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It’s finally here – TG’s 100 Greatest Riffs, as voted for by you! Which riffs made the cut, which were deemed unworthy and which riff made it to No 1? Read it here now!
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100 GREATEST RIFFS!
Thousands of you have voted, now we can finally reveal Total Guitar's 100 greatest guitar riffs of all time. From the bluesy licks of Hendrix to the drop-D devastation of A7X, these are the crown jewels of rock... but who's number one?

72 TRAIL BLAZERS:
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We profile the hugely influential 80s three-piece who provide nothing less than the missing link between punk rock and hardcore. Grab a pair of safety pins and prepare to pogo like crazy!

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NAMM REPORT
TG flew to LA to get you the sizzle on this year's hot gear
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WHY RIFFS ROCK

What makes a great riff rock? This was faced with this question when we were asked earlier this month to name the most powerful riff for a feature in Men’s Health magazine. You know, the one with impressively buff guys on the cover... Of course you don’t, you’re a guitarist and more likely to spend your time picking up hotties than you are picking up weights. Anyway, after a quick office poll, we decided that Walk by Pantera should be crowned ‘Most Powerful Riff’. Without wanting to give too much away, Walk does feature highly in your 100 Greatest Riffs (p.39), and its inclusion there gives us some ideas about our initial question... Walk is brutally simple and instantly recognisable (hum it to a mate, and they'll clock it straight away). There is one other crucial test when deciding if a riff is brutally simple and instantly recognisable is: ‘Does it feature highly in your 100 Greatest Riffs?’. It won’t give you a six pack, but it will feel great, I promise. Stephen Lawson, Editor

WHO?

James is a keen cyclist (he wears Lycra and everything!) and regularly braves the 17-mile trip to the nearest supermarket. He just had to jump in the bath and scrub down (see this month’s Novice video on your CD) – ‘Suicide Note, Part 2’ by Pantera. ‘Cos it’s frickin’ Dimebag, innit!

DID YOU KNOW?

Charlie despises breakfast cereal. We made up that bit about him eating Shreddies.

CHARLIE GRIFFITHS

DID YOU KNOW?

Fortunate Son... Turn to: Alexi Laiho Video Lesson, p.131

GREATEST RIFF:

Charlie eats Shreddies for breakfast and farts lightning. How cool is that?! Oh, he also recorded the Alexi Laiho Video Lesson, p.131

WHO?

Total Guitar’s


CONTACTS

MAG: 01225 442244

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ABSTRACTS

JIMMY PAGE

DID YOU KNOW?

He’s only Total Guitar’s ‘go to’ guy for the sickest, shreddiest metal tabs! Yep, this guy is fast. Charlie eats Shreddies for breakfast and farts lightning. How cool is that?! Oh, he also recorded the Video Lesson on your CD. He regularly braves the 17-mile trek to the office from his home in Somerset.

CHARLIE GRIFFITHS

WHO?

Charlie is a keen cyclist (he wears Lycra and everything!) and regularly braves the 17-mile trip to the nearest supermarket. He just had to jump in the bath and scrub down (see this month’s Novice video on your CD) – ‘Suicide Note, Part 2’ by Pantera. ‘Cos it’s frickin’ Dimebag, innit!

DID YOU KNOW?

Charlie despises breakfast cereal. We made up that bit about him eating Shreddies. Seems funny at the time, but now appears to have been a feeble attempt to fill space on deadline.

ED MITCHELL

WHO?

Ed is leading the way in all things Xey Xey, our reviews dude Ed is just the man to bring you all the hottest gear news from last month’s Winter NAMM show in LA (see p.136)

GREATEST RIFF:

‘Fortunate Son’ by Creedence Clearwater Revival. It’s just a rock’n’roll love of John Fogerty.

DID YOU KNOW?

Ed recently passed his driving test. As TG’s designated driver on our NAMM tour of LA, he was handed the keys to a 3.0-litre, V8-powered Dodge Charger and let loose on the freeway. TG was scared.
The new Dean Guitars SJ Art Series features exclusive designs by award-winning graphic designer Stephen Jensen. Stephen is no stranger to Dean Guitars working with them for several years and having designed the finishes of several famous guitars including Dimebag’s Rust Razorback, Explosion Razorback, Schenker Brothers V, and The Muddy Bullseye. With the SJ Art Series, Stephen brings to life three completely new designs to add to Dean Guitars killer 2007 line-up.

SJ Series #1 – Vendetta Revenge
Designed as a classic tattoo design with a burning sacred heart and dagger rendered photorealistically over tattoo style skulls and rose vines. Also features custom dagger and heart inlays.

SJ Series #2 – V Inferno
A modern take on classic hot rod flames, the Inferno features superheated blue flames and custom flame inlays.

SJ Series #3 – ML Warbird
The Warbird is the camouflage theme taken to the extreme. This design features the battle ravaged hull of a camouflaged fighter plane complete with scratches, burn marks and bullet holes.
Download 2007 looks set to be the best yet, with rock’s biggest new band My Chemical Romance and heavy metal icons Iron Maiden headlining the main stage on Friday and Sunday respectively. Also headlining are surprise additions Linkin Park, who top the bill of new and established heavy bands from across the globe on the Saturday.

And this just in — now confirmed for this year’s festival, which takes place on 8, 9 and 10 June at Donington Park in Derbyshire, are the great Slayer and goth genius Marilyn Manson.

Celebrating its fifth anniversary this year, the Download Festival has firmly established itself on the summer music calendar. A sell-out 70,000 people descended on Donington Park last year to experience the hottest bands and weather in the event’s history.

Tickets are now on sale, and more acts will be announced the moment they are confirmed on the festival’s website www.downloadfestival.co.uk.
WHO DO YOU WANNA SEE?

WE WANT TO KNOW WHICH BAND YOU’RE MOST GAGGING TO SEE AT THIS YEAR’S DOWNLOAD FESTIVAL AT DONINGTON PARK FROM 8-10 JUNE!

a) MY CHEMICAL ROMANCE
b) LINKIN PARK
c) IRON MAIDEN

Text TDOWNLOAD followed by a space and either Chemical, Linkin or Maiden to 87103 (eg TDOWNLOAD Chemical). Check out next month’s TG for the results!

T&Cs: Texts cost 25p plus your usual text cost. Please source all necessary permissions. Available to T Mobile, Orange, O2 and Vodafone customers only.

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THE VERDICT!

LAST MONTH WE ASKED YOU WHETHER YOU THOUGHT DONNIE TOURETTE’S ANTICS IN THE CELEBRITY BIG BROTHER HOUSEHOLD MADE THE TOWERS OF LONDON FRONTMAN A ROCK LEGEND OR A BIT OF A WANKER... LEGEND: 27% WANKER: 73%
RETURN OF THE RAGE!

RAPI METAL PIONEERS REUNITE FOR AT LEAST ONE SHOW THIS SUMMER

Despite turning down all offers to reform and tour over the past few years, it looks as though legendary rap metal band Rage Against The Machine are giving it another go.

The band - guitarist Tom Morello, vocalist Zack De La Rocha, drummer Brad Wilk and bassist Tim Commerford - have confirmed they are to reunite for at least one show, California’s Coachella Festival at the end of April, and rumours are rife about a world tour.

The band split up in 2000 when De La Rocha notoriously fell out with his bandmates. They went on to form Audioslave with former Soundgarden frontman Chris Cornell.

What this means for Audioslave is not yet clear, but with both Morello and Cornell releasing solo albums as well this year, the band’s immediate future looks shaky.

Zack De La Rocha must be back on good terms with the rest of the band - indeed in 2005 he and Morello were photographed together at a protest march. As yet it is unconfirmed whether they will be debuting any new material, although given the time constraints it looks doubtful, and their set will likely consist of past hits.

Audioslave’s immediate future looks shady.

Morello and Cornell releasing solo albums as well this year, the band’s album (as yet to be titled) is said to be a Baptism.

Recorded in a church, Neon Bible is said to be drenched in organs, strings and stripped-back guitars, and features contributions from Calexico’s Martin Wenk and Wolf Parade’s Hadjii Bakara.

KINGS OF LEON

For a year’s study at the UK’s school of rock.

The reunion of third

Kings Of Leon are hell-bent on serving up another slice of southern rock this April with the release of third album Because Of The Times. With track titles such as Knocked Up, Black Thumbmail, Ragoo and download single On Call to look forward to, we can’t wait to hear it.

CHEERS FOR PAYING, GUYS!

TG COMPETITION WINNER GETS TO THANK BULLET BOYS IN PERSON

otal Guitar reader Chris Homes finally got to meet his heroes this month... and thank them for stumpung up the cash to pay his tuition fees at top music school BIMM.

We teamed up with BIMM (aka Brighton Institute of Modern Music) and Welsh metal masters Bullet For My Valentine to give one reader the opportunity to have their fees paid by the band for a year’s study at the UK’s school of rock.

Not only that, but guitarist Chris, from Somerset, was invited to meet the band VIP-style backstage at their sold-out show at the Hammersmith Apollo in London.

“I couldn’t believe it when I won the scholarship, it blew me away!” said Chris. “I have learnt so much already about playing techniques, scales, chords and the music business. Meeting Bullet was awesome! The show was incredible and the band took me along to the after-show party where we had a few drinks with Funeral For A Friend!”

Bullet guitarist Padge said: “I wish there’d been more music courses back home when we were starting out. To be a successful player you need to learn everything from therapy to strong down-picking. You need to persevere and be totally dedicated.”

BIMM is running a Metal Summer School from August 13-16 this summer; for further information call 01273 626666 or visit the school’s website at www.bimm.co.uk.

STANDBY

HOT NEW GUITAR ALBUMS COMING YOUR WAY...

ARROW FIRE

NEON BIBLE

NEW TITLE

DUE: 5 MARCH

Lenny Kravitz is back with a follow-up to 2004’s criminally underrated Baptism. Whereas Baptism marked the rock hero’s “spiritual and musical rebirth”, his new album (as yet to be titled) is said to be a much-awaited return to the Hendrix-esque stylings of Are You Gonna Go My Way?

KINGS OF LEON

NEON BIBLE

NEW TITLE

DUE: 9 APRIL

Nashville dynamo Kings Of Leon are hell-bent on serving up another slice of southern rock this April with the release of third album Because Of The Times. With track titles such as Knocked Up, Black Thumbmail, Ragoo and download single On Call to look forward to, we can’t wait to hear it.

NEWS

IN BRIEF

■ KILLSWITCH ENGAGE were forced to postpone three sold-out shows on their European headlining tour at the last minute when guitarist ADAM D had to drop out of the band due to unspecified illness.

■ MY CHEMICAL ROMANCE guitarist FRANK IERO had to drop out of the band’s Japanese tour because of an unspecified illness.

■ PANTERA drummer Vinnie Paul and guitarist Dimebag Darrell have both been filling in on the tour until Dimebag gets better.

■ ANTHRAX guitarist SCOTT IAN has announced that vocalist JOEY BELADONNA has left the band. As a result, the reunion of the classic lineup is over. Ian, together with bassist FRANK BELLO and drummer CHARLIE BENANTE, are focusing on the new album. Writing songs for a new album. Who’s Włodo says Ian. “I feel we have some unfinished business with the Ill’ve Come For You All live tour and I will do my best to finish it.” So, a return for JOHN BUSH?

■ HELLOWEEN have announced an April release date for their debut album. The highly anticipated release features MUDVAYNE’s Chad Gray and guitarist Greg Tribbett, former PANZER drummer Vinnie Paul and NOTHINGFACE’s Tom Maxwell and bassist Jerry Montano.

■ Rumours have it that Ewan McGregor is set to star in a movie about NIRVANA frontman KURT COBAIN. The rumours follow confirmation from COURTNEY LOVE that a Cobain biopic is in development. Love said two actors were being considered to play the lead in the film, expected to be based primarily on the Charles R Cross biography He Never Died: Than Heaven.
LET BATTLE COMMENCE!

ENTER YOUR GROUP IN THE TOTAL GUITAR-
SPONSORED GLOBAL BATTLE OF THE BANDS

If you’re in a band and reckon you can make it to the top then now’s your chance to do something about it - enter the Global Battle Of The Bands 2007! Forget about artificial Pop Idol-style competitions and all the other glorified karaoke rubbish out there: according to its organisers (and judging by the Global Final TG attended last year) GBOB is the real deal for real bands playing real music live.

Local qualifying heats and national finals are taking place all over the world, with the eventual national winners going forward to the GBOB World Final in a quest to win $100,000 and a world tour.

The winners of the England final will be treated to an all-expenses-paid trip to the world final in December. Plus, with TG and Gibson amont the sponsors, they can win a bunch of other cool prizes including a brand spanking new Gibson guitar.

With up to 40 countries competing, the GBOB challenge is now the largest band competition on the planet. There are just two rules: no cover versions and no pre-recorded music. Apparently, it doesn’t matter what style of music you play - GBOB’s mission is to bring the best non-manufactured new talent in the world to a wider audience.

All bands entering will get their own online electronic press kit and online download and merchandise store. They will also have the chance to win a fully produced and mastered single, not to mention the chance to get on TV, because much of the competition is being filmed for broadcast and release!

Past GBOB winners have gone on to great things. Spanish indie band Second won in 2004 and signed a major recording contract with DRO Atlantic, while Irish grunge rockers Kopek, who won in 2005, have just finished recording in LA with U2 producer Danny Saber. Go to www.gbob.com for more details on how to register. Some regional heats have already been scheduled (see below) and many more will be confirmed soon and posted on the website and at www.myspace.com/gbobengland. Get rockin’!

11 March - London, The Orange Club
1 May - London, The Purple Turtle
19 May - Dagenham, Musictek Studios (The Tek)
6 June - London, The Borderline
28 June - London, The Orange Club
27 July - Ashford, Ashford Rocks

DO YOU DO REQUESTS? THE WORLD’S GUITAR PLAYERS ON THE STUFF THAT MATTERS

What was the first riff, song or solo you learned on the guitar?

“La Bamba” then Iron Man. Everything I did was at home at first – it was a true ‘computer geek’ obsession with rock. I played flute, so I was a flautist, but when I started with guitar, I was truly inspired by the maximum posing potential and majesty of rock.”

Who are your all-time favourite guitarists?

“Keith Richards, his riffs, style, everything appealed to me. Dave Navarro and Tony Iommi – those guys tended to work in chording, rather than super-intricate finger patterning. Kiss changed my life – those songs are made to strut to.”

Is there a riff or lick that you wish you’d written?

“Gonna Leave You by Queens Of The Stone Age. To say that Josh [Homme] hasn’t heavily influenced me... that opening riff is amazing. And also the opening riff to Ocean Size by Jane’s Addiction.”

What’s your most embarrassing onstage moment?

“I was in Liverpool once, and I said, ‘Come on, Manchester!’ Every Spinal Tap moment I’ve ever had has been in England.” (PA)

GBOB CHALLENGE 2007

THE GLOBAL BATTLE OF THE BANDS

DO YOU DO REQUESTS? THE WORLD’S GUITAR PLAYERS ON THE STUFF THAT MATTERS

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- Gibson '62 SG Junior Polar White
- Gibson '95 Melody Maker Cherry
- Gibson '67 ES-125 Bass Cherry
- Gibson '95 Firebird V Sunburst
- Gibson '95 Flying V Ebony
- Gibson '95 Les Paul Standard 50's Neck Trans Amber
- Gibson '95 Les Paul Jr Pro Trans Amber
- Gibson '72 J-50 Acoustic Natural
- Gibson '96 Les Paul Junior Special Cherry
- Gibson '02 Les Paul Historic '57 Goldtop
- Marshall JCM800 1959 100w Superlead Head X2
- Fender '56 Silvertone U-1 Enamel Brown
- Fender '96 Silvertone Twin Pickup Black Sparkle
- Marshall JCM800 1959
- 100w Superlead Head X2
- Roland Phase II Phaser

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“People say we can’t play our instruments, which annoys me because we never said we could!”

— Dorian Cox

The Long Blondes: they’re tall, yes, but where’s the blonde?

INTERVIEW

THE LONG BLONDES

PUNK-TASTIC AND ÜBER-COOL, IT’S TIME TO MEET THE LONG BLONDES

GUITARISTS: DORIAN COX, EMMA CHAPLIN

Who are they and what do they sound like?

Only the coolest, hippest, sexiest new band to have emerged from the UK since the turn of the millennium. Influenced as much by 60s soul and Motown as they are by The Slits and X-Ray Spex, the band’s debut album, Someone To Drive You Home, is highly rated by every just about music mag in the country. Such recent success has been welcomed by the band (who were still working day jobs six months ago) when they signed to Rough Trade and were finally able to tour properly. “No words explain how good that felt!” Says guitarist Dorian Cox.

So they’re not an overnight success at all?

Nope. Despite their sudden emergence on the punk rock scene, The Long Blondes formed three years ago with every member learning their instruments from scratch. “We had finished university, we were doing menial jobs and we just used to go home and complain about it,” explains Dorian. “Then Reenie [bass] came home one day, having been given an old 70s K bass by her uncle, and the idea of starting a band triggered from that.” So the fiveosome headed to a practice room to kick-start their rock’n’roll dreams. “At the start it was a case of writing a chord structure and putting people’s hands on fretboards,” says Dorian, recalling their early collective learning experiences.

Bet that gained them their fair share of detractors?

“We’ve always had a reputation where people say, ‘Oh they can’t play their instruments,” which really annoys me because we never said we could! But we’ve all improved so much. Now I like to think that having started from scratch means we’ve got our own sound, because we can’t consciously copy anyone else’s.” The band’s two-guitar formula also works rather unconventionally, with Dorian combining lead and rhythm and second guitarist Emma Chaplin adding stylish embellishments to the sound.

That’s all very well, but can they pull it off live?

In concert. The Long Blondes are stunning, but don’t expect any improvisations. “We’ve always hated bands who do that,” laughs Dorian. “Sometimes I’ll go a bit wayward and play a solo, but the rest of them just start looking at me in absolute horror. Keep to the basic bar chords, that’s what I say!” (KW)

THE LOWDOWN

FOR FANS OF: Blondie, X-Ray Spex

KEY KIT: (Dorian) Fender Telecaster Deluxe or Gibson Lucille, Fender Deluxe Amp, Deluxe Memory Man echo/delay pedal. (Emma) Fender Mustang, Vox AC15 amp and Electro-Harmonix 50s Memory Man pedal.

OUT NOW: Someone To Drive You Home (Rough Trade)

INTERESTING FACT: Someone To Drive You Home was recorded in Ray Davies’ Konk studio and produced by Steve Mackey of Pulp.

MORE INFO: www.thelongblondes.co.uk

The Long Blondes: they’re tall, yes, but where’s the blonde?
**INTERVIEW**

**THE SECRET SHOW**

A HARDCORE SUPERSTAR’S EMO JOURNEY TAKES A DETOUR VIA COUNTRY-VILLE

GUITARISTS: MATT DAVIES, RHOD VINEY

...would an emo rocker suddenly want to go down, and these lyrics just flowed into my head." He recalls. After dashing back to the tour bus to jot them down, Davies realised they fitted with the old music but the country twang was in no way suitable for FFAF. With that, both the song *The Girl From Chapel Hill* and the idea of creating a folk side-project were born.

A Lowdown

Folk, you say. Gone back to his Celtic roots is he? Well, not really. The album was far more influenced by a love of Gram Parsons, Neil Young and The Byrds. "I wanted a cinematic, wide landscape, storytelling feel, like the singer-songwriters of the 60s and 70s," says Davies. Although he acknowledges that Wales is important to him as a person: "The open space and relaxed environment are definitely an influence on my life. It's very conducive to writing lyrics." So how did this all come about and why would an emo rocker suddenly want to start a country band?

...would an emo rocker suddenly want to start a country band?

Strangely, the inspiration to form Secret Show came from some music Davies had written years before FFAF were even formed. He'd never been able to write lyrics for it until one night during a North American tour with Funeral For A Friend. "We were sat in Nashville with some friends having a barbecue and watching the sun go down, and these lyrics just flew into my head," he recalls. After dashing back to the tour bus to jot them down, Davies realised they fitted with the old music but the country twang was in no way suitable for FFAF. With that, both the song *The Girl From Chapel Hill* and the idea of creating a folk side-project were born.

A lot of people are sceptical when musicians radically change genres. Is he worried about a backlash? Davies is pretty laidback about the subject and the idea of creating a folk side-project were born.

"I wanted a cinematic, wide landscape, storytelling feel, like the singer-songwriters of the 60s and 70s" — Matt Davies

**THE KBC**

RISING STARS OF INDIE DANCE

GUITARIST: James Mulholland

Who are they and what do they sound like?

Three-piece KBC formed in Preston in 2004, after bonding at school over a shared love of Motown, house and indie. The result? A fresh slice of groove-driven funk rock with a leery swagger that has landed the trio devoted fans across the UK, Europe and Japan. Debut album *On The Beat* is described by guitarist James Mulholland as "a really upbeat indie-dance orientated album. We just want everybody to party to it! It's got loads of catchy tunes on there for those looking for an immediate 'in your face' kind of reaction, but also plenty of clever musical tricks." Although comparisons to Kasabian and The Rapture are dismissed. "Definitely not Kasabian! We really like the Rapture, but they're more of a raw band with a much more stripped-down sound. We have over 60 songs now and our new stuff definitely defines The KBC's own sound," (CD)

**INTERVIEW**

**AEREOGRAMME**

CHAMELEON ROCKERS SEEKING CELLULOID INSPIRATION

GUITARISTS: CRAIG B, IAIN COOK

Who are they and what do they sound like?

Intense Scottish rockers Aereogramme have defied pigeonholing by constantly shifting the musical goalposts. Recent album *My Heart Has A Wish That You Would Not Go* saw a shift away from their more experimental post-metal soundscapes towards more melodic, heart-swelling anthems. "We had a loose concept of approaching each track with a certain film or film score in mind," explains guitarist Craig B. "It lends a coherence to the album as a whole that some would say we were lacking on previous albums." The band have been both praised and lambasted for their genre hopping over the years. "It would take too long to describe all the different things we've tried to build into our music," says Craig. "I think our latest album's an interesting one for guitar players because of the range of tones and guitar textures on there." (CD)

**THE LOWDOWN**

FOR FANS OF: *Wilco, Uncle Tupelo, Creedence Clearwater Revival*

KEY KIT: Gibson J45, Fender Hot Rod Deluxe.

OUT NOW: *My Heart Has A Wish That You Would Not Go* (Chemikal Underground)

INTERESTING FACT: Craig B bought the Casio keyboard used on *My Heart Has A Wish That You Would Not Go* at a Christian camp.

**INTERVIEW**

**THE LOWDOWN**

FOR FANS OF: *Queen, Aerosmith and AC/DC albums at a Christian camp.*


**RISING STARS OF INDIE DANCE**

GUITARIST: James Mulholland

Who are they and what do they sound like?

Three-piece KBC formed in Preston in 2004, after bonding at school over a shared love of Motown, house and indie. The result? A fresh slice of groove-driven funk rock with a leery swagger that has landed the trio devoted fans across the UK, Europe and Japan. Debut album *On The Beat* is described by guitarist James Mulholland as "a really upbeat indie-dance orientated album. We just want everybody to party to it! It's got loads of catchy tunes on there for those looking for an immediate 'in your face' kind of reaction, but also plenty of clever musical tricks." Although comparisons to Kasabian and The Rapture are dismissed. "Definitely not Kasabian! We really like the Rapture, but they're more of a raw band with a much more stripped-down sound. We have over 60 songs now and our new stuff definitely defines The KBC's own sound," (CD)

**INTERVIEW**

**AEREOGRAMME**

CHAMELEON ROCKERS SEEKING CELLULOID INSPIRATION

GUITARISTS: CRAIG B, IAIN COOK

Who are they and what do they sound like?

Intense Scottish rockers Aereogramme have defied pigeonholing by constantly shifting the musical goalposts. Recent album *My Heart Has A Wish That You Would Not Go* saw a shift away from their more experimental post-metal soundscapes towards more melodic, heart-swelling anthems. "We had a loose concept of approaching each track with a certain film or film score in mind," explains guitarist Craig B. "It lends a coherence to the album as a whole that some would say we were lacking on previous albums." The band have been both praised and lambasted for their genre hopping over the years. "It would take too long to describe all the different things we've tried to build into our music," says Craig. "I think our latest album's an interesting one for guitar players because of the range of tones and guitar textures on there." (CD)
Bowling For Soup, much like Champ Kind in Anchorman, are all about havin' fuuun. You know, get a couple of cocktails in them, take their pants off, maybe start a fire. So we caught up with guitarists Jaret Reddick and Chris Van Malmsteen on the first night of their recent UK tour promoting new album The Great Burrito Extortion Case...

**REBEL MEETS REBEL**

**NOTHIN’ TO LOSE**

Chris: "Yes! Rebel Meets Rebel! David Allen Coe and Dimebag. Nice!"

Jaret: "They formed a band with David Allen Coe called Rebel Meets Rebel? That's cool! We love David Allen Coe and Pantera. I like the way it starts there with that cool Jane's Addiction 'chicka chicka' thing. We love old country and, of course, we're from Texas. Coe is the original country bad boy."

Chris: "We used to go and see Pantera when they were a glam band. I have all their old albums on vinyl, even Projects In The Jungle and Power Metal, Phil Anselmo's first album."

**JOHN MAYER**

**BIGGER THAN MY BODY**

Jaret: "John Mayer? He's amazing! We saw him at the Grammys in 2003 when he played, just him and an acoustic, he was so good. It was mind-bending. The guys from Godsmack were sitting behind us and they were blown away. This guy is a total shredder and a lotta people don't know that."

Chris: "The chicks love him. He went out with Jessica Simpson, but then who hasn't these days... I have..."

Jaret: "I haven't, but I hear I'm next..."

"I stole a Grand Funk Railroad album from my dad when I was a kid" – Jaret Reddick

**GRAND FUNK RAILROAD**

**WALK LIKE A MAN**

Chris: "Oh shit, I know this. I gotta wait for the singer."

Jaret: "It sounds like Creedence but it's not. It's not Thin Lizzy is it? It's the guys who did We're An American Band. What are they called? Free? Molly Hatchet?"

Chris: "Grand Funk Railroad! I stole their album from my dad when I was a kid. Their sound was so big. They like to party down. When they come on the classic rock station you don't change it!"

**DISTURBED**

**GUARDED**

Jaret: "Oh, it's the guy who goes [screams] 'Don't deny me! Disturbed'!"

Chris: "He also goes 'WA-A-A-A!' You know, they were playing a show in Austin once with Korn and we were booked to open that show, and evidently they don't like us 'cos they said if Bowling For Soup were on the bill Disturbed wouldn't play."

Jaret: "Yeah, it was heartbreaking! It would have been interesting to see how their fans received us, though."

**FOO FIGHTERS**

**ALONE AND EASY TARGET**

Jaret: "Oh, the Foos are the one band in the world that nobody hates. They're the puppy of rock 'n' roll! Nobody has a bad word to say about them."

Chris: "Dave Grohl or the Foos?"

Jaret: "I think the Foo Fighters. I mean, we all know Dave was in Nirvana and how amazing they were, but nobody gives a fuck what Kris Novoselic is doing now so the Foos have gotta be doing something right. The Nirvana thing can't be the excuse. Plus Dave's one of the best songwriters of his generation."

I stole a Grand Funk Railroad album from my dad when I was a kid — Jaret Reddick

Jaret: "Yeah, it was heartbreaking! It would have been interesting to see how their fans received us, though."
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RODDY RADIATION
THE SPECIALS/SKABILLY REBELS

What’s your guitar of choice?
“My black Gibson Les Paul ’54 reissue. It covers the sounds I want live, and the ’58 has a slightly fatter neck near the headstock, which is where a Les Paul tends to break.”

What about your backline?
“I keep coming back to the Vox AC30. I link the normal and brilliant channels with a patch lead and set the brilliant channel about a quarter louder than the normal channel.”

Are you an effects junkie?
“I have a Boss GT-6 pedalboard. I have it programmed with an over-the-top delay/reverb sound for dub reggae and early rock ‘n’ roll stuff.”

Pick or fingers?
“I use black nylon Dunlop 1mm picks. They’re pretty stiff and have raised nipples for grip!”

What’s the one piece of kit you couldn’t live without?
“I need a long guitar strap as I wear my guitars pretty low. It has to be black leather with lots of metal studs, baby.”

Strings – make and gauge?
“Ernie Ball Power Slinkys .011 gauge with a plain G (.018 gauge). You get more volume from a heavier gauge set of strings.”

Which Specials track has the ultimate example of your sound?
“I guess Concrete Jungle and Monkey Man off the first Specials album. Of course, all my new Skabilly Rebel songs are the real me!”

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BOSS FBM-1
AND FDR-1 PEDALS £109 EACH
Music equipment giants Boss and Fender have joined forces to create two vintage amp simulators. The FBM-1 recreates the legendary ’59 Bassman, while the FDR-1 nails the ’65 Deluxe Reverb. For stockists: Roland UK 01792 207011/www.roland.co.uk

PLANET WAVES DUAL-ACTION CAPO £21
Designed by Ned Steinberger, the Dual-Action capo applies its pressure evenly across the fret of the guitar, eliminating the intonation problems of traditional capo designs. For stockists: Summerfield Musical Instruments 0191 414 9000/www.planetwaves.com

PLANET WAVES CTM £42
The CTM is a chromatic tuner, metronome and handy chord reference tool that comes packed with an amazing 7,000 chord examples. Hey, we thought you only needed three... For stockists: Summerfield Musical Instruments 0191 414 9000/www.planetwaves.com
Among the great accessories we spotted at the 2007 Winter NAMM was a range of Peavey guitar straps and picks bearing the image of 30s cartoon babe BETTY BOOP. OK, so these colourful accessories won't appeal to all you hard-hearted metalheads out there, but we've got a soft spot for the old girl. For more information on PEAVEY products call them on 01536 461234 or point your mouse at www.peavey-eu.com.

In other NAMM news:

GRETSCH GUITARS used the show as an opportunity to launch its limited Brian Setzer Tribute Guitar—an exact replica of the 1959 Gretsch 6120 that Brian used on all of the Stray Cats hits including Stray Cat Strut and Runaway Boys. The Setzer Tribute is perfect in every detail including a worn finish, missing toggle switch and reproductions of Setzer's black cat and Lucky Lady body transfers. The only real fly in this otherwise rocking ointment is the price. It'll cost you a staggering £17,000 to get your hands on one of these stunning guitars. But hey, that price does include a customised hard shell case! For more information on Gretsch instruments, including the more affordable Setzer Hot Rod series guitars, contact Fender GBI on 01342 337000 or why not visit them online at www.gretschguitars.com.
Epiphone Flying V Bass - Ebony - amazing clearance price.

Fender Telecaster - Blonde - white pickguard.

Fender American Standard Strat - includes Fender gig bag.

Fender American Standard Strat - left-handed - various colours - charcoal ash.

Fender American Deluxe Strat - includes Fender gig bag.

Fender American Deluxe Strat - Black - for the price.

Fender American Standard Series Deluxe - Neck - one only is black with maple fretboard.

Fender American Standard Series Deluxe - Neck - one only is black with maple fretboard.

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GET BACK!

GUITAR LAND HAPPENINGS, THIS MONTH IN 1978...

THE SHOOTING

The Clash were renowned for their political motivations, coming out in support of the Sandinista movement, the Anti-Nazi League and other causes. Less well known is the group's hardline stance against pigeons. The simmering revulsion reached its peak on 30 March, when Paul Simonon and Topper Headon climbed onto the roof of the Chalk Farm Studios and started shooting at the birds with air pistols. However, it turned out these were no ordinary flying rats, but valuable racing pigeons: a fact brought out when a Metropolitan Armed Police unit accompanied by a helicopter screeched over to the venue and arrested them. The punk rock marksmen were later fined around £800, but it wasn't all bad: the incident inspired the song Guns On The Roof.

THE MOCKUMENTARY

First aired by American channel NBC on 22 March, All You Need Is Cash was Eric Idle's groundbreaking mockumentary; his finest work since Monty Python's Flying Circus. (And that includes National Lampoon's European Vacation.) Following The Rutles, a Sixties pop combo bearing an uncanny resemblance to The Beatles, the film combined brilliant musical parodies like Trojan Mystery Tour and Let It Rot with a faux-history of the 'Pre-Fab Four'. While Idle handled scripting duties, the music was written by Nell Innes, singer-songwriter with comedy group the Bonzo Dog Doo-Dah Band, whose hit I'm An Urban Spaceman was produced by Paul McCartney. Although a ratings bomb at the time, interest quickly picked up and the Rutles went on to release real albums, providing a clear influence on real albums, providing a clear influence on...
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TOP TIPS TO GET YOUR BAND NAME OUT THERE AND YOUR MUSIC TO THE RIGHT EARS

1. Visit www.vistaprint.co.uk to design a band business card and you’ll get 500 completely free. At 500 business cards per band member, that’ll probably make more than 2,000 business cards you’ll be able to get hold of – for nothing. Carry them at all times to give out to other bands, labels, promoters, venues, agents and so on.

2. Pin badges are a cheap and effective way to promote your band – check out www.bandstickers.co.uk. Give out the badges at your shows and fans will wear them and/or put them on their rucksacks. Stickers are also a highly visual promotional tool.

3. Upload your songs and band profile to www.myspace.com, which now has more than 90 million users – 25 per cent of them under 18. Make your page look as professional as possible (use www.myspaceeditor.org) and make sure the mix of your songs is bass heavy, because people will be listening through computer speakers. Upload a live video to your page to make it stand out, and update it regularly – if your web pages are always the same, it quickly gets boring. Other essential sites are www.youtube.com, www.purevolume.com and www.hxcmp3.com.

4. Other ways of reaching a wider audience include podcasting and internet radio. Check out www.acidplanet.com: this site enables other people and bands to remix your songs, helping you to reach more ears.

5. Hire a street team, which attends all of the gigs in the same genre as your band and hands out flyers for your gigs, badges, stickers and sampler CDs. This creates a buzz around your band and people will get to know your name and your music. Visit www.xtaster.co.uk or, if you can’t afford to pay someone, start your own team.

6. Keep in touch with your fanbase through MySpace messaging, chat boards and text messages. When Pitchshifter played Camden Palace to a Geffen Records A&R man, we hit our chat boards and asked our fans to make it a special night. It worked: we got signed.

7. All bands use T-shirts as walking adverts for their music, and it’s a good idea to get other bands wearing your shirts. An initial run of 20 T-shirts with a two-colour print will cost £115. A second

“Hire a team to hand out flyers, badges, stickers and CDs at other bands’ gigs. This creates a buzz around your band”
DO TRY THIS AT HOME!

EXTREME BUT ESSENTIAL GUITAR TIPS

1. Picks are boring — really boring. They all sound the same.

Yeah, we know thin ones sound ‘toppler’ and fat ones have a more rounded tone, but basically that’s it. It’s time to raid your house and see what else you can do to get a new tone. The first place to start is the kitchen. Before you start going for the dangerous stuff, take a look in the cutlery drawer. Table knives (the not-too-sharp ones) are great because they have a slightly serrated edge, which can be moved in a bowing motion. Forks and spoons can be bounced like a drumstick on the strings... Anyway, you get the idea, so get going!

PLAYING ADVICE FROM ROCK’S BIG GUNS

run will be cheaper because £40 of the first run goes towards making up print screens. Check out www.monsterscreenprints.com.

8. Get sponsored by the companies of the equipment you play — from drums to drumsticks and guitars to guitar strings. All of the major equipment and spares companies endorse artists. Send them a press pack and some CDs and then chase them up. String and stick companies will offer trade deals — that’s generally half the price you’ve been paying.

9. Mail out your demos to record labels, booking agents, magazines, local papers, managers, DJs, press agents, music websites, publishing companies and other bands. But make sure you address them to a specific person.

10. Be cheeky: get to know your local independent record store and ask that a copy of your demo be given out every time someone buys a CD by a bigger band in your genre.
American guitar hero Steve Vai first rose to fame in the early 80s when the legendary Frank Zappa noticed his formidable skills on the guitar, as demonstrated on a cassette tape he'd sent him. Ever since, Steve has enjoyed a varied career appearing with everyone from Whitesnake and David Lee Roth to John Lydon's Public Image Ltd. His style encompasses mind-boggling technique, astounding knowledge and use of rhythm as well as a great sense of harmony, including the use of modes, as detailed below. Steve's recent outings show his familiarity with many world music styles – he often emulates other instruments such as the sitar by making liberal use of grace notes and whammy bar techniques, highlighting his open-mindedness to instruments outside the realm of guitar. (NK)

The first lick shows the use of Steve's favourite mode - the Lydian mode. Here is a classic example of how he might use hammer-ons and pull-offs to create lightning speed licks.

This lick sees the use of playing a scale in the left hand using hammer-ons while adding a tap above with the fret hand. The hard part is not the speed, but maintaining a good muting technique, enabling the notes to jump out.

This lick makes use of a quintuplet rhythm utilising left- and right-hand tapping along with string skipping. This is not for the faint hearted.
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IT’S BEEN A YEAR SINCE TG SPOKE TO MOTÖRHEAD GUITARIST ‘FITLHY’ PHIL CAMPBELL. BUT THIS TIME WE SNARED LEMMY, TOO! WE PUT YOUR DEPRAVED QUESTIONS TO THEM, AND HERE’S WHAT THEY HAD TO SAY... WORDS: CLAIRE DAVIES PICTURES: JESSE WILD

MOTÖRHEAD

Halfway through the movie Airheads, Chazz (played by Brendan Fraser) asks an undercover cop pretending to be a record executive this all-important question: “Who’d win in a wrestling match, Lemmy or God?” The cop replies, “Lemmy!” Before stuttering “...er, God?” Chazz replies contemptuously: “Wrong, dickhead, trick question. Lemmy IS God!” Meeting the man in the flesh, it’s hard to disagree. At 61, the head boy of metal’s most unstoppable juggernaut still embodies the soul of hard-living rock ‘n’ roll like no-one else alive. He and lead guitarist Phil Campbell join us to talk grinding riffs, lap-dancers and Dave Grohl...

Motörhead is a rock ‘n’ roll icon. Do you feel any pressure from your fans to live up to that?

Bess Coffman, Cardiff

Phil Campbell: “Not really. It’s hard enough looking after ourselves without worrying about what other people think.”

Lemmy: “Icon is a funny word, it seems kind of religious in a way. Do I think of myself as an icon? [Points to his face.] If you had to shave this fucking mess everyday you wouldn’t think of it as an icon either.”

How did it feel when you beat Slipknot to the Grammy award for Best Metal Performance?

Richie B, Bristol

Phil: “I thought it was great, something you only think about in your dreams really. I thought we had a good chance of winning because the other records weren’t that great.”

Lemmy: “Yeah, it was nice, but they got the knife in even then because we didn’t win it for one of our songs – it was for a cover of a Metallica song. It was like, ‘We still don’t think you’re any good, but we’re gonna give you an award ’cos you’ve been going for 30 fucking years.’”

Lemmy, you moved to the States nearly 17 years ago yet some of your fans still can’t understand why you left the UK...

Lance Thomas, Newcastle

Lemmy: “The weather is better, the sun bounces down all year round, the girls wear a lot less clothes and everything is half the price. Any other questions? No, I didn’t think so. I mean, are you kidding me?”

Motörhead have been going for over 30 years now. Do you think you’ll retire any time soon and, if so, what would you do?

Leevy Browne, Peterborough

Phil: “We’d got bored after a month, but I’d probably become a professional dog walker.”

Lemmy: “Why would I retire? I’ve got no grandchildren to dangle off my knee and I’ve got no rocking chair to rock on. I’m gonna carry on until I stop enjoying it, and then I’ll become a dirty old man.”

Phil, tell us about the guitars on Kiss Of Death. In particular, how did you come up with that grinding riff on Under The Gun?

Joe Barnes, Glasgow

Phil: “I played that riff on a Les Paul. I just started jamming around and after a few weeks we got some stuff out. Be My Baby was the last one we came up with, which is one of my favourites on the album.”

Would you say this album features your best guitar playing to date?

Mike Rice, via email

Phil: “I’m pretty happy with it. On Devil I Know there was a part I was sure Lem was gonna sing over, but he didn’t so I had to come up with this harmony thing that came out really well. And on Be My Baby I wanted to try a different approach: something really heavy followed by something quite melodic.”

Lemmy, you originally started off as a guitarist but you then switched to bass for Hawkwind. Do you miss playing the six-string?

Andy Luing, Kent

Lemmy: “I was a real fucking mediocre guitarist, but I think I’ve become a decent bass player. A really fucking odd bass player. I mean, I don’t play the orthodox way at all. My style is messy – I basically play rhythm guitar on a bass. I use a lot of open strings, a lot of modal stuff and a lot of notes.”

Lemmy, how do you get that growling bass sound of yours and what advice can you give to people who are just starting to learn bass?

Grub Hunter, Burton

Lemmy: “Turn it up really loud and hit it really hard! I use old Marshalls from the 70s, all Marshall 100-watt JMP Super Bass heads, and they’ve got the old valves and old transformers so they’re a lot louder. I use four 15s and four 12s in each stack but no 18s ’cos – the way I play – if you have a deep bass sound it sounds like fucking mud. The advice I’d give to bass players just starting out is to not be overshadowed by the fucking guitarist. Don’t stand at the back in the shadows, ’cos what are you gonna do if the band breaks up and you need to get another gig? You’ve have no stage presence and no-one will take you.”

Lemmy, when you were Hendrix’s roadie, did he impart any guitar tips and did you ever jam together?

Craig Davies, Pontypool

Lemmy: “We didn’t cluster around his knees caging adoringly and waiting for pearls of wisdom to fall from his lips. We were taking acid all the time and getting fucked up. I used to score acid for him and I’d give him 10 and he’d give me three and take seven himself. I jammed with him once for about 30 minutes when no-one turned up for rehearsal, but all I was doing was just watching him because he was amazing. He really was the best guitar player, and there’s never been anyone like him for creating amazing sounds and playing the lead and rhythm at the same time.”

You’ve had guest appearances from Slash, Steve Vai and CC DeVille on your new and previous albums. Which player was your favourite?

Joe Grub Hunter, via email

Phil: “I love all three, so it would be unfair of me to say. CC’s absolutely crazy and he’s a fun guy. He sharpens his plectrums on the floor because he reckons it makes him play faster! A lot of people don’t give him the respect he deserves.”

Lemmy: “I’d have to say Steve Vai, ’cos he sounded like he was in the band. He came out with some really weird noises – I think he was trying to be ‘heavy metal’”
"I jammed with Jimi Hendrix once for about 30 minutes when no-one turned up for rehearsal, but all I was doing was watching him because he was so amazing." – Lemmy
We've just been taken on by a manager who's keeping all the cash we earn from gigs, merch and CDs. Does this sound right to you?

Shreddy Dean, Liverpool

Lemmy: "No! Fire him now! Everything you mention you can do yourself. You don't need a manager, you need an accountant. Always keep an eye on your money."

"We didn't win a Grammy for one of our songs, we won for a cover of a Metallica song. They managed to get the knife in even then" - Lemmy

Jamie Lewis, Brighton

"That God was never on your side. It's pretty fucking obvious, ain't it? I mean, how can he be when there's muscular dystrophy and babies dying before they've even learned to talk? Do you think it's fair to be judged on whether you're going to heaven or hell after living for just two weeks, two minutes? It's stupid. God can fuck off and so can the devil, 'cos I'm responsible for what I do."

"Why did you choose an acoustic intro to God Was Never On Your Side and do you think you'll ever release an acoustic version of Motörhead's greatest hits?"

Katie Billings, Norwich

Lemmy: "Because it was quiet, simple as that. It makes it sound more epic when the louder part kicks in. We could do a great Unplugged set, but MTV would never lower themselves to ask us."

Phil: "I played piano on that track, but when I came back from LA the producer wiped it off. So I'm thinking of sending a girl round to his house, saying, 'This is your child and you've never given me a penny!' Just to get him back. Ha, ha!"

Phil and Lemmy didn't like us taking the piss out of their Minarik Inferno axes...

Lemmy: "Wait! 'Cos you ain't gonna do it at 14..."

What are your top tips for growing a handlebar moustache?

Danny Phillips, 14, West Midlands

Lemmy: "Shake Your Blood [taken from the Probot album] took about two hours to record. Us old people are pretty quick at recording 'cos we come from a time when it cost loads to hire a studio, so we get it done as quickly as possible."

The songs on Kiss Of Death seem to revolve around sex. Who is the track Christine written about?

Lemmy: "The last record was the murder album and this is the sex album. Christine is a lady who is very dear to me. She's in the rock business too, but that's all I'll say."

Lemmy, is it true you go to a lap-dancing club after every show?

Gaz Stullion, Bath

Lemmy: "Yeah, but I can't go tonight because the fucking place is closed. I've never seen the point in denying the fact that I enjoy looking at naked girls..."

What are your Top 5 favourite rock or metal albums of all time?

Strongbow lover, via email

Phil: "I like the two Francis Dunnery records, especially Man, and the album by my son's band [Psycho Squad], Plus Tools' 10,000 Days and Hendrix's Band Of Gymn's."

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Trev Wilkinson
CHIMaira

Resurrection
(Nuclear Blast)

Who they are?
Chimaira simply can't be left out of the equation when it comes down to deciding who are the greatest heavy bands of the moment. Hailing from Cleveland, Ohio, Resurrection is their fourth album since 1998. Matt DeVries and Rob Arnold form the twin-guitar attack.

Any good?
With Trivium producer Jason Suecof and legendary mixer Andy Sneap onboard, Resurrection has probably the best heavy-weight pairing in metal behind its audio. The album is sonically incredible. Of course, none of that matters if the music's shit, but thankfully it's Chimaira's heaviest and most accomplished work to date. It's bold, brutal, dark, devastating, trashy in parts, equally as doomy as others, and all the while DeVries and Arnold's lock-tight playing fuses together over Andols Herrick's gargantuan drumming. This isn't core, don't actually have much to say, who they are: three old fucks trying to deeding who the new kids on the block are to. Buy The Stooges'.

Why buy?
Everyone needs some blues in their record collection, and this stuff is as infectious as bird flu.

TG RATING:
For fans of: Killswitch Engage, DevilDriver, All That Remains
ALSO TRY: Lamb Of God
Ashes Of The Wake

8

The Stooges

The Weirdness
(Virgin)

Who they are?
Along with MCS and The New York Dolls, The Stooges planted the seeds that germinated into punk. Iggy and the boys released three awesome albums before self-destructing with legendary status assured. Oh, we work what Shakin' Stevens is to Elvis.

Any good?
It's been 34 years since their last album, the magnificent Raw Power. Back then these guys sounded genuinely dangerous: street punks with a nihilistic streak. The 2007 Stooges sound exactly like what they are: three old fucks trying to recreate their best records. Sadly, they don't actually have too much to say, Free And Feely being a good example: "England and France, these cultures are old, the cheese is stinky and the beer ain't cold." The Weirdness is to The Stooges' early work what Shakin' Stevens is to Elvis.

Why buy?
For fans of: The Sex Pistols, The White Stripes, Blues Explosion

TG RATING:
For fans of: The Stooges

4

Enter Shikari

Take To The Skies
(Ambush Reality)

Who they are?
More MySpace miracles, these four 18-year-old lads from St Albans, Herts, have been jamming together since they were knee-high to a grashopper. Mashing elements of trance and house music in and around hardcore rock and chugging metal, they managed to sell out the Astoria last November when they were still unsigned, just through word of mouth!

Any good?
We can't understand why this hasn't been thought of before: fusing just about the only two genres of music that haven't been, er, fused! The extreme energy and emotion of those twats who jump around with whistles at raves is ploughed into a boney of mighty metal riffs and punishing hardcore, sounding like nothing you have ever heard before.

Must hear:
Sorry You're Not A Winner is the most original metal since "Mad" Davey Draiman decided to ape an ape on Disturbed's first single Voices. It's also about 134,122 times better.

Why buy?
So you can invite girls in luminous tube toops to your house party safe in the knowledge that they won't bolt when they see your CD collection.

TG RATING:
For fans of: Queens Of The Stone Age, John Coltrane, Frank Zappa

8

Stevie Ray Vaughan

Double Trouble

The Real Deal: Greatest Hits Volume 1
(Sony BMG)

Who they are?
The great white hope of American blues in the 1980s, Texas blues guitarist Stevie Ray Vaughan had a patchy career thanks to drugs and alcohol abuse. Ironically, he got clean and was playing better than ever when he was killed in a helicopter crash in 1990. Now that's the blues...

Any good?
Most blues music recorded in the 80s was about as stimulating as watching porn with your hands tied behind your back. Stevie Ray injected a tired art-form with a bit of down-home Texas 'tude and some seriously great guitar playing. This new collection gathers most of his great performances.

Must hear:
The strongest material on this collection is taken from his pre-substance abuse debut record (1983's Texas Flood) and his final Double Trouble album In Step, from 1989, recorded after the guitarist had successfully completed rehab. Pride And Joy, Mary Had A Little Lamb and Rude Mood from Texas Flood are prime slabs of sizzling Texas blues. The brilliant The House Is Rockin' from In Step shows that Stevie Ray still had plenty to prove at the time of his death.

Why buy?
Everyone needs some blues in their record collection, and this stuff is as infectious as bird flu.
GOOD CHARLOTTE
Good Morning Revival

Who they? 
Identical twins Benji and Joel Madden (guitars, vocals) are a classic rags-to-riches rock story. Living in poverty as teenagers from a broken home, they formed a band and, three albums with six million sales later, they’ve had the last laugh.

Who he?
Only the lastest instantly recognisable rock ‘n’ roll figure of all time? The first true rock superstar, all the guys wanted to be like Elvis and all the gals wanted him. He also possessed a phenomenal voice and surrounded himself with guitar greats (Scotty Moore and, later on, James Burton).

Any good?
This double disc set contains some of the finest (and most influential) rock ‘n’ roll ever put on tape, while guitarist Scotty Moore lays down some incredibly tasty rockabilly licks on Disc One. Despite feeble Elvis impersonators making a mockery of The King since his 1977 death, he was indeed the real deal.

Must hear:
Baby, the first song Jimmy Page ever learned on guitar; Let’s Play House, as well as the rockin’ classics Hound Dog and Jailhouse Rock. Elsewhere, Heartbreak Hotel and Love Me Tender stand testament to the everlasting genius of Elvis Presley.

Why buy?
No CD collection is complete without The King. Most of Elvis releases on the market, you will get most of his hits. A damn fine debut.

Must hear:
The calming strains of Jailhouse Rock.

Any good?
Deaf metal can be hit or miss, but the album will just blow your socks off, and the interviews with each band member (sans masks, we add) leave you in no doubt that the passion is still there and will continue to be.

Why buy?
It’s a howler of a piano track, as beautiful Place to Sun Records (2005) and the finest take on the classic love song. Live, as classic as great as his 50s heroes did. Blast Off proves the point. The title track, along with Gina and Rockabilly World, are among the best rockabilly songs ever.

TG RATING: 8

ELVIS PRESLEY
The Essential (RCA/Sony BMG)

Who they?
Daath are among the most notable bands of the new millennium. With the rarely seen Vermillion Pt2, the band member (sans masks, we add) proves the point. The title track, along with Gina and Rockabilly World, are among the best rockabilly songs ever.

Who he?
Brian Setzer didn’t so much revive rockabilly as put its feet in a bucket of water, stick electrodes up its arse and pull the mains switch howling. “It’s alive!”

While his contemporaries were happy to sound like the Happy Days house band, Brian wrote songs that were every bit as good as his 50s heroes did. Blast Off proves the point. The title track, along with Gina and Rockabilly World, are among the best rockabilly songs ever.

TG RATING: 8

SLIPKNOT
Vomitroll: Inside The Nine
(Roadrunner Records)

Equal parts home video, live performance and bonkers arthouse flick, this should get you closer to Slipknot. Take a step behind the masks and enjoy life in Slipknot over the course of two years. The backstage and live stuff is, as you’d expect from a band of their rep, incendiary and off-the-wall, and the interviews with each band member (sans masks, we add) leave you in no doubt that the passion is still there and will continue to be.

With the rarely seen Vermillion Pt 2 video included in the video section, this is a great way to forget the downpour outside.

TG RATING: 8

DAÅTH
The Hinderers
(Roadrunner)

Who they?
Six-piece metal extremists from Atlanta, Georgia, with bone-crushing guitar work courtesy of Eyal Levi and Emil Werstler.

Any good?
Death metal can be hit or miss these days, with a lot of bands trying to copy each other or toning it down in the hope of airplay. Well, thank the man downstairs for Daåth and the kick up the arse they’re about to give the genre. Imagine a mix of DevilDriver and Lamb Of God, throw in the occasional synth beat and you’ll end up with The Hinderers. A damn fine debut.

Must hear:
The calming strains of Above Lucidum should blow away a few cobwebs.

Why buy?
It’s a howler of a piano track, as beautiful Place to Sun Records (2005) and the finest take on the classic love song. Live, as classic as great as his 50s heroes did. Blast Off proves the point. The title track, along with Gina and Rockabilly World, are among the best rockabilly songs ever.

TG RATING: 8

HOW TO BUY: BRIAN SETZER
WORDS: ED MITCHELL

MUST OWN BLAST OFF (1989)

If you could distill everything that is great about Brian Setzer down to a single album, it would be the Stray Cats’ Blast Off. Setzer didn’t so much revive rockabilly as put its feet in a bucket of water, stick electrodes up its arse and pull the mains switch howling. “It’s alive!”

While his contemporaries were happy to sound like the Happy Days house band, Brian wrote songs that were every bit as good as his 50s heroes did. Blast Off proves the point. The title track, along with Gina and Rockabilly World, are among the best rockabilly songs ever.

TG RATING: 9

IGNITION (2001)
The sole release from Setzer’s 68 Comeback Special project is bursting with some of his greatest guitar playing. Ode to a big cock, Rooster Rock, is a rockabilly guitar master class, and Malaguena will just blow your damn socks off...

TG RATING: 8

CHOO CHOO HOT FISH (1992)

Kicking off with a plea for rotund impersonators to quit raping the corpse of Elvis Presley (Elvis On Velvet), this album is chock full of killer tracks including Cy Baby, Sleepwalk and the finest take on Mystery Train this side of 1954.

TG RATING: 8


Many critics and a few fans hate this album, but the interesting mix of styles on songs like Rocket Cathedrals and Really Rockabilly give it true ‘grower’ status.

TG RATING: 7

LIVE NUDE GUITARS (1998)

Not even Brian Setzer was immune from the horror that was the 1980s. On much of this album, Brian’s trademark rockabilly flash is swamped by sick horns and backing vocals. Only Nervous Breakdown, Red Lightning Blues and Rockabilly spare the man’s blushes.

TG RATING: 7

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THEATARIS
Welcome The Night
(Sequel)
Welcome The Night have left the surf pop covers behind three guitarists in the band (John A Soundtrack For This Rainy Morning. serious and more musically great pop punk guitar action. less than five new band members. With this three guitarists in the band (John Coliura, Paul Caraballo and vocalist Christopher Roe), we’re hoping for some great pop punk guitar action.

Any good? Welcome The Night is more serious and more musically accomplished than The Atari's last album, So long Astoria. Like an early morning drive to work, much of this album passes you by. That’s not necessarily a bad thing, as the hooly moments there are — such as opener Not Capable Of Love — are blinding. But this album isn’t exactly rammed with them.

Must hear: Not Capable Of Love and New Year’s Day are the high points of Welcome The Night, guitar-wise, both boasting catchy melodies. Elsewhere, check out the relentless riffs of Connections Are More Dangerous Than Lies and the lush sounds of A Soundtrack For This Rainy Morning. Why buy? Because you’re more into introspection than bouncing around your bedroom, and because you don’t mind putting a bit of work in to get the best out of an album.

TG RATING: For fans of: Alkaline Trio, Jimmy Eat World

LYNAM
Slave To The Machine
(DRT Entertainment)
Who they? This generation’s answer to Guns ‘N’ Roses! according to the press release. Disappointingly, they’re more akin to a latter stage Bon Jovi. A fairly unfamiliar youthful trio, Lynam would like to have formed on Sunset Strip. Instead, they formed in good ol’ Alabama, which may be the reason they’re also able to play country music.

Any good? It’s not as dubious as the tacky artwork leads you to believe. Musically inspired by the high voltage of a certain renowned Antipodean band, Slave To The Machine kicks in with a surprisingly headstrong boogie riff and there’s a satisfying dash of respectable lead breaks throughout the 12 tracks. But the real potency of Lynam is in their polished vocal melodies, making them more noticeable — if only slightly — than the vast amount of new bands crawling out of the gutter citing Mötley Crüe as their biggest influence.

Must hear: Imagine you can’t hear the wet tunes and clichés that litter the album and you’ll be all right, unless of course you like that sort of thing. The pop-punk treat of I Hate My Generation, however, will positively spill your pint if you get carried away at a gig.

Why buy? Because you have nubile breasts and a tight fitting top? In which case you’ll be screaming at the front of their shows. Only kidding! Buy this album as a small foreword into the rock of yesteryear, which has found itself thrown into a chart-friendly liquidiser. And hey, your parents won’t grumble too much if you crank it up either...

TG RATING: For fans of: Warrant, Def Leppard, Fall Out Boy

IDLEWILD
Make Another World
(Sequel)
Who they? Scottish five-piece who have been kicking around and playing their particular brand of indie for a fair while now. This is their sixth album.

Any good? Yes. By the time most bands get to album number six, their sound has become diluted and sickly, even ‘mature’. This is not the case with Make Another World. You get the impression that if any know-it-all producer walked in and said, ‘I think there should be piano on this track’, y’ know, like on a Coldplay record?’ Idlewild would have beaten him to a pulp and thrown him out. These boys may have been making records for 10 years, but Make Another World still sounds like it was recorded in a garage somewhere — it’s loud, it’s in your face and contains some great guitar playing.

Must hear: Everything (As It Moves) is a jagged twin-guitar fest, as is A Ghost In The Arcade. Once In Your Life is introspective and great for enhancing already tense moods.

Why buy? Because you’re fed up of safe indie bands who are more interested in appearing on Saturday morning kids’ programmes than getting out and playing cool tunes in a sweaty nightclub to people who have actually heard of them.

TG RATING: For fans of: Blur, Oasis

THE BEST GUITAR ALBUMS OF THE PAST THREE MONTHS

COMEBACK KID
Broadcasting... (Victory) "A breathtaking trip from one of the best young guitar bands out there at the moment... Choruses stick in your throat like big punky fishbones.”

TG RATING: 8

THE ALMIGHTY
Anthlogy – The Gospel According To... (Contel) "A storming trip through the history of The Almighty and how their sound has grown since their inception in 1988.”

TG RATING: 9

THE DECEMBERISTS
The Crane Wife (Rough Trade) "Highly ambitious, fantastical and utterly brilliant, brimming with flawless melodies.”

TG RATING: 8

BEST OF THE REST

WITHIN TEMPTATION
The Heart Of Everything (Roadrunner) Take one metal band, add some orchestral backing, throw in some sultry female vocals and viola! Maybe it’s the syrup-laden All I Need that gives us the American Idol shakes, or the fact that we can’t get past the Lacuna Coil and Evanescence comparisons. Saying that, this is not a particularly bad album, it’s just not that original anymore. (DF)

TG RATING: For fans of: Evanescence, Hilary Duff

HAYSEED DIXIE
Weapons Of Grass Destruction (Cooking Vinyl) This is the corner collection of Hayseed Dixie’s bluegrass treatments of classic rock tunes. Among them are Breaking The Law and Devil Woman. However, the best track is Alice Cooper’s Poison, where the reedneck backing vocals will make you forget this is a cover of a cheery 80s classic. (N)

TG RATING: For fans of: AC/DC, Judas Priest, Alice Cooper

JOHN MAYALL’S BLUESBREAKERS
In The Palace Of The King (Earleg Records) This is John Mayall’s 56th album! Having used up every other idea he’s had, he’s decided to pay tribute to his hero, blues legend Freddie King. If you’re a Mayall fan you should probably buy this, as Goin’ Down is one of few decent renditions. If you’re not, buy an original Freddie King album for about £2. (J)

TG RATING: For fans of: Freddie King, John Mayall, BB King

ARTIMUS PYLEDRIVER
Artimus Pyledriver (Sever Records) A romping, stomping, twin-guitar fuelled dirt fest straight from the heart of the rockin’ south. This debut album, complete with its gigantic sleazy riffs and gravely Brian Johnson-style vocals, sounds like the southern fried metal works of AC/DC’s redneck relatives. For you, an enormous whiskey and crank it up! (JB)

TG RATING: For fans of: AC/DC, Lynyrd Skynyrd

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While reading last month’s mag [TG159], I couldn’t help but notice a letter which read, “I was wondering if you could ditch the whole indie rock bullshit, and focus more on the metal”. As much as I like metal, I believe a large percentage of indie is also great. Sure, indie guitarists aren’t the fastest, but they can write damn catchy songs.

Jaimie Norman, via email

MORE MUSE!

Dear TG, could you please do a feature on Muse? If it be great you could tab Plug In Baby as most of the net tabs are pretty shite. I think a cover feature would go down well and give them the public’s increasing Muse mania!

Matt B, via email

TG replies: Matt B? Are you Matt Bellamy? We’ve been trying to tear down a feature with you for bloody ages. Sort it out, mate! Seriously though, we’re working on this, and hope to have something in TG before Muse’s Wembley gig this summer.

DRUMS FROM HELL

I was just curious what you guys are using for your drums on backing tracks on the monthly CD now. It’s sounded a lot better over the last year or so. Is it Drums From Hell 2?

Andy, via email

TG replies: Yes, we do indeed use the mighty DPH Superior! We find it has the most realistic drum sounds, no doubt due to the fact that the extensive set of samples takes up about 45Gb on our hard drive – every eventuality is covered. Get hold of it at www.toontrack.com.

ROCK ME, AMADEUS!

After reading Total Guitar 158 and its article on musical versatility, I set out to explore some other music genres. After watching some guitar gurus perform Vivaldi’s Four Seasons: Summer on YouTube, it seemed to me that, with a touch of distortion, the music could be turned into a competitive shred metal classic. In conclusion, Vivaldi was a headbanging metalist trapped in a score of Baroque! If some of them like it, they may try out some more rock music and do what I did: start with AC/DC and work up to Maiden, A7X, Dragonforce and loads more awesome bands that have spirit. If turning more people on to rock and metal does not blow the roof off your Rock-o-Meter, I don’t know what does.

Graham Carmichael, Little Weighton

COLD COMFORT

I know I’m not the only person who gets annoyed at this time of the year by the weather, but the effect it has on guitar-related tomtomfoolery is a right kick in the chocolate starfish. What I mean is the cramps I’m getting in my joints and especially, my hands. I know I may be getting on a bit now – the big 2–7 is coming up this year – but I’m blaming the cold for it, cos I was fine all through the summer and now I’m knackered. Is there any advice or drug you could give me to pass the season with minimal discomfort? I’m tired of pulling my hair out over this – I’m nearly bald as it is so I can’t afford to lose any more up there.

Brian Millican, via email

TG replies: If you’re having as much trouble as you say, limber up before you even touch the guitar. Gently massage your hands and fingers to get the blood flowing. After that, make sure you start with some simple chords, scales or exercises for at least 5–10 minutes until you feel ready for more challenging material. Athletes take longer warming up in cold weather – so should you.

STAR LETTER

VAQUELY LITERATE? MILDLY AMUSING? WIN A BOSS MICRO-BR!

As I write this letter I have just finished watching two videos on YouTube: Shakra’s cover of Rock In Black plus ‘See Lion’ Dio and Anathema’s cover of Your Shook Me All Night Long (as featured recently in TG’s Rock-o-Meter). Having watched these videos, I think I can just about answer the question of which genre of music is the best. I haven’t seen Iron Maiden cover My Heart Will Go On or Ozyy singing Hips Don’t Lie, but despite the fact that you put both of these videos in the ‘Sucks’ part of your Rock-o-Meter, I think they should have gone in the ‘Rocks’ part. Just think of the publicity these pop stars are giving to the rock genre. Young impressionable teenagers (and horny blokes) who are Shakra fans may never have heard of AC/DC, but now they know Back In Black.

If some of them like it, they may try out some more rock music and do what I did: start with AC/DC and work up to Maiden, A7X, Dragonforce and loads more awesome bands that have spirit. If turning more people on to rock and metal does not blow the roof off your Rock-o-Meter, I don’t know what does.

Graham Carmichael, Little Weighton

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MORE MUSE!

Dear TG, could you please do a feature on Muse? If it be great you could tab Plug In Baby as most of the net tabs are pretty shite. I think a cover feature would go down well due to their huge success with Black Holes And Revelations and the public’s increasing Muse mania!

Matt Bellamy writes! Er, possibly...

SOUND Bites

ELSEWHERE IN THE TG159 issue...

Shane Gill, via email

“Is it just me or is there an army of used-to-be TG readers who have stopped buying because they’re sick of the same stuff being repeated every six months without a future on metal shredding techniques, which the majority of guitarists are just not interested in? If you rethink your content and bring back the likes of Gordon Giltrap you would instantly win me back as a buyer and regular reader.”

Jono Crowden, Australia.

TG replies: Yes, we do indeed use the mighty Rock-o-Meter, I think he was drunk when he wrote for violins and other lower class instruments.

Jono Crowden, Australia.

TG replies: If you’re having as much trouble as you say, limber up before you even touch the guitar. Gently massage your hands and fingers to get the blood flowing. After that, make sure you start with some simple chords, scales or exercises for at least 5–10 minutes until you feel ready for more challenging material. Athletes take longer warming up in cold weather – so should you.

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to create an alt metal classic. The surging, almost grinding riff is echoed by ominous bass work as frontman Chino Moreno delivers the verses in a soft, near-whisper, then lets loose a series of deafening screams (“Shove it! Shove it! Shove it!”). The perfect moshpit anthem that’s pretty damn easy to play, too.

98

AMERICAN IDIOT
GREEN DAY

Who played it: Billie Joe Armstrong

Why it rocks: “One of the guitar riffs that affected me when I was young was the intro riff on Sonic Youth’s Teenage Riot, off Daydream Nation. Even though our bands bear very little resemblance to each other, I appreciate the way they play guitar because it’s very different from what you might expect a ‘traditional’ riff to sound like. The guitars meld together, weaving in and out, making one beautiful sound. It sounded revolutionary to my ears when I heard it and it shows you there’s more than one way to skin a cat, play guitar, etc.”

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99

MY OWN SUMMER (SHOVE IT)
DEFTONES

Who played it: Stef Carpenter
Where to find it: Around The Fur (1997)

Why it rocks: Sinewy guitars and eerie whispers alternate with fast, violent crunch Green Day: punk riffs rock!
Bellamy, this is a fairly restrained effort despite the title suggesting otherwise. The simple octave-based riff coupled with liberal use of the fuzzbox complements Bellamy’s falsetto vocals perfectly, giving the track an almost Goldfrapp-meets-Led Zeppelin vibe. One of the catchiest songs of the Muse oeuvre thus far, you could do worse than choosing this riff as your intro to playing Muse tracks.

92

**ARE YOU GONNA GO MY WAY?**

**LENNY KRAVITZ**

Who played it: Lenny Kravitz


Why it rocks: Just when we thought 70s rock had been consigned to the dustbin after a decade of indifference, Lenny Kravitz emerged to reclaim its rich legacy, and *Are You Gonna Go My Way?* was his signature tune. The exhilarating middle eight riff proudly wears its Jimi Hendrix influences on its sleeve and demands your attention from the start. Tip: you may find a phaser or flanger helpful here.

91

**ALL RIGHT NOW**

**FREE**

Who played it: Paul Kossoff

Where to find it: *Fire And Water* (1970)

Why it rocks: Free might not have been around for very long, but Paul Kossoff still found time to come up with one of rock’s most enduring and instantly recognisable riffs. Even more astonishing was the fact that the group were barely out of their teens when they came up with this rock staple. Yet, for all its upfront impact, it’s actually quite difficult to play the intro to *All Right Now* correctly. So most bands don’t.

90

**I BELIEVE IN A THING CALLED LOVE**

**THE DARKNESS**

Who played it: Justin and Dan Hawkins

Where to find it: *Permission To Land* (2003)

Why it rocks: “When I first read about The Darkness, my reaction was to write...”

89

**BEAT IT**

**MICHAEL JACKSON**

Who played it: Steve Lukather

Where to find it: *Thriller* (1982)

Why it rocks: “Cos we were all shocked, that’s why. Maybe if this riff had been on a Poison album, no-one would have cared.

But it wasn’t. Up until 1982, Mr Jackson had been blaming everything on the boogie, then suddenly he comes out with the ultra rocking ‘stay out of trouble’ song in the shape of *Beat It*. Although Eddie Van Halen played the insane solo, it was session ace and Toto guitarist Steve Lukather who was responsible for the killer riff.

88

**HIGHWAY STAR**

**DEEP PURPLE**

Who played it: Ritchie Blackmore

Where to find it: *Machine Head* (1972)

Why it rocks: Born To Be Wild may be the ultimate driving anthem, but *Highway Star* comes a close second. The track was born on a tour bus when a reporter asked the band how they wrote music. To demonstrate, Ritchie Blackmore began playing a riff consisting of a single G note repeated over and over while Ian Gillan improvised lyrics over the top. The song was refined then performed that same night, and its breathless insistent pace made it an instant rock classic.

87

**FOXEY LADY**

**JIMI HENDRIX EXPERIENCE**

Who played it: Jimi Hendrix

Where to find it: *Are You Experienced?* (1967)

Why it rocks: An unattainable female (widely rumoured to be Roger Daltrey’s future wife) inspired the song that opens Hendrix’s 1967 debut. The guitarist’s guitarist scrapes his pick down a string, making it tremble with anticipation, then brings the volume control up so that the note rises to a scream before exploding into an indelibly dirty riff. Foxey Lady is energetic and laidback at the same time, with a raw power that seems effortless.

86

**SABBATH BLOODY SABBATH**

**BLACK SABBATH**

Who played it: Tony Iommi

Where to find it: *Sabbath Bloody Sabbath* (1973)

Why it rocks: The proto grindcore riff par excellence, Sabbath Bloody Sabbath is...
TG’s plan was to find the top 100 guitar riffs of all time. Some of you voted for these...

**Electric Six**

The video was directed by a man named Kuntz, which is also the collective noun for those who voted for it.

**DANGER ZONE** - KENNY LOGGINS

Rule 231b: The riff to any song that would be a massive hit if Will Young covered it is instantly banned from inclusion.

**THE SUPER MARIO BROS THEME TUNE**

You would think most TG readers would be aware of the difference between a great riff and a sequence of synthesised shite. Clearly not.

**YEAR 3,000** - BUSTED

The only time this riff would sound vaguely acceptable is if Busted did play it underwater. With our feet on their heads.

**MAN I FEEL LIKE A WOMAN** - SHANIA TWAIN

We tried to explain to the sole voter why this would never make the top 100, but their head exploded.

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85

**THE END OF HEARTACHE**

KILLSWITCH ENGAGE

Who played it: Adam Dutkiewitz, Joel Stroetzel

Where to find it: The End Of Heartache (2004)

Why it rocks: “I think the riffs in this song are great because they all complement each other superbly to make one truly awesome song. You’ve got the soft and the heavy, the slow and the fast, and they well and truly demonstrate what amazing guitarists Adam and Joel are.”

84

**POUR SOME SUGAR ON ME**

DEF LEPPARD

Who played it: Steve Clark and Phil Collen

Where to find it: Hysteria (1987)

Why it rocks: Spawning the inevitable question asked ironically at the end of every Def Leppard interview - “do you take sugar? One lump or two?” - this is a masterpiece of 80s brilliancy. Yet it was the song that almost didn’t make the album. When Joe Elliott came up with the riff during a piss break, the band were near the end of seemingly neverending recording sessions. The idea of developing it into an extra song horrified them, and it was only through the insistence of producer Mutt Lange that it became the last track recorded for the multi-million selling album Hysteria. Steve Clark never sounded so loose!

83

**OPERATION GROUND AND POUND**

DRAGONFORCE

Who played it: Herman Li, Sam Totman

Where to find it: Inhuman Rampage (2006)

Why it rocks: Herman Li and Sam Totman surpassed all guitar boundaries on this beast of a power metal track; lasting no less than seven minutes long and moving at breakneck speed, constantly beating and pounding the listener until they’re, er, on the ground. Unrelenting in pace and obsessed with flames, it doesn’t matter that Operation Ground And Pound is exactly the same as Through The Fire And Flames – you guys obviously still love it!

82

**WISH YOU WERE HERE**

PINK FLOYD

Who played it: Dave Gilmour

Where to find it: Wish You Were Here (1975)

Why it rocks:Inspired by the tragic downfall of Syd Barrett, this is Pink Floyd’s most personal song and the one and only time they wrote the lyrics in advance of the music. Suitably enough, it’s one of the band’s most stirring offerings and contains one of the most instantly recognisable acoustic riffs of all time. It’s played initially through what sounds like a transistor radio, but then it glides in on a 12-string acoustic guitar as though Dave Gilmour is sitting in a dark room playing along with his radio. Atmospheric, epic stuff.

---

**What the pluck?!**

---

81

**SLEEP NOW IN THE FIRE**

RAGE AGAINST THE MACHINE

Who played it: Tom Morello

Where to find it: The Battle Of Los Angeles (1999)

Why it rocks: The riffmeister himself ranked this as one of the Top Five best riffs he’s ever written, and he’s not wrong. Its working title, MC5, is a good description of the sound and the riff itself is based on the A minor pentatonic scale with the use of a steadily ringing A string, which functions as a drone. A crowd that doesn’t jump to a riff like this must be dead.

80

**UNDER THE BRIDGE**

RED HOT CHILI PEPPERS

Who played it: John Frusciante

Where to find it: Blood Sugar Sex Magik (1991)

Why it rocks: “Every part of this song sounds amazing. The first time I heard it was when my brother bought one of their albums. The riff is so famous, everyone knows it, which makes it even more special.”

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Heavy even by Sabbath’s standards. Like many of their best songs, Tony Iommi’s classic numbskull riff arrived fully formed from out of the blue after a creative dry spell in the studio. According to bass player Geezer Butler: “Me and Bill [Ward] just came in after him on bass and drums,” The song has been covered by Anthrax and even Swedish popsters The Cardigans.


**79. DOMINATION**

**PANTERA**

Who played it: Dimebag Darrell

Where to find it: *Cowboys From Hell* (1990)

Why it rocks: Pantera’s fifth album is now seen as their unofficial debut: the one where they left their glam/hair metal past behind to introduce a new groove metal alloy to the world. A tremendously brutal slice of thrash, this standout track is dominated by ‘Diamond’ Darrell (as he was then known) and his devastatingly forceful riffing, which skitters around the downbeats to produce unexpected rhythmic phrases and accents.

**78. KASHMIR**

**LED ZEPPELIN**

Who played it: Jimmy Page

Where to find it: *Physical Graffiti* (1975)

Why it rocks: Three decades after the drive through the Moroccan desert that inspired Kashmir, all three surviving members point to this song as quintessential Zeppelin, the truest of their tracks. The hypnotic, mystical riff at its core was an extension of a guitar-cycle Page had been working on for years; the same cycle that would produce White Summer, Black Mountain Side and the unreleased Swan Song. With John Paul Jones adding the Arabian sounding Mellotron strings consisting of notes from the D harmonic scale over Jimmy’s G5 and A5 chords, a unique melding of East and West was born. Note that it’s not played in standard tuning but in DADGAD.

**77. KICK-START MY HEART**

**MÖTLEY CRÜE**

Who played it: Mick Mars

Where to find it: *Dr Feelgood* (1989)

Why it rocks: Kick-start My Heart is the soundtrack to the death and rebirth of one of rock’s most notorious party animals. After being brought back from the dead with two adrenaline shots to the heart, Nikki Sixx fled his hospital bed to fuck the nearest gruppie he could get his mitts on before heading to the studio to lay down this altimighy riff with guitarist Mick Mars. This is a classic slice of Mötley-fuelled venom from an awe-inspiring album.

**76. B.Y.O.B.**

**SYMPHONY OF A DOWN**

Who played it: Daron Malakian

Where to find it: *Mezmerize* (2005)

Why it rocks: *B.Y.O.B.* is full of great riffs. Admittedly, most people wouldn’t put them in the same song, but that’s why SOAD are so great. First is the fast riff that Malakian can only just manage to play. Just when you’ve got used to the frenetic pace, Malakian throws a curveball in the shape of that riff: you know, the one that grooves so much you bounce in your seat like an idiot. That particular riff riff contains the cool pinched harmonic and proves Malakian is mad as a cheese staircase.

**75. WELCOME HOME (CANTITAMU) METALLICA**

Who played it: James Hetfield

Where to find it: *Master Of Puppets* (1986)

Why it rocks: “This song is well known in the metal scene and everywhere else. I haven’t met anyone who doesn’t like it, and all wannabe guitarists try to learn it. It has a chorus and solo that makes me want to jump up and air guitar! And I haven’t yet heard a cover of this song that’s as good as the original.”

**74. IMPERIUM**

**MACHINE HEAD**

Who played it: Robb Flynn, Phil Demmel


Why it rocks: It’s a mistake to overlook Rob Flynn in the roll call of great metal guitarists, because where most would settle for one great riff to fuel a song, this Bay Area veteran will always go further. From the album that resurrected the band, Through The Ashes Of Empires, Imperium comes complete with two undeniably superb riffs. The first is a thundering thrasher complete with pinched harmonics at 1:30, then, at 4:45, Flynn and Demmel pull a spectacular galloping run out of the bag.

**73. 96 QUITE BITTER BEINGS**

**CKY**

Who played it: Deron Miller

Where to find it: *Volume 1* (1999)

Why it rocks: CKY’s opening shot on their debut album was written on the day mainman Deron Miller decided not to bother going to work. One of the most original players in rock, his fat and heavy sound (using Bass Synth Wah and octave pedals) is aided by removing the E and D strings from his Parker Fly guitars.

**72. ROSE OF SHARYN**

**KILLSWITCH ENGAGE**

Who played it: Adam Dutkiewicz, Joel Stroetzel


Why it rocks: This song is unusual in that the brutal In Flames-inspired riff hits you alongside Howard Jones’ vocals from the very beginning. But while the verse, bridge and chorus riffs are rock solid, it’s what they help to achieve as a whole that impresses most. Metal isn’t often a place for sensitivity, but this ode to a deceased friend manages to be morose, uplifting and thunderously heavy all at the same time.

**71. DAVIDIAN**

**MACHINE HEAD**

Who played it: Robb Flynn, Logan Madder

Where to find it: *Burn My Eyes* (1994)

Why it rocks: A defining moment for 90s metal. If ever there was a reason to tune in...
your axe down to D, this is it. Complication in metal is all very well, but when faced with Davidian’s tour de force of simple but towering 10-ton hammer riffs, that all goes out the window. The choice cut on this track has to be the devil’s own riff, which follows the immortal ‘shotgun blast’ refrain. In a word: classic.

**SIXPOUNDER**

**CHILDREN OF BODOM**

Who played it: Alexi Laiho

Where to find it: Hate Crew Deathroll (2003)

Why it rocks: “Well Sixpounder can’t be easily beaten! It’s so tight it’s unreal, and it’s heavy as hell too. And Laiho sings while he plays it! It’s like, ‘How the hell can he sing over that?’ It’s quite complex in some ways, but it’s simple and powerful in others. It rocks!”

**ALIVE**

**PEARL JAM**

Who played it: Stone Gossard

Where to find it: Ten (1991)

Why it rocks: When Mother Love Bone guitarist Stone Gossard couldn’t think of any lyrics to go with the awesome riff he had just penned, he asked his buddy (the then Red Hot Chili Peppers drummer) Jack Irons to recommend a vocalist. Eddie Vedder was the man and Pearl Jam’s breakthrough track was born. Built around a bluesy slide riff in A, until recently the first single off The Crusade. With more than a passing nod to Motley Crüe’s Wild Side, The Anthem is a rip-roaring classic rocker with a metal twist.

**SUFFOCATING UNDER WORDS OF SORROW**

**BULLET FOR MY VALENTINE**

Who played it: Matt Tuck, Michael Padget

Where to find it: The Poison (2006)

Why it rocks: The sacred torch of Judas Priest and Iron Maiden is handed to a new generation here. BFMV have chosen their musical inspirations wisely and this blazing riff uses some of their canny trademark harmonies to propel the entire song. The sacred torch of Judas Priest and Iron Maiden is handed to a new generation here. BFMV have chosen their musical inspirations wisely and this blazing riff uses some of their canny trademark harmonies to propel the entire song.

**HEARTBREAKER**

**LED ZEPPELIN**

Who played it: Jimmy Page

Where to find it: Led Zeppelin II (1969)

Why it rocks: “The main reason I love Heartbreaker is because of the legendary riff that appears throughout the entire song, which consists of pull-offs, hammer-ons, bends and vibrato. I’m also inspired by the tapping solo that famously influenced Eddie Van Halen.”
Sonny Mayo of Sevendust
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Shaun Glass of Soil
With the new T2 Head

Scott Ian of Anthrax
With the new V2 Head

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63
A GUNSHOT TO THE HEAD OF TREPIDATION
TRIVIUM
Who played it: Matt Heafy
Where to find it: Ascendancy (2005)
Why it rocks: Considering that less than two years ago no-one knew who the smeg Trivium were, the fact you voted four of their riffs into this Top 100 is a feat they can be proud of. Styling themselves as twin guitars and owes much to Iron Maiden’s majestic harmonies, but it’s the ultra-fast-picked drop-D main riff that’s the real wrist workout. A green light at concerts for a full-on mosh riot, the fists pumping qualities of this particular track’s chorus will make sure this track remains a live favourite for years to come.

62
BEFORE I FORGET
SLIPKNOT
Who played it: Mick Thomson, James Root
Why it rocks: Before I Forget won Slipknot a Grammy last year for Best Metal Performance and it’s won your respect as a riff of nu-metal legend. The riff actually started life on the song Carve, a track from the sessions for the ninesome’s abandoned 1997 album Crow, and was resurrected with good reason. It’s a classic lesson from the basic-is-best school of riffage and, combined with the band’s signature ultra-heavy dropped-B tuning, instantly demands a headbanging response. The explosive chorus also helps to ensure this one won’t be fading from memory any time soon.

61
MONEY
PINK FLOYD
Who played it: David Gilmour
Where to find it: The Dark Side Of The Moon (1973)
Why it rocks: “The amazing mixed feeling of calm and excitement when listening to that laid-back bass riff loud on your headphones – after those immortal cash register sounds – is hard to put into words. Anyone who doesn’t like this certainly doesn’t realise what good music is. Astounding riff, astounding song.”

60
LITTLE WING
JIMI HENDRIX EXPERIENCE
Who played it: Jimi Hendrix
Where to find it: Axis: Bold As Love (1967)
Why it rocks: Hendrix crank out this lazy, hazy blues rock classic using the unique chord/melody guitar style he had developed during his early career as a guitarist in various rhythm and blues bands. By simultaneously playing multiple complementary notes, often parts of chords, and then changing a note within the chord to create a melodic effect, it sounds like the guitar is playing two different parts at the same time. The unusual flanging sound of the lead is created using a rotating speaker cabinet or Leslie speaker. The song itself is a tribute to Hendrix’s mother Lucille, who died when Jimi was just a small boy. Some fans have even claimed that ‘Little Wing’ was the Native American name of Jimi Hendrix’s goddaughter. Whatever...

59
COCHISE
AUDIOSLAVE
Who played it: Tom Morello
Where to find it: Audioslave (2002)
Why it rocks: Audioslave’s first single was a catchy note-athon lying somewhere between the ball-breaking bombast of Jimmy Page and the lawless theatrias of Ace Frehley. Tom Morello’s true talent lies in making his riffs sound implausibly heavy without going overboard on the gain. Cochise’s descending drop-D riff is no exception.

58
KNOW YOUR ENEMY
RAGE AGAINST THE MACHINE
Who played it: Tom Morello
Where to find it: Rage Against The Machine (1992)
Why it rocks: RATM’s ahem, rage, was personified musically by Tom Morello’s metal/hip-hop monster riffing. Know Your Enemy straddles the straight four beat with awesome menace and is a perfect foil for frontman Zack De La Rocha’s vended spleet: “I’ve got no patience now, so sick of complacency now...” Tim C’s distorto bass breakdown of the riff towards the end reveals just how powerful it is, before the whole band return for the final onslaught.

57
DANCE, DANCE
FALL OUT BOY
Who played it: Patrick Stump, Joe Trohman
Where to find it: From Under the Cork Tree (2005)
Why it rocks: A great riff doesn’t have to be metal, it doesn’t have to be hugely complicated and it doesn’t even need to scream ‘intensity’. Flirting with pop, punk and emo, these youngsters from Chicago laugh in the face of genres and create instantly boppable songs that give every healthy adolescent mosh what they want. Passion and youthful exuberance is something the rock world can never have enough of, and to make creating the kind of catchy guitar hooks and melodic choruses on show here appear effortless (when it’s of course insanely difficult) makes their No 57 position richly deserved.
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Highway To Hell does both. The second the song starts and you hear the crunch of Angus' guitar, you can't help but nod your head and pretend to do the duck walk."

Mr Brownstone
Guns N' Roses
Who played it: Slash
Where to find it: Appetite For Destruction (1987)
Why it rocks: This is without a doubt the best record of the 1980s, regardless of genre. So how is it possible to sum up the omnipotence within Paradise City? Do we discuss the celebrated line-up? How the whirlwind sound of Slash opened the eyes of budding guitarists the world over? How it features the best chorus in the history of metal? We all know the answer. This riff is legendary: kneel before it.

I'm Broken
Pantera
Who played it: Dimebag Darrell
Where to find it: For Beyond Driven (1994)
Why it rocks: Dimebag once remarked: "I'm Broken was a soundcheck riff, one of them ones where I'd walk in with a hangover from ripping it up night after night with everyone in every town." Dime's casualness sums up a guitarist who was a natural riff machine in the Iommi mould. Steaming with southern groove, the lead riff would be enough by itself, but the bruiser in the mid-section and classic fade-out give it some stiff competition.

Sweet Home Alabama
Lynyrd Skynyrd
Who played it: Allen Collins, Gary Rossington
Where to find it: Second Helping (1974)
Why it rocks: Written as a direct response to Neil Young's Southern Man, Sweet Home Alabama was a massive hit for Lynyrd Skynyrd and resulted in their second album, 1974's Second Helping, going multi-platinum. Even though it's not your No 1 riff, Sweet Home Alabama features what has to be one of the most well-known riffs of all time. That infectious, southern rock riff kicks off the song and meanders throughout, leading into a stunning southern solo before leading out this classic track.

Symphony Of Destruction
Megadeth
Who played it: Dave Mustaine
Where to find it: Countdown To Extinction (1992)
Why it rocks: "The riff for Symphony Of Destruction is one of the greatest riffs ever, in my opinion. It adds a depth to the song that enhances the evil sneering of Dave Mustaine's voice and grows at you as soon as it kicks in. It is without a doubt one of the most evil sounding riffs ever, and that's what makes it stand out."
And Biscuit should also feature highly on any guitarist’s must-listen-to list, but it your bridge pickup and boost the mids in on. To replicate his ‘boxy’ sound, opt for with the worst drummer in the world, Turned to steel? Boots of lead? Proper scary. Iommi is the king of riffs and most of the other entries in this list wouldn’t exist without him. Period.

You’ll have to read on to see how many

THE WHITE STRIPES

The Light

SEVEN NATION ARMY

THE WHITE STRIPES

Who played it: Jamie Hince
Where to find it: Elephant (2003)
Why it rocks: Despite still being saddled with the worst drummer in the world, Alex Turner’s blues-influenced guitar playing made Elephant a global hit. Ball Biscuit should also feature highly on any guitarist’s must-listen-to list, but it was the towering slide riff of opening track Seven Nation Army that really launched the band into the stratosphere. It even became a popular chant across European football grounds, which must make it pretty unique in this list.

50

IRON MAN

BLACK SABBATH

Who played it: Tony Iommi
Where to find it: Paranoid (1970)
Why it rocks: It’s slow, it’s heavy and it scared the crap out of everyone when it was first released. In fact, Iron Man was so heavy that Iommi’s distorted SG confused Sabbath’s lyric writer and bassist, Geezer Butler, into mixing up his metals and forgetting exactly what Iron was. Turned to steel? Boots of lead? Proper scary. Iommi is the king of riffs and most of the other entries in this list wouldn’t exist without him. Period.

49

UNHOLY CONFESSIONS

AVENGED SEVENFOLD

Who played it: Synyster Gates, Zacky Vengeance
Why it rocks: TG expected an avalanche of votes for Avenged Sevenfold in our 100 Greatest Riffs poll – what with you lot voting Synyster Gates Guitarist Of The Year in TG’s first ever Reader Awards. You’ll have to read on to see how many more times A7X feature in this latest Top 100, but for now let us bask in the awesome metal-ness of Unholy Confessions’ intro riff. It’s a throwback to metal’s glory days when grown men could step out for a fish supper in Spandex pants and conspicuous basketball boots without fear of ridicule from the local chavs. Those were the days...

48

JOHNNY B GOODE

CHUCK BERRY

Who played it: Chuck Berry
Where to find it: Chuck Berry Is On Top (1958)
Why it rocks: The performer who first brought rock’n’ roll to a white audience, Chuck Berry’s raw guitar playing was every bit as revolutionary as punk rock two decades later. One of the first to crank his amp up to distortion, as well as overdub his solos, Berry’s playing was fast and loose and still packs a punch nearly half a century on. To replicate his ‘boxy’ sound, opt for your bridge pickup and boost the mids in comparison to the treble and bass.

47

SEVEN NATION ARMY

Who played it: Jack White
Where to find it: Elephant (2003)
Why it rocks: Despite still being saddled with the worst drummer in the world, Alex Turner’s blues-influenced guitar playing made Elephant a global hit. Ball Biscuit should also feature highly on any guitarist’s must-listen-to list, but it was the towering slide riff of opening track Seven Nation Army that really launched the band into the stratosphere. It even became a popular chant across European football grounds, which must make it pretty unique in this list.

46

LIKE LIGHT TO THE FLIES

TRIVIUM

Who played it: Matt Heafy, Corey Beaulieu
Where to find it: Ascendancy (2005)
Why it rocks: Matt Heafy recently told Matt Heafy recently told us that a great riff is “something that breathes by itself without vocals” and he certainly walks it like he talks it. But it’s worth noting how well both the verse and chorus riffs back the vocals on Like Light To The Flies, as well as standing on their own merits. Steeped in thrash with fast picking strokes, dropped-D tuning brings a heavier sound that sets the circle pits alight whenever Trivium unleash this monster onstage.

45

THUNDERSTRUCK

AC/DC

Who played it: Angus and Malcolm Young
Where to find it: The Razors Edge (1990)
Why it rocks: When a plane he was travelling on got struck by lightning, Angus Young received an inspirational kick to the backside. Prodded by fate, Angus created a finger-tapping riff so damn mighty, so damn cool and so damn electrifying that it truly was a sound from the gods of rock. When the tune ignites and you hear the crowd roar – with a raised fist in one hand and a bottle in the other – you’ve been... Thunderstruck!

43

ANGEL OF DEATH

SLAYER

Who played it: Kerry King, Jeff Hanneman
Where to find it: Reign In Blood (1986)
Why it rocks: Explaining most of the riffs on Reign In Blood without using the words ‘fucking’ and ‘fast’ is almost impossible, and opener Angel Of Death sets a ridiculous pace from the outset. Its juggernaut main riff, whammy bar theatrics and duelling solos are enough to make competitors like Anthrax and Exodus choke on their Pop Tarts. Featuring a flock of pull-offs and chromatic climbs, it’s an unyielding, mercyless power workout in thrash metal.

42

STRENGTH OF THE WORLD

AVENGED SEVENFOLD

Who played it: Synyster Gates, Zacky Vengeance
Where to find it: City Of Evil (2005)
Why it rocks: At over nine minutes, Synyster Gates proves exactly why he’s held up by many as this generation’s guitar hero. But don’t be misled by the acoustic Morricone-style intro to this epic tale of revenge; there’s a razor-sharp graduate from the Dave Mustaine University Of...
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Passionate about music
Riffage waiting at 1:50. You can call Messieurs Vengeance and Gates the saviours of modern metal, but these two are very much aficionados of old-school values and this driving riff proves it.

ONE
METALLICA
Who played it: Kirk Hammett
Where to find it: ...And Justice for All (1988)
Why it rocks: “The music video for One got me into Metallica and metal. This riff was one of the heaviest things I’d ever heard as well as being the first time I’d heard double bass drumming. It’s simply brutal and I still tap my feet to it in lectures.”

40
IMMIGRANT SONG
LED ZEPPELIN
Who played it: Jimmy Page
Where to find it: Led Zeppelin III (1970)
Why it rocks: Who knew that two notes could be combined into such an awesome, galloping riff? Who knew a song originally intended to be humorous could be so earth-shatteringly epic? And who knew Plant’s otherworldly, banshee-like howl could be used to such chilling effect? Hammer of the gods indeed. Although on the face of it, Immigrant Song doesn’t seem too technically challenging, you’ll need a flawlessly precise picking technique to pull it off. There are also quite a few change-ups from the main riff that keep things from getting repetitive, plus an unorthodox ending that uses a melody and variation on the main riff not heard previously in the song.

38
WHOLE LOTTA ROSIE
AC/DC
Who played it: Angus and Malcolm Young
Where to find it: Let There Be Rock (1977)
Why it rocks: “Da na-na na-na na-na – Angus! Da na-na na-na na-na – Angus!” The riff to the most electrifying of AC/DC’s live favourites sounds stupidly simple, but it’s really difficult to nail. Let’s face it, if it were just a case of playing and alternating C and D notes with an open fifth string, then we’d all be trotting out classic riffs. The men from ‘DC are different, and their own style, and fifth string, then we’d all be trotting out classic riffs. The men from ‘DC are different, and

37
MONEY FOR NOTHING
DIRE STRAITS
Who played it: Mark Knopfler
Where to find it: Brothers In Arms (1985)
Why it rocks: By 1985, punk was long gone and robotic synths and drum machines ruled the airwaves. It wasn’t the ideal breeding ground for killer new rock songs, but then along came Mark Knopfler who cut through all the computerised blandness with a riff of such powerful clarity that it’s still required learning for today’s fledging guitarists. It might also be one of the only riffs in this Top 100 where you can throw away your pick. So get plucking!

Hinds and Bill Kelliher marked themselves out as real successors to the twin guitar attack legacy of the likes of Hanneman/King and Hetfield/Hammett.

35
CREPPING DEATH
METALLICA
Who played it: James Hetfield, Kirk Hammett
Where to find it: Ride The Lightning (1984)
Why it rocks: Oh, how Metallica’s thrash metal peers must have wept when they heard their second album. To say Metallica made a creative leap on Ride The Lightning is an understatement, and this song, which tackles the biblical story of Moses and the plagues, is a firm fan favourite. The verse riff that follows the intro is the essence of speed metal, with strong down-picking and perfect fourth double-stop; proof again of Metallica’s technical mastery in rhythm playing. A decade on and Creeping Death has lost none of its impact, with BPM covering the song live on their UK tour in January.
steer clear of clichéd progressions partly because Smyth plays away from the guitar, which is something that gives Bat Country its unique sound.

**5 MINUTES ALONE**

**PANTERA**

Who played it: Dimebag Darrell

Where to find it: For Beyond Driven (1994)

Why it rocks: Before Dimebag came along, the phrase 'ass stomp' didn’t exist: metal was chugging or galloping while thrash was fast and frenetic. Nobody thought of adding groove to metal, it just didn’t exist then. The guitar tone on 5 Minutes Alone is fiercely aggressive, the tempo is slow and the track grinds like an aroused Orc at a mating ceremony. The only thing to do is throw your head around while taking big, slow strides and bending at the waist. Ass stomp, baby!

**CEMETERY GATES**

**PANTERA**

Who played it: Dimebag Darrell

Where to find it: Cowboys From Hell (1990)

Why it rocks: He may be gone, but with riffs like this Dimebag Darrell will never be forgotten. Like his big buddy Zakk Wylde, Dime was a fan of the squeal, making full use of the pinched harmonic on this shit-kickin’ masterpiece based around an A powerchord. With this riff he established himself as a serious contender in the guitar legend stakes and Pantera became genuine heavy metal icons.

**HIGHEST NEW ENTRY: BEAST AND THE HARLOT, AVENGED SEVENFOLD**

The highest of four entries for this California-based band, Beast And The Harlot gained so many votes that it romped home as the highest new entry in this entire Top 100. You obviously rate Mesers Syyster and Zacky for more than just their kick-ass soloing skills, and so you should.

**HIGHEST CLIMBER: WALK, PANTERA**

When Walk first surfaced in 2004’s Top 100, it came in at a mere No 83. But more than two years on since the murder of Dimebag Darrell, on 8 December 2004, and his guitar playing legacy seems to have left an indelible mark, especially with this simple but brutal riff taken from one of Pantera’s greatest albums Vulgar Display Of Power.

**BIGGEST DROP IN VOTES: NO-ONE KNOWS, QUEENS OF THE STONE AGE**

One of the catchiest, funkiest and rawest rock riffs to surface in years, and it just about manages to scrape through into this Top 100 after basking in the glory of a Top 20 slot in our last poll. So what happened folks? We hope you didn’t believe all those Axl Rose “pigeons of death metal” remarks.

**WOMAN**

**WOLFMOTHER**

Who played it: Andrew Stockdale

Where to find it: Wolfmother (2006)

Why it rocks: “An amazing riff that’s very original and stays in your head all day. As soon as it kicks off, your foot just starts tapping along without realising. That’s how infectious a riff it is.”

**FOR WHOM THE BELL TOLLS**

**METALLICA**

Who played it: James Hetfield, Kirk Hammett

Where to find it: Ride The Lightning (1984)

Why it rocks: This classic slice of Metallica (one of many) begins with a chromatic introduction played by bassist Cliff Burton, using plenty of distortion and a wah-wah (although you’d be forgiven for thinking it was played on guitar). James and Kirk then step up to unleash this riff of pure satanic vulgarity. A riff with enough power to wake the dead, it’s safe to say that this track is something extra special even by Metallica’s standards.

**HOLY WAR... THE PUNISHMENT DUE**

**MEGADETH**

Who played it: Dave Mustaine, Marty Friedman

Where to find it: Rust In Peace (1990)

Why it rocks: Hailed by many as their finest hour, this double whammy is the choice cut from a thrash metal classic. On a technical level, Mustaine and Friedman were the best of the Big Four’s guitar duos, and the awesome standout riff 10 seconds into this track is a busy thrashfest with fast alternate picking and precise timing. The Punishment Due’s more sedate and moody beast at 2:41 isn’t too shabby either. With riffs like this, Mustaine needn’t be bitter about his old band...

**SAD BUT TRUE**

**METALLICA**

Who played it: James Hetfield

Where to find it: Metallica (1991)

Why it rocks: So heavy it’s on the verge of collapsing in on itself, Sad But True marked the moment Metallica waved goodbye to their thrash roots. That didn’t take anything away from the riff’s awesome power, though. In fact, it was quite the reverse. A sadistic feast, the song lumbers along at walking pace, its thick and sulking riff adding maximum weight to the Phrygian tonality. When manager Cliff Burnstein had his wisdom teeth out, he said this was the last thing he heard before he went under with the anaesthetic.

**VOODOO CHILD (SLIGHT RETURN)**

**THE JIMI HENDRIX EXPERIENCE**

Who played it: Jimi Hendrix

Where to find it: Electric Ladyland (1968)

Why it rocks: As part of the Electric Ladyland sessions, Hendrix laid down a sprawling 15-minute blues epic complete with informal background ‘chatter’ from the assorted revellers who had followed him back to the studio in the early hours of the morning. Later that day, Hendrix returned and recorded a shorter, much more focused version. Voodoo Child (Slight Return) was the result and its legendary, haunting wah-wah section leading into the intro sounds like harnessed thunder. This is Jimi Hendrix at his most powerful.

**WHAT’S UP, WHAT’S DOWN, WHAT’S ON ITS WAY OUT?**

**CHECKS OUT THE HIGHEST NEW ENTRY, THE HIGHEST CLIMBER AND THE RIFF THAT’S BOMBED THE MOST SINCE OUR 2004 POLL...**

Josh Homme: the big man’s gonna get you!
Kurt Cobain

Why it rocks:
Smells Like Teen Spirit
Nevermind (1991)

scene forever! It’s not about how many
guitar playing changed the world’s music

Why it rocks:
Most people eat during their
lunch hour at work, but not James Hetfield:

SEEK AND DESTROY
METALLICA

Who played it: James Hetfield, Kirk Hammett
Where to find it: Kill ‘Em All (1983)

Why it rocks: Most people eat during their
lunch hour at work, but not James Hetfield:

26

SMELLS LIKE TEEN SPIRIT
NIRVANA

Who played it: Kurt Cobain
Where to find it: Nevermind (1991)

Why it rocks: “Smells Like Teen Spirit is
so distinguished and unreal. It’s mind-
blowing to believe that six seconds of
guitar playing changed the world’s music
scene forever! It’s not about how many notes you can play, it’s about feel and passion. That’s why Cobain was a musical genius and there’s no-one like him!”

24

LAMB OF GOD

Who played it: Mark Morton, Willie Adler
Where to find it: Sacrament (2006)

Why it rocks:
A typically punishing
affair from the axes of Morton and Adler,
the Grammy-nominated Redneck is arguably the standout track from the thrash metal behemoth that is Sacrament. Played with Hefseth-esque metronomic precision, the pummelling main riff is an unrelenting flurry of alternate picked heaviness with some pinched harmonics thrown in for good measure. Despite the religious overtones of the band name and album title, heavenly
and ethereal this most certainly isn’t. It’s
hardly surprising, though, considering how they used to be known as Burn The Priest...

25

SEEK AND DESTROY
METALLICA

Who played it: James Hetfield, Kirk Hammett
Where to find it: Kill ‘Em All (1983)

Why it rocks: Most people eat during their
lunch hour at work, but not James Hetfield:

23

LAYLA
DEREK AND THE DOMINOS

Who played it: Eric Clapton
Where to find it: Layla And Other Assorted
Love Songs (1970)

Why it rocks:
Forget his work with John
Mayall or Cream, to the world at large Eric
Clapton will forever be associated with
Layla’s soaring opening riff. But however
many driving compilation CDs it appears on,
the opening riffs on this 44 million selling
country-rock classic resonate with fans and
have got them touring alongside the likes of
Avenged Sevenfold, Social Distortion, Korn and Deftones. So how does
did you get on the track to pad out the album. But with a riff so
instantly recognisable that even your

22

PARANOID
BLACK SABBATH

Who played it: Tony Iommi
Where to find it: Paranoid (1970)

Why it rocks: Strange to think that
Paranoid, one of the most recognised and
celebrated metal anthems ever, only came
about due to a last-minute decision by the
record label who insisted the band return to
the studio to add one more ‘filler’ track to
pad out the album. But with a riff so

21

KNIGHTS OF CYDONIA
MUSE

Who played it: Matt Bellamy
Where to find it: Black Holes And
Revelations

Why it rocks: “This song shows Matt
Bellamy’s talent at his best, combining
the guitar sound on Hysteria and the
baselines of Butterflies And Hurricanes.
The main riff at the end is to die for. Muse
are setting the standard for modern rock.”

OK, so it’s a given that all you TG readers worship Jimmy Page. And
don’t even get us started on your obsession with Hendrix. But
it seems that this year you’ve forsaken Led Zeppelin’s sleek epic
Heartbreaker and Jimi Hendrix’s Foxy Lady in favour of a brand-new
rock heavyweight: Bullets And Octane’s My Disease.

Seemingly from nowhere, this St Louis based group have been
captivated straight to the No 64 slot in Total Guitar’s 100 Greatest Riffs,
beating off challenges from hardcore classics like Guns N’ Roses’ Welcome
To The Jungle, Metallica’s Kick-start My Heart and Lenny Kravitz’s Are
You Gonna Go My Way? “We knew when we originally interviewed these bad
boys of rock last year that they’d demand your attention; we just didn’t
know how much… until now.

Originally hailing from Missouri, these four whiskey-loving, tattooed
rocker.

...AND WHAT ARE THEY DOING AT NO 64?

Bullets And Octane: meet your new rock heroes

One of the first live albums I owned was If You Want Blood, and the opening
tune, Riff riff, had me hooked the instant I heard Angus double-
picking the intro. But the hook
embedded into me moments later after Phil Rudd counted off 4 and “DUN DUN
DUN” a ‘rock-meets-
punk’ one- 
minute wonder. Angus rules!”

Whether a tad modest, but Daniel sure knows how to write a killer
riff. Speaking of which…”The riff from My Rock Is Blues-based rock
from front to back. The riff is pretty catchy and straight to the point,
which I guess is what people like about it.” The guitar came at the 11th
hour, says Daniel. “The album was supposed to have already been turned
in. We had a basic idea for the song but I knew it could be better, so I sat
down and just let it run.”

It’s one of my favourite riffs, but I like playing Signed In Alcohol a little more. It’s similar in style to My Disease but it is a lot busier in the chorus,” continues Daniel, before imparting some advice for writing a
kick-ass riff of your own. “It’s all in your guitar playing. You can’t not to
over think it. Play what comes naturally and refine it from there.”
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"I loved this riff before I even started to play guitar, that’s how cool it is. It has to be Boris by The Melvins. This riff rules! I really like that slow ass riff over what Dale Crover is doing. I’m a big fan of the dirge and this is the top of the heap."

**SLITHER**
**VELVET REVOLVER**
Who played it: Slash
Where to find it: *Contraband* (2004)
Why it rocks: When Guns N’ Roses split, we quietly sobbed. Then – joy! – Velvet Revolver came along and Slash’s trademark hard-edged guitar sound was reborn. On this, their debut single, the main riff is picked out in various ways: entirely on the fifth and sixth strings with drop D tuning; on the fourth string using characteristic bends to stop it sounding too straight; transposed to the sixth string in the second verse and moving through different melodic territories to fit with each chord. Keen attention to detail from the band and proof that even guitarists like Slash don’t always refuse to practise anything but solos.

**SUNSHINE OF YOUR LOVE**
**CREAM**
Who played it: Eric Clapton
Where to find it: *Disraeli Gears* (1967)
Why it rocks: The descending, cyclical sequence of one of rock’s most recognisable riffs was written by Cream bass player Jack Bruce at the end of an all-night session, which also inspired the lyrics, “It’s getting near dawn, when lights close their tired eyes.” The power trio’s biggest hit was reputedly inspired by attending a Jimi Hendrix gig, a compliment returned when Hendrix dropped the song into his live set. The first few bars of Clapton’s solo also mimics the melody of *Blue Moon* by Rogers and Hart.

**SMOKE ON THE WATER**
**DEEP PURPLE**
Who played it: Ritchie Blackmore
Where to find it: *Machine Head* (1972)
Why it rocks: Simplicity, people, that’s why. No fancy tricks, just a finger and a thumb plucking out “DA DA DA DA DA DN-NA.” So famous is this riff (which must earn the members of the band a fortune in royalties) that it’s integrated itself into the human DNA. It’s now passed down through the generations so that when eight-year-olds hear it for the first time, even they’re a bit bored of it.
The track that brought them to our years, thanks in no small part to the riff-attention was the thrash-inflected anthem Ascendancy. Why it rocks: Trivium have taken the (2005) Ascendancy TRIVIUM Pull Harder On The Strings Of Your Martyr, which threw a heavy nod to frontman/ guitarist Matt Heafy’s childhood heroes Metallica. It’s already become a heavy metal classic and Trivium’s popularity continues to grow apace. How long before they take over your Top 20 guitar riffs entirely, we wonder?

14

BEAST AND THE HARLOT

AVENGED SEVENFOLD

Who played it: Zacky Vengeance, Synyster Gates

Where to find it: City Of Evil

Why it rocks: Avened Sevenfold were a popular choice in this poll, proving they are spearheading the new wave of guitar heroes, but it was the opening track from City Of Evil that got the most votes. The main riff to Beast And The Harlot is a great piece of dropped-D riffing with Zacky and Synyster cleverly placing the second part of the riff across the beat to create an aggressive syncopated feel, once again avoiding all the usual metal clichés.

13

COWBOYS FROM HELL

PANTERA

Who played it: Dimebag Darrell

Where to find it: Cowboys From Hell (1990)

Why it rocks: The title track to Pantera’s landmark album is a perfect example of Dimebag Darrell’s signature techniques, lightning fast playing and melodic grooves. Cowboys From Hell also showed the music world exactly what these new and improved Texan bad boys were capable of. Taking speed metal to a new level with a commandingly catchy riff, the song became an instant classic that crowned Pantera the kings of ‘Heavy As Fuck’.

12

WHOLE LOTTALOVE

LED ZEPPELIN

Who played it: Jimmy Page

Where to find it: Led Zeppelin II (1969)

Why it rocks: A trademark Jimmy Page riff, a jazz-like break involving a Threeminium solo and the fevered moaning of Robert Plant (in what became widely known as ‘the orgasm section’) were the unlikely ingredients for what became the band’s first hit single and the basis for a much-loved rock classic and Top Of The Pops theme tune. Like all the best riffs, Whole Lottalove has a basic feral quality about it that disguises its subtleties. If you’re going to get the full Jimmy Page effect, you’ll have to incorporate a couple of slides, some accurate bending of the D note at the 5th fret and – to recreate the original song’s raw, chiming power – some subtle palm-muting of the 16th notes. Get it right and you’ll be rewarded with that archetypal Led Zep sound.

11

LETTERS TO SAND

METALLICA

Who played it: Kirk Hammett

Where to find it: Metallica (1991)

Why it rocks: “It’s a classic that absolutely everyone knows. All my mates recognise it instantly and so do I. It sticks in your head because it’s just so simple and powerful.”

10

BLACK DOG

LED ZEPPELIN

Who played it: Jimmy Page

Where to find it: Led Zeppelin IV (1971)

Why it rocks: Jimmy Page might have come up with a suckful of top riffs, but he was also a master of production techniques. Which was just as well because this riff wasn’t his – John Paul Jones wrote it. While on Whole Lottalove Page employed an atmospheric ‘distance mic’d’ effect, here he simply plugged into the mixing desk via a DI box. With teamed over Plant’s vocals in a call-and-response arrangement, the result was irresistible.

9

THE TROOPER

IRON MAIDEN

Who played it: Adrian Smith, Dave Murray

Where to find it: Piece Of Mind (1983)

Why it rocks: Over their illustrious career, Iron Maiden have made the ‘gallop’ their trademark sound, so it’s quite fitting that their ode to a horse-bound trooper should be placed in your Top 10 riffs. Based upon Alfred Tennyson’s poem The Charge Of The Light Brigade, The Trooper races along at an unrelenting pace with bass player and chief galloper Steve Harris at the helm, while Adrian Smith and Dave Murray lay down the classic twin-guitar harmony riff you all love so much.

15

FULL HARDER ON THE STRINGS OF YOUR MARTYR

TRIVIUM

Who played it: Matt Heafy

Where to find it: Ascendancy (2005)

Why it rocks: Trivium have taken the metal world by storm in the last two years, thanks in no small part to the riff-packed, chorus-drenched smorgasbord that was their second album Ascendancy. The track that brought them to our attention was the thrash-inflected anthem Pull Harder On The Strings Of Your Martyr, which threw a heavy nod to frontman/guitarist Matt Heafy’s childhood heroes Metallica. It’s already become a heavy metal classic and Trivium’s popularity continues to grow apace. How long before they take over your Top 20 guitar riffs entirely, we wonder?
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YOU VOTED DANCE, DANCE IN AT NO 57 IN TG’S 100 GREATEST RIFFS, SO WE MANAGED TO COLLAR THE DUAL TALENTS OF FALL OUT BOY’S JOE TROHMAN AND PATRICK STUMP TO ASK THEM HOW THEY WRITE RIFFS, WHO THEY THINK IS THE ULTIMATE RIFF-WRITING MACHINE AND WHAT THEY DEEM TO BE THE TOP FIVE GREATEST RIFFS EVER WRITTEN... WORDS: CLAIRE DAVIES, IMAGES: JOBY SESSIONS

Johnny Marr, who has probably been my biggest influence so far.

Patrick: “I’m not a huge Stones fan, but I appreciate Keith Richards’ playing ‘cos it’s all about his riffs. Outside of that, my favourite shit as a guitar player is funk; everyone from James Brown to Prince. I also love jazz player Joe Pass, who is one of the only people good enough to noodle on guitar, and Jesse Johnson who was in a band called The Time from the Prince movie Purple Rain. My favourite solo of his is just one note, but the crazy shit he does with that one note is unreal.”

Moving on to riff-writing, how would you describe a guitar riff?

Joe: “It’s a cool guitar part that catches you instantly. It’s something you can play over and over without it losing its edge.”

Patrick: “Yeah, it’s four bars that are simple and that grab you immediately. It’s a guitar riff that you describe a guitar riff?”

Joe: “Yeah, Walk has to be one of the simplest riffs ever but it grooves, and that’s what matters: what you do with the riff and how much it grooves.”

What, in your opinion, makes a kick-ass riff?

Joe: “A great riff comes from being part of the rhythm and acknowledging that you’re not gonna produce something totally original. You should listen to loads of different music and put your own spin on it. Like on our last album we wrote a riff that was like Panama by Van Halen. We’ve obviously taken influence from them on that song, but we’re not ripping them off wholesale. Instead it’s like paying homage to them.”

Patrick: “When you’re writing a riff you’re part of the rhythm section and you keep up the tempo and rhythm as if you were the drummer. You have stats as though you were the snare drum and

So how do you come up with riffs, such as the one on Dance, Dance?

Patrick: “We just fuck around until we come up with something. You’ll come up with a gazillion riffs when trying stuff out, but every so often something will jump in front of you. Once you’ve got your four bars, stuff will start happening. With Dance, Dance I was just sitting in the van and we were all talking about The Cure, and I had this idea of a Cure bass line that they never wrote, which ended up being the riff in Dance, Dance.”

What’s the best riff you’ve written?

Patrick: “I really like the riff on Of All The Gin Joints. But The Take Over, The Breaks Over from our new record [Infinity On High] is easily one of our best riffs. I wrote it after reading something Bowie said: that he was sitting around one day and decided that he really wanted to write a riff like Keith Richards did. So he wrote Rebel Rebel. After reading that I thought, ‘Fuck! I wanna do that!’

So guys, why did you choose guitar and when did you start playing?

Joe Trohman: “I started playing guitar because of Metallica. I used to listen to them loads and when my grandma got me the Live Shit: Binge And Purge video I couldn’t stop watching it. I used to play viola and trombone in my school band, but I also used to play cheap S50 guitar, I played it all the time.”

Patrick Stump: “I chose drums to begin with, but my dad was a folk singer in the 70s so he always had a guitar lying around. I’d mess around and write songs on it, but I never fancied myself as much of a player. When the band started I ended up singing, even though I was supposed to be a drummer. Then one of our guitarists quit, I had to fill in and it went from there.”

When you were starting out, which guitarists influenced you?

Joe: “Kirk Hammett and Dimebag had a huge impact on me, as did Billy Corgan. I was into a load of lead players, I guess, but as I got older I realised how important it was to play rhythm as well. People don’t realise how good a rhythm player James Hetfield is. I also love
you’re hitting low notes as though you’re the bass drum, but you’re also controlling the melody. At the end of the day, a riff is something you can hum and it’s a rhythm you can play on drums. If you have both those qualities in your riff then you’re on to something good.”

What do you think are the Top Five greatest riffs ever written?
Joe: “I love the start of ‘This Charming Man’ by The Smiths, and ‘Back In Black’ by AC/DC. Walk by Pantera is probably one of the best riffs ever, same as ‘Burn’ by Metallica, but if you can’t do triplets and haven’t got tons of stamina then it’s hard to play. I also love ‘South Of Heaven’ by Slayer just ‘cos it’s so evil sounding.”

Patrick: “Satisfaction by The Stones is the be-all and end-all of riffs. I’d also go for ‘Rebel Rebel’ by David Bowie, ‘Janet Jackson’s Black Cat, the second section of ‘Bohemian Rhapsody’ and Black Sabbath by Black Sabbath. That one riff alone changed metal as we know it. I also wanna throw in ‘Owzer Of A Lonely Heart’ by Yes ‘cos it’s a great example of having really talented guitarists who still keep it simple.”

Who do you think is the ultimate riff-writing machine?
Joe: “I’d go with Randy Rhoads, just ‘cos I love that riff in ‘Crazy Train’. That guy was a genius.”

Patrick: “Angus and Malcolm Young have written so many phenomenal riffs that you can’t do any better than those guys. But I come from an R&B background so I wanna play Prince, just ‘cos ‘Let’s Go Crazy’ is so awesome. And I also wanna know who wrote the riff to Michael Jackson’s ‘Beat It’ [TG mentions it was session musician and Toto guitarist Steve Lukather]. Was it Lukather? Yeah, of course it was: he played the riff and Eddie Van Halen played the solo. I wonder why Lukather doesn’t get more recognition? Now you’ve mentioned Lukather, I wanna change one of my Top Five riffs to ‘Total’s Hold The Line’, ‘cos that’s one of my favourite riffs ever!”

How did you approach the guitars on your new album, Infinity On High?
Patrick: “We’re both playing a lot more rhythm on this record, but if there is a lead then it’s in much more of a BB King way where’s there’s a call and a response.”

Joe: “My favourite thing about the guitars on our new songs is that I can ad-lib when we’re playing live. I know scales well enough and understand the fretboard well enough to do that. I could never tell you what key something is in, but in my head I know what it is. The cool thing about being in this band is that Patrick and I play guitar really well together, and I’ve learned a lot from watching Patrick and playing guitar with him.”

So can we expect a lot of guitar interplay from you on this album?
Joe: “Patrick also plays piano on this album, so he’s not always on guitar, but we split a lot of the guitar playing. There’s a solo on ‘The Take Over’, ‘The Breaks Over’ that we split in half when playing live, even though on the record it was done by Chad from New Found Glory and Ryan from Panic! At The Disco. We thought it was cooler to have guest guitarists than guest vocalists. So yeah, we split a lot of the guitar stuff up and switched between rhythm and lead. The weird thing is that I’m always pegged as the lead guitarist of the band, but we always switch back and forth.”

Patrick: “I think in general, I play a lot of the single-note leads and Joe plays a lot of the octave and chord leads.”

Which tracks on the new album best exemplify you guys as guitarists?
Patrick: “The end solo of ‘Don’t You Know Who I Think I Am?’ is how I love to solo. It’s real bluesy, which is what I’m about as a player. I’d also say the solo on ‘You’re Cracking But You’re Not Weak’.”

Joe: “Yeah, that one had a lot of Johnny Marr filler guitar in there, and also ‘Don’t You Know Who I Think I Am?’ its filler guitar that doesn’t really jump out at you, but it’s atmospheric and it changes the vibe without you really knowing it.”

Finally, how proud are you as guitarists of your new album?
Patrick: “This is my favourite record because it’s restrained and funny. It’s basic rhythm playing, which is my favourite kind of guitar playing. I’m much happier playing a strong riff 100 times over than playing a kick-ass solo once. We do have kick-ass solos, but the way we write doesn’t always leave that much room for them.”

Joe: “I learned from playing on this album that I don’t need to play solos all the time. I’m proud of the record and proud of the cool riffs and songs that we’ve written together.”

Patrick: “I’m less impressed when someone shows off, and on this record we don’t show off a lot so obviously you should be impressed... I’m kidding!”
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Slayer: big riffs, even bigger mouths

BLACK MAGIC
"With the intro riff, the build up is in the style of good old Mercyful Fate and is just pure metal excellence! This was the first Slayer riff I ever heard and I still play this all the time at soundchecks. Metal is forever!"

HELL AWAITS
"This is just such a sick and demented intro riff and it obviously came from a very deranged mind. I actually asked Kerry King to show me how to play it when we were on tour with them in 2003. Slayer’s riffs are often trickier than you might originally think, with a lot of ‘secret shit’ going on!"

CHEMICAL WARFARE
"The intro/verse riff on this song is probably the birth of death metal, in my humble opinion. But it’s the breakdown riff two minutes into the song that gets me every time."

SOUTH OF HEAVEN
"Again, an intro riff and an amazing build up into a mammoth track. Slayer are the masters of creating a bone chilling atmosphere. The devil has the best tunes indeed!"

ANGEL OF DEATH
"The breakdown at 1:39 is probably their most famous riff, well deservedly I might add too. This is the kind of riff where you need a mouthpiece while listening to it or you might snap your teeth. Extreme metal violence!"

8
PLUG IN BABY
MUSE
Who played it: Matt Bellamy
Where to find it: Origin Of Symmetry (2001)
Why it rocks: Not all riffs have to be low on the guitar, nor do they always have to be simple. It’s just that when most people forget these rules, their riffs suck. Matt Bellamy is different: he manages to write long meandering riffs in unusual scales that imply a classical influence and yet they’re still catchy, still cool and still incredibly original. This officially makes him a bastard. Yes, we are jealous.

7
SWEET CHILD O’MINE
GUNS N’ ROSES
Who played it: Slash
Where to find it: Appetite For Destruction (1987)
Why it rocks: Some classic riffs can become overplayed, whether it’s on the radio, by wedding cover bands or customers in guitar shops. But more than 20 years on, Slash’s masterpiece still sounds as essential as ever. So it’s shocking to hear it was originally written as a joke. Drummer Steven Adler and Slash were warming up and Slash began to play a ‘circus’ melody while making faces at him. Adler asked him to play the riff again and Izzy Stradlin came in with the chords. Axl was intrigued and started singing the poem he had written. They figured the song might work as filler material on the album. It went on to be their first No 1 single.
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Kerry King: a face-flaying, flawless riff machine

Rainbow Blood

It's impossible to overstate the impact Rainbow Blood had when it was released in 1986. The final track on Slayer's incredible speed thrash metal opus epitomises not only the band, but an entire genre. Opening with a boiling storm, Rainbow Blood is a vicious attack on the senses that makes the listener retreat to the nearest corner, sucking their thumb and hugging a pillow. The riff in question is based around an ominous and pounding low E rhythm of crippling weight, fit to tire out even the most impressive of metal pickers, and further proving that you don't need to break your wrist tuning down in order to rock! Plus it was voted the heaviest riff of all time in TG128...

Cower as Slayer's galloping trip through the deranged thoughts of a mass murderer climaxes with one of the most inhuman montages of guitar noise ever recorded; a raucous cacophony of squealing guitars credited in the liner notes as: 'Noise: Hanneman/King.' The changes in tempo are flawless, ranging from 150 to almost 240 beats per minute.

Slayer keel-haul your ears with Rainbow Blood's pumping, adrenaline-inducing mass of low-E rape and strident discord. Quite simply, this is the most brutal, face-flaying and uncompromising heavy metal riff of all time.

Randy Rhoads

Blizzard Of Oz

Randy Rhoads was a genius. People say that a lot, but he was. Details of how he came to be in one Ozzy Osbourne's employment are sketchy. The singer was, after all, off his face most of the time. He tells the story of hearing Randy's amazing playing drifting across the audition room, right through his drug-induced haze and knowing he was the 'one.' Randy, not off his tits, said he had just finished tuning up when Ozzy offered him the job. Although perplexed at his new boss not having heard him play, he accepted the position anyway.

Ozzy is one lucky bastard. He could have ended up with 'Johnny No Hands, The Big Toed Guitarist Of Utah', but he got Randy Rhoads, a man who was capable of seamlessly fusing classical ideas and balls-out rock music. Crazy Train is his finest piece of work. There are two great riffs in Crazy Train, and you weren't in when we called to find out which one you meant. Which is handy because, combined, those two riffs show what a clever lad Mr Rhoads was. The intro riff is a dark natural minor riff, which is typical metal stuff, but when the verse riff shifts seamlessly to the brighter relative major key it doesn't sound weak or limp-wristed — it provides contrast between the sections which helps makes Crazy Train unique.

Randy Rhoads: his tenure was short, but his riffs legendary
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Pantera

**WALK**

Who played it: Dimebag Darrell
Where to find it: Vulgar Display Of Power (1992)

Why it rocks: *Men's Health* magazine recently compiled their own Top 100 list - The 100 Most Powerful Things In The World. When it came to the category for most powerful riff, TG was asked to supply them with the answer. And for its sheer brute force, this riff-driven ballbreaker was crowned the heavyweight champion of the world. It may only be a two-and-a-half note riff, but this baby packs a punch that knocks you straight on your arse every time you hear it.

When Avenged Sevenfold ripped out their first-rate cover of *Walk* at last year's Download festival, it was no surprise that 50,000 fans roared with approval. Because, like trying to eat a doughnut without licking the sweet sugar from your lips, when this awesome chug-fest kicks in, it's virtually impossible not to rock out.

*Walk* was born by accident, backstage five minutes before a gig, and later went on to become Pantera’s most celebrated groove metal anthem. Where a lot of metal bands use the equation ‘Volume + distortion + speed = heavy, heavy, heavy’, Dimebag’s emphasis for this particular track and gargantuan riff was simple heavy chugging at a medium tempo. And its skull-pounding groove still kicks the shit out of any other-fast riff that dares to cross its path.

Could this be the simplest riff in metal history? Possibly. But at the same time it’s also one of the meanest, dirtiest, most gut-wrenching riffs to ever pummel your stereo speakers, filled with enough venomous brutality to make your ears bleed. Crank it up!
The return of AC/DC after the death of Bon Scott was not a moment for mawkish sentimentality. Instead, the boys paid their respects in the only way they knew how: by kicking some major rock ass! With a raw, stripped-down riff that grabs you round the throat and shakes you into submission, Back In Black is a solid, hell-raising rocker built on foundations that would survive an earthquake. A relentless burst of almost punk simplicity (but with the sleazy, blues rock swagger AC/DC pull off seamlessly) this is red-blooded, riff-driven rock 'n' roll from the word go. Perfect powerchords slice through the air like a knife through butter, answered cheekily by a duelling pair of feisty blues licks. The production's precise, uncluttered and all the deadlier for it. Exactly how we love it!

Even though Angus gets all the attention for his onstage frenzies and lengthy solos, it's actually his brother Malcolm who's chiefly responsible for the ass-kicking riffs that are meat and potatoes to AC/DC. And while the band were careful not to depart far from their trademark no-nonsense approach, Back In Black the album was a musical step forward of sorts, with more bridges, more complicated riffs and more lead/rhythm interplay. Worldwide it's sold 42 million copies, which by some estimates makes it the second biggest selling album of all time, bested only by Michael Jackson's Thriller.

The key to playing this riff is keeping it tight, which is far easier said than done. As the clean, determined powerchords vie with the lightning licks, precise timing is vital. It may be useful to start off by playing it quite a bit slower than on the record, increasing the tempo only once you get the hang of all the parts.
A riff that every metal band has since attempted to equal in terms of attitude, aggression and energy
Metallica: officially the world's greatest riff-writing machine

James Hetfield

Master Of Puppets (1986)

"MASTERRR! MASTERRR!"

Yes, your No 1 riff of all time is Metallica's 1986 magnum opus. With every down-picked chug you can taste the hair, the leather, the sweat and the tight black jeans of the four metal muthafuckas that created it. The main riff to the title track of what's widely regarded as the greatest thrash metal album in history; a riff that harks back to a time when James Hetfield was considered the best rhythm guitarist in the world; a riff that every metal hand since has attempted to equal in terms of attitude, aggression and energy. The list goes on...

Comprising a cacophonous wall of sound, distorted guitars, odd time changes and utter brutality in one diarrhoea-inducing sitting, your No 1 riff is a testament to one man's genius: James Hetfield, the Riffmeister Extraordinaire, winner of Ulti-Mullet '91 and the guitar giant responsible for some of the most digit-twisting guitar breaks of the last 25 years.

A blistering ode to the dangers of drug abuse, Master Of Puppets is most notable for its unusual 3/4 pattern, with Hetfield rounding off the wrist-cramping speed-chugging in E with some rather sickeningly accurate sliding powerchords. As if we needed further confirmation, Hetfield's God-like guitar status is confirmed by the fact that he didn't know anything about scales, notes or which time signatures were which when he wrote most of his classic Metallica riffs, this one included.

Master Of Puppets is an absolute masterclass in metal riff writing. After the first three minutes it segues into a long and complex instrumental section, and if you listen carefully to the riff near the end of the track (after the last immense guitar solo) you may even hear a reference to David Bowie's Andy Warhol with a few notes cleverly shuffled around. The initial 'spider riff' at 21 seconds may be a lot harder to play, but it's the head-scratching main riff kicking in at 52 seconds that gets you excited. As one reader, Pearn, told us: "Every metal guitar player who likes Metallica tries to learn this song, and so many Metallica songs influence bands nowadays, especially Master Of Puppets. It's just so much fun to play!"

Metallica: officially the world's greatest riff-writing machine.
EVER WONDERED HOW PUNK ROCK MUTATED INTO HARDCORE DURING THE EARLY 80S? CHECK OUT BAD BRAINS’ CLASSIC SELF-TITLED DEBUT FROM 1982 FOR THE ANSWER

WORDS: GREG PRATO

“T”he Bad Brains invented hardcore, not Black Flag or Fear. Those bands ruled as well, but they didn’t have the density of the Bad Brains.”

Scott Ian, Anthrax

“T”he subject matter for March 1982’s Big Takeover, the song Jewish people in Nazi Germany during World War II. did not chart

W”hat happens when a group of fusion-loving Washington DC youths simultaneously discover punk rock and reggae music? They create hardcore, of course... or at least they do if they’re Bad Brains. Originating in America in the late 70s, hardcore had its roots in punk played loud, fast and dirty. It took an exceptional guitarist to keep up with the furious pace. In fact, it could be said that Bad Brains guitarist Gary Miller, aka Dr Know, truly put the ‘power’ into powerchords.

Named after The Ramones track Bad Brain, the band’s roots can be traced back to a late 70s local DC band Mind Power, who reflected the then-thriving jazz-fusion scene and featured guitarist Darryl Jenifer and bassist Gary Miller. By the time brothers Paul (vocals, guitar) and Earl Hudson (drums) came along, the quartet decided to form their own unit. Eventually, Jenifer moved over to bass and Miller to guitar, while Paul Hudson focused on vocals. A few name changes completed the line-up, with Gary Miller becoming Dr Know, and Paul Hudson going by the name of HR.

Exposure to the emerging punk scene via recordings by the likes of the X-Ray Spex, the Damned and the Sex Pistols, plus seeing Bob Marley And The Wailers perform at DC’s Capitol Center, influenced the emergence of the band’s innovative and unique hardcore sound.

Add to this the discovery of a book called Think And Grow Rich by Napoleon Hill, and the group was introduced to a new way of thinking, as Jenifer recalls: “Within that book was stuff like adversity, dealing with it, how to get where you want to go – you know, Scientology/self-help sort of stuff. So that tended to fuel our music with PMA [Positive Mental Attitude].”

“T”here was a TV mini-series about the plight of Jewish people in Nazi Germany during World War II. I had an experience really early on, in 1980, in which we practised with the Bad Brains,” recounts MacKaye. “They had lost all their gear, so they needed to borrow ours. I was in this band the Teen Idles at the time. We were practising in [singer Nathan Strejcek’s] mother’s house; we were in high school. The gear wasn’t that great. I felt bad that they were going to use the same gear. But when they started to play, I realised it was not the gear at all. The way they played was so celestial and incredible as a unit. When they were on, it was just unbelievable.”

“T”he band’s reputation for whipping up a moshpit frenzy made it difficult to get gigs in DC (an unofficial ban that was later addressed in Banned In DC in 2003) but despite this, Bad Brains recorded quite a few demo tapes (the best of the bunch, Black Dots, would be issued on CD years later) and the now-classic single Pay To Cum. It was also during this era that Bad Brains left an impression on a pair of local teenage punk fans, Henry Rollins and Ian MacKaye, who would later front Black Flag/The Rollins Band and Minor Threat/Fugazi, respectively.

“So we wanted to take it one step higher, and through Bob Marley. [He] inadvertently showed us that this PMA was really this, in terms of creation. We were going to take it beyond money and beyond the earth, and go into the universe and the cosmos with Rastafari. And the recognition of the Creator.”

Fusion was out, and a hybrid of intense punk and cool reggae was in, as well as a belief in Rastafarianism. Bad Brains was now officially formed.

Despite the lasting impressions the Bad Brains were leaving on their fans, the increasing difficulty of landing gigs led to a decision to relocate to New York. The move immediately paid off, as the...
“Dr Know’s guitar playing, his style, to me, it’s recognisable and unique”

~ Ian MacKaye
when they moved to New York. One was that the fast songs got a lot faster; the other thing was they really started to do a lot of dub songs. A lot more.

Although the group initially fell on hard times financially in their new hometown ("We're living the New York life - we're bumming on benches, we're selling weed to make food and stuff... we were hustlin'"), said Jenifer), the Bad Brains often found themselves at one specific address: 171 Avenue A, in the then-notorious Alphabet City. It was there that producer Jerry Williams lived in a rundown building, where he'd built a recording studio. As Dr Know recalls, "I actually lived at the studio in the control booth. He had a whole building, but we only had one floor because it was all dilapidated. He built a little stage and a four-track. We'd be up till six o'clock [in the morning] every day, 'cos it was the scene then. That was the New York scene. And because we were there, people gravitated towards the place."

Like their live sets, the material consisted of hardcore punk (Pay To Cum, Attention) and reggae (Jab Calling, I Luv I Jab), and the songs were mostly rerecordings of tracks that had been demoed previously in DC. In fact, all of the tracks were penned during a six-month period when the group lived together in a rented house. As a result, memories of the songwriting are usually traced back to their previous hometown including the classic opener, "Sailin' On."

Dr Know: "My memory is when we wrote that song - me and HR. We were sitting down at my mother's dining room table, starting playing it, and [my sister] starting singing along with it. She must have been like three or four years old, I'll never forget it [starts singing the riff]."

And although Dr Know didn't own a real guitar at the time, producer Williams supplied him with an instrument that he recorded the entire album with. "I was playing a white SG: that was Jerry's guitar. That's what I used, because I didn't have one. Nobody had anything. Whatever SG that was, that was like the baddest shit they made. It had gold pickups on it, three of them, and I think it had a whammy on it, too." He's unsure of which amplifier he used for the recording, while the only effect utilised was an Echoplex.

Besides supplying six-string skills, Dr Know also lent a hand in the artwork of the initially cassette-only release. "My direct influence on that cassette was the artwork, because when cassettes first came out, you got your cover and the little flip thing with the names of the songs. And we were like, 'Yo, we got to have our lyrics, we got to have pictures.' You know, like a record would have. And Neil [Cooper, ROIR's founder] was like, 'Oh man, it's going to be so expensive.' Hence, you have that foldout eight section, and the front and back of a cassette format.

"We also wanted red, yellow and green cassettes. I wish I had one of each - whoever has them, I'm sure they're worth a lot of money. If you have the original ones, not opened, in all three colours, good God. You'll get paid. I don't think anybody has one."

Originally released in 1982, Bad Brains managed to transcend musical boundaries. Metalheads were beginning to take notice of the band as well - including Anthrax's Scott Ian. "The Bad Brains invented hardcore, not Black Flag or Fear. Those bands ruled as well, but they didn't have the density of the Bad Brains. It's one of the most influential albums ever because like I said, they invented hardcore - aggressive and tight."

Around the same time, Bad Brains caught the ear of another up-and-coming guitarist, Living Colour's Vernon Reid. "The whole album rocks, from "Sailin' On" to "I Love It. It's hard to pick out one track above another, but Banned In DC is the band war cry and gets me every time. HR's vocal is outstanding and Dr Know's Eddie Hazel-esque lead is the icing on that Chocolate City cake. I heard the song and my life changed. The reggae numbers are wonderful, too - strictly roots. Bad Brains are one of the greatest rock bands. Ever."

While Bad Brains' influence is obvious on Living Colour (who have been known to cover "Sailin' On" in concert), Reid points out that there are many other disciples as well. "Bands from Living Colour to Beastie Boys to Red Hot Chili Peppers to Fishbone to 24-7 Spyz owe this album too much to name - not to mention the entire genre of hardcore," he says. "There is a purity of intent that resonates unimpeached by commercial concerns, yet the songs are classic and melodic and accessible."

Bad Brains continue to influence later generations of up-and-coming guitarists - especially after the album was released on CD in the 90s - including Macy Gray/ ex-Red Hot Chili Peppers guitarist Arik Marshall: "It sounds better now than it was then - especially in the sound."
Bad Brains: Influenced a Wide Range of Artists

Living Colour, for example, were huge in the late 80s/early 90s. Renowned for their superior musicianship, they seem unlikely candidates to be featured on the same page as Bad Brains. However, the boys were also famous for having myriad influences — a listen to the single *Time's Up* (MP3 on your CD) sees them fuse an insane Brains-influenced chorus with one of their typically funky verses. It’s also worth noting that Vernon Reid’s lead break brings to mind the solo in *Sailin’ On*. Sick Of It All are a more obvious choice when talking about Bad Brains. These hardcore monsters can often be heard thrashing out manic riffs that recall HR and co, none more so than *Good Lookin’ Out* (MP3).

**JAMES UINGS**

The fast semiquavers in bar 1 are difficult at 205bpm, so you might like to practise at a more comfortable tempo to begin with.

**LIVING COLOUR: Time's Up** MP3

The sheer speed of this track makes even the most mild-mannered chords extra tricky. Once again, start at a slower tempo and build up to the correct speed.
did then. I think most music is so terrible now that the Osmonds' One Bad Apple would sound revolutionary today! That Bad Brains album is a timeless classic.

"I really dig the intro to P/V/K and then how it just blasts into the first verse. Banned in DC has that great juxtaposition of the first fast punk thing, then the slowed-down groovin' type thang behind the guitar solo. And The Regulator just makes me wanna destroy somethin' - always the mark of a great punk rock song. And since Dr Know's guitar playing was so integral to the sound of the album, I would say his axe work is influential as well. He influenced me - made me realise it's not so much what you play, but how you play it."

In ensuing years, Bad Brains continued to inspire others as well. "This record impacted me in showing that new music existed at a time when I had rarely looked into the hardcore scene," explains Vision Of Disorder guitarist Matt Baumbach. 

"[Bad Brains] showed me that not only was there more possible from a guitar standpoint, but also from a scene standpoint. Just check out any quick, catchy groove riff and whoever's written it is basically ripping off the Bad Brains." After the release of Bad Brains, the group continued to play explosive live shows (must-see performances from this era were recently released as a DVD, Live At CBGB 1982), and released further classic albums, especially 1986's Against I. However, due to a frustrating cycle that saw the group intermittently break up and reunite every few years, the group failed to fully capitalise commercially. No matter: the band, and especially their self-titled debut, continues to influence successive generations of musicians today.

"I think for instance... the Clash, sure, they're a great band," says MacKaye. "The Bad Brains, you can't even compare the two in my mind. There was something just so intensely real about them. But mostly, I think they set the bar. They were like, 'OK, you can do this. Just work hard.' I would hope that is still recognisable in my music today."

Dr Know offers his own final thought as to what makes Bad Brains such a legendary album: "That's when we made 'our sound'. That record, all of the songs I love. We were playing that shit from the heart: there wasn't no filler material." The true mark of a rock – and guitar – classic.

"Just check out any quick, catchy groove riff and whoever's written it is basically ripping off the Bad Brains" — Matt Baumbach, Vision Of Disorder
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LEARN TO PLAY

BAD BRAINS
PAY TO CUM

GRAB A HANDFUL OF SAFETY PINS AND PREPARE TO POGO LIKE CRAZY WITH THE HARDCORE PUNK PIONEERS' DEBUT SINGLE FROM THE LATE 70s...

B adBrains, perhaps unsurprisingly, failed to chart in the UK with their debut single *Pay To Cum*. Released in 1979, it marked the start of a long and successful career for the unlikely American hardcore punk quartet. The band that started their career as a jazz-fusion outfit are well known for their fast and furious punk anthems, and *Pay To Cum* is no exception. Recorded at a pick-melting 300bpm, this track is great fun to play once you’ve nailed the riffs. Syncopation (a technique in which you emphasise the weak beats to create more interesting rhythms) is used throughout *Pay To Cum*, so it’s important to maintain a constant alternate strumming technique.

One of the problems with fast tempo tunes is how to remain in control of the rhythm; if you’re going to play aggressively, you can’t afford to be simply dragged along by the beat. The best way to achieve this is to count and tap your foot in ‘cut-time’. As its name suggests, cut-time slices regular 4/4 in half so that it becomes 2/2 – it’s still 4/4 but you only tap and count on beats one and three. Not only will you be able to tap your foot for the duration of the song without sustaining some kind of bizarre RSI injury, the rhythms will be easier to count and play too, which will result in a tighter performance.

**GETTING THE SOUND**

The sound on the original recording is distorted without being too ‘fat’. So we opted to play our version on a Fender Telecaster through a virtual HiWatt 100-watt 4x12 stack on the Pod XT Pro. Singlecoil pickups are best for achieving a gritty punk rhythm sound – just make sure you select the bridge pickup.

**ALTERNATE STRUMMING**

Use alternate (down and up) strumming throughout the song in order to achieve a strong groove. By lifting the pick away from the strings (but still strumming), longer, sustained chords (quarter notes or tied eighth notes) are created.

**BAD BRAINS: Pay To Cum – main riff**

The D and E chords in this example are played by barring your third finger across the higher strings, while your first finger plays the root note. Notice that the A chord is not a full barre – just lay your first finger across the first and second strings to damp them.

**BACKING TRACK – MP3**

PHIL CAPONE
The G chord is not a full barre but a four-note chord, so use your first finger to damp the open strings as described in the main riff. Don’t forget to use alternate strumming – simply lift your pick off the strings to create sustained chords.

Quick changing powerchord sequences are only possible if you keep the chord shape intact when you lift your fingers off the strings. This is especially important in bars 7 and 8.
THIS MONTH WE HAVE PREPARED FOUR BACKING TRACKS IN A ROCK STYLE, SO CRANK UP THE DISTORTION AND GET READY TO LAY YOUR BEST LICKS DOWN

Rock is such a massive genre, although often it's simply a glorified blues. Pentatonic scales are widely used, but unlike blues, modes are used more often. These are basically scales built on each degree of standard major and minor scales. They essentially give you different flavours or colours when jamming and can help us get out of that pentatonic rut!

Getting to your exclusive tracks
Here's what you do to get started: put the CD-ROM in your computer, go to START>RUN>BROWSE then search for ALL FILES. You will see a folder entitled SUBS HUGS. Click on this, then the DECRYPTER icon.

Next you will be asked for an 'Access Key'. Type in 'rock' and select where you want to save the files. Then you'll be ready to play the files in your media player. (SA)

D major pentatonic (D E F# A B) Angus Young-style licks are the perfect accompaniment to this backing track. Try using the 3 (F) as a nifty passing note (in the same way as a 5 in blues). D major (D E F# G A B C#) can work well, but be careful with your use of the extra notes (G and C#) as they won't sound great over every chord.
D blues (D F G A C) is the obvious choice for the main riff and verse riff sections. Think Hendrix and you won’t go too far wrong here! The jangly cleaner sections have a B Phrygian feel to them (B C D E F# G A), which is basically G major starting on B. Watch the fourth chord in this sequence though, as it has a B major flavour. Finally, in the section after the breakdown, use the 5th mode of G harmonic minor (D & F# G A B|>C), which is basically G harmonic minor starting on D (often known as Phrygian dominant).

**TRACK 3: Waiting For A Prison Break – Gm blues rock**

D pentatonic (G B C D F) works well throughout as well as adding the ubiquitous $5$ (D) passing note for G blues. G minor (G A B|> C D E F) is also a perfect choice, although adding a couple of choice minor notes (e.g. A and E) to the pentatonic scale is also a useful twist.
Nought to mp3 in the time it takes to write a song.

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EVERY MONTH TOTAL GUITAR BRINGS YOU THE BEST IN FULL TRANSCRIPTIONS, SONGSHEETS AND RIFFS, PLUS THE HOTTEST VIDEO TUTORIALS WITH YOUR FAVOURITE PLAYERS...

James Uings - Music Editor

Our CD is jammed this month, jammed with the finest tuition you can get your hands on! The first thing to talk about are our song transcriptions; we’ve got James Brown, Billy Talent, Bad Brains, Bad Company and Nirvana as well as the epic greatest riff of all time, Master Of Puppets.

The stuff we’re really excited about, though, is the video footage we have for you this month. In total there’s just over 30 minutes’ worth, including walkthroughs of the entire top 10 for our 100 Greatest Riffs feature, while Joe Trohman of Fall Out Boy talks you through the main sections from three of their biggest hits. On top of this are our star video lessons from Alexi Laiho, Albert Lee and Herman Li. On top of that there’s Novice, In-depth and Mojo Masters, which, you must agree, is an awesome collection of stuff.

The only problem is that all this wonderful content takes up a lot of room on your CD (they’re not black holes, you know!), so consequently, some of the tracks are on the disc as MP3 files (these being a 1/10th of the size of most audio files). But don’t despair – most media players will allow you to play these or burn them to an audio CD should you want to play them on a CD player.

WHAT IS TAB?

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

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

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

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

**FRET BOX EXAMPLES WITH PHOTOS**

**HAND LABELLING**

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

**NUT AND FRETBOARD**

The fretbox diagram represents the guitar's fretboard exactly, as seen in the accompanying photo. This design is used to aid visualisation of a fretboard scale or chord as quickly possible.

**CHORD EXAMPLE**

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

**SCALE EXAMPLE**

The fret box diagram illustrates the fret hand fingering for the A major scale. The photo shows part of the scale being played on the fourth string with fingers 1, 3 and 4.

**BENDING EXAMPLE**

The green and yellow fingerings show the size of a string bend. Green circles are two-fret bends (1 tone) and yellow circles are one-fret bends (1/2 tone). The photo shows a two-fret bend, third string.

**TREBLE CLEF AND TABLATURE EXAMPLES**

**MUSICAL STAVE** - The five horizontal lines for music notation illustrate a combination of note pitches and rhythms, and are divided by bar lines.

**TAB** - Under the musical stave, tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar - the numbers on the strings are the fret numbers.

The two stave and tab examples show four notes and then four chords.

The chords are: C (C major), Em (E minor), D7 (D dominant 7) and Am7 (A minor 7).

**GUITAR TECHNIQUE EXAMPLES**

**PICKING**

**DOWN & UP PICKING**

This diagram tells you the first note is to be down-picked and the last note is to be up-picked.

**TREMOLO PICKING**

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

**PALM-MUTING**

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

**PICK RAKE**

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

**ARPEGGIATED CHORD**

Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.
Metallica's album *Master Of Puppets* was released in 1986, and is considered by many as their masterpiece. As well as the title track, the album spawned *Battery* and *Welcome Home (Sanitarium).*

**Master...** starts with stabbing powerchords, which lead to a chromatic riff. Alternate picking and palm-muting should help the notes pop out clearly.

The verse features sixth-string chugging and powerchords, including B$^5$ — a 5th away from E (E-B). The end of each four bars concludes with a 5/8 bar that's easier to feel than count.

The pre-chorus section features more powerchords, plus a short fill that's based around E natural minor (E F# G A B C D). This section ends with a harmony line, diatonic thirds apart, using B Spanish phrygian (B C D# E F# G A B).

The chorus starts at bar 58, and swaps between time signatures of 6/4 and 4/4. The instrumental sequence enters at bar 184 and starts with clean arpeggiated chords. At bar 194, a twin-lead harmony section is introduced that uses arpeggios diatonic to E natural minor, with a short melody using B Spanish phrygian over the B$^7$ chord.

The tricky second solo (see the video tutorial) begins with a fast arpeggio pattern. Although Kirk prefers to pick every second note, you may find it easier to do a pull-off. This leads to some fast tremolo picking, but don't be too pedantic about learning this exactly.

Bar 260 features a screaming harmonic fretted near the 3rd fret, third string, and raised and lowered with the whammy bar. You'll need lots of distortion to allow this lick to sustain. At bar 268, the F$^#$ section is introduced, which features a fast loop pattern based around F$^#$ minor pentatonic, with an added second (F$^#$ G$^#$ A B C$^#$ E F$^#$).

This song was performed with Gibson and ESP guitars, with Marshall and Mesa/Boogie amps.

---

**Getting the Sound**

Use this amp setting for the main riff guitars, using a thick distortion. When it comes to the solos, add a bit more mid to your sound to provide a more cutting sound.
Verse

End of passion pray
Needle work the way
Hell is worth all that

Verse

I'm your source of death
Just a rhyme

Verse

Veins that pump
Pain monoply

Verse

Sucking darkest clear
Ritual misery
Drift on numbered days

E5 A5 G A5 E5

G A5 G A5 G A5 E5

E5

G A5 G A5 G A5 E5

G A5 G A5 G A5 E5

E5

G A5 B A5 G A5 E5

E5

G A5 G A5 G A5 E5

E5

G A5 G A5 G A5
LEARN TO PLAY ■ MASTER OF PUPPETS

METALLICA: Master Of Puppets — full track

TRACK 3

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Just call my name cause I'll hear you scream, master.

3rd To Coda

1.3.

Master.

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METALLICA: Master Of Puppets – full track

TRACK 3

**Solo**

Em

D\(^\#\) sus\(^2\)

Cadd\(^9\)

A\(^\#\) sus\(^2\)

B\(^7\)

B\(^7/\#\) sus\(^2\)

Em

D\(^\#\) sus\(^2\)

Cadd\(^9\)

Em

D\(^\#\) sus\(^2\)

Cadd\(^9\)

**Half time feel**
LEARN TO PLAY MASTER OF PUPPETS

METALLICA: Master Of Puppets – full track

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METALLICA: Master Of Puppets - full track

TRACK 3

N.C.

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LEARN TO PLAY ■ MASTER OF PUPPETS

LEARN TO PLAY ■ MASTER OF PUPPETS

METALLICA: Master Of Puppets – full track

TRACK 3

E5 G5 A5 B5 G5 A5 E5

Play 3 times

G5 A5 G5 A5 E5

BACKING – TRACK 4

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John Lennon model, solid spruce top, mahogany sides & back, mahogany neck, rosewood fingerboard, banded inlays, scale: 648mm (25.5’’), saddle width: 43.8mm, chrome hardware, black hardware, colour: Vintage Sunburst.

Epiphone Thunderbird IV Electric Bass
Brian May, bolt-on maple neck, 20 frets, scale: 864mm, reversed headstock, dot inlays, 2 humbuckers, black hardware, colour: Vintage Sunburst.

ESP LTD KH602
Kirk Hammett Signature, maple body, neck. Fender bridge, reversed headstock, 24 extra jumbo frets, inlays, Floyd Rose tremolo, finish: black.

ESP LTD FM-300 P
Agathis body, flamed maple top, set-in 3-piece mahogany neck, rosewood fingerboard, 24 frets. EMG-ESP LH-300 P humbuckers. volume, tone. 3-way toggle switch. Tune-o-matic bridge with stop tailpiece, colour: See-Thru Black Cherry.

Gibson SG Standard Electric Guitar

Epiphone Les Paul Standard Plus E
Mahogany neck, mahogany body, birdseye maple top, 3 Axiom Classic humbuckers, trapezoid inlays, chrome hardware, finish: Translucent Amber.

 ESP LTD Viper 200 FM Electric guitar
Agathis body, flamed maple top, set-in 3-piece mahogany neck, rosewood fingerboard, 24 frets, 820mm (32’’), 2 humbuckers, 2x tone, 3x volume. 5-way switch. Tune-o-matic bridge with stop tailpiece, colour: See-Thru Black Cherry.

Brian May Signature Electric
2006 model, Original Signature Brian May Red Special, mahogany body, set-in mahogany neck, ebony fingerboard, 22 frets, 609mm (24’’), 3 Burns Tri-Sonic pickups. Burns Deluxe tremolo, colour: Vintage Cherry.

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BILLY TALENT

RED FLAG

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‘RED FLAG’

WORDS BY IAN D’SÀ AND BEN KOVALCHIUK
MUSIC BY IAN D’SÀ, JON GALLANT AND AARON SOLOWONIUK
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After Billy Talent’s massive self-titled debut album in 2003, the band received even more critical acclaim and worldwide fans with the follow-up Billy Talent II (2006). The track Red Flag should be familiar to gamers, as it first appeared on Burnout Revenge and Burnout Legends. It was also leaked onto the internet until it was eventually released via the Toronto-based foursome’s own MySpace page.

The track features British-born Ian D’Sà on guitar duty with drop D tuning throughout. Unlike many players using this tuning, Ian prefers more unconventional chord shapes rather than the usual ‘first finger powerchord’ approach.

Major 3rds are played during the chorus riff by stretching the fourth finger out across the fourth string. This can be tricky at first, so practise moving between each chord slowly. The rhythms in the verse riff are also pretty challenging, combining standard triad chord shapes (three notes) with two-note diads (using a 6th interval). Although this is probably the toughest section, notice how the two-note shapes are similar in design to the others, only with a missing second string. Let your second finger drag over the second string slightly so that you can mute it and still strum comfortably.

**NOVICE WATCH**

**SLASH CHORDS**

Nothing to do with the Velvet Revolver axemeister, slash chords are a way of indicating a different bass/root note under a chord. E/G for example, means play an E chord with a G in the bass. This can work for any chord/bass note combination and is often a good way to connect chords more smoothly.

**GETTING THE SOUND**

Ian D’Sà uses a Fender Stratocaster into a Stevenson 60-watt head with an Orange 4x12 cabinet. The distortion sound is therefore characteristic of Strats without the usual growl and warmth of a humbucking pickup. Aim for a medium-high valve-driven distortion with a singlecoil pickup selected. Opt for the neck singlecoil during the cleaner verse sections.

**BILLY TALENT: Red Flag – chorus**

**TRACK 5**
You can play easier powerchord shapes, although using the wide stretch adds a new dimension to the low chords. Use the open strings between E and E/G# to enable you to get to the trickier second shape in time.

Although Ian uses downstrokes throughout this riff, you may prefer to use alternate strumming as it’s quite fast. Be especially careful to mute the strings during the rests using both hands.
As with the verse riff, be aware of the unwanted open strings, so use muting and 'stumbling' finger technique (i.e., your first finger can mute the fourth string on the first two chords by pushing over slightly until it touches the next string).

To get an even sound, try to use only downstrokes. This takes a lot of stamina, so you may need to work up to these speeds. Persevere with this, as it's much easier to pick out the individual strings than if you were to strum normally.
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JAMES BROWN

SEX MACHINE

TIME TO GET DOWN AND DIRTY WITH THIS ALL-TIME CLASSIC GROOVE FROM THE LATE GODFATHER OF SOUL

‘GET UP (I FEEL LIKE BEING A SEX MACHINE)’

Hats off to James Brown, who sadly passed away on Christmas Day 2006, having changed the face of dance music during his distinguished career, which began with his first hit ‘Please Please Please’ in 1955. By 1970, when ‘Sex Machine’ was released, his band (The JBs) were cooking up a brew of gospel-inspired dance music the like of which had never been heard, with an awesome line-up including Bootsy Collins on bass and his brother Catfish on guitar.

The guitar part is necessarily simple, leaving all of the fancy and complex rhythmic work to the bass; the lesson here is all about discipline. Tempting as it may seem to throw in some extra choppy chords here and there, the whole groove simply disappears. Try it along with the backing track if you don’t believe us!

We’ve transcribed the three-note chords that make up the main part, but the chords are based on ‘9th’ shapes so you should use your third finger for the barre, with your first finger on the fourth string one fret below the second string. Only occasionally will you hear Collins hit the fourth string on the original recording.

CATFISH COLLINS used a solid-body twin humbucker guitar of unknown origin on this recording, through a Marshall stack, although he managed to make it sound more like a Telecaster! We used a Gibson 335 (middle pickup position) with a Pod XT-Live pedal, and selected the Fender Blackface amp type, which sounded closer to the original tone than the Marshalls.

It’s essential to keep your picking hand moving as if you’re playing semiquavers (16th notes) throughout. So after the intro bar, the E9 chords AND the muted clicks are downstrokes. The only upstroke comes after the E113 (use your fourth for the top note), on the last semiquaver of beat 3.

This part gets a lot more syncopated than the main riff, with the chords kept as short and ‘choppy’ as possible by muting with your fretting hand. Without losing the chord shape, simply release the pressure on the strings to cut the notes short. For the single notes, use your second finger.

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BAD COMPANY

FEEL LIKE MAKING LOVE

A FEW WELL CHOSEN POWERCHORDS AND A CLEAR STATEMENT OF INTENT CAN ADD UP TO A CLASSIC SONG AND A HOT NIGHT IN

‘FEEL LIKE MAKING LOVE’

WORDS AND MUSIC BY PAUL RODGERS AND MICK RALPHS


NOVELTY WATCH

NASHVILLE TUNING

A 12-string guitar has six strings the same as a ‘normal’ guitar then the E A D and G strings (the four lowest sounding) have extra strings next to them (you press them both down together) tuned an octave higher (the highest two strings have a string next to them at the same pitch). A Nashville-tuned guitar uses just the ‘extra’ strings to create a unique sound.

GETTING THE SOUND

The acoustic guitar on the intro was recorded using Nashville tuning (like a 12-string, but with the lower bass strings removed). We’ve reproduced that for you on the CD, but suggest using an electric with the crunch sound setting needed for the chorus, with the volume rolled back to three or four. Then all you need to do for the chorus is turn the guitar back up to 10!

backing, there are many subtle variations as the song progresses, so use this as a guide and let your imagination run wild from then on!

The harmony solo sounds as though it was played on a Strat as an overdub. Here, we’ve transcribed an arrangement for one guitar, but you can always just play the top line if you prefer.

The outro solo sounds like a Les Paul using the neck pickup and a loud delay of around 575 milliseconds – through a loud Marshall, of course! We’ve left all the rhythm guitars in the mix for you to play over here.

BAD COMPANY: Feel Like Making Love – Intro

The intro was originally played on a nashville-tuned acoustic (see Novice Watch), but works fine on a regular acoustic or clean(ish) electric. This needs to be bold and confident, as you’re on your own!

The acoustic guitar on the intro was recorded using Nashville tuning (like a 12-string, but with the lower bass strings removed). We’ve reproduced that for you on the CD, but suggest using an electric with the crunch sound setting needed for the chorus, with the volume rolled back to three or four. Then all you need to do for the chorus is turn the guitar back up to 10!

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BAD COMPANY: Feel Like Making Love – Intro

The intro was originally played on a nashville-tuned acoustic (see Novice Watch), but works fine on a regular acoustic or clean(ish) electric. This needs to be bold and confident, as you’re on your own!
Here is the acoustic accompaniment for the verses. This forms the basis of all the verses, but with many variations. Use this as a guide, then take it from there.

The main riff uses a meaty crunch sound and forms the accompaniment to the chorus. Don’t worry too much about extraneous string noise; there’s plenty on the original and it actually sounds a little sterile without it.

Here’s the harmony solo, arranged for one guitar. If you prefer, the top line works really well on its own, too. Though it was almost certainly played on a Strat, it’s not essential that you do the same.
FEEL LIKE MAKING LOVE ■ LEARN TO PLAY

BAD COMPANY: Feel Like Making Love – outro solo (cont)

TRACK 9

112 | TOTAL GUITAR | MARCH 2007
For this outro solo, use the neck pickup with a reasonable amount of overdrive (not saturated, just singing) and a long delay of about 575 milliseconds. There are several repeated motifs throughout and the whole thing builds nicely in intensity. There are a couple of unexpected position changes, which may be the result of ‘dropping-in’ in the studio, but the overall feel is relaxed and spontaneous, so don’t give yourself a hard time if you’d rather play a few key phrases then indulge yourself with a bit of showing off.

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In 1989, MTV began its acclaimed Unplugged series of acoustic concerts. Among the more memorable of these was Nirvana's performance in November 1993, which showed an intense naked emotion and sensitivity that was in striking contrast to their incendiary electric gigs.

During the show, Nirvana were joined by fellow Seattle band the Meat Puppets, who supported them on tour earlier that year. Lake Of Fire was one of three Meat Puppets tunes that this ad hoc grunge supergroup performed, fronted by a guitar-less Kurt Cobain. Curt Kirkwood played the lead acoustic guitar, while his brother Cris took over acoustic bass from Chris Novoselic, who played acoustic rhythm guitar.

We've transcribed Curt's part, which is very loosely played with lots of slight variations to the basic part, so don't take the transcription too literally – learning it note for note would be missing the point. Apart from the initial triplets of the first two bars, the solo was undoubtedly improvised, using notes taken almost exclusively from the G blues scale, so feel free to borrow some ideas to play your own solo.

There is an unusual rhythmic element in this track in the last bar of the two verses, which is extended by two beats to make a bar of 6/4. This provides an unexpected punctuation, but is best played by feel rather than counting.

Kirkwood played a Harmony Buck Owens acoustic guitar, which he borrowed from Nirvana's touring second guitarist Pat Smear (also formerly of the Foo Fighters). However, the guitar is an electro-acoustic fitted with a conventional singlecoil pickup mounted at the sound-hole, which explains why the sound is closer to a neck pickup on an electric than an acoustic guitar.

Note that the original is tuned down a semitone to E♭, but to save you retuning your guitar, we’ve kept ours at concert pitch.
**LEARN TO PLAY ■ LAKE OF FIRE**

**NIRVANA: Lake Of Fire – Intro/chorus riff**

**TRACK 10**

**Intro + Chorus 2 only**

**Gm**

<table>
<thead>
<tr>
<th>Intro + Chorus 2 only</th>
<th><strong>F5</strong></th>
<th><strong>G5</strong></th>
<th><strong>Gm</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>TAB</td>
<td>3 3 3 3</td>
<td>x x 3 3</td>
<td>3 3 3 3</td>
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**Chorus 1st only**

**G5**

<table>
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<th><strong>F5</strong></th>
<th><strong>C5</strong></th>
<th><strong>G5</strong></th>
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**Chorus 3rd only**

**G5**

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Use loose, relaxed downstrokes throughout for all but the picked semiquaver rhythms in bars 2 and 5, when you should use alternate picking. Use your third finger to fret the doublestop bend in bar 2. Slide up to the initial F of the triplet runs in bars 6 and 8 using your second finger, fretting the subsequent B's with your third, then keep both fingers on the fretboard as you slide down to the triplets at the 5th position in beat 3.

**NIRVANA: Lake Of Fire – verse**

**TRACK 10**

**Dm**

<table>
<thead>
<tr>
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<th>B7sus2</th>
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<td>TAB</td>
<td>3 2 3 3</td>
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</table>

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LAKE OF FIRE ■ LEARN TO PLAY

NIRVANA: Lake Of Fire – verse (cont’d)

Again use downstrokes to fret the quaver rhythms, but alternate picking for the semiquaver rhythms. Note that the open string and muted hits that occur in bars 1 and 3 occur spontaneously during the chord change and are undoubtedly not deliberate. Fret both sus2 chords with your first, third and fourth fingers, keeping them in place as you slide up to the Dm chord in bar 4.

As in the chorus riff, use your second finger for the initial slide and your third finger for the B, at the 11th fret, keeping both fingers on the fretboard as you slide between the 10th, 5th and 7th position over the first two bars.
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over the last two months you’ve been looking at locating notes on the fingerboard. You’ve learned sharp and flat notes. Sharp notes are found one fret above the regular note, while flat notes are found one fret lower; be sure to check out our video lesson for a full explanation of this.

Working out the first three notes of a G chord will give you the notes G B D. You’ll notice that these notes are ‘thirds’ apart – play a note, miss a note, play a note, etc – which is important to remember as you move onto chords that use sharps and flats. If you work out all the rest of the notes of the G chord, you’ll see the whole chord uses just these three notes.

The notes aren’t always in order, but if you list the notes starting at the root note (that’s the note with the same name as the chord) then you’ll see the notes are arranged in thirds.

Working out the notes from a D chord will give you D A D and then a note that could be either G or F# (remember this is called an ‘enharmonic’). Arranging the notes in order from D would give you D F#/G A. Remembering that the notes need to be in thirds, you can see the note must be an F#, as a G would be a fourth from D and a second from A.

The thirds rule we’ve used here will only work for major chords, which are the chords with just a letter name, and minor chords, which have a small ‘m’ after the letter name.

If you start to see chords with names like Gm7 and Asus4 it gets a bit more tricky. However, what you’ve learned in this lesson is a dead handy bit of info that will get you a long way.
SYNCOPATED RHYTHMS

A syncopated part is a part that accents beats that aren’t the main pulse of the song. That’s all very well, but we thought we’d demonstrate this for you.

All music has a pulse – this is what you tap your foot to – and this pulse (or beat) is divided into groups called ‘bars’. Most music has four ‘beats’ in each bar.

The first bar of Example 1 shows a chord played on each beat (this is ‘on the beat’). As you tap your foot, count an even 1 2 3 4 and play a chord on each beat.

The next step is to play two notes per beat. Play the same chord and count an even 1 + 2 + 3 + 4+ (your foot should still only tap on 1 2 3 4) playing a chord, with a downstroke on each count.

The next thing to do is avoid playing the notes that are on the beat (1 2 3 4) and only play the ‘offbeats’. Tap your foot as before, counting 1 + 2 + 3 + 4 +, but only play notes on the ‘and’s. This is a syncopated part. (JU)

EXAMPLE 1: Three steps to syncopation

Bar 1 is an example of playing on the beat, bar 2 is playing two notes per beat and bars 3 and 4 are the syncopated part, which is played on the ‘and’ counts. Take everything nice and slowly, and make sure you count evenly.

EXAMPLE 2: Chords with sharps and flats

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RAY LAMONTAGNE
TROUBLE
DON'T BE PUT OFF BY THAT 6/8 TIME SIGNATURE - TG IS CONFIDENT YOU'LL HAVE NO 'TROUBLE' PLAYING THIS TUNE!

"TROUBLE"
WORDS AND MUSIC BY RAY LAMONTAGNE © 2006 RAY LAMONTAGNE. ALL RIGHTS RESERVED.

Ray LaMontagne's debut single 'Trouble' peaked at number 25 in the UK during the summer of 2006. The American folk-rock singer had already picked up a host of awards. Ray's music has a classy, timeless quality: when you listen to his songs you could be forgiven for thinking that you're listening to a forgotten track from the 60s or 70s. 'Trouble' is in 6/8 time, which is unusual when you consider that (probably) 99 per cent of modern music is in 4/4 time. Don't confuse 6/8 time with 3/4 either: it's much more subtle and has an overriding 'two feel' (ie, two beats per bar), with each beat subdividing into three parts. When you first play this piece, start slowly and tap the 8th note pulse (six beats per bar). This will make the 16th note rhythms a lot easier to get your head around: just 'feel' them as offbeat notes. Once you're confident with the rhythm pattern, you can increase the tempo and count the bars with a 'two feel'.

PHIL CAPONE

Use alternate strumming throughout, with the 'downs' occurring on every beat (six down-strums per bar). The 16th notes (eg, the second strum of the G or C/G chord) will then fall naturally on an up-strum. The G chord should also be fretted with your second, third and fourth fingers – this simplifies the change to the following C/G.
You'll need to nail these nine chords to play Trouble.

**CHORUS**

- **Trouble...**
  - G D
  - G C
  - G D
  - G D
  - G D
  - G C
  - G C
  - G D
  - G D
  - G D

**VERSE 1**

- **Trouble...**
  - G D
  - G C
  - G D
  - G C
  - G D
  - G C
  - G C
  - G C

**CHORUS**

- **Trouble...**
  - G D
  - G C
  - G D
  - G D
  - G D
  - G C
  - G C
  - G D

**VERSE 2**

- **Trouble...**
  - G D
  - G C
  - G D
  - G D
  - G D
  - G C
  - G C

**OUTRO**

- **Trouble...**
  - G D
  - G C
  - G D
  - G C
  - G D

Ad lib lyrics over vamp:

- She gave me love and affection
- She good tell – me now
- She gave me love and affection
- I said I love her
- Yes I love her
- I said I love her
- I said I love...
- She good to me now
- She’s good to me mmmmmmmm...

Ray LaMontagne: Trouble (Guitar Tab/Vocal, 64pp, £14.95, ref: HL00690823)

Matching folio featuring all ten songs from the album, transcribed in accurate Guitar Tab.
RGT EXAMINATIONS DIRECTOR TONY SKINNER EXPLAINS HOW TO IMPROVISE AN IMPRESSIVE SOLO IN THE LEAD PLAYING SECTION OF A GRADE ONE EXAM

EXAM INFO
There are nine grades plus a Teachers Diploma, and exams are held all across the UK and overseas. Readers of TG can obtain a FREE electric guitar exam info pack detailing the requirements for all grades by contacting: Registry of Guitar Tutors on 01424 222222 or download it at www.RGT.org.uk. The official course handbook with exam entry form can be obtained from the website www.BooksForGuitar.com.

EXAM FORMAT
The examiner will show you a chord chart consisting of an eight-bar chord progression shown in chord symbols. No other musical information will be provided. This means you will decide which scale fits with the chord progression and then improvise a solo.

The chord progression you’ll be shown in the exam will have been designed to match the key of the scales set for Grade One: E natural minor, E blues, G major pentatonic, A major or A minor pentatonic (a reminder of these scales is shown below). The starting chord of each progression will always be the key chord – so looking at the first chord will enable you to easily determine which scale to use. For example, if the first chord is E minor then the key will be E minor and you should use the E natural minor scale for your solo. Make sure not to get confused between the two types of A scale that are included in Grade One: if the first chord is A minor then the key is A minor and you should use the A minor pentatonic scale. However, if the first chord is A (major) or A major 7 then the key is A major and you should use the A major scale. Similarly, use the G pentatonic major scale if the first chord is G (major).

The E blues scale should be used when an E7 chord is at the start.

EXAM PRACTICE
Below we’ve provided five examples of the chord chart you’ll be presented with in the exam (one chart for each scale type). The examiner will play the progression once for you to listen to, so that you can hear the style and tempo. He or she will then play the progression twice more for you to solo over. We’ve provided backing tracks for you to practise along with.

EXAMPLE 1: E natural minor and E blues scale

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Back in 1952, Albert Collins and his band The Rhythm Rockers cut The Freeze and amply demonstrated the man’s six-string prowess. From 1958-71 he earned the nickname Iceman for his sharp, cool guitar playing as he recorded mainly instrumental Texas blues, with titles such as Frosty, Sno-Cone and Defrost.

Between 1974 and 1975 he quit playing completely and took a job in construction, working on Neil Diamond’s house among others! By 1978, however, his wife Gwen had cajoled him back to music. He’s since toured all over the world in his own right and as a guest with the likes of Gary Moore. His influence has reached far and wide, to players like Robert Kray and Stevie Ray Vaughan. Albert passed away in 1993, but is still considered one of the main figures in blues history.

The first thing you have to deal with is Albert’s unusual approach to tuning. He usually tuned the guitar to open F minor, with a capo at the 5th, 6th or 7th fret. No doubt this contributed to his sound, but for your convenience – and possibly sanity – we’ve stuck to standard tuning. After all, you don’t need to copy someone slavishly to capture the essence. The most authentic tone would be from a singlecoil pickup, or combination of neck and bridge, to be precise. However, if you’re using a Strat-type guitar, try the middle pickup. This will give you a similar ‘bite’. Another key element is the attack Albert got using his right-hand thumb and fingers to ‘snap’ the strings towards the fretboard, rather than the fuller sound that results from the more conventional pick stroke.

Albert used to carry around a Fender Quad Reverb amplifier, as he felt this was an important part of his tone. You can still get close to it with a clean(ish) setting on any amp, adding a splash of spring reverb.

Richard Barrett

LICK 1: Busy lead phrase

This busy phrase features all the important elements. Short snappy notes appear alongside flowing pentatonic lines, intense vibrato and all manner of string bending. As if this weren’t enough, there are triplets, doublestops and dotted ‘swing’ rhythms to deal with too.

Richard Barrett
LICK 2: Capo emulation

Here, you're emulating the type of phrasing that occurs naturally when using a capo, open tuning and lots of open strings. The quick-fire pentatonic runs are still a major feature, though this time they're tempered with some longer sustained notes. An ideal opportunity to work on your vibrato!

LICK 3: High register phrase

You can really hear how this type of playing must have influenced a young Gary Moore. Albert was fonder of the searing, high register notes than many of his contemporaries. Again, take your time and you'll be surprised how quickly this falls under your fingers.
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The diminished arpeggio, or more accurately, the diminished 7th arpeggio, is derived from the harmonic minor scale. The four-note diminished arpeggio contains these intervals: 1, 3, 5 and 7. That last one, 7, is another way of saying major 6, but in the context of the diminished arpeggio, 7 is more accurate. Each of these intervals is exactly a minor 3rd away from the next. This symmetry within the arpeggio is useful on the guitar as it means the same shape can be moved around the fretboard in minor 3rd (four fret) jumps. Alexi shows you this on the video, where you can see four arpeggios: C dim, E dim, G dim and A dim. These four arpeggios all share the same four notes, albeit in different orders. This means the four arpeggios can also be seen as being inversions of each other.

For more information on Alexi and Children Of Bodom see www.cobhc.com.

**EXAMPLE 1: Sweep-picked diminished arpeggios**

This example covers the entire fretboard using a sweep-picking approach. Alexi uses three downstrokes across the top three strings when ascending the arpeggio. These downstrokes should take the form of a single pick movement, picking the strings as it moves. On the way back, use an upstroke on the first string and next use a fret-hand tap on the second string.

**EXAMPLE 2: Sweep-tapped diminished arpeggios**

This example combines tapping with sweeping. Using the second finger of your picking hand to perform the tap will enable you to keep hold of the pick as usual. Your hand position will have to move nearer the fretboard to enable you to interchange between the two techniques. The first bar works as a repeating lick. Learn the sequence of notes slowly and in small fragments if necessary before speeding up. To end the lick, bend the 17th fret up a minor 3rd and tap on to the bent string at the 20th fret.
VIDEO LESSON

HERMAN LI

PART 3

THIS MONTH, HERMAN GUIDES YOU THROUGH A DEVILISHLY DYNAMIC WAY TO BOOST YOUR TAPPING ABILITIES

After last month’s lesson on sweep-picking, you should hopefully be familiar with the A# arpeggio shape. You may have also tried the C major shape, which uses the open-position C major chord shape as its reference. Herman uses this particular shape in fifth position, giving an F major arpeggio. There's no tricky sweeping in this one, but you do have to memorise the shape without looking at your fret hand. All your attention needs to be on the tapping hand, which basically maps out the same pattern an octave higher. There's no way you can look at both hands quickly enough, so just memorise the fret hand shape. You may also like to practice the tapped notes by themselves to begin with, to make sure that you're hitting each note accurately. Since the frets are a lot closer together at the top end of the fingerboard, your tapping will have to be that much cleaner and accurate. This technique works well with other scales, so try experimenting with the minor pentatonic a la Steve Vai.

For more information on Dragonforce visit www.dragonforce.com.

Always try to visualise the shapes that both hands have to map out across the fingerboard. You may like to start with two or three strings and gradually work up to the full five-string shape.

EXAMPLE 1: Tapped arpeggio

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VIDEO LESSON

ALBERT LEE

PART 5

GET THAT COUNTRY FEEL WITH STRING BENDS THAT WILL MAKE YOU SOUND LIKE A LAP STEEL GUITARIST

Although Albert prefers not to do as many bends these days because of his thicker gauge strings, he still manages to run through a few of his select favourites.

The idea behind a lot of country bends is to mimic the sound of a lap steel or B Bender guitar, where chords seem to fly up and down effortlessly.

The first example bends the third string from perfect 5th to major 6th. The fourth string bend also creates a sus4 sound by moving from major 3rd to perfect 4th. The difficulty is keeping the chord completely still while the bend is being executed.

This can be tricky on the first shape, as the first finger needs to bend downwards without pulling the remaining fingers with it. Use your ears to determine how ‘in tune’ the chord bend is, being careful not to let your third and fourth fingers slip.

The second example starts off with a lick that should be familiar to Zakk Wylde fans. The main difficulty here is bending with your first finger, since you’ll need to slide down with this finger for the next part of the lick.

It does require strength and control, which will only come from repeated practice. It’s worth persevering with the first finger though, as it can help you get into more inaccessible areas of the neck.

To start with, you might like to try it a whole octave higher, to make the bend a little easier.

For more information, visit the website www.albertlee.co.uk.

EXAMPLE 1: Bending on the third string

This is a great example to play over static chords when you need to add some country embellishment. Try moving it around the neck so you can fit it over other chords.

EXAMPLE 2: First finger bending

In between the bends, Albert sticks to easy B major pentatonic shapes that use fingers one and three. This means he can quickly and easily slide between shapes without having to make any awkward finger changes.
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Total Guitar rocked the NAMM show in style this year. Before the doors of the show had even opened, the Total Guitar crew was tearing round Hollywood in a ridiculously fast muscle car, scoring some ink in the famous Sunset Strip Tattoo parlour and staying up way past our bedtimes. Long story short: we tore our expense accounts a new one. Apart from a potentially embarrassing bout of explosive diarrhoea on a gridlocked freeway, we partied like our parents were out of town for the weekend.

Look, we wish you all could have been there, but since that wasn’t possible we’ve sorted you out with the next best thing (yeah, right!) – our annual Winter NAMM report. Think of the report as a trip to the show without any of the crap bits. You get the first look at the coolest gear that’s going to make 2007 an exciting and noisy place for us all; we suffered the jetlag and prolonged exposure to some very bad jazz-fusion music. Deal?

This is our biggest NAMM report yet and that’s simply because this year’s show was the best yet. Among the scoops we’ve got for you in our report are a new Marshall signature series amp head, a bunch of new Ibanez axes and an amazing collaboration between two giants of the music industry, Roland and Fender. While you digest all the goodies on offer, we’ll allow LA to recover from our crazy exploits and start getting our hands on the sizzlers from the show so that you can see them reviewed in your favourite guitar magazine, first.

Ed Mitchell – Reviews Editor

**TG RATINGS**

<table>
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<th>Rating</th>
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<tr>
<td>Superb: a Total Guitar Best Buy</td>
<td>Excellent product</td>
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<tr>
<td>An excellent product</td>
<td>Above average, worthwhile kit</td>
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<td>Above average, worthwhile kit</td>
<td>Think hard before parting with cash</td>
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<tr>
<td>Think hard before parting with cash</td>
<td>Don’t even consider it</td>
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**gear contents**

- p.136 Winter NAMM report
- p.142 Freshman acoustics
- p.144 Onerr stompboxes
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- p.150 Ed’s Shed

**Reviews**

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

**Best Buy**

The Total Guitar Best Buy award (look out for the logo) is awarded to any piece of gear that scores five out of five. To get this award the item must have scored highly in construction, features, playability, sound and value for money.
WHILE BLIGHTY FROZE, TG WAS IN LA CHECKING OUT THE LATEST GEAR AT THE WINTER NAMM. WE HAD A BALL!

WORDS AND PHOTOS: ED MITCHELL

You'll be glad to know that TG had an amazing time at the NAMM show in LA in January this year. In fact, before the show had even started, we were cruising down Sunset Strip in a Dodge Charger, hanging out at the Whisky a Go Go (where The Doors, among others, got their big break) and watching Slash being inducted into Guitar Centre's Rock Walk Of Fame.

The 2007 Winter NAMM show was awesome too. There was so much Grade A guitar porn this year that we decided to make this NAMM report the biggest one ever – and it still wasn't big enough to squeeze everything in. Yep, we had to be selective. So, over the next few pages expect to see the hottest gear, the juiciest guitar-shaped news and our top 10 pieces of kit from the show. We hope you enjoy it as much as we did!
To was invited along to the launch of the new Marshall 2203KK Kerry King Signature head at the NAMM show. Marshall’s founder Jim Marshall (left) was joined by the Slayer guitarist for the grand unveiling and the tattooed behemoth couldn’t be happier with his new amp. “The 2203KK punches like Mike Tyson in his prime,” growled Kerry. “It’s definitely the coolest thing I’ve ever been in the presence of!” Kerry’s new amp has a built-in EQ curve/boost control called the ‘Assault’ partnered with an onboard noise gate. Expect a full review in Total Guitar as soon as we can get our hands on one of these mighty beasts. In the meantime, for more information contact Marshall on 01908 375411 or online at www.marshallamps.com.
Fender pretty much stole this year’s Winter NAMM with its incredible VG Stratocaster. The product of a 10-year collaboration with the Roland Corporation, this amazing new modelling instrument looks like a regular Fender American Series Stratocaster but offers guitarists instant alternate tunings (normal, drop D, open G, D modal and baritone) and a range of electric, acoustic and 12-string sounds. The VG comes loaded with Telecaster, Stratocaster and humbucker sounds and connects to your amp with a regular guitar lead. This thing just blew us away. The Fender VG Stratocaster is available in a black or three-tone sunburst finish with a choice of rosewood or maple fingerboards for £1,539. For more information contact Fender GBI on 01342 331700 or visit www.fender.com/vgstrat.
WHAT YOU DOIN’ HERE?
MICHAEL AMOTT OF ARCH ENEMY

“I was invited by ESP Guitars to come over and do a meet and greet at the ESP booth. The signing session I did was a high point – meeting fans is always inspiring. “NAMM is a great opportunity to meet all the people and companies that support me with their great gear. Getting to meet and hang out with some really cool fellow artists is a bonus!”

Disturbed’s Dan Donegan gave TG a first look at his latest Washburn signature guitars. The DD91 Maya Chopper Top has the same finish as Dan’s Harley Davidson chopper...

Ibanez are celebrating the 20th Anniversary of the Steve Vai JEM with this amazing illuminated acrylic model. Price? How does £3,559 grab you? We want one!
Here’s our pick of the NAMM show stoppers.

1. **BC Rich WMD Warbeast**
   - A BC Rich Warlock slings a beast and their evil spawn is the Warbeast. The WMD Warbeast will retail at £599 while an entry-level model will sell for £199. This axe is gonna be huge!

2. **Ibanez ADX120**
   - This 21st century take on the classic iceman comes loaded with a pair of fat humbuckers and a glued-in neck. The best bit however is the price. How about £249, huh? Sold!

3. **Krank Krankschaft**
   - All we can tell you about this new overdrive pedal from Krank is that it sounds awesome. We tried to grab one off the Krank dudes, but no dice. Expect a review in TG soon.

4. **Peavey JSX Mini Colossus**
   - This 5-watt Class A valve amp was designed with the input of Joe Satriani. Costing £449, the Mini Colossal excels at vintage tones and comes with a built-in tremolo circuit.

5. **Epiphone Les Paul Studio**
   - We love Epiphone’s new ‘chameleon’ finishes that change colour depending on the light. There’s no price on the Studio as yet, but expect the usual Epiphone value for money.

6. **Dunlop Hendrix Fuzz Face**
   - Dunlop’s latest version of the cheerful-looking Fuzz Face is a faithful recreation of the unit used by some bloke called Jimi Hendrix. Available soon, it’ll cost you £179.

7. **LTD Will-600 Will Adler**
   - The Lamb Of God guitarist’s new signature model (£1,059) looks totally killer. The striking camo finish is accompanied by a stars and stripes fingerboard inlay. Very patriotic.

8. **Squier Vintage Modified**
   - These new ‘customised’ guitars from Squier have features usually associated with more expensive axes. You get cool finishes and Duncan-designed pickups for a mere £269.

9. **Washburn Idol WI64VB**
   - We’ve always had a hard spot for the Washburn Idol series guitars, but this version with its worn finish knocked our socks off. We liked the antiqued pickups and hardware too.

10. **Jackson Mark Morton**
    - Another Lamb Of God signature model makes our top 10 list! Mark Morton’s Dominion comes loaded with a pair of Seymour Duncan 59 humbuckers and retails at £1,169.

---

**Eddie Van Halen ‘Frankenstein’**

Got a spare 15 grand burning a hole in your pocket? You could do a lot worse than track down the new EVH Frankenstein guitar. Available as a limited run of 300 pieces the Frankenstein is an exact replica of the guitar Eddie Van Halen played on all the greatest Van Halen hits. The Frankenstein redefined rock guitar style in the 70s and 80s. TG was there when Eddie launched the guitar with an, er, emotional speech and a barrage of his classic Van Halen riffs at the Anaheim Hilton. Referring to his own impact on the world of rock, and guitar design, Eddie commented, “I don’t believe a little Dutch boy like me could’ve caused such a fucking ruckus!” If you want one of these historic axes, contact Fender GB1 (www.fender.co.uk) on 01342 331700. Oh, before you do that, give us a loan, moneybags!

---

**Dave Mustaine was at NAMM to launch his new Dean VMNT signature. The US-made model costs £3,695, while an import version (in black or silver) will retail at £349.**

For further information on Dean guitars contact Bill Lewington (01288 413366/www.deanguitars.com)
<table>
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<td>BOSS Compact Stomp Box Effects Pedals from</td>
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<td>DIGITECH Scott Ian/Eric Clapton/Dan Donegan Signature Pedals</td>
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<td>Fender G-DEC 'Guitar Digital Entertainment Centre' Amplifier</td>
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<td>Fender Squier Frontman Stratocaster Pack with FREE headphones from</td>
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<td>Laney VCS1 110 x 10 Valve Guitar Combo</td>
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<td>Marshall MG30DX 30W with DFX &amp; CD input</td>
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<tr>
<td>Morley Steve Vai Bad Horse 3 Wah Wah Pedal</td>
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<tr>
<td>Yamaha SA500 Semi Acoustic Electric Guitar 30% OFF LIMITED STOCK</td>
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<tr>
<td>Zoom G1 Guitar FX Unit with power adaptor</td>
<td>£34.99</td>
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www.theplanetofsound.co.uk
All prices inc VAT and UK mainland delivery.
The bottom end of the acoustic market is a tedious place to be - mainly because involved, Freshman starts 2007 as one of the most respected names on the scene. The big-hitters have been around for more than 200 years. And yet, thanks to a blend of quality, enthusiasm and the economic benefits of "not getting any Americans bankrupt within a year. The sad truth is that they're right. You'd probably have more luck getting a chocolate bar from a monkey than from a human. Yet, Freshman has managed to plant a foothold in the acoustic market of 2006. That only makes the meteoric success of Freshman even more remarkable. Founded in 2002 by Glaswegian Sean Kelly, Freshman is a relative baby in a market where some of the big-hitters have been around for more than 200 years. And yet, thanks to a blend of quality, enthusiasm and the economic benefits of "not getting any Americans involved", Freshman starts 2007 as one of the most respected names on the scene.

Freshman caters for everyone from the prince to the pauper. If you’re minted, you might want to check out the 500 Series, where you can chuck up to £1,300 on a dream machine. But TG was more interested in whether Freshman is still the best choice for the breadline punter in the sub-£300 bracket. So we decided to test the water with the FA1AWR, one of the leading models in Freshman’s entry-level Maple Ridge range.

**WHAT’S IT FOR?**
Every single model is a bloody dreadnought. Freshman is one of the few luthiers to bother giving its entry-level customers a choice of body styles, and the FA1A is the most popular on its books. Sean Kelly compares this ‘electro folk’ shape to a Grand Auditorium model, but with a deeper body that should supply an authoritative low end. TG would simply describe it as a stunner, with its pinched waist, voluptuous bottom end and single cutaway providing sweet relief from the endless dreadnoughts that pass through the office each month.

Once you’ve decided you like the basic FA1A shape, you face a few more choices to pin down which specific model you want. If you’re feeling mature, you could specify a FA1A with a cedar top and a natural finish (the FA1ACD). If, on the other hand, you’re feeling a little more flamboyant, you could plump for a Thru-Purple finish (the FA1AP). And if you want something a bit different, you could try the FA1AM, with its quilted mahogany back and sides. Ultimately – and seeing as we’re all borderline alcoholics seeing as we’re all borderline alcoholics – TG went for the Wine Red FA1AWR, which comes equipped with a solid sitka spruce soundboard, plus a mahogany back, sides and neck.

The FA1AWR is a fantastic-looking piece of kit – and we don’t just mean ‘for the price’. Frankly, we could have coughed up twice the asking price and still been blown away by the fruity finish (which evokes a cheeky little 1964 Chateauneuf du Pape), the chrome tuners, the white binding and the bound rosewood fingerboard. Even the soundhole design, an area that’s so often the giveaway of a guitar’s humble origins, is tasteful and well executed.

We should probably stop at this point to pay tribute to the FA1AWR’s tonewoods. Where most companies would settle for simply using any old timber on their cheaper models, Freshman has always insisted on using graded woods, sourced from around the world and pieced together on a dedicated production line in China. It shouldn’t come as a surprise to the realists when they learn that the back and sides of the FA1AWR are made from laminate mahogany (you don’t start getting solid bodies until you break into Freshman’s more expensive Cedar Creek range), but it’s great to see a solid soundboard made from A-grade Canadian spruce in this kind of price bracket. The provision of solid spruce means the tone will sweeten as you both grow old together, making this perhaps the only £199 guitar that can be referred to as an investment.

Rounding off the impressive FA1AWR package is style is the combination of a piezo pickup beneath the bridge saddles and a four-band EQ that lets you adjust Treble, Mid, Bass and Presence on the hoof – along with a master volume and a battery check.
Six strings not enough? Try the FA1 electro-acoustic 12-string...

button to warn you when the 9V Duracell battery is on its last legs.

Piezos are a bone of contention - purists complain that their unrivalled convenience comes at the expense of the organic tone achievable with a microphone - but TG has seen this technology carried off well in the past, and we trust Freshman not to let us down this time around.

BUILT TO LAST?
The label might say 'Made In China', but Freshman Guitars is a truly international operation. Before it leaves the factory, each model is serial-numbered for identification and set up for optimum playability. Then, when the guitars arrive in the UK, they're inspected and set up for a second time to ensure that nothing has gone wrong in transit. Only then are the guitars sent out to the Freshman dealers. It's a time-consuming process - and a major reason why the FA1AWR that we've been trying out shows a clean bill of health. There's nothing of note to criticise here, and if you invest a little time cleaning down the fretboard when you change your strings, this guitar should stay looking as good as the day you bought it.

Before we move on we should mention the jack socket. It's placed at an off-centre position on the lower body. That means you can put this guitar on a stand without having to unplug it first. That's a nice touch...

HANDS ON
By pure coincidence, the Freshman FA1AWR arrived in the TG office at the same time as two hugely expensive limited-edition acoustics from Takamine and Ovation. It was the toughest of yardsticks, and you might have expected a £199 guitar to suffer by comparison. On the contrary, we can honestly say that the FA1AWR punched its weight admirably in this auspicious company, and was taken away by the courier with its head held high.

THE BOTTOM LINE
TG has played plenty of acoustic guitars that look and sound as good as the FA1AWR. The point is that we're struggling to remember when we last played one that struck such a winning balance between price and performance. With Mr Kelly's keen attention to detail, the bulletproof build, fantastic tone and frankly amazing £199 price tag, you might be looking at a contender for the bargain of the year. In terms of the budget acoustic market, it's certainly a breath of fresh air...

FOR: Unbelievable performance considering the price...  
AGAINST: Don't expect it to match a vintage Martin, though

TG RATING: ★★★★★

FROM £129 TO £1,300 THERE'S A FRESHMAN TO SUIT EVERY POCKET
ROUND-UP
ONERR EFFECTS PEDALS
FROM THE HYDROGEN FLANGER TO THE NITROGEN CHORUS HERE ARE SIX ONERR PEDALS THAT WE THINK ARE A REAL GAS...

1. **ONERR FB-2 FATBOY2 £78**
   Like the other pedals in the Onerr range, the FB-2 Fat Boy 2 wah is so chunky that it looks like it could survive a nuclear conflict. The sounds on offer are beefy too, adding a 70s porn soundtrack vibe to any guitar or bass track.

2. **ONERR HF-1 HYDROGEN FLANGER £53**
   No other effect sounds as kick-ass on chugging metal rhythm guitar as a flanger. Whack up the controls on the HF-1 Hydrogen to get that classic ‘jet plane taking off’ sound that flanger freaks just can’t get enough of. You’re going to love it!

3. **ONERR NC-2 NITROGEN CHORUS £55**
   The NC-2 is the perfect tool for the guitarist working in a three-piece band. Players like Andy Summers of The Police and rockabilly king Brian Setzer use a chorus effect to fatten up their clean sounds when they play live. Try it for yourself...

4. **ONERR TO-1 TUNGSTEN OVERDRIVE £39**
   Considering the low price, the TO-1 Tungsten delivers a convincing range of valve-like overdrive tones. Use it on its own for cool blues and rock sounds or combine it with the overdrive on your amp to coax out awesome harmonics... just like Zakk Wylde.

5. **ONERR DST-1 DISTORTION £32**
   The DST-1 packs some serious heat with a range of filthy tones that should satisfy classic rock fans and modern metal fiends. The control layout is simple – just the way we like it. Our favourite setting was every control up full, finnily enough.

6. **ONERR CT-1 COPPER TREMOLO £39**
   Tremolo (or vibrato, to use the correct term) can transform even the most tired sounding riff or chord sequence into a shimmering masterpiece. Think 50s rock n roll, 60s surf classics and Johnny Marr’s stunning intro to The Smiths’ How Soon Is Now?

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Mon 7 May Queen Elizabeth Hall

*Gerardo Nunez* In concert and masterclass

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The Menace is a slim slab of mahogany, ideal if you find a Les Paul too cumbersome.

The SG Menace’s slim neck profile makes this guitar super fast to play.

These ‘transparent’ ‘buckers all have the rock tones covered!

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The Menace is a slim slab of mahogany, ideal if you find a Les Paul too cumbersome.

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**PRO SETUP AND MAINTENANCE TIPS FROM TG’S REVIEWS EDITOR**

**HOW TO FIT YOUR COOL CONTROL KNOBS!**

Q  This might seem like a daft question TG but how do I replace the control knobs on my electric guitar? I’ve never performed any maintenance tasks on my guitar so I’m a bit worried that I might make an arse of it. How do I remove the old knobs safely? Help me TG!

John May, via email

A  Hey, your timing couldn’t be better John! You’ll no doubt have noticed that this issue of Total Guitar comes with a free pack of cool control knobs. So there couldn’t be a better opportunity for ‘The Shed’ to take you through the process of knob replacement. The good news is that changing the control knobs on your guitar is easy as pie. That said there are a few things you need to look out for, so if you haven’t pulled a knob off before (way, way!) follow our picture guide below and you’ll get the job done with zero stress. Remember to place your guitar on something soft to protect the finish.

1. Pry your old control knobs off with your fingers. This isn’t always as easy as you’d think, so if the knobs won’t come off easily, don’t break a nail, just move onto step two...

2. Lift the control knob slightly and slip a plastic ruler, card or plectrum underneath. Don’t use anything metal: it’ll damage your scratchplate.

3. Apply upward pressure to the ruler or card while twisting the control knob back and forth. With a bit of gentle persuasion the knob will loosen and come off.

4. With the knobs removed give your guitar a good clean. Also make sure that the nut that holds the control in place is good and tight.

5. Fit your TG knobs, leaving a gap between the knob base and the guitar so they move freely. That’s it... your guitar now looks awesome!

**WHAT’S THE CRACK?**

Q  There’s a hairline crack on the body of my guitar at the neck cavity. Could this be serious? I’m scared that the body is going to break in half. Help me, TG!

Jeff Gettleman, via email

A  Jeff, we’ve seen these hairline cracks plenty of times and they’re usually no more than cosmetic – annoying but not serious. These cracks are usually caused when the guitar suffers a shock due to a fall or impact on a hard surface. Sometimes they can be the result of the guitar’s wood contracting and expanding due to extremes of temperature. The advice here is to keep an eye on it. If it gets worse then have the guitar looked over by a qualified repairer. We reckon the crack won’t increase in size. It will, however, serve as a handy reminder to take better care of your guitar in future.

**I’M A BENDER!**

Q  I’m a big Slash fan and I like to bend the neck on my Les Paul like the great man himself did at the end of ‘Welcome To The Jungle’. I do wonder if I’m doing any damage to my guitar when I bend the neck. What do you guys reckon?

Billy Marsen, via email

A  Hmmm... we’re not going to advocate this type of activity simply because we don’t want angry Guns ‘N’ Roses fans turning up at TG Towers with broken Les Pauls. There is a certain amount of flexibility in a Les Paul neck, so it will bend. The secret is not to go too far. Remember that Slash possesses many Les Paul axes and can afford to break a few. Most of us only have one. We can’t imagine that any real damage can be caused by some gentle flexing of your guitar’s neck, but don’t quote us on that!

**I’M A SQUEALER!**

Q  I’m having terrible problems with feedback from my electro-acoustic guitar when I play in the rehearsal studio and at gigs. Someone told me to stuff the guitar’s body with newspaper. Will that work? Do you have any other suggestions?

James Wright, via email

A  Newspaper will work, James, but it’s a pain in the arse to get out again. You can buy special soundhole plugs that will help to eliminate feedback – they’ll set you back about a tenner. Here’s a cheaper option: tape a compact disc across the soundhole. It really works and costs bugger-all. Just make sure you use a CD that serves no other useful purpose. A Phil Collins album will do nicely...
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