some AC/DC

“

**I felt some
sort of distant,
cosmic energy
coming to me
in the studio.”**

guitar chords with it. I tried singing the first line of ‘I Need You’ over it and it fit perfectly. In the chorus, the band comes in with the harmonies. So it’s kind of Beatlesque in a way. It was just really fun doing the Beatles heavy.”

Something {1969} THE BEATLES

“I REALLY LIKE the guitar tone I got for this one. I played a 1959 reissue Les Paul that Gibson sent me about eight or nine years ago. It looks just like my original 1959 Les Paul that I played on ‘American Woman’ and all those classic tracks. But that guitar was so heavy I stopped playing it onstage. It’s now at the museum in Calgary [Canada’s National Music Centre] for safe-keeping. But the reissue has a chambered body, which makes it lighter. And it still sounds great. I put a Bigsby on it, because my original Les Paul had a Bigsby. And that’s what I’m playing on ‘Something.’”

“I wanted this to sound like Robin Trower, who I really love and was one of my touring acts when BTO started in the Seventies. It was Rory Gallagher, Robin Trower, ZZ Top and Peter Frampton. So I wanted to get a real cool Robin Trower sound, kind of like ‘Bridge of Sighs.’ And this museum in Calgary has gone around the world collecting gear. They really have everything. So I said to them, ‘Get me an old Univibe.’ I combined that with two specially modded Roland blues pedals [Boss BD-2 Blues Driver] that I have. A guy in Florida modifies them for me with military components, which gives the pedals eight to 10 percent more oomph and sustain. So I plugged into those pedals through a Fender



(from left) Marc LaFrance, Mick Dalla-Vee, Brent Knudsen and Randy Bachman

amp, and that’s that sound. The Univibe is on a real slow speed, and you can hear I’m using my Bigsby a little on that.”

Think for Yourself {1965} THE BEATLES

“THE BEATLES’ ORIGINAL recording of ‘Think for Yourself’ was the first record to have a fuzz bass on it. I wanted to honor that in my version, but I also wanted to get that sound on guitar rather than bass. So I put my Les Paul through a Roland octave pedal to make it real fat and heavy. It’s the same sound I used on ‘Taxman.’”

Here Comes the Sun {1969} THE BEATLES

“THIS SONG IS so bright and happy, but it doesn’t have a whole lot of lyrics, and the Beatles’ version isn’t very long. I wanted to make it into something longer, and I said, ‘There’s nothing that really honors reggae on this album. We’ve got Indian sounds and kind of raga stuff, so I’m just going to try a reggae thing. And I’m going to take the song’s D major and make it a D minor.’”

“So you play a D minor on the second fret and take off your first finger, so you get a different chord. You’ve got an open E string, instead of an F. And then I got to my next chord, which is a D major 7 and do the same thing: play the chord, leaving the E string open. Then G minor, A7, and I go, ‘Wow, this is something.’”

“I played it for my band, and they sang over it, which gives it a Beatles persona for the ‘it’s alright’ part. So it really honors the song but puts it in a different suit of clothes.”

Don’t Bother Me {1963} THE BEATLES

“THIS IS ONE of George’s earliest songs, and we stuck close to the original chord progression and melody, but we sped it up quite a bit. I played my rhythm guitar with an octave pedal on it to make it real heavy. That was the cool thing.”

Give Me Love (Give Me Peace on Earth) {1973} GEORGE HARRISON

“THIS TRACK FROM George’s solo career was the first song I worked on for the project. I took ‘Give Me Love,’ which has a zillion chords, and made it into a three-chord power thing like the Who doing ‘I Can See for Miles,’ and sent it to my band. That started a correspondence back and forth between Vancouver and Toronto: ‘Wow, this is great. How about trying this song, and that song?’ I played my original 1959 Les Paul on this one, the ‘American Woman’ guitar. We went over to the Calgary museum and got it out. I just plugged it in and played it with whatever strings they had on it. I worked in a riff from *Wonderwall Music*, the soundtrack album George did in 1968.”

Between Two Mountains REPRISE

“I WANTED TO bookend the album between the two ‘Mountain’ songs, and put George between the two, like he was between Lennon and McCartney. How it worked out was happenstance. A lot of it gave us chills—made the hair on our arms stand up on end.”

KEVIN DUFFY



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GUITAR WORLD ★ JUNE 2018

BLACKMORE



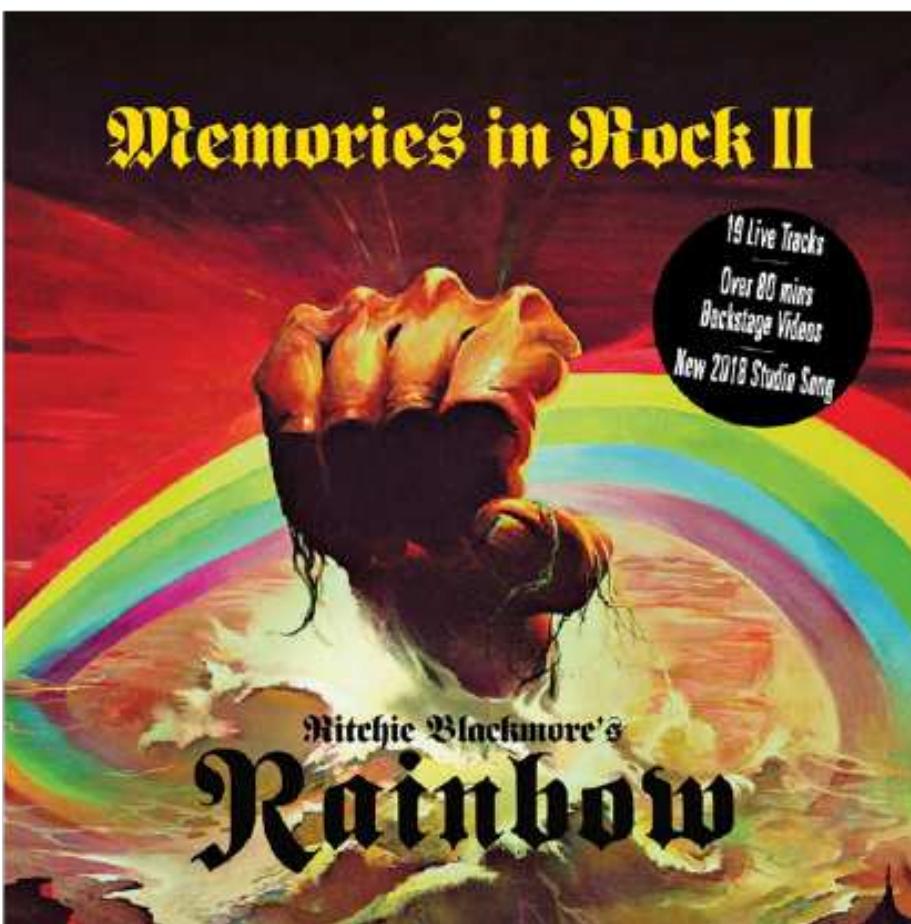


MORE POWER

In a world exclusive interview, neoclassical guitar trailblazer Ritchie Blackmore talks to *Guitar World* about the current **Rainbow** revival, his years with the mighty **Deep Purple** and the secrets behind the gear he's used throughout his storied career.

BY ALAN DI PERNA

PHOTO BY MICHAEL KEEF



30

Ritchie Blackmore's stately residence has a view of the Long Island Sound and all the comforts of home—including a medieval dungeon.

"It's a kind of studio-cum-bar," he says. "Actually, it's more of a bar, although I do all the records down there. It's done up like a medieval dungeon. And when our producer, Pat Regan, flies in from California to do some production, we chain him to the equipment."

This strange sanctuary was also the site of rehearsals for Blackmore's newest project, the live retrospective set *Ritchie Blackmore's Rainbow: Memories in Rock II*. Over the space of two CDs and a DVD, Blackmore and the most recent Rainbow lineup blaze through stadium-razing performances of classics from Blackmore's years with both Deep Purple and Rainbow. On track after track, Blackmore's legendary legato phrases and beefy tonal nuances reaffirm his status as one of the great architects of metal guitar. Which is pretty good for a 71-year-old who has certainly lived through his share of wild years.

The band Rainbow was named after the legendary rock and roll bar and grill on the

Sunset Strip in L.A., where Blackmore was living in the Seventies when he formed the group. "I used to live right behind the 'Riot House,'" he recalls, alluding to the infamous Continental Hyatt House hotel on Sunset—the setting for many epic scenes of rock star debauchery. "When the Rainbow would close at three in the morning, John Bonham would come over to my place to carry on drinking."

Blackmore has outlived many of his hard-living classic rock contemporaries. Over the course of numerous Deep Purple and Rainbow lineups, he has worked—and frequently fought—with many of metal's top singers and sidemen, including Ian Gillan, Ronnie James Dio and David Coverdale. Active in rock ever since the Swingin' Sixties, Blackmore has acquired a reputation as an irascible, volatile and demanding bandleader. But he's full of praise for the new Rainbow lineup, which centers around 36-year-old, Chilean-born vocalist Ronnie Romero, a stalwart metal belter in

the Dio mode.

Romero was discovered on YouTube by Blackmore's wife, the singer and multi-instrumentalist Candice Night, who fronts the couple's Renaissance-inspired side band, Blackmore's Night, also serving as a Rainbow backing vocalist. She suggested that Ritchie get in touch with the young singer.

"Ronnie came out to see us where we were staying, in a castle in Germany," Blackmore narrates. "I had my acoustic guitar, we just ran thorough a couple of Rainbow songs and he passed with flying colors. He's a very nice guy, and I thought, You know, it might be interesting to do a few shows, just for old time's sake. Basically nostalgia. That's how it all started."

The rest of the lineup is comprised of musicians who have worked with Blackmore's Night in the past—bassist Bob Nouveau, drummer Dave Keith, keyboard player Jens Johansson and backing vocalist Lady Lynn. The music on *Memories in*



Ritchie Blackmore's Rainbow perform at London's O2 Arena on June 17, 2017—
(from left) Jens Johansson, Bob Nouveau,
Dave Keuning, Blackmore and Ronnie Romero

Rock II was culled from live performances by the group in the U.K. in 2017. The DVD included in the set contains interviews and backstage footage, offering a complete chronicle of this latest chapter in Blackmore and Rainbow's history.

Revisiting musical highlights of his long and storied career seems to have put Blackmore in a mellow and reflective mood. When *Guitar World* spoke to him from his home on Long Island, he was affable, generous and eager to share stories from his many years in rock.

How do you rate this new incarnation of Rainbow, as compared with previous lineups?

I like it, because I think it's more musical. With Ronnie James Dio, in the beginning of Rainbow, everything was fine. He was a great singer. But he didn't have a lot of patience. So we kind of got on each other's nerves after two or three years. Which means we weren't really creating any lon-

ger at that point. And with [drummer] Cozy Powell, he was a pretty uptight guy too. And I'm quite domineering. I like to steer the bus. So after a few years, we were arguing too much and weren't as creative. That's when the first lineup folded. Following that, I wanted to be more accessible and on the radio. So that's when we started recording stuff like the ballads I wrote with Joe Lynn Turner. He had more of a commercial voice.

I think this new incarnation also has the capability of being quite commercial, if we want to be, with Ronnie Romero's voice. But at the same time, we can try all the good songs that Rainbow has done in the past. At the moment I'm not looking at this lineup as a recording vehicle—just going out and having fun playing all the old songs to the fans who would normally not hear it.

What traits or qualities to do you look for in musicians to work with?

Somebody who likes to drink is obviously important. [laughs] You can make a joke of it,

but I've met people who say, "I don't drink at all. I stopped drinking five years ago." And those people I've always had problems with. They might not drink, but they do everything else that's crazy. If someone says, "I don't drink much; I just like to have a few," that's fine. But it's when they make that big statement that I say, "Oh dear, then, what's your real problem? I might be dealing with the wrong person here."

Of course, there are other things I look for as well. In a bass player, rhythm is very important. Is he tight with the drums? I don't like a flashy bass player that runs across the stage waving to the audience half the time. And I'm thinking of one particular person who does that. He's quite famous actually.

Can we say who?

You know, I actually can't remember. What was the name of that band? It was back in the Eighties, Nineties. It wasn't Foreigner, but something like that.

The songs on *Memories in Rock II* seem to represent the whole broad sweep of your career. Not only Rainbow but Deep Purple as well. Is it a challenge to find new life in something like "Smoke on the Water," a song that you must have played thousands of times?

That one's easy, in a way, because you can improvise so easily on the chords. And the rhythm is just very kind of flowing. And I think everyone wants to hear "Smoke on the Water," although when we did it onstage, we didn't get the reaction from the crowd that I thought we would. There were a few comments that, "Deep Purple does that. Why bother?"

I thought it was cool and interesting that you started with the verse, rather than the big riff.

Well, we've played it so many times, you have to find different ways to do it. Just starting with the guitar riff, as it was originally written, can be a bit mundane. But, yeah, I do prefer playing it with the verse first and coming in with the impact of the riff later.

Because then the chorus hits first, and that's just as iconic as the riff.

That's right. Although it's funny, because sometimes people in the audience don't know what we're playing when we start out with the verse.

But I never get tired of playing "Smoke on the Water." Surprisingly enough, I don't hate it. I was talking to Ian Anderson, and I said, "Are there any songs you hate playing?" He said, "'Aqualung.' Because we have to play it every show." But I haven't gotten to that stage yet. Maybe because I haven't played "Smoke on the Water" probably in 20 years, because I've been focused on Blackmore's Night. I mean I've played it off and on. But I haven't been in a band that's playing it every night on tour.

You've been playing Stratocasters for the better part of six decades now. But what prompted your initial decision to abandon the Gibson 335 you were playing in the early days of Deep Purple and take up the Strat?

I liked the way Hendrix's Strat looked. A Strat has got that rock kind of look. So the visual thing attracted me first, even though it was an upside-down Strat in Hendrix's case. I thought, I must try one of those some day." I knew Eric Clapton's roadie. He was a friend of ours. And I



Blackmore with one of his classic Seventies Fender Strats; this one sports a Roland synthesizer pickup

think Eric had given him one of his Strats as a present. Probably because Eric didn't want it. I think it had a slightly bowed neck, which was making the action pretty high. [The roadie] said, "I'll sell it to you for £60." I bought it from him and I think I used it with a wah wah pedal on Deep Purple's [1969 single] "Emmaretta." So Eric Clapton's throw-away Strat came in handy for me.

And when did you start scalloping the fingerboards on your Strats?

That was probably around 1969 or '70. But I suppose it started back in '66. I used to play an old classical guitar with a fretboard that was very pitted. And I loved the effect. It suited my fingers; it made sense. And the Strat seemed a little too glossy to me when I first got it. Probably it was because the Fender had thinner frets than Gibsons. So when I would slur a note, I found my finger kind of slipping off the string. So I thought, If I make the fingerboard more concave, I can grip it more. I didn't know of anybody else who

MICHAEL KEEL

300

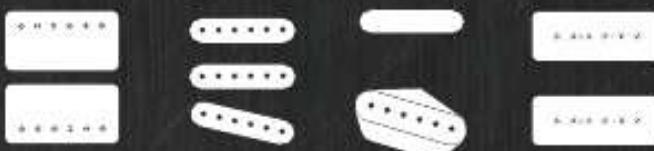
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was [on] before I did. I didn't think anybody else saw that stupid—to spend three days sandpapering a guitar.

So with the scalloped fingerboard and some of your stylistic influences, can we make a case for your being the godfather of the Yngwie Malmsteen neoclassical thing? Do you feel a kinship, or a responsibility, there?

I know him and he's a very nice guy. Excellent guitar player. A lot of people have kind of questioned his angle, but he obviously knows his stuff. He might be a bit too tall, but that's my only criticism. I did meet his mother in Sweden, a very nice woman who reminded me of my mother back in England. So Yngwie and I get on fine. He's like a family member. I definitely think he's probably the best at what he does and—for what it's worth—the fastest. And he doesn't play the typical blues, minor kind of interpretations. He knows his scales. It's more interesting.

That's a trail you blazed as well—getting away from blues-based playing in rock.

I suppose that's so. When I was 15 I saw a band called Nero and the Gladiators. They would dress up as Roman centurions. This was when every band had to have a uniform of some sort, whether it was red satin jackets or what have you. But this band dressed up as gladiators. They'd come onstage and I was so impressed that they'd play all these classical pieces, like "In the Hall of the Mountain King" by Edvard Grieg. This band did everything that was classical, but rocked it up. I said, "Wow, this is not just your Chuck Berry rock and roll band." That really started me going in that classical direction, along the lines of playing a solo with very fast triplets like on "Highway Star" from [Deep Purple's] *Machine Head*. That kind of sound really came from Nero and the Gladiators. Joe Moretti was the guitar player kind of responsible for that in the studio. It was Colin Green within the band.

The thing I've always loved about your tone, all through the years, is you're able to get a lot of sustain without a lot of very heavy, fuzzy distortion.

Right, I think that's the trick, really. Guitarists tend to rely too much on distortion to give them sustain. I think it has a lot to do with insecurity. Every time I go in the studio, I pay tribute to the legends of Southern rock by ranking their 25 greatest tracks.



**I'm quite domineering.
I like to steer the bus."**



Whereas someone like Hendrix didn't have too much sustain. He just made it work with a cleaner sound. At the end of the day, if you can get the results with a cleaner sound, it's actually much better. I have noticed that a lot of guitarists today have so much compression and distortion on their pickups that it makes it sound thin and small. I don't like that sound. It's got to be somewhat open and natural. It's just got to have an edge of distortion. Whereas now, with all these distortion units, people whack it up. They have infinite sustain, but the tone sounds like Mickey Mouse.

You've used a few different amps over the years to get your sound—principally Vox, Marshall and Engl, right?

I really loved my Vox sound, but I wanted to change to Marshalls for the look. I knew Jim Marshall very well. I used to go to his shop in Ealing, which was close to where I lived, and buy my guitars. I bought my 335 there, and funny enough, Mitch Mitchell was serving behind the counter at the time. And I'd go to the Marshall factory in Bletchley, where I met Ken Bran and Dudley Craven, who devised the circuit for me in a Marshall setup. They'd be there with their soldering irons and I'd be batting away on the guitar trying to get the amp to sound like a Vox. I'd be playing so loud that all the women there, who were doing the construction of the amps, would storm out together, saying, "We can't work with that loud nonsense going on." Sixty people or so working there would leave the factory.

Then Jim Marshall would come in and say, "I knew you were here. I could hear you from down the road." The office was a couple of doors down. He was very nice about it. "Carry on. I'll get the women back in and working." And then they devised a sound-proof room that I used to go and play in. Because I was there so often looking for this sound. One of the secrets that they will deny to this day—'cause they told me they

would—was that they could not come up with the sound that I wanted. I wanted this Vox sound which was very distorted and very cutting, but seemed to have a bass resonance. And they just couldn't get that. So in the end they said, "What we're going to do is get one of our combo amps and we'll take out the innards and put in the Vox innards. So you'll actually be playing a Vox, but it'll say Marshall. That was the big secret of the day.

This was during the Deep Purple years?

Yeah, right in the beginning—1970. And then we kept going from there. The guys at Marshall were determined to get the right sound for me and they were very helpful. So what they did was put an extra output stage into one of their 200-watt amps, which gave it a fatter sound, a bit more distorted. This extra output stage basically made the 200-watt into a 280-watt. So for the first probably five years of Deep Purple—'70 to '75—I did have the loudest amp in the world. Although I'm sure it's dwarfed now by people who have a million watts. You know how it is. Everyone's got to have one more, one more. Going up to—what?—11 now, I guess.

Oh, I think we're on 12 now.

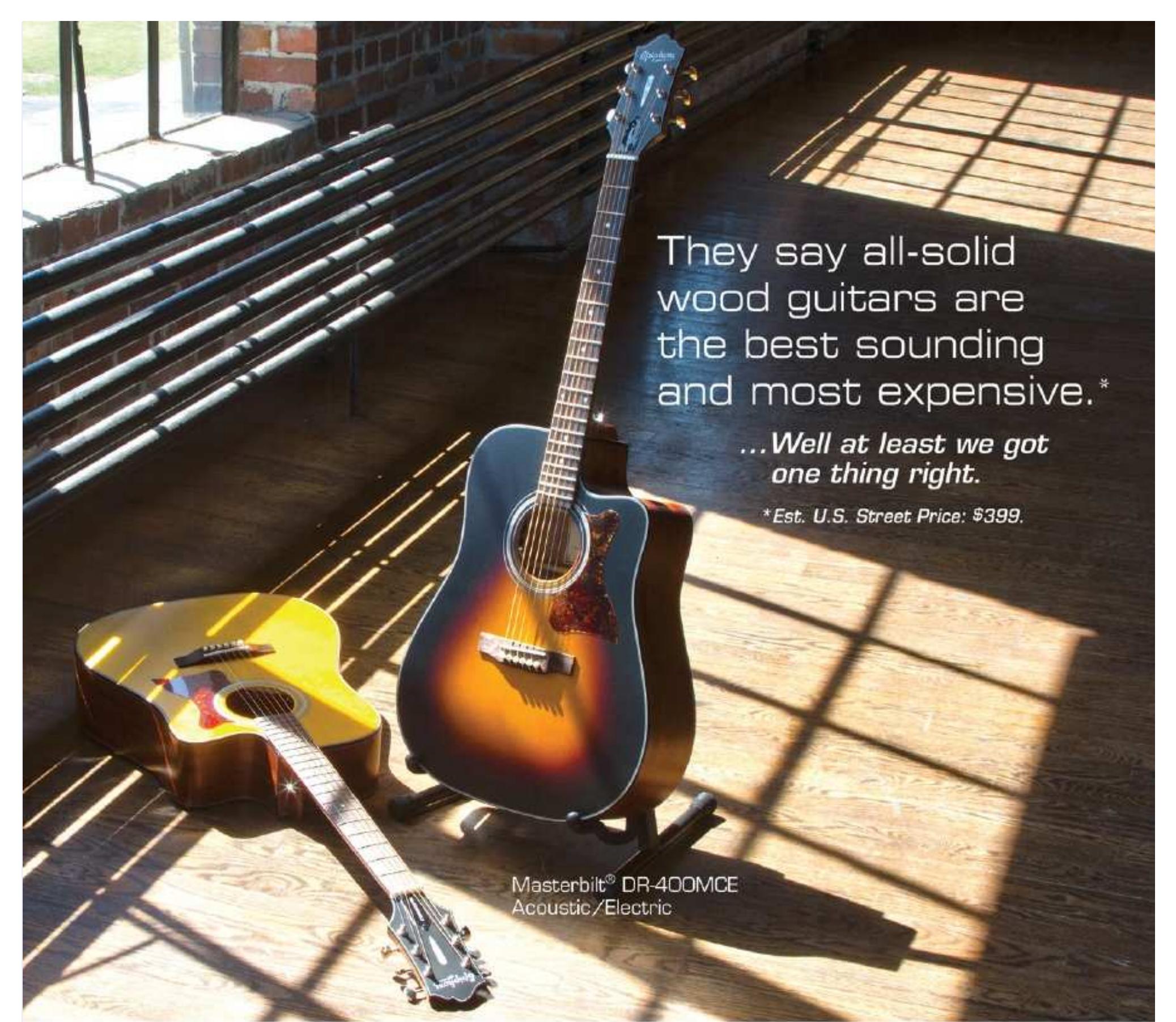
Exactly.

What about effects?

I don't use effects. I'm from the old school of, "The more things you use on stage, the more things there are to go wrong." But in the early days of '69 through '73, which would be "Smoke on the Water" time, I used a Hornby-Skewes treble booster. It not only gave me a bit more treble, it also gave me just a fraction of distortion. And that is the sound I always used, coupled with the Vox or the Marshall. For a while, Jon Lord used the Hornby-Skewes and Marshall for his organ as well. We were looking for a distorted organ sound and I said, "Why don't we plug your organ through my Hornby-Skewes and into my amp and see how an organ sounds like that?" So we did it, and of course he loved the sound. And that's the sound you hear, for instance, on "Smoke on the Water." He played with that sound for about four years, then he went back to the Leslie sound.

But more recently, you've been using Engl amps.

Yes, the Rainbow tours would be Engls, which is a German amp. I was living in Connecticut when a friend of mine said, "Have you tried this little amp, called an Engl?"



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I said, "N,^o, just use my big Marshalls." But I always preferred smaller amps. You could contain the sound more. I was used to that from the days when I used my Vox. So I tried this little Engl amp and I liked it. They started making these amps up for me and I've used them ever since.

At the other end of your musical universe, how did you first get interested in Renaissance music?

I think it started when I first heard "Greensleeves" when I was 10 years old. From there, it went in stages. I've always loved Renaissance music, more so than Medieval or Baroque. I'm talking about basically the 1400s to 1500s. Tielman Susato was a composer from that period who was basically from Antwerp. And I saw David Munrow and the Early Music Consort of London playing all the woodwind and brass instruments like shawms,



I never get tired of playing 'Smoke on the Water.'"



sackbuts and crumhorns, and that just stirred my soul. I love the organic sound of all the instruments from that period—hurdy gurdys, bagpipes... I thought, I'm playing the wrong instrument here. So I started learning to play the hurdy gurdy and mandola. I have a couple of mandolas. I love picking up the mandola, which is tuned in such a way that it sings, and you're immediately transported back to those days.

A lot of people are totally obsessed with the blues. I'm not. If I hear more than a couple of blues songs, I've heard enough relative minors. But the Renaissance music is a whole other world. It's hard to explain. I don't follow the orthodox way of playing Renaissance music. One would think I'd have to be into the lute bigtime. But I'm not. I'm more in love with the woodwind sounds of the Renaissance, which is peculiar, because I try to emulate that with an acoustic guitar and mandola. A Renaissance music purist would say, "Well, that's not Renaissance music." But no one actually knows what Renaissance music is actually like, 'cause they weren't there.

It's all theoretical—reconstructed from manuscripts.

Yeah, and there wasn't too much printed music back then. Unfortunately, many people who play Renaissance music can be a bit snobbish. A lot of purists get bogged down in what "should be." They're into the proper schooling at Oxford or Cambridge. But, as I say, no one really knows what it sounded like in those days.

The Renaissance music world can be a bit academic.

That's why I think people go into rock and roll. It gives them an escape from all the schooling—what's "proper" and how it should be. I remember Jimmy Page getting into trouble when he used to do a lot of sessions. He said something like "clas-

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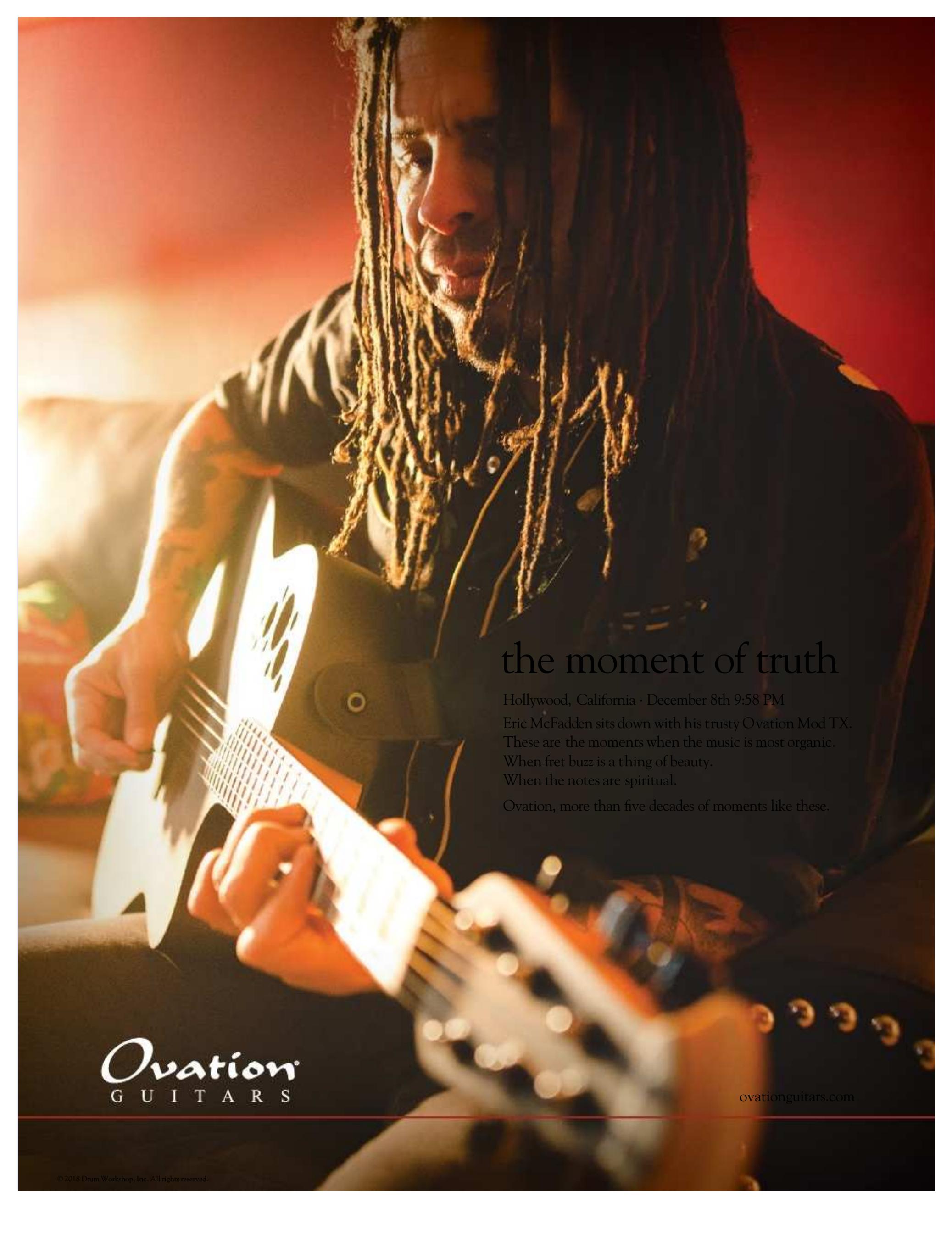
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sical musicians hate music." I think that's when he decided to leave session work and join the Yardbirds, because all the classical musicians on the sessions he played disliked what he'd said about them.

But it's totally true. Whenever I've done anything with an orchestra, I always found myself dealing with a lot of chips on shoulders. You're always too loud for them, no matter how quiet you play. I think it has something to do with, "These rock and roll

performers like the Rolling Stones make so much money and we're classically trained purists and we don't make a quarter of that money." I think there's a resentment there.

I remember doing the "Concerto for Group and Orchestra" [1969] with Jon Lord. I was playing with my small Vox, but it was set next to the violinists, and you could see that they hated every note I played. 'Cause it was just too damn loud. At one point in the piece, I was given something like 24



**For the first five years of Deep Purple—'70 to '75—
‘I had the loudest amp
in the world.’**



bars of freedom to improvise around a few chords. And the whole orchestra was supposed to come back in after the 24 bars. Of course, I wasn't counting 24 bars. I was just improvising. And the conductor was trying to hold back the orchestra from coming in, 'cause I had not finished my spot. I didn't realize this at the time, but apparently I did something like 54 bars. And of course the orchestra was in total shock because I wasn't sticking to the music. That caused chaos with them.

They're very much tied to the printed score.

That's right. That was the Albert Hall too. No one noticed until the conductor reminded me later. I said, "Wow, did I really go on that long?" I didn't do too many of those after that, because I just found it very awkward—to have to play so quietly. And I'm not a schooled reader. I can busk my way through chord changes. When I used to do session work, way back, I had chord charts and I would be allowed to do a free-form solo or whatever. I was never one for reading note-for-note.

I asked James Burton if he reads music, and he said, “Not to where it hurts my playing.”

Exactly. A great guitar player, by the way. Deep Purple had a song called "Black Night," and the main riff came from James Burton and Ricky Nelson. If you listen to their recording of "Summertime" from 1962, the bass is basically doing the "Black Night" riff across the song "Summertime." That came out in a subliminal way when we wrote "Black Night." We needed a hit record and basically wrote this track. And it turned into a number one hit for us.



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That riff is also very close to “We Ain’t Got Nothing Yet” by the Blues Magoos. People tell me that, but I don’t even know the Blues Magoos. I got it from “Summer-time” by Ricky Nelson. I’ve always said that. It’s funny because the lead guitar part on that same song is the Hendrix intro to “Hey Joe.” If you listen to what James Burton is doing on guitar in the first three or four bars, it’s that. When I heard Hendrix’s “Hey Joe” for the first time I said, “Oh, I

know where he got that from.” Whether he actually did or not, I don’t know. It’s a small world. I wouldn’t like to paint it.

Are there any current guitarists you like? I’m not really listening to too much rock and roll these days. I find it sometimes feels a bit generic. I feel, “Well, I heard that years ago.” Although I think the standard of guitar playing is so high now. I was watching a documentary the other day called

Hired Gun, and it’s excellent. I didn’t realize the guy in Pink’s band was such an excellent player. And there was Brad Gillis from the old Ozzy Osbourne days, and Steve Lukather and all these country players like Brad Paisley who are phenomenal. And I’m wondering, Where are all these guys coming from? Too much competition. I’m going back to Renaissance music. [laughs]

Well, they’re standing on the shoulders of giants. They’ve got a lot of rock history to play off.

That’s right. I think back to when I was starting and I’d listen to a solo by Cliff Gallup from Gene Vincent’s band and try to figure out the notes. Whereas now, not only are you told the notes, you get the video of how to play it on YouTube. It takes all the secrets away. All the things that you had to work so hard for are much easier to obtain. I’m not sure if that’s a good thing.

Do you think that has had a detrimental effect on rock?

I think, in a way, it does. Because where does that end? If everything is made too easy, it’s not fun. When I was starting, with an acoustic guitar, I’d put a pickup on it by the time I was 11. By the time I was 13, I had two pickups on it. My own wiring and everything. Whereas today, I think you can get a really good guitar for \$100 or \$150. It’s so available to everybody. I think they’re missing out on the hardship.

So you’re planning to do more shows with this new Rainbow lineup, but not a studio record?

That’s right. We can have fun playing, and it’s refreshing and we get our sleep. Because we do six or seven dates and that’s it. Then we wait another year and do another six dates. I want to go play in places that I’d like to visit, have a look around, stay in a few castles and have a good time. I always read the guitar magazines when I travel. And I always get a bit nervous because I read about so many brilliant guitar players.

But there’s only one Ritchie Blackmore.

So I’ve heard. Actually, I’ve heard there’s three. There are people out there who go around saying they’re me. This one guy was in hospital and he was telling everyone that he’s me. They have surveillance pictures of him doing it. So the police called me and said, “Is this really you? Are you okay?” Very bizarre. I suppose it’s flattering in a way—the price of fame, I guess. **GW**

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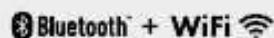
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BUILDING THE FOUNDATION

WHAT I ALWAYS recommend to anyone getting started with fingerstyle guitar is that you must start with the thumb first. The thumb takes care of most of the “backing”—the persistent rhythm that propels the song along—while the index, middle and ring fingers, and occasionally the pinkie too, add melody and harmony notes on the higher strings. But, first and foremost, you want to get your thumb working independently.

PUT THOSE REBELLIOUS fingers down onto the face of the guitar, and do not let them up! In fact, sometimes when I’m teaching a student, I will take a piece of gaffers’ tape and *tape* their fingers to the face of the guitar so that they can’t move!

The objective is to spell out each chord with the notes sounded with the thumb, starting with the root note. When playing fingerstyle, I prefer to utilize a thumb pick. If we play a progression of C-F-G, the thumb will sound, in sequence, the root note, the third, the fifth and the third once more (**FIGURE 1**). The only pick-hand digit involved here is the thumb, and I am lightly muting all of the strings by resting the edge of my pick-hand palm across them next to the bridge pins. This type of pattern is called *alternating bass*, and the sound is often described as “BOOM-chick-BOOM-chick.”

You can, of course, use this approach in any key, so here it is in the keys of A♭ and A (**FIGURE 2**). The voicings of the chords used here are different than those in the first example, thus demonstrating that one can easily apply this technique to different keys, string groups and areas of the fretboard.

Another factor is that my thumb is held straight out, parallel to the string, instead of coming at it from above or with any crook in the knuckle of the thumb. This is not as easy to do as it may seem; you need to practice picking with this thumb “posture” in order to play with a good sound and consistent groove.

FIGURE 1

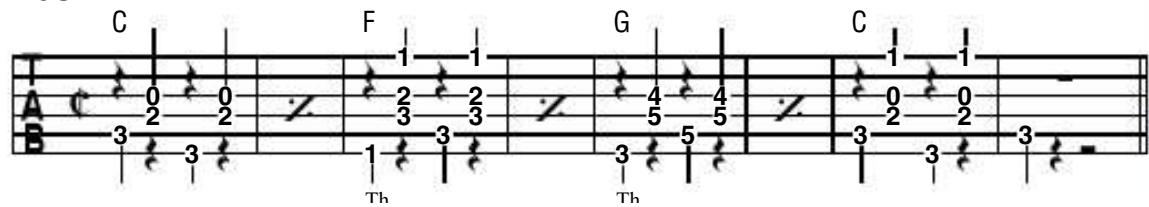


FIGURE 2

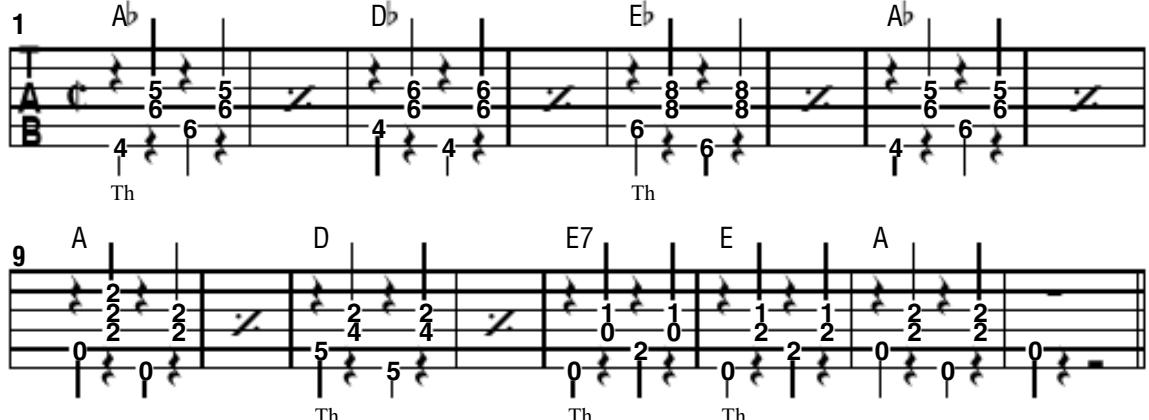


FIGURE 3

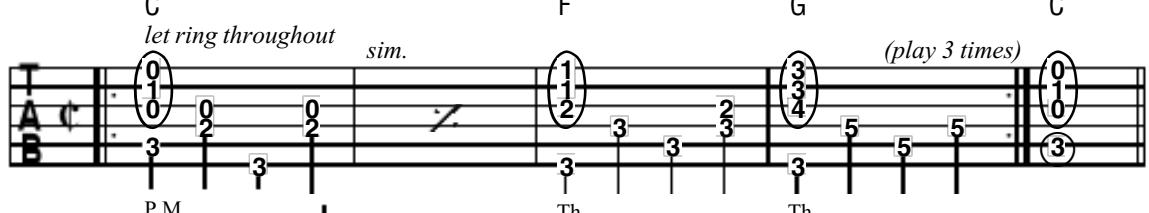
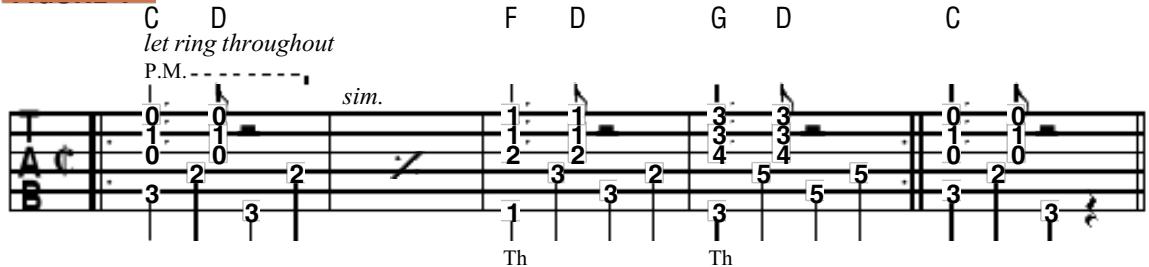


FIGURE 4



NOW LET'S BRING the other pick-hand fingers into play. We’ll leave our pinkie down against the body of the guitar to serve as an *anchor*. Some guitarists prefer to use a “floating” pick-hand (no anchor), but I recommend anchoring the pinkie because doing that works well for me. The pinkie will help keep your pick-hand steady at all times.

In the next exercise, we’ll repeat the thumb pattern used previously, but now we’ll bring the index, middle and ring fingers into play, to pluck notes on the top three strings, filling out each chord. These chords fall on beat one of each bar and ring throughout the bar (**FIGURE 3**). This exercise represents the very beginning of developing independence between the pick hand’s thumb and fingers.

THIS STEP IS a little more challenging, in that we’re playing a syncopated rhythm between the thumb and fingers, emphasizing the upbeat of beat two in each bar with a chordal accent. This is a great way to get started with learning to create independent rhythms between the steady beat laid down by the thumb and the accents occurring above on the higher strings (**FIGURE 4**). Like using two hands on a piano, the thumb and fingers have to work in tandem here to create the complete musical presentation.

NOW LET'S REPLACE the chordal accents with *arpeggios*, wherein the notes of each chord are played individually and

in succession. The fingerpicking sequence for each arpeggio is middle-index-thumb-middle, sounded on the B, G, D and high E strings, respectively. This is integrated with the alternating-bass thumb pattern we looked at earlier (FIGURE 5). Once you have a handle on this, try speeding it up and adding a few variations here and there.

FIRST SONGS

ONCE YOU CAN perform these primer examples comfortably, you're ready to play your first songs in this style. One that I always teach first is the old tune "Freight Train" by Elizabeth Cotton. The first version I ever heard of this song was by Chet Atkins, who performed it in the key of E. Most people, however, learn the song in C, which is Elizabeth Cotton's original key.

The reason I like teaching "Freight Train" first is you don't have to run all over the fretboard to find the melody; it's right there within each of the chords. My first step in crafting a fingerstyle approach to any tune is to find the melody notes in relation to the corresponding chords. Once I've located the best place to play the melody, I can combine the melodic line with the steady chordal rhythm (FIGURE 6). On the E7 chord, notice that I use a partial barre with the index finger to sound the F note on the high E string. Play through this example slowly and carefully before gradually increasing the tempo, striving to keep a steady rhythm with the thumb throughout. I suggest you work on this etude in small bites. For example, start with the melody over the C chord, then work on the melody over the G chord, and then piece those two parts together.

After you've practiced this piece diligently, you'll hopefully reach the point where you'll stop thinking about the motor skills involved and instead just focus on hearing the music coming out of your guitar. And that is a wonderful moment!

There are different ways to make "Freight Train" more interesting, and one is to bring in a few different chords (FIGURE 7). In bars 5 and 6, instead of staying on G7, you can play Dm in bar 5 before switching to G7b9 in bar 6 and end that bar with G7b9 for added harmonic interest.

Another twist would be to insert Am and Am/G in bar 11 before moving to F in bar 12, along with ending bar 12 with F#dim7, used as an approach chord to C/G. And I can't resist throwing in the flashy "Chet Atkins" double pull-offs triplet run at the end (bar 15).

When I play "Freight Train," I like to

FIGURE 5 Triplet Feel ($\text{J} = \frac{1}{8}$)

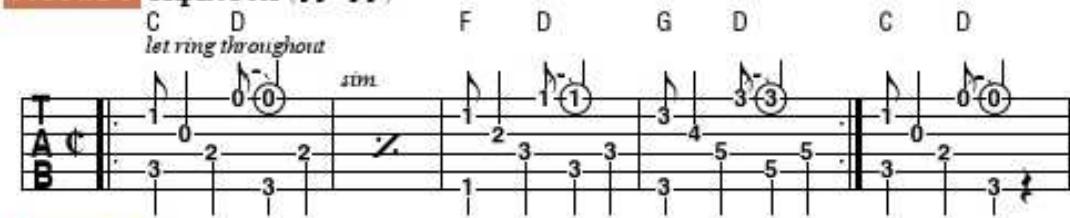


FIGURE 6

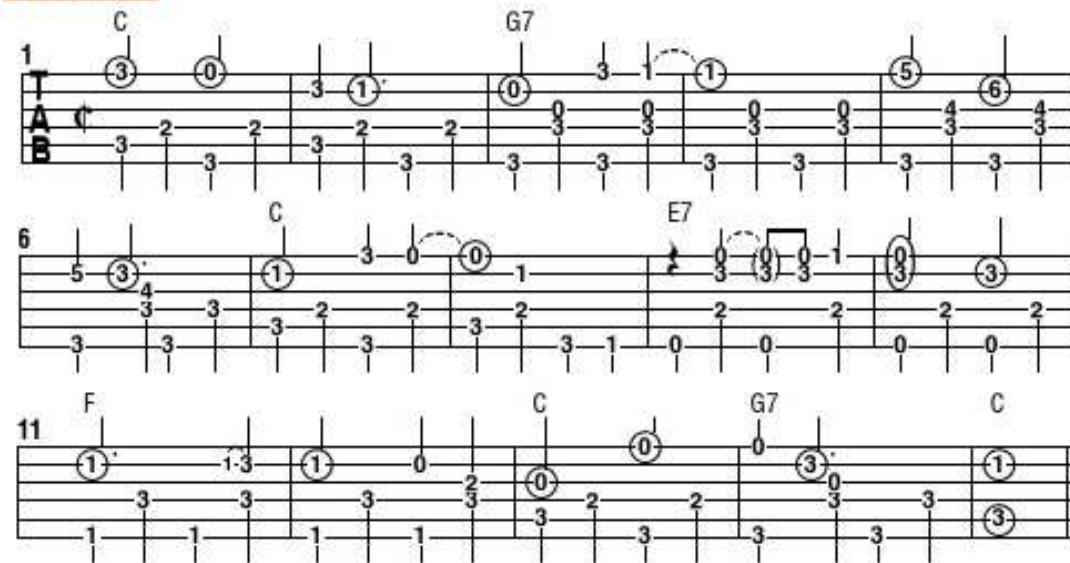
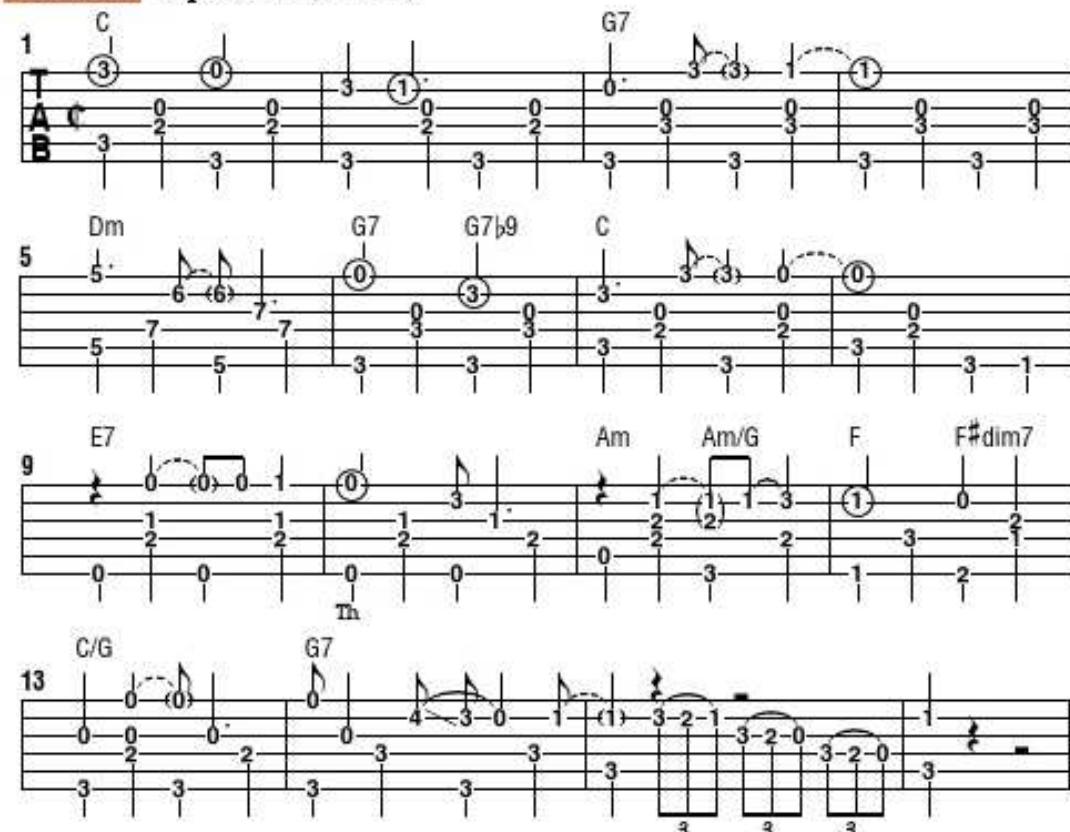


FIGURE 7 Triplet Feel ($\text{J} = \frac{1}{8}$)

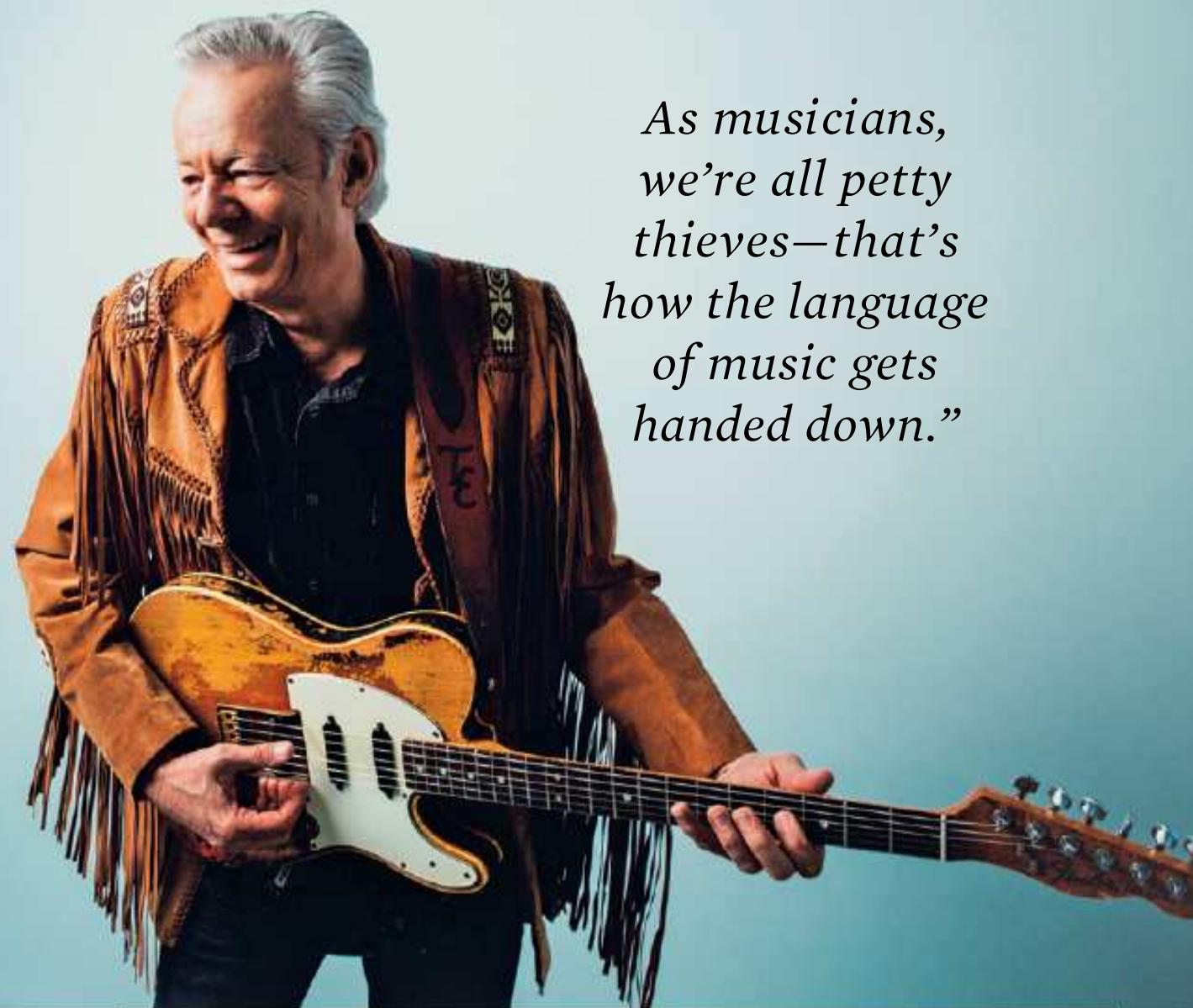


start in C but then modulate to E (FIGURE 8) and play it more in Chet's style. Notice that here, I play in a more swinging rhythmic style with an implied eighth-note triplet feel. It's fun to then modulate back to C and interpret the song in a "Mother Maybelle Carter" style with a "frailing" strumming approach, also known as "clawhammer" (FIGURE 9). For good

measure, you can close it out with a little bit of "Wildwood Flower"!

This is a style that I like to apply to the old standard "Waltzing Matilda" as well, as that tune lends itself perfectly to this fingerstyle approach. I like to begin that tune with a less structured rhythm (FIGURE 10) before switching to the frailing technique, as well as other fingerpicking approaches.

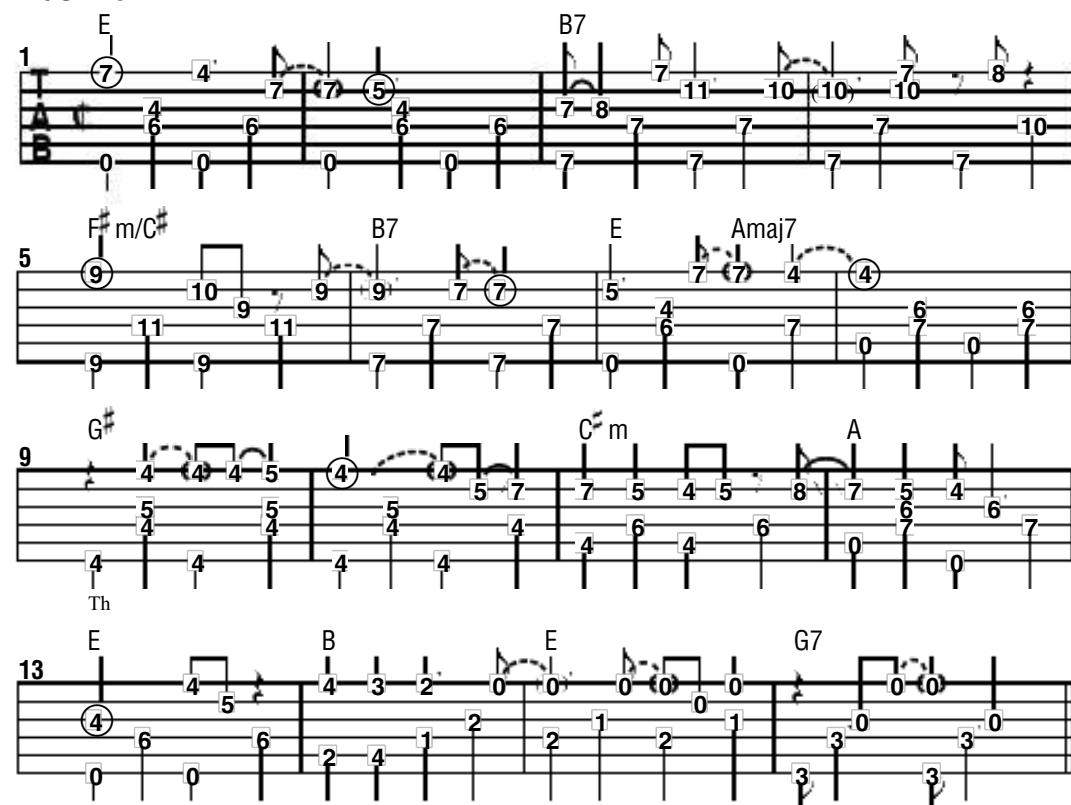
“As musicians,
we’re all petty
thieves—that’s
how the language
of music gets
handed down.”



ANOTHER GREAT WAY to be creative with a well-known tune is to employ *chord substitutions*, for which the possibilities are endless. Years ago, I studied jazz great Ted Greene’s book, *Chord Chemistry*, which has so much great information in it, demonstrating many interesting ways of getting from one place to another, harmonically. A great example of this is Ted’s arrangement of “Watch What Happens,” wherein the melody ascends the high E string but the chords underneath are all re-harmonized (**FIGURE 11**).

Knowing a little bit of music theory can be very useful in finding substitute chords, and it really helps to know your *intervals*. Intervals are based on simple math, counting up or down through a scale to find the major or minor third, the fourth, sharp fourth, etc. If you want a raised fifth (#5), play through the major scale up to the fifth and then play the note one fret higher, which is also known as an augmented fifth. You learn these things along the way. Also, a

FIGURE 8



m7b5 (minor seven flat-five) chord is sometimes referred to as *half diminished*, and is often written, as a chord symbol, with a circle with a diagonal slash through it, followed by a 7.

"RACHEL'S LULLABY"

ONE OF THE world's most well known fingerstyle songs is the Beatles' "Blackbird," written and performed solo by Paul McCartney. There are elements of "Blackbird" that are characteristic of the music of J.S. Bach. By learning "Blackbird," you learn so much about fingerstyle guitar, and about music, too, such as melody against chord, song structure and more. It's a mini masterpiece!

"Blackbird" was the principle inspiration for my song "Rachel's Lullaby," which I wrote for my daughter and recorded for my album *Accomplice One*. When she was a little girl, Rachel fell in love with "Blackbird," and every time I picked up the guitar at home, she would ask me to play that song and would sing along with it, at two years old! When I wrote "Rachel's Lullaby," I took all the feeling I had for "Blackbird" and poured it into my own melody. Some of the chord voicings that you find in "Blackbird," such as root-fifth-third (low to high), are also inherent in "Rachel's Lullaby" (FIGURE 12).

Although "Rachel's Lullaby" is nothing like "Blackbird," musically speaking, the underlying feeling is similar, and both songs are in the key of G. In terms of pick-hand execution, notice that the alternating thumb continually drives the rhythm of the song along, while the syncopated melody resides on the top strings. And the secret to the ringing quality of this pattern is the constant presence of the open G string, interspersed with chord voicings high on the fretboard.

Listening to Chet Atkins provided some of the best lessons I ever had, because you could always count on Chet to play the melody the right way, while also coming up with ideas to embellish and make his arrangements sound interesting.

Once you have the verse down, move on to the first bridge section (FIGURE 13), which begins on an F(4) chord, the 4 note provided by the open B string. While the alternating thumb pattern continues in a manner similar to the verse, I additionally bring in some strumming with my index finger, à la "Blackbird," as well as *raked* chords (drag the pick, or a finger, across all the strings, from low to high) sounded with the thumb alone.

FIGURE 9

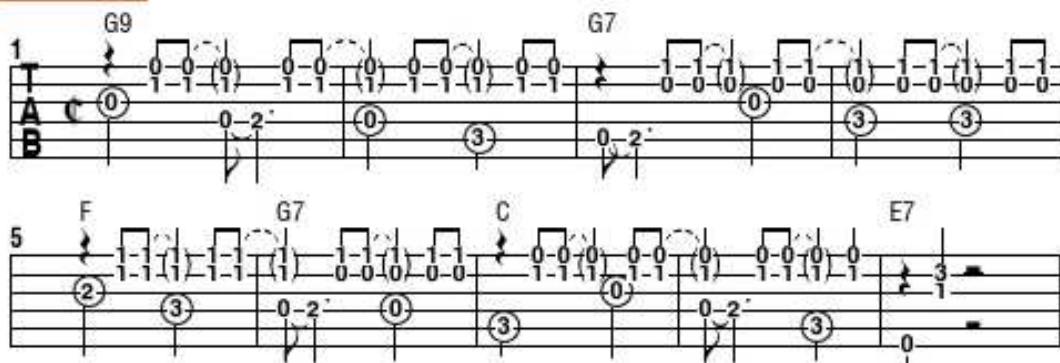


FIGURE 10

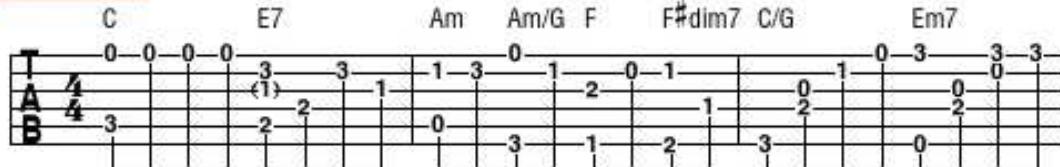


FIGURE 11

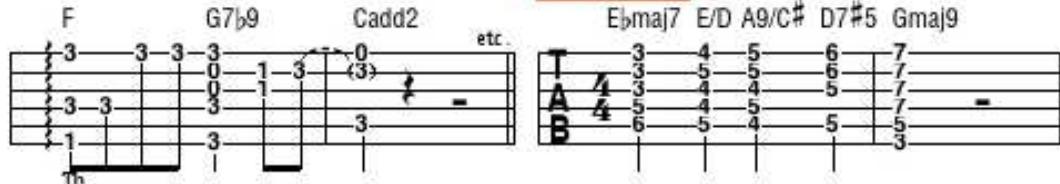
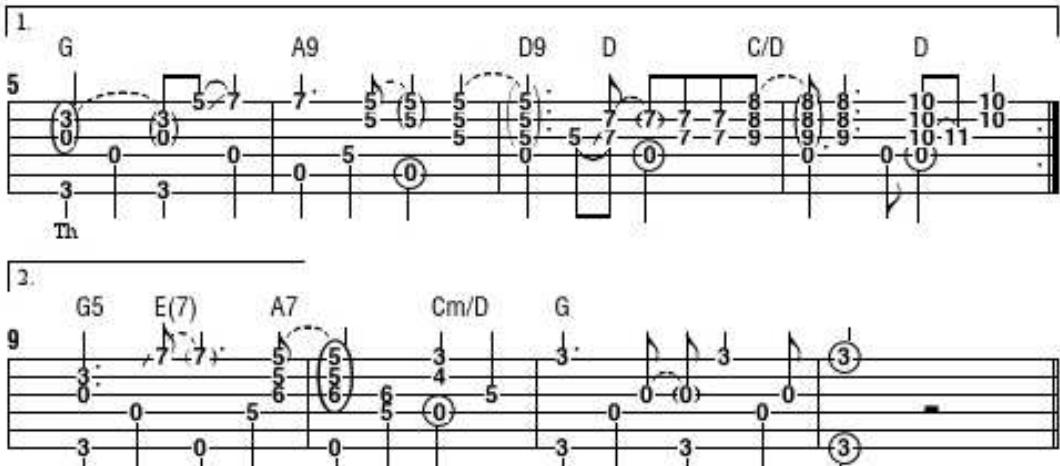
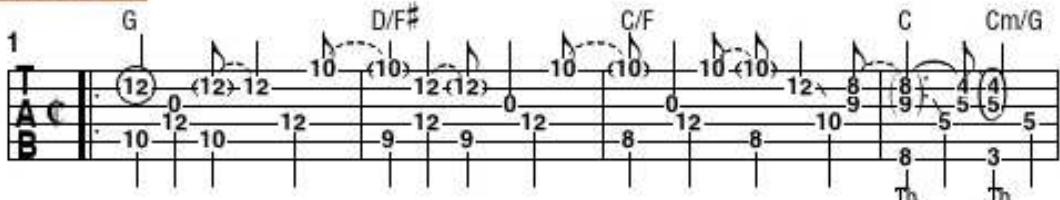


FIGURE 12



At the second bridge (FIGURE 14), bars 1–6 are played with the same fingerstyle approach, switching at bar 7 to raked chords, moving from Em to A7sus4 to D7sus4(b9). When I play the Em, I like to fret both the A and D strings with the tip of my index finger, which, for me, makes the performance a little bit easier.

For the ending of the tune (FIGURE 15), I switch to a more traditional Travis pick-

ing approach (a technique named after legendary fingerpicker Merle Travis), moving away from that steady rhythm in bars 5 and 6 to accentuate the high part of the melody. In this song, as with most of my compositions, I'm always looking at different ways of sounding one note against another, and having them ring together. That has always fascinated me.

You need to practice chord shapes like



"One of the very best ways to practice is to jam with another player, someone who will push you and challenge you to come up with something new in the next five bars."

those used here, wherein the chords are held and the notes sustain, so that your fretting hand will get stronger and more dexterous. Practice until your hand starts to ache, stop and relax, and then resume. The same principle applies when playing the harmonic rows on the guitar, because a lot of fret-hand strength is required to hold those shapes firmly. Clarity and great sound take strength and control. In order to just hold this shape (FIGURE 16), you will need to work to build up the required strength in the fret-hand.

TUNING

ONE OF THE most important things that I think is often overlooked is tuning. I spend a lot of time tuning before I go onstage. I change my strings quite often, sometimes every night, if I feel the guitar needs it. If a set of strings sounds great, I'll leave them, because they are all settled in. If you are really in tune, you will enjoy playing so much more, and you will also be able to depend on the entire guitar, especially way up the neck, giving you what you need from it.

To check the tuning of the guitar, I like to run through a series of unusual chords

FIGURE 13

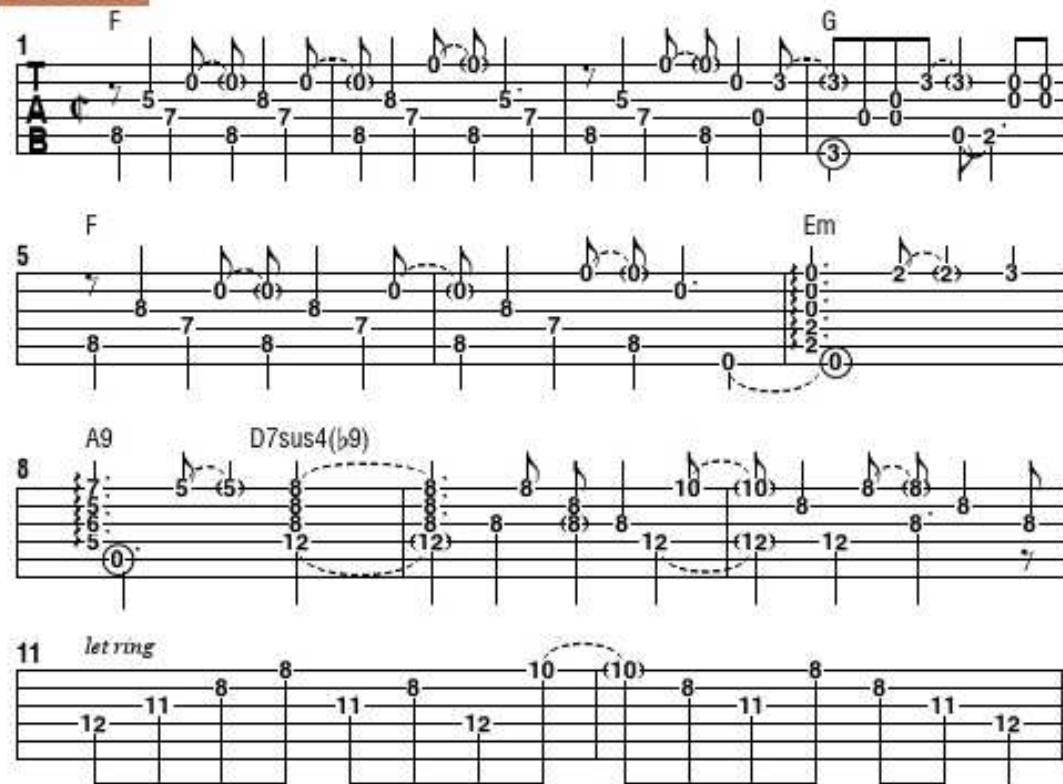


FIGURE 14

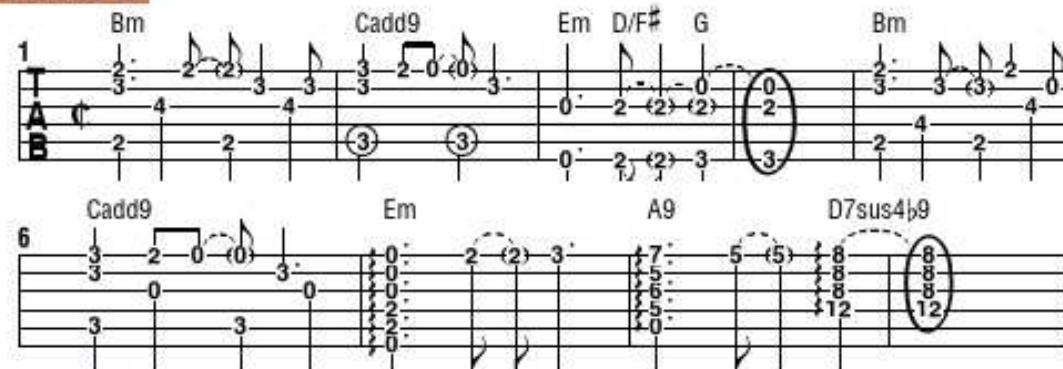


FIGURE 15

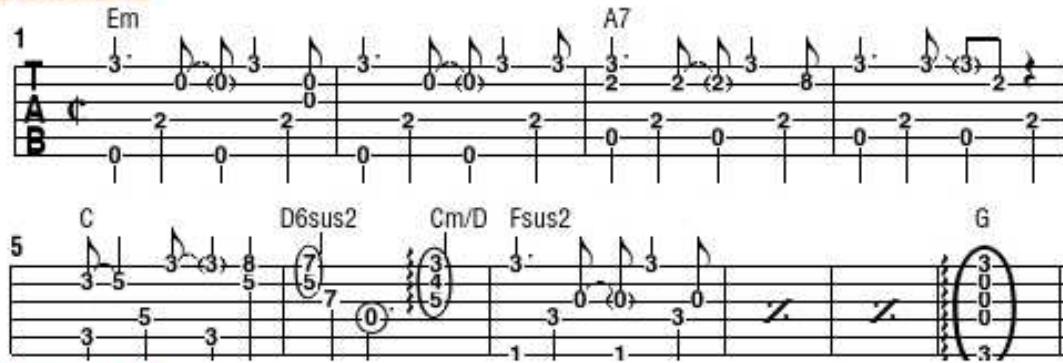


FIGURE 16

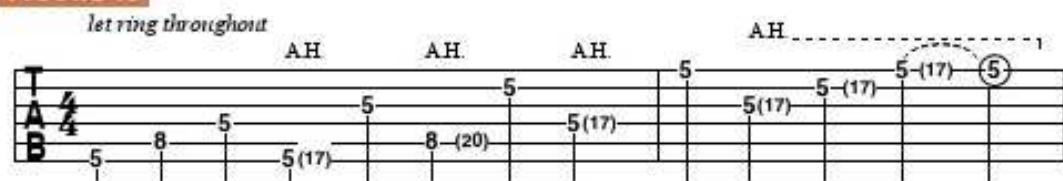


FIGURE 17

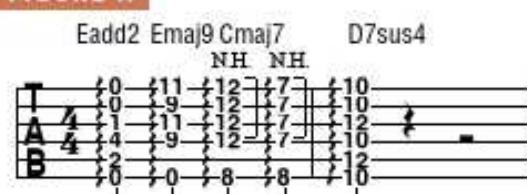


FIGURE 18





Knowing a little bit of music theory can be very useful in finding substitute chords, and it really helps to know your intervals."

(FIGURE 17), chords combined with natural harmonics, and voicings high up on the fretboard. For example, if I move from A/C to Am/C to E7sus4/B (FIGURE 18), the guitar has to be tuned just right for each of these chords to sound true and intonated properly.

"HOPE STREET"

"HOPE STREET" IS a song that really tests the tuning of the guitar. There are many small chord voicings that move around the fretboard and are all played against open strings, creating "doubled" notes here and there, so the guitar really needs to be tuned precisely for each of those chords to sound really good (FIGURE 19). The G/B chord in the final bar of this example is a good barometer, because the low B note, fretted with the thumb, needs to sound right against the open D string and the high voicing on the top three strings.

Another good example is the lick I play at the end of the tune's bridge (FIGURE 20), wherein a natural harmonic (N.H.) on the low E string rings against sustained pairs of higher strings.

MERLE TRAVIS AND CHET ATKINS

MERLE TRAVIS CAME before Chet, but if you want to delve into the origins of Mer-

FIGURE 19

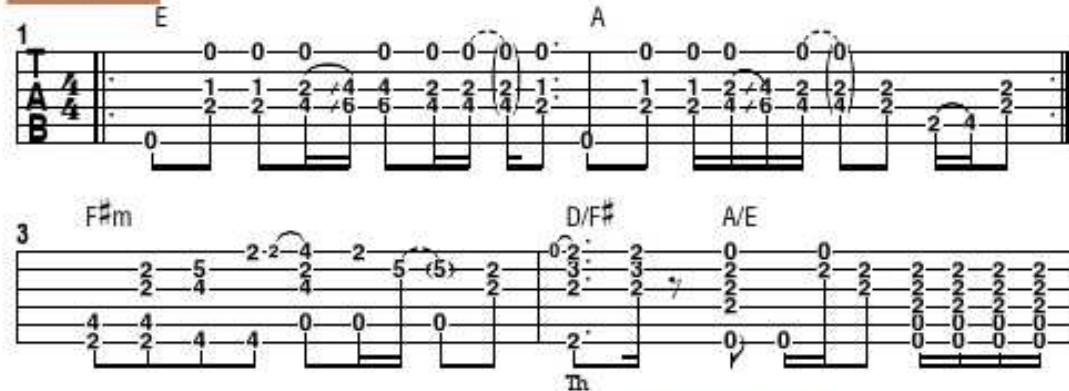


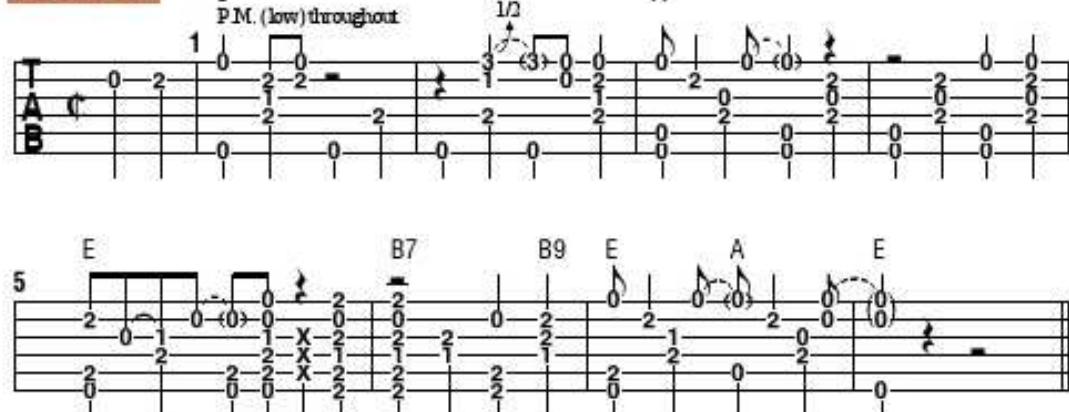
FIGURE 20 Triplet Feel (J = J J)



FIGURE 21



FIGURE 22



le's style, listen to Ike Everly, the father of the Everly Brothers, as Merle got many of his ideas and playing approaches from Ike. Another guitarist who was a big influence on Merle's style was Mose Rager. Travis "stole" as much as he could from these players, in the same way that I've stolen as much as I can from him! As musicians, we're all petty thieves—that's how the language of music gets handed down.

Merle, Ike and Mose all played in the style where the middle finger, ring finger and pinkie of the pick hand are all anchored to the guitar, with just the thumb and index finger striking the strings. Where the thumb alternates quickly across the lower

strings, the index finger rakes across the higher strings in an upstroke motion to add the melody (FIGURE 21). It's almost like a honky-tonk piano sound. Travis did it with great feeling, tone and ideas.

Chet Atkins took this approach in a different direction and made it much more athletic. A lot of his early recordings were so brilliant, none of us could believe our ears. For example, when Merle played "Nine Pound Hammer" and switched from that tune's E chord to A, he still hit the low E string; he just kind of "plunked" away on it (FIGURE 22).

Chet's approach was much more orderly and precise (FIGURE 23). Travis would play

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My first step in crafting a fingerstyle approach to any tune is to find the melody notes in relation to the corresponding chords."

the next part like this (FIGURE 24). Let me recommend this to you: if you want to see someone play in Merle Travis' style most authentically, you've got to check out Thom Bresh and Eddie Pennington. Those players can teach you more about Merle Travis' playing than anybody on this planet.

The thing with Chet is that he started to play after hearing Merle Travis, developed his own style, and then heard Django Reinhardt and discovered Andrés Segovia and classical music. Chet actually studied with Segovia for a while, until Segovia found out that he played an electric guitar and refused to teach him after that! So Chet acquired all of that knowledge and experience in all of those different styles.

FLATPICKING: "WHEELIN' AND DEALIN'"

APPEARING ON MY *Accomplice One* album is an instrumental I wrote called "Wheelin' and Dealin'," which I purposely wrote in the style of "Eastbound and Down" by Jerry Reed, which was featured in the film *Smokey and the Bandit*. I perform "Wheelin' and Dealin'" with a flat pick, and my "straight pick" style is pretty much made up of consistent alternate (down-up) picking (FIGURE 25), or whatever is needed at any moment. This song is *fast*, played in the typical bluegrass style with a lot of drive that's provided by the pick hand.

FIGURE 23

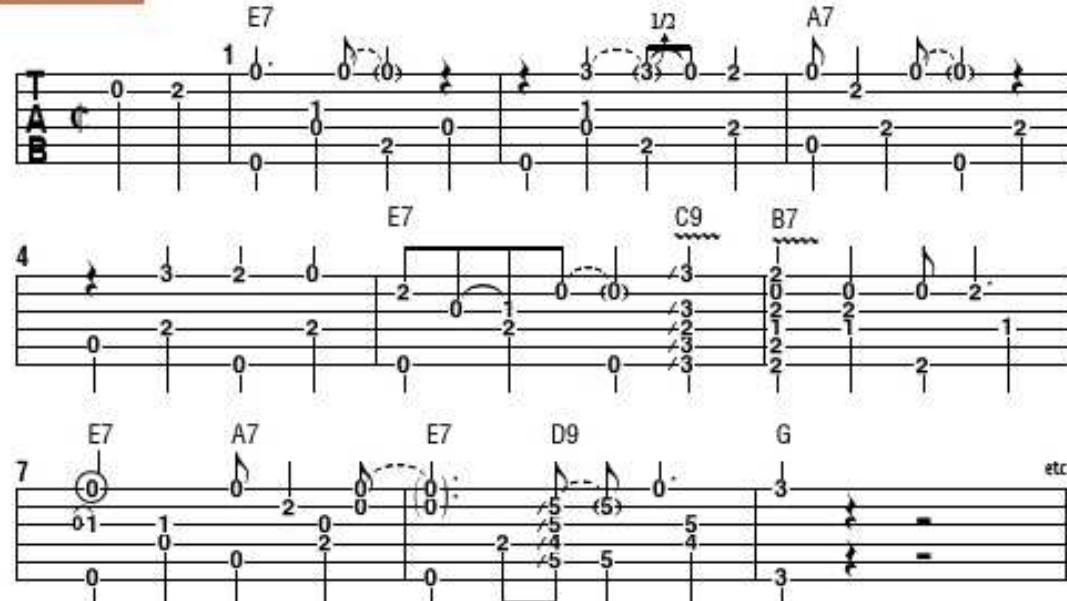


FIGURE 24

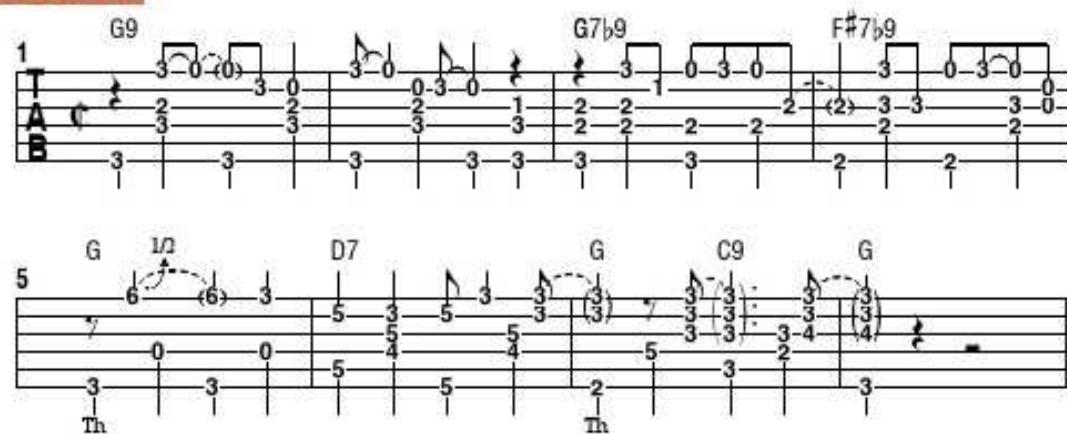
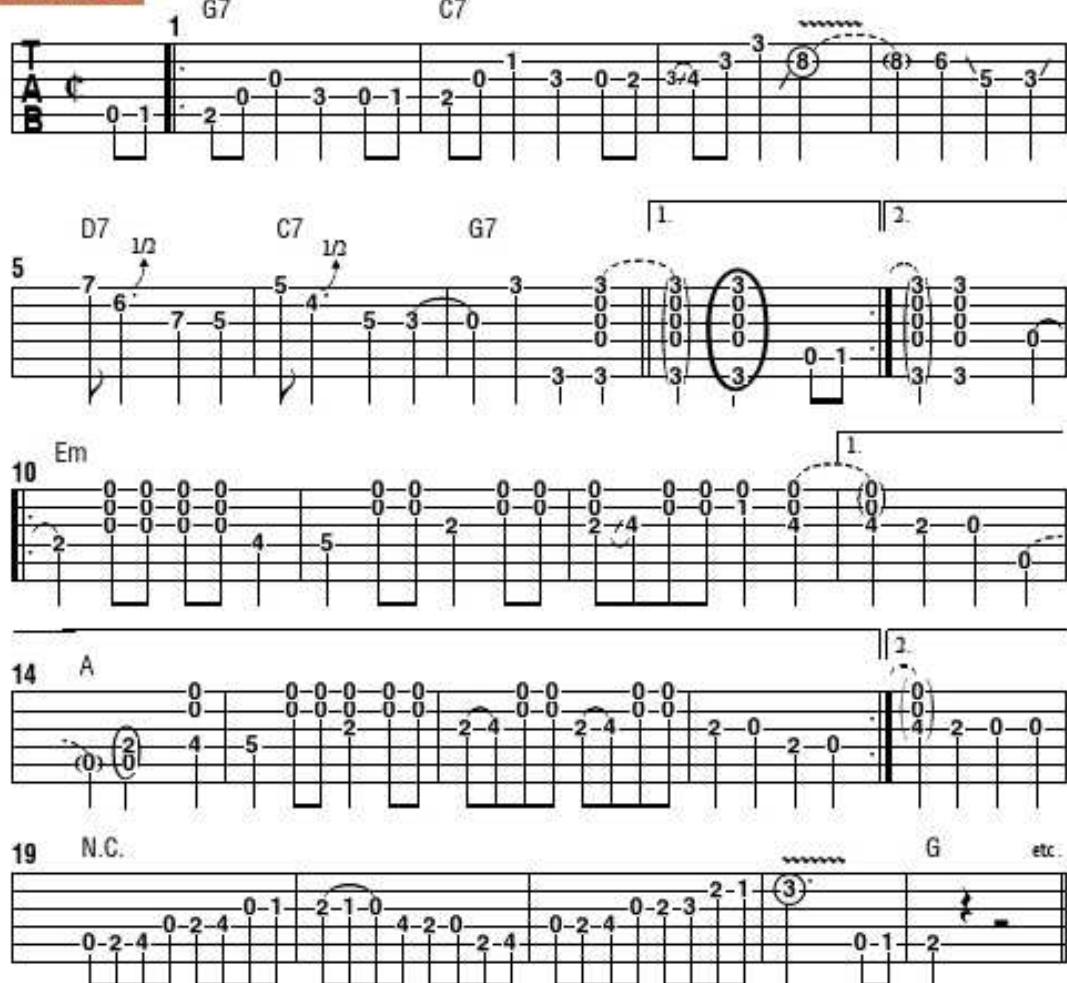


FIGURE 25



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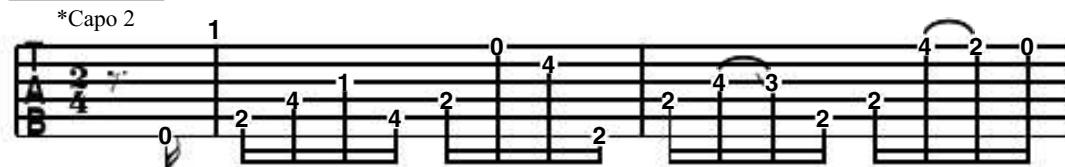
I play what I love, and that has served me well."

NOW LET'S TRY something a bit harder, a tune of mine called "Drive Time," which I play with the capo at the second fret. The song is performed as if it were in the key of E but sounds in F#, due to the capo transposition. I play a lot of the melodic parts either with the pick or with my fingers, utilizing a technique known as *hybrid picking*, wherein flatpicking and fingerpicking are combined (**FIGURE 26**). The idea when using hybrid picking is to make the flatpicked and fingerpicked notes sound as similar as possible, so that the sound overall is blended and seamless.

A LOT OF people ask me about my use of *harp harmonics*, a technique so named because it emulates the sound of rolling arpeggios on a classical harp. The technique incorporates a combination of conventionally fretted and picked notes and artificial harmonics (A.H.) played alternately in a rapid manner, so that it is difficult to distinguish which of the notes are the harmonics. I learned about this technique and style from Chet Atkins and the brilliant Lenny Breau. Ted Greene did harp harmonics very well, too, and because of his vast chord knowledge, he played some really fantastic, creative harmonic arpeggios that sounded like no one else. I think Lenny took the technique to a level that no one has ever even come close to. Thank you, Lenny, for your legacy and for what you left us!

The idea is to get notes ringing like bells, with as much sustain as possible. If you do it with a flat pick, the pick must be held between the middle finger and thumb, so that the index finger can lightly touch the string exactly 12 frets higher than the fret-

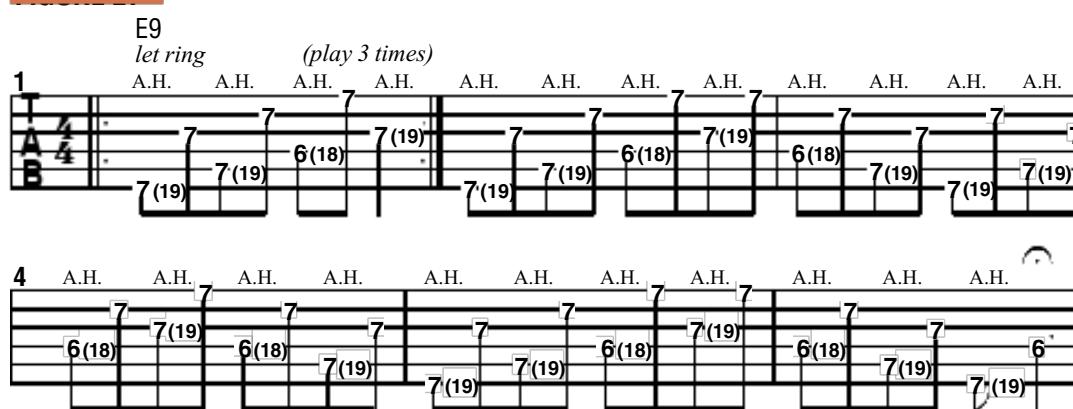
FIGURE 26



*All notes and chords sound one whole step higher than written.



FIGURE 27



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ted note, creating the sound of the artificial harmonic. If I use the thumb pick, though, I can get a cleaner sound, and my middle finger is now free to fingerpick, as well.

A good place to start is with an E9 chord (**FIGURE 27**): the pattern is harmonic, open note, harmonic, open note, etc., and by “open note,” I mean a normally picked fretted note. All the harmonics are picked with the thumb pick, with the index finger touching the string 12 frets higher than where the note is fretted, and the other notes are picked with the ring finger.

A good way to practice and master this technique is to play only harmonics at first (**FIGURE 28**), using E9 and F9, and then switch to the “harp” technique half-way through. A great twist is to introduce another pitch, via a hammer-on (bars 4–6). And you can create a longer row by starting with three normally picked notes on the bottom strings (**FIGURE 29**). If you’d like to start on the higher strings, begin with consecutive harmonics (**FIGURE 30**).

A song I perform at virtually all of my shows that incorporates many harp harmonics is “Somewhere Over the Rainbow,” which, musically, is a perfect vehicle for the technique.

PRACTICE REGIMEN

I'M OFTEN ASKED if I have a standard practice regimen or routine that I use. I'm very much not a routine kind of person. I like to practice what I *need* to practice. I play what I love, and that has served

FIGURE 28

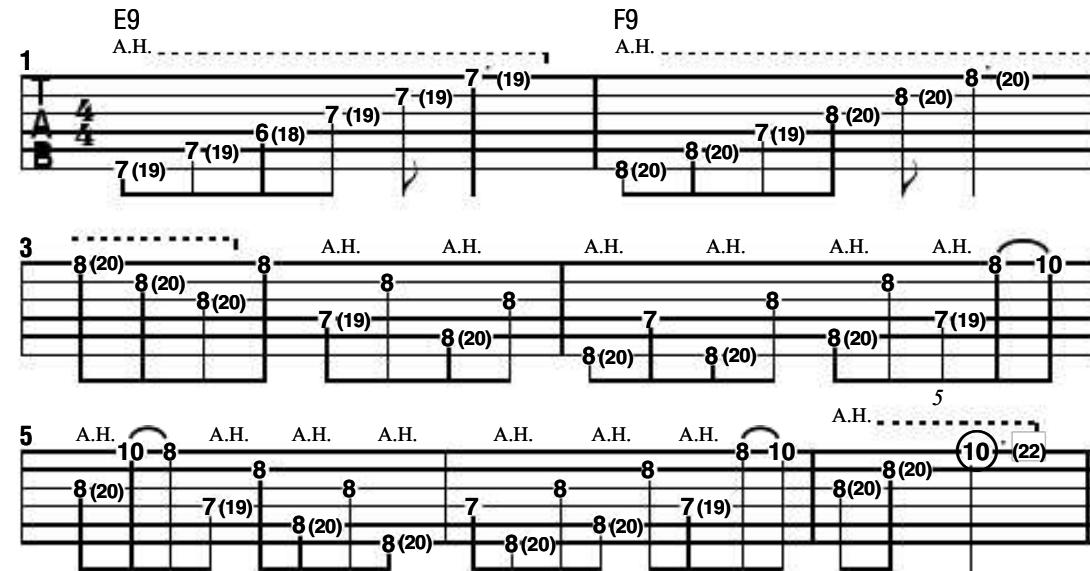


FIGURE 29

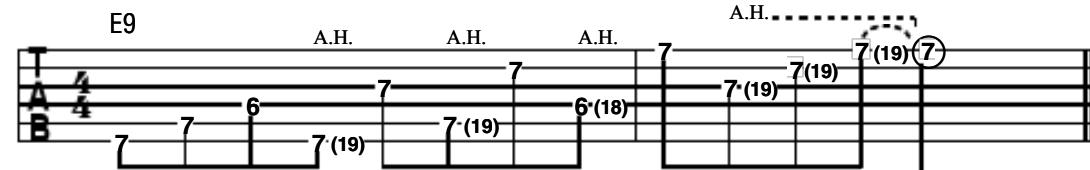
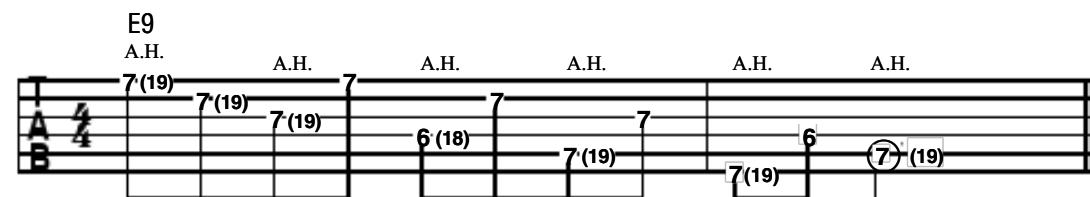


FIGURE 30



me well.

There are many different ways to practice, and the best way, to me, is what I call “sincere practicing.” That means to play the song as if you are onstage and people are watching you, and your life depends on it! I try not to waste time while I practice, just noodling along. I might play something that is difficult over and over, just so I can break down the difficulty level for myself.

I might play a fast tune like “Cannonball Rag” and go over it 100 times, purely to build up my finger strength and endurance. But one of the very best ways to practice is to jam with another player, someone who will push you and challenge you to come up with something new in the next five bars.

I also practice improvising: I'll take a 12-bar blues and start playing, and I won't stop even if I mess up and make a mistake. I imagine I'm onstage and fronting a band, so there's no turning back, no stopping to fix your mistakes. Putting yourself in this mindset is, to me, the best way to practice. 



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AND STINGRAY RS

By Chris Gill

 **WHEN ERNIE BALL** Music Man introduced their new Cutlass and StingRay guitars in 2016, both models offered a little more traditionally familiar appeal than the company's beloved "modern classics" like the Silhouette and Axis—not to mention their impressive lineup of visionary artist models. Music Man's newest RS model additions to the Cutlass and StingRay line lean just a little bit closer to their "modern classic" aesthetic, providing upscale, customized features like roasted maple necks and more dazzling finish options without sacrificing the timeless, traditional overall vibe that made the first Cutlass and StingRay models a success. While these new RS Cutlass and StingRay models cost a little more than their predecessors, they offer guitarists even more options toward the more easily affordable "entry" side of the Ernie Ball Music Man lineup while also delivering incredible value comparable to much more expensive "custom shop" instruments.

FEATURES Music Man introduced three new Cutlass RS and StingRay RS models earlier this year, with two variants of the Cutlass—the Cutlass RS with three single-coil pickups and the Cutlass HSS RS with one bridge humbucker and two single-coil pickups—and the dual-humbucker StingRay RS. For this review, we'll be looking at the Cutlass HSS RS and the StingRay RS, the latter also distinguished from other StingRay RS models by its Stealth Black finish, which incorporates several slightly different features from the others. The biggest differences between the new RS models and their predecessors are the roasted figured maple necks (on all versions but the Stealth Black models, which have standard maple necks) and the addition of new finish options, including Firemist Silver and Stealth Black.



the gear in review

88

EPIPHONE

Limited Edition
Richie Faulkner
Flying V Custom Outfit

90

MARSHALL
DSL20C

91

GRAPH TECH
Ratio Multi-Geared
Machine Heads

92

NEW EQ

Fishman Loudbox
Mini Charge and
Enki USA AMG-2
Guitar Case

The Cutlass HSS RS and StingRay RS share several features, so we'll discuss those first before getting into the differences between the models. In addition to being made of roasted figured maple, the necks on the RS models have a 25 1/2-inch scale length, 10-inch radius and 22 high-profile medium-width stainless steel frets. Each neck is attached to the body with a five-bolt neck plate and smoothly sculpted and rounded neck joint. The roasted necks are finished with hand-rubbed oil and wax, while the Stealth Black versions have an ultralight satin polyurethane finish on their standard maple necks. Hardware includes Schaller M6-IND locking tuners and a Music Man Modern non-locking tremolo with vintage-style bent steel saddles.

The StingRay RS has a light African

mahogany body with slightly wider and longer overall dimensions than the Cutlass (total instrument weight for both models is less than eight pounds). Features unique to the Stealth Black models include an ebony fingerboard (models with other finishes have either a roasted figured maple or rosewood fretboard, depending on finish), matte black pickguard and black aluminum control cover. Electronics include a pair of custom-wound Alnico 5 humbuckers, 500k ohm volume and tone pots with a .022uF tone capacitor and a three-position pickup selector toggle switch.

The Cutlass HSS RS has an alder body and also is available in a Stealth Black finish version (not tested) with the same distinctive variations as the Stealth Black StingRay RS. Cutlass HSS RS electronics consist of a custom-wound Music Man humbucker with ceramic magnet at the bridge position, custom-wound Music Man single-coil middle and neck pickups with the new wide-spectrum Music Man "Silent Circuit" (powered by a 9-volt battery), passive 500k ohm volume and tone pots with a .022uF tone capacitor and transparent buffered output for consistent tone at all volume levels, and a traditional five-position blade pickup selector switch.

PERFORMANCE The immaculate construction, comfort and playability of the Music Man Cutlass and StingRay RS models are at a level beyond most of the competition in their price range. Both models have impressive natural acoustic resonance and volume projection before they're even plugged in, and the sound and dynamic responsiveness gets even better through an amp. The StingRay RS has bold, brilliant character with glassy treble and rich bass that gives the guitar an aggressive voice.



The Cutlass HSS RS delivers brighter treble overtones with instant percussive snap and round, full body. The Cutlass HSS bridge humbucker sounds more like a bigger P90 than a typical humbucker, perfectly complementing the middle and neck single-coils. Both guitars sound equally great with crystal-clear definition when played with clean or massively distorted gain.

CHEAT SHEET



- **STREET PRICES:** StingRay RS, \$1,990; Cutlass HSS RS, \$2,049
- **MANUFACTURER:** Ernie Ball Music Man, music-man.com
- These new additions to the StingRay and Cutlass line feature roasted figured maple necks with the character of aged vintage necks.
- Models with the Stealth Black finish option have black hardware and standard maple necks, also finished in black.
- The Cutlass HSS RS features a custom-wound ceramic magnet bridge humbucker and two custom-wound single-coil middle and neck pickups.
- The StingRay RS has two custom-wound Alnico magnet humbuckers and slightly larger body dimensions to deliver richer midrange.
- **THE BOTTOM LINE**
If you love the "custom shop" appeal of Music Man guitars but lean more toward the traditional side of features and aesthetics and killer vintage tone, the new Cutlass and StingRay RS models are worth a closer look.

A close-up photograph of a man's face, showing him smiling with his eyes closed. He has a beard and is wearing a dark t-shirt. In the foreground, a red electric guitar is partially visible, with a black pickup mounted on it. The pickup has a carbon fiber texture and several mounting holes. The background is dark and out of focus.

*Bare
Knuckle*

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metal tone

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Delivering the Goods

EPIPHONE LIMITED EDITION RICHIE FAULKNER FLYING V CUSTOM OUTFIT

By Paul Riario

AS EMBARRASSING AS it sounds, the first time I saw Richie Faulkner was on the hit TV show *American Idol*, where he and Judas Priest backed up one of the singing contestants who happened to be a huge fan of the iconic metal band. As I watched Faulkner rip through “Living After Midnight” and “Breaking the Law” with such a fiery, youthful vigor, I had to ask myself, “Who the hell is this young guitar-slinging metal god?” Well, I soon found out that Faulkner had replaced K.K. Downing, Priest’s legendary guitarist and founding member, when Downing decided to retire from the band in 2011. Since then, Faulkner has established himself as an incredibly gifted guitarist and songwriting force for the classic metal band, with their brand-new album, *Firepower*, becoming Judas Priest’s highest-charting album to date.

But I’m not here to praise the accomplishments of one of my favorite metal band—or to criticize my unfortunate television-viewing habits. What I’d rather do is tell you about Faulkner’s brand-new signature guitar, the Epiphone Limited Edition Richie Faulkner Flying V Custom Outfit, which also has made a stunning first impression on me as one of the finest Flying V guitars I’ve come across for pure metal shredding.

FEATURES

At first glance, the Epiphone Limited Edition Richie Faulkner Flying V Custom Outfit is a handsome combination of a traditional Flying V guitar with Les Paul Custom appointments like an ebony fingerboard with block inlays, multi-layer binding along its body top and headstock and a bound fingerboard. There are some cool personal touches, including a Judas Priest “Trident” logo on the headstock and a “Falcon” logo on the 12th fret, plus a cus-

tom three-layer pickguard that nearly shrouds its entire mahogany body. The guitar also features a glued-in, deep-set mahogany neck design, 22 jumbo frets, a slim-C neck profile on its satin finish neck and a 24 3/4-inch scale length.

It’s immediately apparent Faulkner wanted a stripped-down V with premium components and electronics—the bare necessities—to play metal. And that kind of weaponry includes EMG active pickups (EMG-57 bridge and EMG-66 neck) in a smooth black nickel finish, a single volume control and three-way toggle switch, Floyd Rose 1000 Tremolo with R2 locking nut and Grover Rotomatic tuners. One thing to note is “Outfit” designates it as a complete package, which includes a deluxe gig bag and Faulkner’s hand-signed certificate of authenticity.

PERFORMANCE

After spending a great deal of time playing the Faulkner V, I find no expense was spared in making this guitar, because it feels like a high-end custom instrument. With its comfortable weight, the Faulkner Flying V feels perfectly balanced to achieve maximum density for hard rock and metal tones. The EMG pickups are a smart choice because they provide clarity and definition with high-gain distortion and never sound muddy. Clean tones sound equally cutting and crystal when you play this guitar at loud volumes. The Floyd Rose also adds metallic zing to the guitar’s massive

sound as well as being a superb locking tremolo. There is no mistaking the fact that Faulkner’s V is meant to be played standing up with fans below your feet; however, my only quibble is I wish the guitar’s output jack underneath its top wing was recessed for playing comfortably while sitting down. But that minor issue aside, the guitar is impressive in its out-of-the-box flawless setup and low action. The very flat 12-inch fretboard radius allows you to bend toward the sky without fear of fretting out, and the comfortably slim contour of the neck lets you glide unfettered across the fretboard.

CHEAT SHEET



STREET PRICE: \$999

MANUFACTURER: Epiphone, epiphone.com

The Faulkner Flying V comes with active EMG-66 neck and EMG-57 bridge pickups, which are extremely quiet and pump out detailed low-end and crisp highs for metal chugging and soloing.

The Floyd Rose 1000 Series Tremolo with an R2 locking nut keeps the guitar locked in tune for dive-bombing flights and aggressive whammy techniques.

THE BOTTOM LINE

The Epiphone Limited Edition Richie Faulkner Flying V is a near-perfect, stripped-down metal machine made for precise metal tones; its low action makes shredding an effortless affair.



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AUDIX®



Classic Rocker

MARSHALL DSL20C

By Chris Gill

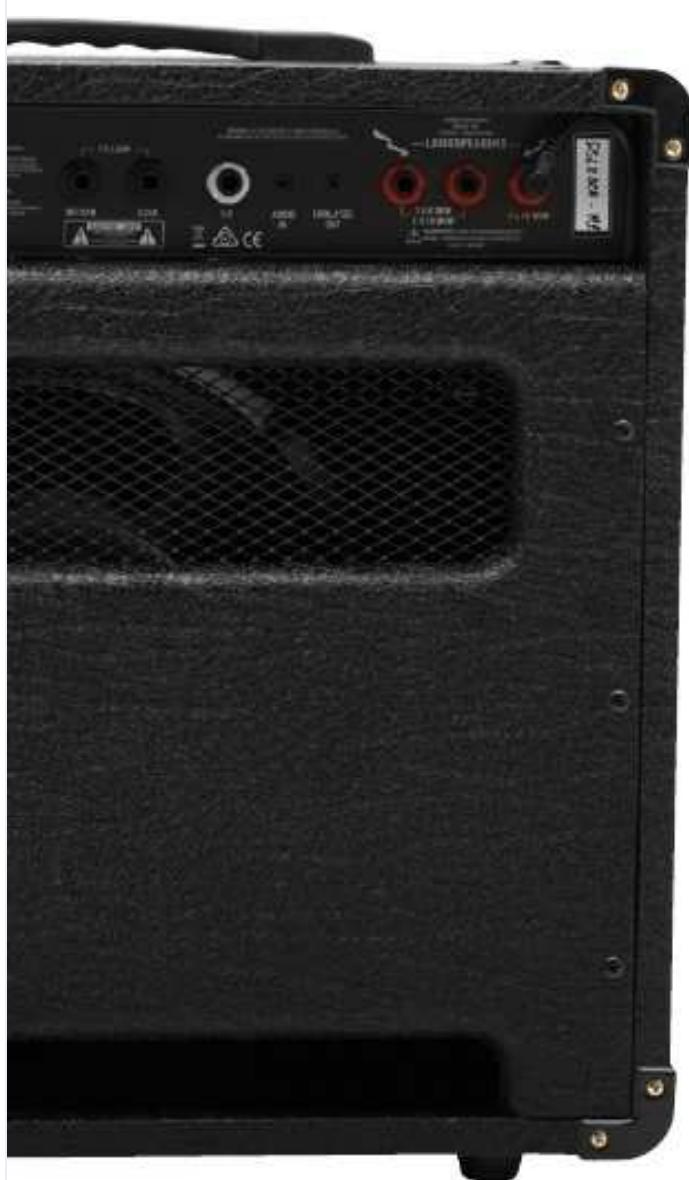
CALL ME OLD if you want. I don't care. I got to see concerts by AC/DC with Bon Scott, Van Halen and Black Sabbath on the same stage, Pink Floyd's original *The Wall* shows and much more. That said, the one thing that makes me jealous of younger generations is that there's a lot of low-cost gear out there today that's truly great, whereas it cost a small fortune to replicate the sounds of my favorite bands back when I was starting out playing guitar. Marshall's new DSL20 combo is a perfect example. It's a versatile two-channel all-tube combo that delivers various flavors of classic, coveted Marshall tones, but it's priced low enough for beginners to consider as their first amp. It doesn't skimp on

features either, which makes the DSL20C ideal for more experienced players who want more Marshall magic in their studio arsenal without robbing funds from their 401Ks.

FEATURES The DSL20C is a 20-watt amp with an all-tube circuit featuring two EL34 power amp tubes and three ECC83 pre-amp tubes. A single Celestion Seventy 80 12-inch speaker rated 80 watts at 16 ohms is housed in the cabinet, which has a semi-open-back design with ports that keep bass frequencies tight and focused. The amp provides two individually voiced channels—Classic and Ultra—each of which has its own Gain and Volume controls and

shares a single set of EQ controls (treble, middle, bass, presence and resonance) and a reverb level control. The EQ section also features a Tone Shift button that reconfigures the midrange frequencies. Full- (20-watt) and half-power (10-watt) settings are selected via the standby rocker switch, and a Channel Select switch lets users manually change channels when the footswitch controller (which is included with the amp) isn't connected.

Rear-panel features consist of 1/4-inch Send and Return jacks for the FX loop, a 1/4-inch jack for the included footswitch, a 1/8-inch audio input, a 1/8-inch emulated output jack for sending audio to a mixer or recording interface and three 1/4-inch



CHEAT SHEET

- **LIST PRICE:** \$830
MANUFACTURER: Marshall Amplification, marshall.com
- Classic and Ultra channels deliver a variety of beloved Marshall tones from Malcolm-worthy crunch to Schenker-style distortion and beyond.
- The standby switch provides full (20-watt) or half (10-watt) power settings for full volume performance or lower volume recording and practice applications.
- **THE BOTTOM LINE**
The classic Marshall tones we all know and love are delivered in abundance by the DSL20C, which makes it a killer studio secret weapon as well as a versatile tool for aspiring future guitar heroes.

speaker output jacks (a single 16-ohm output and one pair of outputs for 1x8-ohm speaker or 2x16-ohm speakers). The footswitch allows users to switch channels and engage or disengage the FX loop. The whole shebang is housed in a sturdy, roadworthy enclosure covered in textured black Tolex and featuring classic Marshall aesthetics like the white Marshall logo, gold control panel and knobs, white piping and black woven speaker grill cloth.

PERFORMANCE Most guitarists have a pretty good idea of what classic Marshall tone is (or at least should be). For me, the DSL20C delivers exactly that. Of course, classic Marshall tone is actually a variety of tones, from crisp, snappy clean and percussive overdrive with just a hint of hair to roaring distortion with fat, punchy midrange and beefy, ballsy bass. The Classic channel delivers the former, but clean tone connoisseurs will want to stick with single-coil pickups as the tone starts encroaching on overdrive pretty early (with the Gain just above 9 o'clock) when using humbuckers. The Ultra channel straddles a fine line between the most beloved Marshall tones of the late Seventies and Eighties and more modern high-gain textures. Although both channels share the same EQ controls, their basic tonal character is similar enough that they sound great no matter where the EQ is set; the difference between each channel is more a matter of gain. What really impressed me is how big the bass sounds and how the overall tone has a refined studio-like quality, as if Martin Birch and Mike Clink dialed in the finished sound.

Buzz Bin



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Forget that you have a precisely cut nut and a perfectly intonated bridge strung with premium strings. If you have janky tuners, you can count on being out of tune. Every time.

Guitarists tend to overlook how much tuners contribute to keeping your instrument firmly in tune. Graph Tech has been addressing this issue for quite some time, and their new Ratio Multi-Geared Machine Heads are one of the best and easiest upgrades you can make for your electric and acoustic guitars. Ratio are high-performance tuners that feature uniquely calibrated gear ratios on each tuner that will ensure accurate tuning on every string with a predictable response as you turn the gear.

Because every string has its own distinct core diameter, tension is inherently different for every string. What Ratio does is precisely match the rate and sensitivity of the tuner's rotation on each of its tuners, allowing for smooth tuning adjustments. How this works is each cog on the tuner has a defined ratio to achieve its uncannily accurate tuning.

After installing locking sets on two guitars (done in 20 minutes using Invisimatch mounting plates and no drilling), I was able to quickly change between alternate and standard tunings with polished ease. The tuners have a refined feel as you turn the gears to lock onto the note. Tuning is super-smooth and precise without the gear slipping or being fidgety. And after properly stretching the strings, the guitars never went out of tune.

Graph Tech Ratio Multi-Geared Machine Heads are available in non-locking, staggered locking and open-back designs with classic, contemporary, contemporary mini and vintage button options. Ratio machine heads come in 6-in-line or 3+3 headstock configurations and feature triple-plated chrome, gold, nickel or black finishes.

—Paul Riario

STREET PRICE: \$99.99 (non-locking);
\$139.95 (locking)

MANUFACTURER: Graph Tech, graphtech.com



Fishman LOUDBOX MINI CHARGE

The Fishman Loudbox Mini Charge is a compact, battery-powered amplifier that reproduces the sound of acoustic instruments with absolute fidelity. The amp is lightweight, portable and equipped with a rechargeable battery and features dedicated instrument and mic channels with input gain controls. In addition to battery life of 12 hours at average volume, it includes Bluetooth wireless connectivity that easily and seamlessly lets you add backing tracks, vocal or recorded accompaniments to your performances on the go. The Loudbox Mini Charge includes digital reverb and chorus, mic and 1/8-inch aux inputs, master volume and phase controls and a balanced XLR D.I. output.

STREET PRICE: \$499.95
[Fishman, fishman.com](http://fishman.fishman.com)



Enki USA AMG-2 GUITAR CASE

The Enki AMG-2 guitar case provides solid, airline-safe protection for two electric guitars—not to mention travel convenience for touring musicians. The case features incredibly tough, lightweight roto-molded polyethylene shell construction and a custom-fitted EVA foam insert that luxuriously encases the guitars. The AMG-2 is designed to hold most styles of electric guitars with a body width up to 13 3/8 inches or 340mm, and guitars can be accessed horizontally or vertically with the use of a single latch. In addition to delivering superior protection, the AMG-2 doubles as a guitar rack when stood vertically. Other features include smooth-glide wheels and front and top carry handles.

STREET PRICE: \$424.99
[Enki USA, enkiusa.com](http://enkiusa.enkiusa.com)





The background of the advertisement features a collage of various music merchandise items, including t-shirts, hoodies, hats, and shoes, all featuring logos and designs from well-known bands like Iron Maiden, Motley Crue, and Red Hot Chili Peppers. The items are arranged in a somewhat overlapping, non-linear fashion across the entire page.

STRING THEORY

By Jimmy Brown



For video of this lesson, go to
GuitarWorld.com/June2018

FALL COLORS

The major chromatic-drop progression

RESUMING OUR RECENT survey of popular, appealing chord progressions (see GW February and April 2018), I'd now like to cite some great, well-known examples of what I and others refer to as the "major chromatic drop," which describes motion within a major chord in which the root note descends chromatically—one fret at a time—while the third and fifth remain stationary and function as *common tones*.

The major chromatic drop has been employed in many songs, probably the most famous and celebrated example being the Beatles classic "Something," for which guitarist George Harrison begins each verse on an eighth-position C barre chord, followed by Cmaj7, then C7, which he then resolves satisfactorily to F. "Waste" by Phish begins with virtually the same changes, but guitarist Trey Anastasio employs different barre chord shapes and a quicker *harmonic rhythm* (rate of chord change) in that song and adds a simple but effective sus4-3-2 melodic embellishment to his C7. In both cases, an inner-voice descends from C to B to B, to A. The chorus to "Bell Bottom Blues" by Derek and the Dominos (with Eric Clapton) features a similarly sweet major chromatic drop, here in the key of A: A Amaj7 A7 D E, as does the verse to Joe Cocker's "You Are So Beautiful," a half step lower, in A♭: A♭ A♭maj7 A♭7 D♭maj7, which may be conveniently played on guitar with a capo at the sixth fret, using first-position open chord voicings of D, Dmaj7, D7 and Gmaj7.

FIGURE 1 illustrates a few sets of standard chord shapes that work well for these kinds of progressions in various keys.

Other famous songs that briefly follow this same or similar kind of chromatic major drop are "Kodachrome" by Paul Simon, which, midway through the second verse, moves from D to Dmaj7 to D7 then resolves to G (transposed up a whole step to the key of E, via the use of a capo at the second fret) and Led Zeppelin's "The Rain Song," the intro to which, legend has it, was inspired by a friendly challenge George Harrison made to Jimmy Page to "write a great ballad, like 'Something.'" Using an original open tuning and majestic chord voicings, Page begins "The Rain Song" on G5, followed by

FIGURE 1

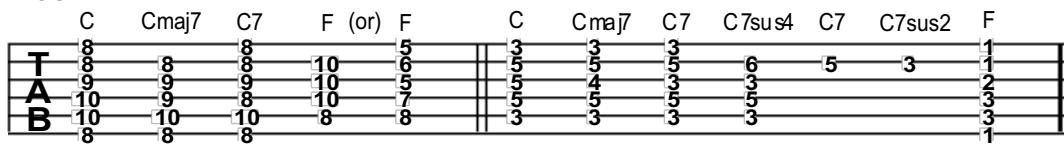


FIGURE 2

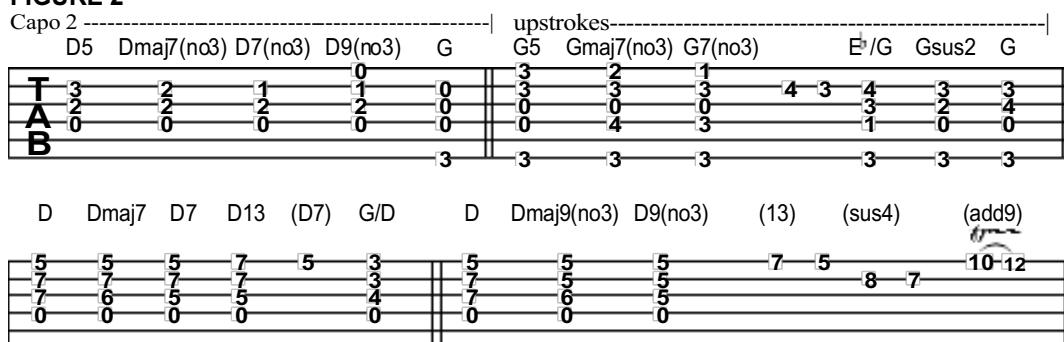


FIGURE 3

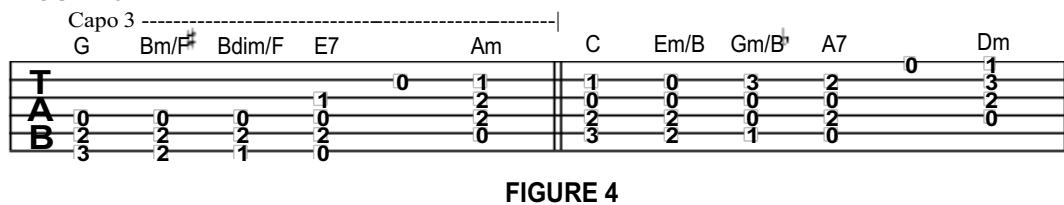
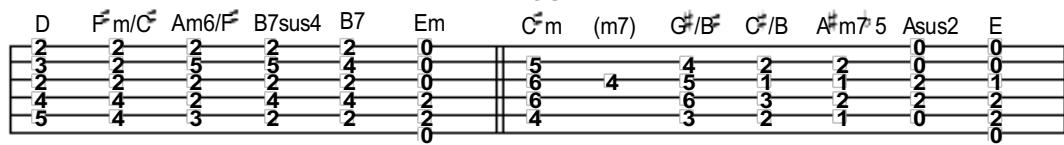


FIGURE 4



Gmaj7(no3) and G7(no3). But then, instead of providing the expected resolution to the IV chord in the key of G major, C, he moves to a hauntingly beautiful E♭/G, a chord "borrowed" from the *parallel minor key*, G minor, then to Gadd2. Coming back to the Beatles, Sir Paul McCartney employed the chromatic major drop beautifully, in the key of D, in both "Mother Nature's Son" (at the end of the "do do do" chorus section) and, later, with Wings, for his live ending to "Maybe I'm Amazed." **FIGURE 2** shows some nice sets of guitar voicings inspired by these songs.

Two more "golden oldies" that utilize this same kind of chromatically descending bass line starting on a major chord are Simon & Garfunkel's "Homeward Bound," the verse progression to which goes G, Bm/

Bdim/F, E7 Am (transposed up a minor third, from the key of G to B♭, via the use of a capo at the third fret) and "My Way," famously recorded by both Frank Sinatra and Elvis Presley, the verse progression to which is nearly identical, the Chairman's key being D—D F♯/m/C Fdim/C B7 Em—and the King's preferred key being C—C Em/B Edim/B♭ A7 Dm. **FIGURE 3** shows some good ways to play these chords.

A more modern song that features an interesting and original twist on both the major and minor chromatic drop is "Interstate Love Song" by Stone Temple Pilots. Guitarist Dean DeLeo begins each verse on a minor chord and then, on the third chord in the progression, plays a major chord based on the same root note but with a lower bass note, similar to **FIGURE 4**.



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IN DEEP

by Andy Aledort



For video of this lesson, go to
GuitarWorld.com/June2018

TAKE TWO

Harmonizing a melody
over a pedal tone

IN OUR PREVIOUS examinations of drone-based licks, we explored ways to play single-note melodies against open-string pedal tones. This month, I'll show you how to harmonize a melodic line over an open-string drone. One of the cool things about doing this is that it serves to emulate the sound of an open tuning by suggesting chordal sounds. It's a little more challenging to achieve this kind of sound in standard tuning, but once you have the concept and technique down, the benefit is that you can emulate an open-tuning sound in any key.

For this lesson, let's stick with using our open low E string as a pedal tone/drone, and we will devise melodic lines based on the E Mixolydian mode (E F# G# A B C# D). Keep in mind that the tonality reflected by the Mixolydian mode is a dominant-seven sound, so in the key of E, the harmonic reference is E7 (E G# B D).

Let's begin with melodic pairs of notes, played thirds apart on adjacent strings, starting with the top two. **FIGURE 1** shows E Mixolydian played up the high E string to the 21st fret. If we harmonize each of these notes a third below, the first note, the open high E, would be harmonized by C# on the B string's second fret. Just as you ascend through all of the scale degrees of E Mixolydian on the high E string, starting from E, you can do the same on the B string, starting from C#, and play diatonically to—within the scale structure of—E Mixolydian, moving from C# to D, E, F#, G#, A, etc. When played as pairs, thirds apart, the note combinations are C# and E, D and F#, E and G#, F# and A, etc., as illustrated in **FIGURE 2**.

Once you've memorized the pattern and shapes of thirds in E Mixolydian on the top two strings, you can craft harmonized melodies, which you can play over the open low E pedal tone. **FIGURE 3** offers an eight-bar example of this approach, with thirds played up and down the top two strings, sounded over the rearticulated open low-E drone. I perform this example fingerstyle, picking the low E string with my thumb, and the top two strings with my index and middle fingers.

Now let's move the concept down to the B and G strings. **FIGURES 4** and **5** illustrate

FIGURE 1 E Mixolydian

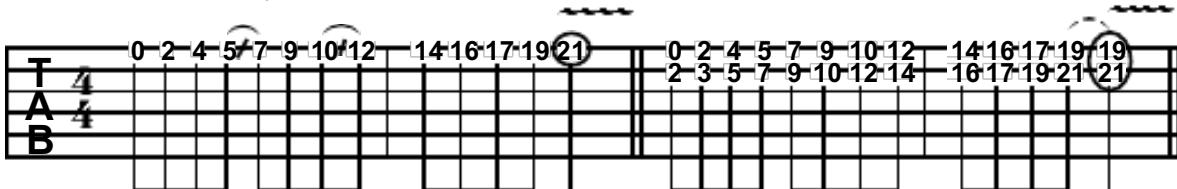


FIGURE 2

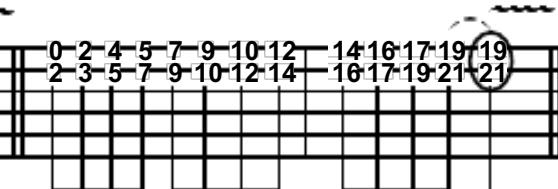


FIGURE 3

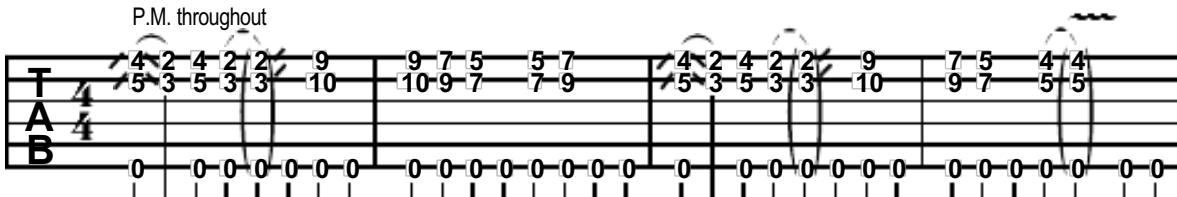


FIGURE 4 E Mixolydian

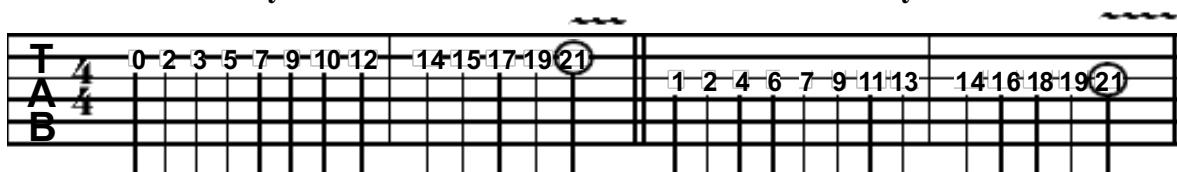


FIGURE 5 E Mixolydian

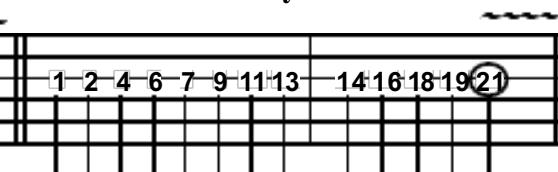
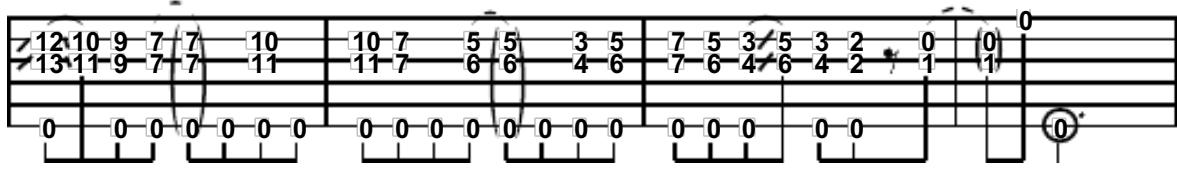
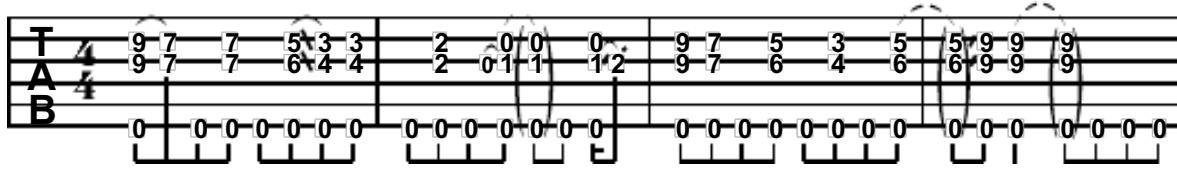


FIGURE 6



the E Mixolydian mode played up the neck on each of these strings individually, and **FIGURE 6** is an eight-bar example of a two-note harmonized melody played on these strings, again over an open low E pedal

tone. Notice that the melody is phrased in a syncopated rhythm, with accents falling on many of the upbeats, which balances nicely against the steady eighth-note drive of the low-E pedal tone.



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strymon.net/riverside

strymon

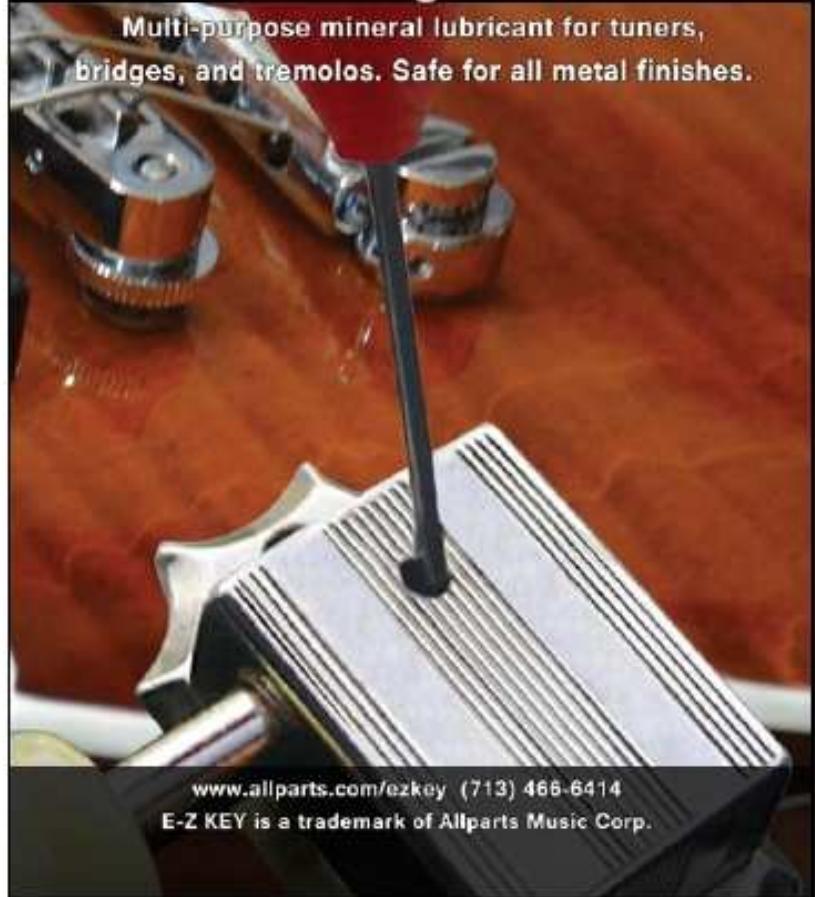


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Artist



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"I can't believe how sweet my tone is now... Unbelievable!"
– Jakob Morelli, *Producer/Musician*

"It contains the best compressor and EQ circuits I've ever heard for guitar. The value is incredible."
– David Leslie, *Tranzformer GT Owner*

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MOB RULES

by Mike Orlando
of Adrenaline Mob



For video of this lesson, go to
GuitarWorld.com/June2018

TAPPED OUT

More creative uses for percussive tapping

AS I HAVE stated in previous columns, one of my favorite techniques for performing fast, complex melodic lines is *percussive tapping*. The concept is to alternate tapped figures executed with each hand individually, oftentimes with more than one fret-hand finger brought into play. To my way of thinking, the idea is akin to the manner by which a drummer will play varying rhythmic syncopations on a given drum or drums. The integration of the movement of the two hands creates the rhythmic syncopation; the added benefit here is that the guitar is a melodic instrument, and the technique allows one to play phrases that would otherwise be impossible. I love the way drummers use triplets, “quads” (four-note groups) and more unusual rhythmic patterns, and I find it endlessly fascinating to try and apply this approach to melodic ideas on the guitar.

Use a *staccato* (short and clipped) articulation for the examples presented herein. The pick hand needs to use more of a “punch” in the way the taps are executed, and the fret hand “rolls” between two taps, or “hammer-ons from nowhere,” which must be applied quickly and with precision.

For our first example, **FIGURE 1**, notes are sounded on the G and high E strings only, played in a rhythm of fast 16th-note triplets. Throughout the pattern, the fret-hand index finger taps a note on the G string, followed by the middle finger tapping the high E string at the same fret, as shown in **FIGURE 2**. In this example, these initial taps first occur at the 21st fret.

Prior to applying the fret-hand taps, the pick hand taps a single note, first on the high E string, and then one on the G string; these initial taps occur three frets higher, at the 24th fret, as shown in **FIGURE 3**.

In bars 1–4, each 16th-note triplet is played four times before it descends chromatically. The single pick-hand note moves down one fret, followed by the two fret-hand notes, which also move down one fret. In bars 5 and 6, the 16th-note triplets are played only twice before they descend chromatically.

This technique easily can be applied to patterns based on scales such as minor pentatonic. In **FIGURE 4**, I rapidly move between single taps with each hand, forming the “box” shape of the F# minor pentatonic scale in 14th position. I begin with the pick-hand tap, followed by the fret-hand tap on the next lower scale degree, alternating between the two continually through the lick. Another neat twist, shown in **FIGURE 5**, is to stay on the top two strings and

Tune down one half step (low to high, E**b** A**b** D**b** G**b** B**b** E).

FIGURE 1

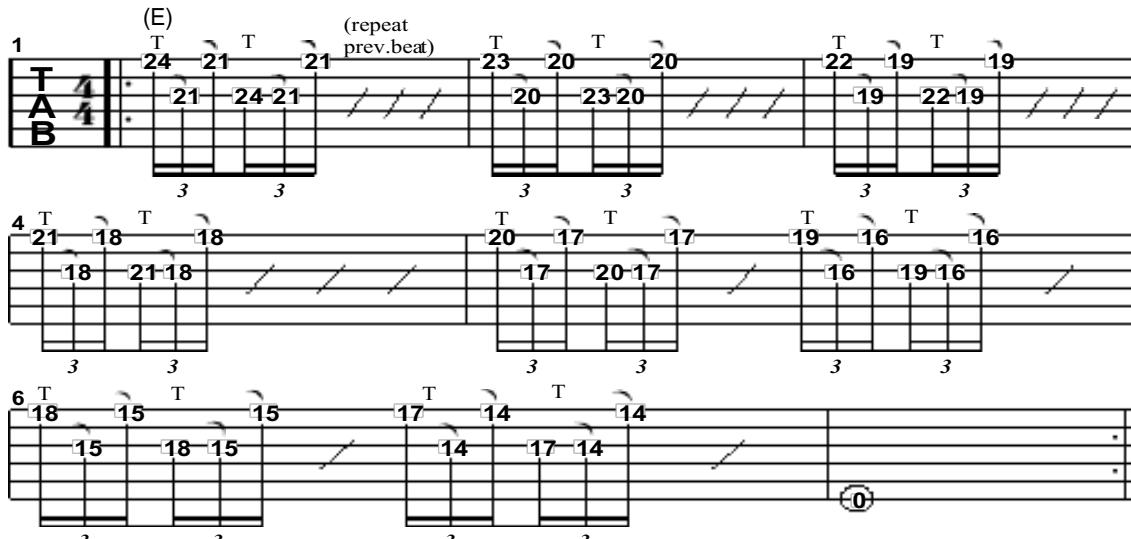


FIGURE 2 fret hand

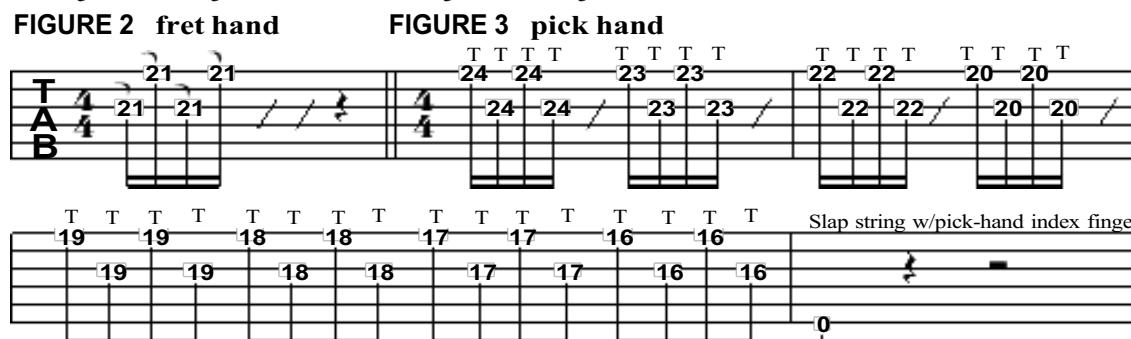


FIGURE 3 pick hand

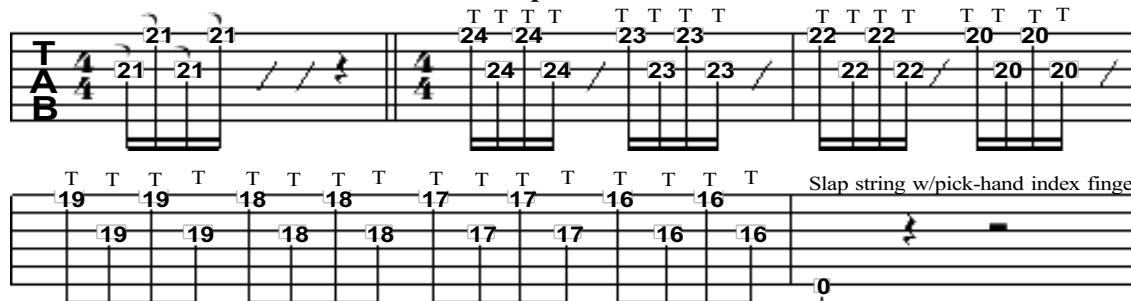


FIGURE 4

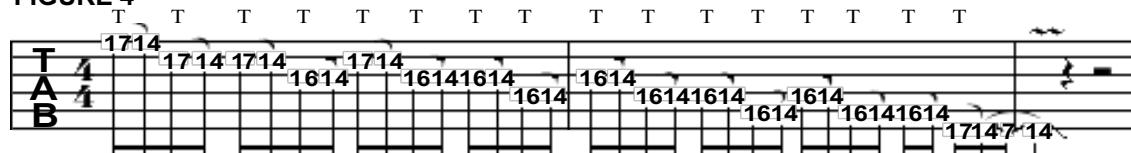
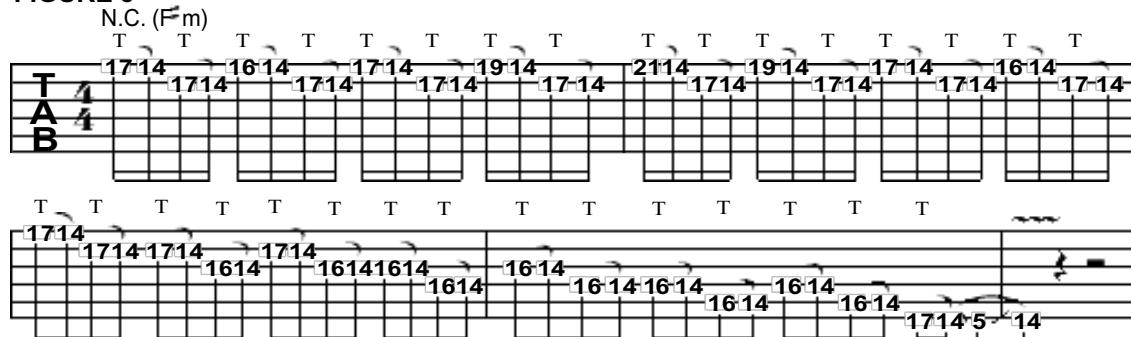


FIGURE 5



ing the “box” shape of the F# minor pentatonic scale in 14th position. I begin with the pick-hand tap, followed by the fret-hand tap on the next lower scale degree, alternating between the two continually through the lick. Another neat twist, shown in **FIGURE 5**, is to stay on the top two strings and

change the pick-hand note before descending through the pattern.

Now that you have the idea, try devising some percussive tapping licks of your own, applying the concept and technique to different scales and areas of the fretboard.





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LIKE A HURRICANE

by Nita Strauss



For video of this lesson, go to
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THREE'S COMPANY

The modes of G major, three notes per string

AN EFFECTIVE WAY to master scales and modes on the guitar is to practice playing them three notes per string. In my experience, this is something that many lead guitarists don't put as much time into as they probably should. I find that this approach offers an economical way to cover a lot of ground on the fretboard, while broadening the availability of notes within a given position.

A good place to start is with the seven diatonic modes of the G major scale (G A B C D E F♯), played three notes per string. Each mode is built from a different note, or degree, of the scale: in **FIGURE 1**, we have the G major scale, also known as the G Ionian mode, starting on the low E string's third fret. On the bottom two strings, the notes fall at the third, fifth and seventh frets, and I like to fret these notes with my first, second and fourth fingers.

The notes on the middle two strings fall at the fourth, fifth and seventh frets, and I employ the same fingers, moving my index finger up one fret. The notes on the top two strings fall at the fifth, seventh and eighth frets, so I shift up to fifth position and use my first, third and fourth fingers to fret these notes. Play this pattern repeatedly, ascending and descending, and be sure to memorize it.

Now, if we were to play the G major scale starting on the second note, A, up to A one octave higher, that gives us the A Dorian mode (A B C D E F♯ G). **FIGURE 2** illustrates A Dorian, played three notes per string, starting on the low E string's fifth fret. Although A Dorian comprises the same notes as G Ionian, the difference lies in the way one orients them. With G as our root, or "one," a 1 3 5 7 chord or arpeggio based on this scale results in the notes G B D F♯. Played together, these notes form a Gmaj7 chord. With A as our root, a 1 3 5 7 chord or arpeggio yields the notes A C E G, which form an Am7 chord or arpeggio.

We can continue the process by moving up to the third degree of the G major scale, B, and start from there, as shown in

FIGURE 1 G major scale (Ionian mode), three notes per string

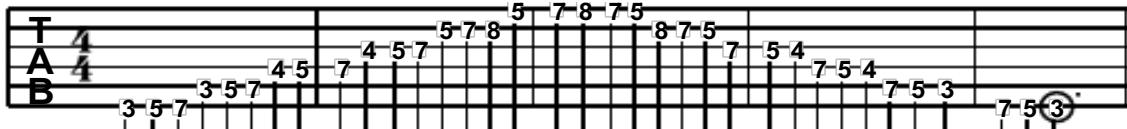


FIGURE 2 A Dorian

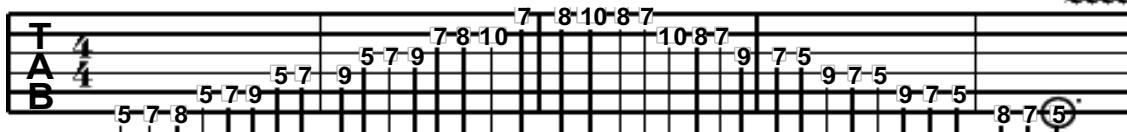


FIGURE 3 B Phrygian

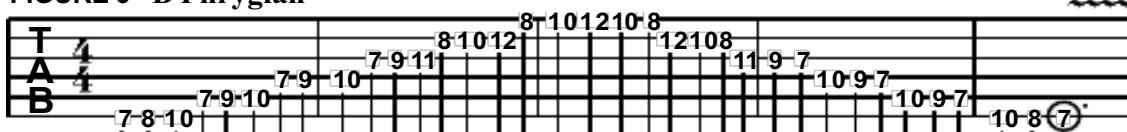


FIGURE 4 C Lydian

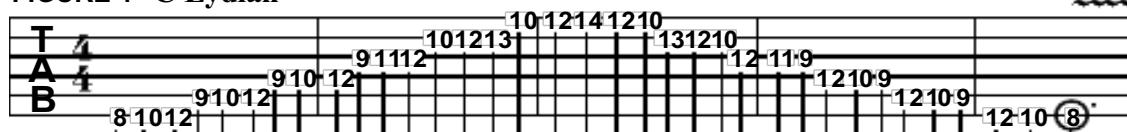


FIGURE 5 D Mixolydian

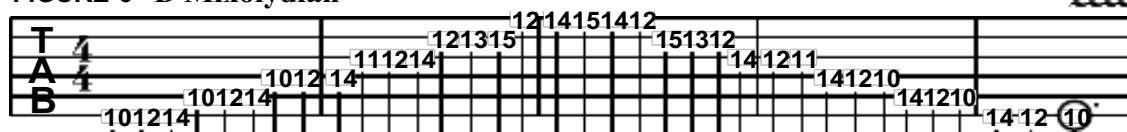


FIGURE 6 E Aeolian

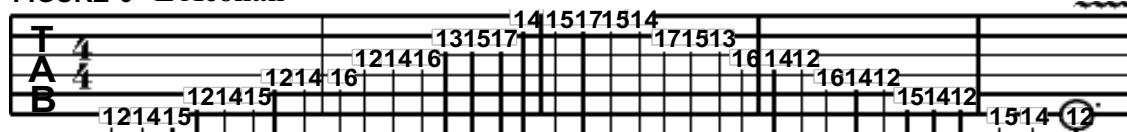


FIGURE 7 F♯ Locrian

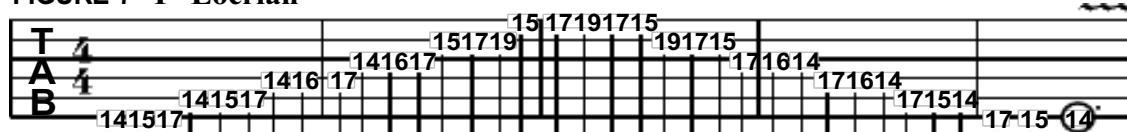


FIGURE 8 G major (Ionian), octave higher

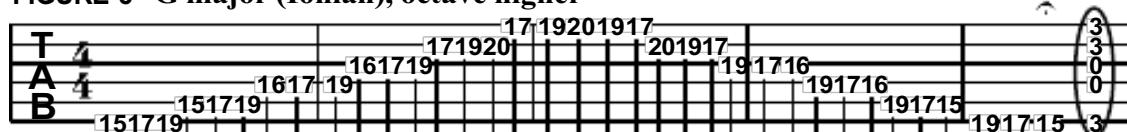


FIGURE 3. Thinking of B as our root note, we now have the B Phrygian mode. Playing 1 3 5 7 within this scale results in the notes B D F♯ A, which is a Bm7 chord or arpeggio.

FIGURES 4–7 take us through C Lydian, D Mixolydian, E Aeolian and F♯ Locrian,

respectively, and **FIGURE 8** shows the G major scale played 12 frets and one octave higher than our starting position.

Memorize all these patterns, then try shifting them up and down the fretboard to different keys.

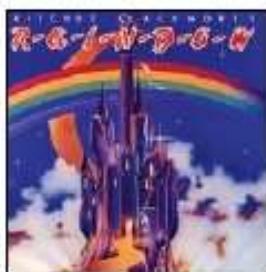
PERFORMANCE NOTES

...HOW TO PLAY THIS MONTH'S SONGS...



"MAN ON THE SILVER MOUNTAIN"

Rainbow



TO PRODUCE THE
distinctive “biting” attack heard in his intro riff to “Man on the Silver Mountain,”

guitarist Ritchie Blackmore performs the figure using upstroke strums for all the two-note chords, as indicated in bars 1–4 of the transcription. Combined with his short, staccato rhythms, Blackmore’s approach creates a precise sound similar to what would result from playing fingerstyle, with a fingerpick on each finger. Notice that Blackmore does pick each low G note on the sixth string’s third fret with a downstroke. Regarding his fret-hand fingerings, Blackmore barres each double-stop with either his index or ring finger and frets the low G notes with his thumb, Delta-blues style.

To best perform Blackmore’s fluid keyboard-like arpeggios during the song’s pre-chorus (section C), use strict down-up-down-up alternate picking, as indicated by the picking prompts in bar 21. Fret each three-note triad shape, rather than adding and removing fingers for each note individually. To keep the arpeggio notes from ringing together too much, apply a light pick-hand palm mute on the G and B strings. When learning to play through these swiftly moving arpeggios, practice them slowly at first and focus on perfecting the alternate picking involved while trying to minimize your pick-hand movement. It’s also helpful to practice with a metronome while tapping your foot on each downbeat, to make sure your timing is solid and consistent.



"SHE SELLS SANCTUARY"

The Cult



AS LEGEND HAS IT, guitarist Billy Duffy essentially created the mystical guitar sound for the intro to this classic

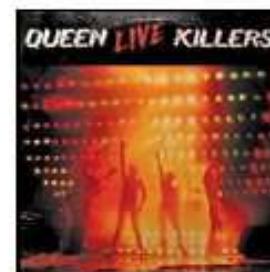
hit song “by accident,” by having every effect on his pedalboard left on following a bit of wild studio experimentation. Most noticeable, and of importance to the overall sound, is the use of two separate delay pedals, set for short and medium delay times of approximately 400 and 800 milliseconds, respectively. If you have access to only a single delay pedal, the 800ms setting will best allow you to approximate the sound heard in the original recording. Also present on the clean guitar heard during the song’s intro is a flanger effect, as well as the built-in chorus from Duffy’s Roland JC-120 stereo guitar amp. Later in the song, however, the guitarist turns off the flanger effect and kicks on an overdrive pedal to create a heavier guitar tone for the verse and chorus sections.

The song’s main riffs are pretty straightforward, as the majority of the melody notes are played up and down the G string in combination with the open D string, which Duffy effectively employs as a drone. [See this month’s *In Deep* column for more on drones.] The only tricky part might be performing some of the big note leaps, such as when you jump from the F# on the 11th fret in bar 13 down to the D note on the seventh fret on beat two, all within the space of half a beat. Learning to nail such large interval leaps with consistent accuracy means memorizing the riff and playing it over and over until your hand practically takes you there by itself, via muscle and “touch” memory.



"LOVE OF MY LIFE"

Queen



THE BEST APPROACH for learning to play Brian May’s masterful solo guitar accompaniment in this live version of

“Love of My Life” smoothly is to break down his parts and study the fret-hand and pick-hand duties separately, rather than jumping in and trying to learn the chord shapes and fingerpicking all at once. Starting with the fret hand, first familiarize yourself with the chord shapes illustrated at the beginning of the transcription, as the fingerings for many of them may not be readily apparent from the tablature alone. “1” signifies the index finger and “4” represents the pinkie. At the top of each chord frame, o’s tell you whether any un-fretted strings are played open, while x’s mean a string is not to be played.

When fingerpicking this song, May generally uses his thumb to play the lowest note in each chord while assigning individual pick-hand fingers to sound the higher strings as needed. However, the moderately slow tempo means the picking can actually be accomplished with virtually any combination of fingers; you can use as many or as few as you like to play through the melodies and chord arpeggios. For the most authentic performance, use multiple fingers to pluck, rather than strum, chord tones sounded together, as indicated by vertically stacked tab numbers. Note, however, that, for dramatic effect, May sometimes will strum a chord with his thumb, indicated in each case by a squiggly vertical line in the tablature.

—JEFF PERRIN

—JEFF PERRIN

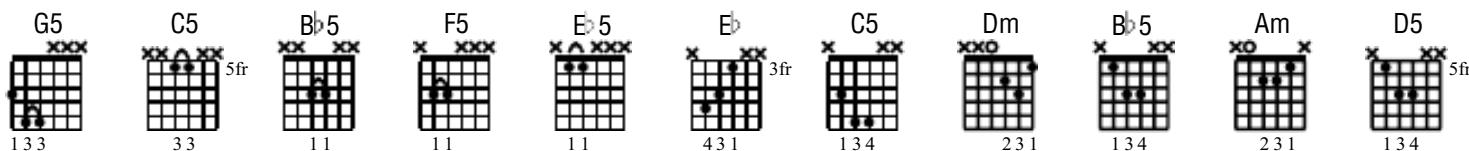
—JEFF PERRIN

MAN ON THE SILVER MOUNTAIN

Rainbow

As heard on **RITCHIE BLACKMORE'S RAINBOW**

Words and Music by Ronnie James Dio and Richard Blackmore • Transcribed by JEFF PERRIN



A Intro (0:00)

Moderately $\text{J} = 108$

* G5

Gtr. 1 (elec. w/dist.)

C5 Bb5 G5

F E5

*Chord symbols reflect overall tonality.

Bass

5

G5 (w/light phaser effect) C5 Bb5 G5 F E5

Bass Fig. 1

9

C5 Bb5 G5 F E5 (phaser off)

1. I'm a
end Bass Fig. 1

B Verses (0:27, 1:18)

wheel I'm a wheel I can roll I can feel And you can't stop me turnin' 'Cause I'm the
day I'm the day I can show you the way And look I'm right beside you N.C.(F5) (C5) (G5) E5 C5 N.C.(F5)

13

MAN ON THE SILVER MOUNTAIN
WORDS AND MUSIC BY RONNIE JAMES DIO AND RICHARD BLACKMORE
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sun I'm the sun I can move I can run
 night I'm the night I'm the dark and the light
 (G5) (F5) (C5)

but you'll never stop me burnin'
 with eyes that see inside you
 Eb N.C.(C5) (G5)

17

C Pre-chorus (0:45, 1:36, 2:48)

Come down with fire

Dm Bb
Gtr. 3 plays Fill 3 third time (see below)

Gtr. 2 (elec. w/dist.)

P.M. on ② and ③

Lift my spirit higher
Dm Am

21

*repeat previous beat

Gtr. 1
let ring throughout

Bass

Someone's screaming my name
Bb C Bb Gm

3rd time, skip ahead to **F** Outro (bar 55)
Come and make me
Eb F

Gtr. 2 substitutes Fill 2 second and third times (see below)

25 P.M. on ③

Fill 1 (1:01)
Gtr. 2 (G5)



Fill 2 (1:49, 3:02)

Gtr. 2 (Eb)

P.M. on ② and ③

(F)

Fill 3 (2:48)

Gtr. 3

(Dm)

TRANSCRIPTIONS

D Chorus (1:01, 1:52)

holy again

G5

Gtr. 2 plays Fill 1 first time (see previous page)

I'm the man on the silver mountain

F E♭5

Gtr. 1

28

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

32

G5 I'm the man on the silver mountain F E♭5 2. I'm the

C5 B♭5 G5

2. N.C.(D5) (B♭5) (C5) (C5) (B♭5) (F5)

Gtr. 3 (elec. w/dist.)

36

Gtr. 1

Bass

E Guitar Solo (2:13)

N.C.(G5)

*w/bar

E♭

C5

39

*Dip w/bar while holding string bend.

Rhy. Fig. 1

Bass Fig. 2

N.C.(F5) (G5)

42

E♭ C5 D5

44

end Rhy. Fig. 1

end Bass Fig. 2

N.C.(G5)

Gtr. 1 plays Rhy. Fig. 2 (see bar 39)

Gtr. 3

47

Bass plays Bass Fig. 2 simile (see bar 39)

N.C.(D5) (G5)

50

Rhy. Fill 1 (3:28, 3:46, 3:55, 4:13, 4:22)
Gtr. 1

(G5) (F5) (E♭5) (G5)

TRANSCRIPTIONS

Go back to □ Pre-chorus (bar 21)

F Outro (3:04)

1. holy again
2. Well I can help you I know I can
3. Just look at me and I listen
4. Comin' down with fire
- 5.

I'm the man on the silver mountain
I'm the man on the silver mountain
I'm the man the man And lift your spirit higher
I'm the night The light The

Gtr. 1 G

C5 B♭ G5

(play repeats simile)

(3.) Give you my hand I'm the man on the silver mountain
(4.) (5.) black and the white The man on the silver on the mountain
F5 E♭5 G5

Gtr. 1 substitutes Rhy. Fill 1 second, third and fifth times
(see previous page)

58

(1.) I'm the man on the silver mountain
(2.) I'm the man on the silver mountain
(3.)
(4.) mountain The man on the silver mountain

C5 B♭ G5

F5 E♭5

Gtr. 1 substitutes Rhy. Fill 1 third and fourth times
(see previous page)

(play 5 times and fade)

60

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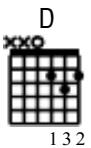
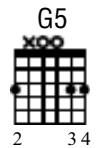
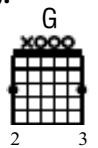
SHE SELLS SANCTUARY

The Cult

As heard on **LOVE**
Words and Music by Ian Astbury and Billy Duffy • Transcribed by JEFF PERRIN

NOTE: The recording sounds slightly sharp of concert pitch. To play along, tune all strings accordingly.

(Set tuner calibration to A = 444Hz).



A Intro (0:00)

Moderately Slow $\text{J} = 140$

N.C.(D)

*Gtr. 1 (elec. w/clean tone, delay, chorus and flanger effects)
Production effects
(approx. 4 sec.)

*Two delay effects, set to 400 and 800 milliseconds, respectively.
Chorus and delay effects remain on throughout.

(flanger off)

B (0:18, 1:27)

N.C.(D5)

Gtr. 1 (w/overdrive)

Gtr. 2 (w/overdrive and delay effects)

Rhy. Fill 1 -

Bass Fig. 1 - (repeat previous bar)

1. Oh the heads
2. Oh the heads

(D5)
Gtr. 2 plays Rhy. Fill 1 (see bar 12)

Gtr. 1

Bass

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C 1st and 3rd Verses (0:32, 1:41)

that turn
that turn

(D5)

Gtrs. 1 and 2

Rhy. Fig. 1

light P.M.

make my
make my
(C5)

back burn
back burn

(G5)

And those heads
And those heads

18

Bass
Bass Fig. 2

that turn
that turn

(D5)

Gtr. 1 plays Rhy. Fig. 1 (see bar 18)

Substitute Bass Fig. 2 second time (see bar 18)

make my
make my
(C5)

back
back

Make my
Make my
(G5)

back
back
burn
burn yeah

Bass

22

D (0:46, 1:55)

(D5)

Gtr. 2 plays Rhy. Fill 1 twice (see bar 10)

Gtr. 1

2nd time: Yeah
(C5)

hey
(G5)

yeah

26

Bass
Bass Fig. 3

2nd time, skip ahead
to **G** 4th Verse (bar 42)

2. The

4. The

(D5)

Gtr. 1

Yeah
(C5)

hey
(G5)

30

Gtr. 1

Bass plays Bass Fig. 3 (see bar 26)

E 2nd Verse (1:00)

sparkle in your eyes
sparkle in your eyes

(D5)

light P.M.

keeps me alive
keeps me alive
(C5)

keeps-a me alive
(G5)

And the
The

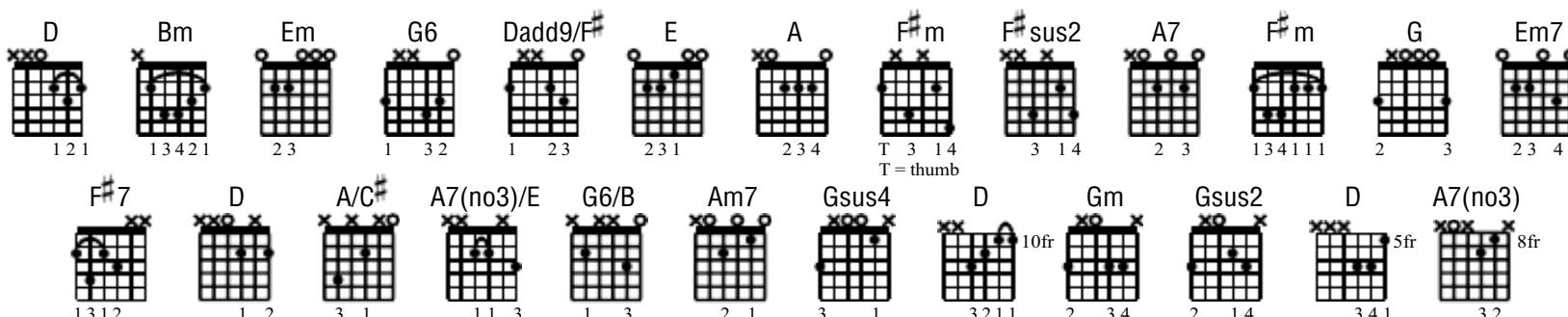
34

Bass plays Bass Fig. 2 (see bar 18)

LOVE OF MY LIFE (LIVE ACOUSTIC)

Queen

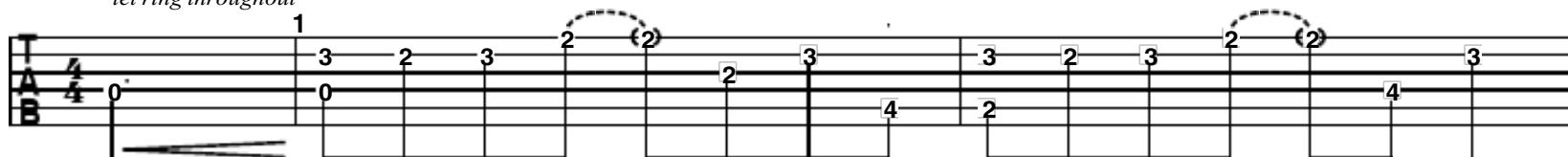
*As heard on **LIVE KILLERS***



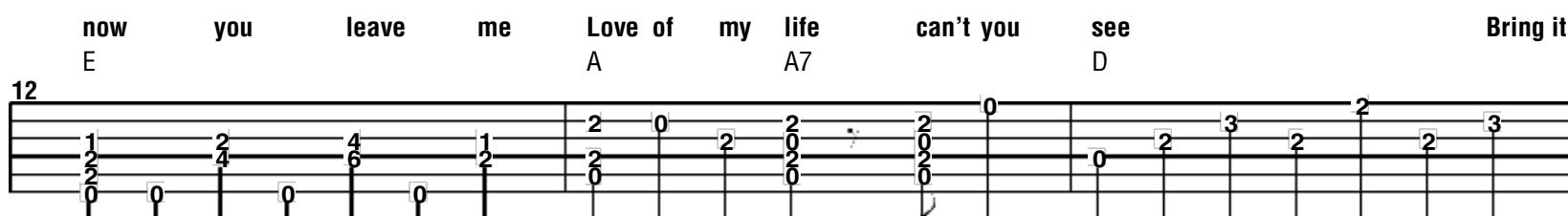
A Intro (0:06)

Moderately Slow ↘ = 80

Moderately slow. *D*
12-string acoustic (played fingerstyle)
let ring throughout



B 1st Verse (0:33)



back bring it back Don't take it away from me because you don't
 Bm F#m G D G D5 Bm

15

know what it means to me (G/D) (F#m/D) (Em/D) (D) Beautiful G6 Dadd9/F#

18

C 2nd Verse (1:15)

Love of my life don't leave me You've
 A F#sus2

22 E

stolen my love you now desert me (Love of my life can't you
 Bm E A A7

25

see Bring it back bring it back Don't take it away from me because
 D N.C.(Bm) (F#m) (G) (D)

28

(G) You don't know) what it means to me
 (D5) (Bm) Em A D

31

C 2nd Verse (1:15)

You will remember when this is blown over and everything's all by the
 Bm F#m G5

34

way When I grow older I will be there at your side
 D F#7 Bm F#m

37

TRANSCRIPTIONS

to remind you how I still love you I still love

(B7b9) Em A

E Interlude (2:17)

$\downarrow = 96$

you D A/C# D

A/C# D A7(no3)/E D A/C# G6/B A

$\downarrow = 89$

Am7 G Gsus4 G N.H. G/D F#m/D G D

$\downarrow = 74$

G6 Dadd9/F# E A Hurry A7(no3)

F Outro (2:53)

back hurry back Don't take it away from me because you don't

Bm F#m G D G D5 Bm

know what it means to me Love of my life

Em A7 D Bm

love of mylife Ooh yeah

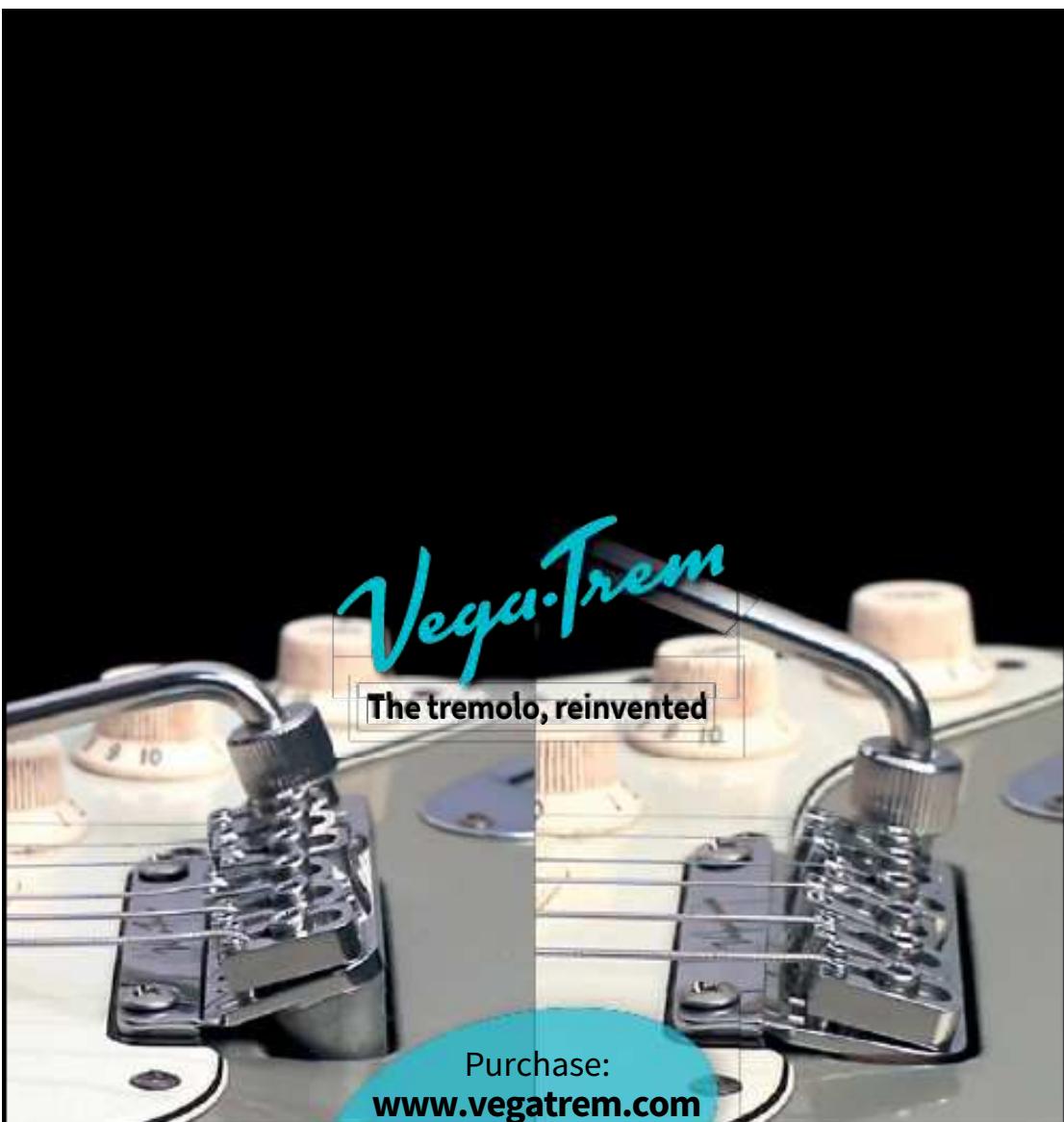
F#m Em Gm Gsus2 D

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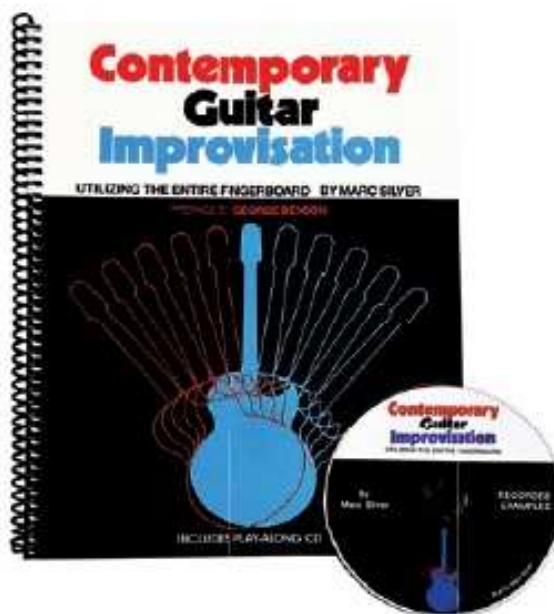
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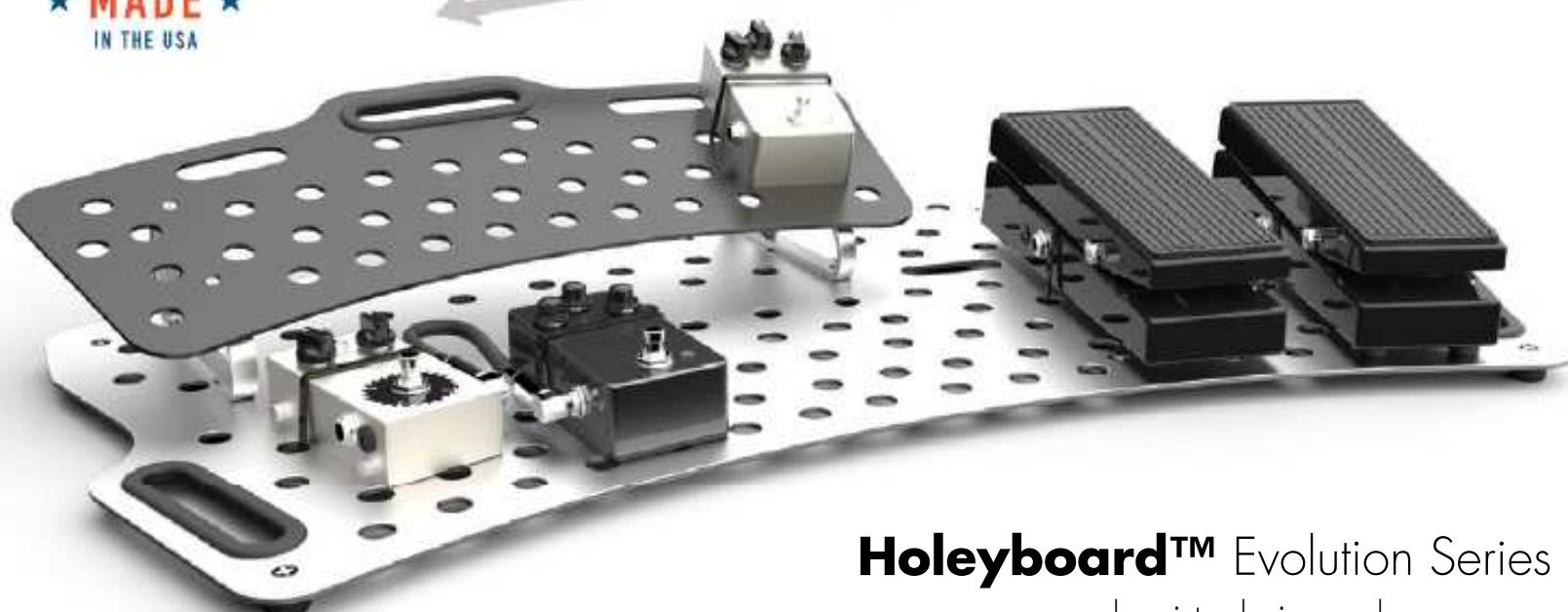


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"CAT SCRATCH FEVER"

TED NUGENT • CAT SCRATCH FEVER, 1977 • GUITARIST: TED NUGENT

By Chris Gill



TED NUGENT was one of the hardest-rocking guitarists of the late Seventies, but many players today would be surprised by the unconventional gear that he used in the studio to create his characteristic heavier-than-heavy sounds. His main weapon of choice both onstage and in the studio back then was (and still is today) an archtop thinline hollowbody Gibson Byrdland guitar from the early Sixties, which was originally designed by hillbilly jazz guitarists Billy Byrd and Hank Garland. In addition to its slim body depth and fully hollow design, the Byrdland's other main distinguishing features are its 23 1/2-inch scale length and narrow neck width. Nugent prefers circa 1961-'68 Byrdlands, which feature a sharp "Florentine" cutaway and a pair of humbucking pickups.

Nugent's studio rig for "Cat Scratch Fever" was about as simple as it gets: a 1962 Gibson Byrdland and a 1962 Fender Deluxe 6G3 combo amp. Produced for a very brief period from 1961 until 1963 and easily identifiable thanks to its brown Tolex covering, the 6G3 Deluxe is beloved by tone connoisseurs for its overdrive crunch and growling midrange, which sound more like a Marshall than any other vintage Fender amp (although since the brown Deluxe pre-dated Marshall by about a year, perhaps it's more accurate to say that Marshall amps sound more like a brown Deluxe). Nugent was well known for performing at excessive volume levels onstage, but in the studio he made this combo—with a single 12-inch speaker—sound like he was ripping the roof off of the recording studio.

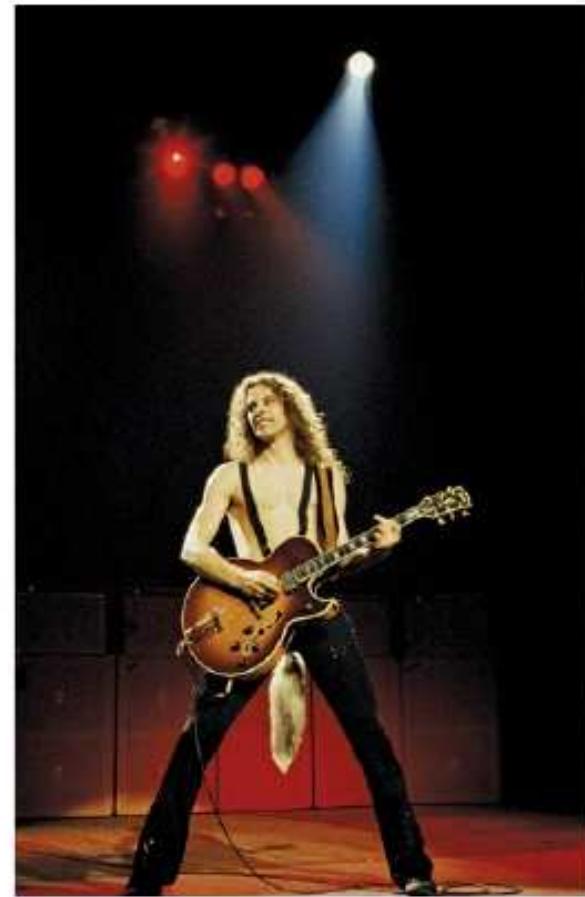
Although the Byrdland's medium-output PAF humbucking pickups and the Deluxe's moderate gain seem tame by today's standards, Nugent made this modest rig sound larger than life thanks to an abundance of overdubbed unison layers for the main riff, rhythm parts panned to separate locations and tight harmonized parts for the fills and solos. The Deluxe's thick, luscious midrange allows the guitar to remain prominent in the mix, with the bass and the drums adding body and depth.



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- Seymour Duncan Seth Lover bridge humbucker
- Blackstar Artisan 15

TONE TIP: The Gibson Byrdland and Fender Deluxe 6G3 are both extremely idiosyncratic items and therefore hard to duplicate. The thinline hollowbody Guild Starfire III has midrange honk that comes close enough to the Byrdland with a PAF-style humbucker installed. The Blackstar Artisan has a similarly simple control configuration to the brown Deluxe: use channel 2 but with less gain/volume and the tone control dialed down for less brilliant treble.



ORIGINAL GEAR

GUITAR: Gibson Byrdland with PAF humbucking pickups (bridge pickup), volume and tone controls at 10

AMP: 1962 Fender 6G3 Deluxe with Oxford 12K5 12-inch speaker (Bright channel input 1, Volume: 10, Tone: 10, Tremolo off—Speed: 0, Intensity: 0)

EFFECTS: None

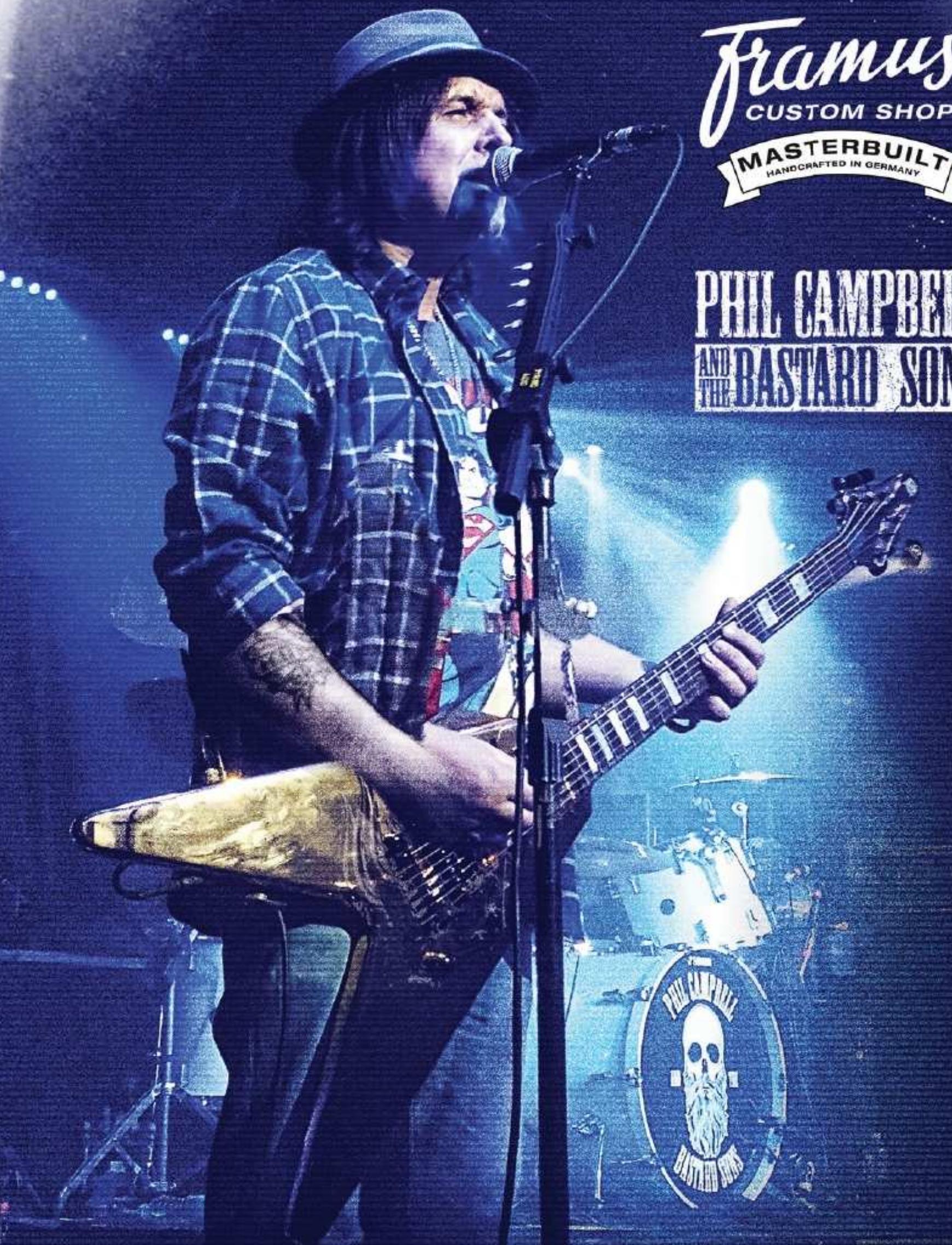
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