



# GUITAR 2007

got an Octavia and a chorus pedal made by Analogue Man. Also a Dunlop Univibe. Right now I'm working with Fender to design a signature guitar.

**Do you feel there will ever be a resurgence of the guitar hero as in the '70s and '80s?**

**SV:** No, although I do believe the guitar is always re-surfing (and perhaps regurgitating). Any new guitar hero will do it his or her way ... and most of the rest follow.

**JS:** No. It will be different. No way to tell in what way.

**AL:** I think so. At the moment there seems to be a lot of young bands that only play chords very loudly – lots of grunge. A lot of good players will come up through these bands. We all stood on the shoulders of those guitarists that we love and eventually became like them. There are some really great young players these days and I think a lot of it has to do with the accessibility of the guitar. It's a lot easier to pick it up now than when I was learning guitar.

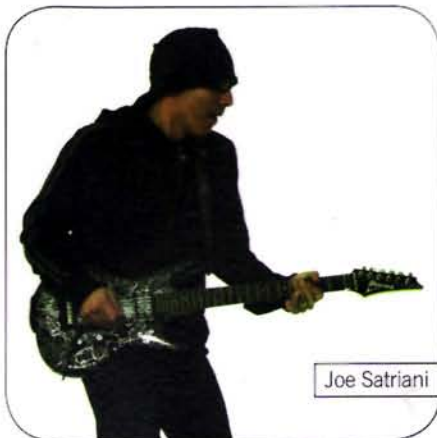
**KWS:** I think so. Most music is cyclical. Things become popular for a while and then they aren't. But they come back eventually. I think we're due for it. For a long time now there weren't any guitar solos in a lot of the songs. But people eventually crave it. Someone is gonna come out and do it, and then everyone else will jump on it.

**Are you self-taught or have musical education? What advantages and disadvantages are there to both?**

**SV:** I took lessons from various people while I was a young teenager. Joe Satriani was my first teacher, but I also studied with various teachers in jazz, etc. while attending high school and music college. I believe a developing guitarist should seek out education on the instrument (and in music in general) if they feel compelled to do so. Some



Steve Vai



Joe Satriani

do not want their playing diluted by musical academics and others have a hankering to understand theory, tone, technique, etc. My advice is to do what you want. But first you have to know what you want.

**JS:** I was taught classic music theory in high school.

**AL:** I first took piano lessons when I was around 10 or 11, but by 12 I discovered the guitar and taught myself. For a year I borrowed a guitar to play on. There weren't many musicians to see back then so I learned by listening to records. Jimmy Page and I were good friends and we hung out together. We played the same clubs. A lot of those guitar players came up around that same time.

**KWS:** I'm self-taught. I play by ear. If you're gonna have an education the advantage is that you can score music or do session work at a studio. Someone can throw a chart in front of you and you can read it. But I find creativity comes from within, so for me it's better to be self-taught.

**Are guitarists naturally competitive against each other?**

**SV:** Virtually everyone in the world is competitive ... whether it's with themselves, with others, or – most tragically – with their views on their God in comparison to the other guy's God.

**JS:** Yes, just human nature I suppose.

**AL:** There's a certain amount of competitiveness, but there's also inspiration. Everyone has something to learn from one another. I always felt I was making my own niche. I'm lucky enough to do what I do quite well. I've been involved with Steve Lukather and Steve Morse, whom I both admire greatly. None of us can play like each other so it's more like we have a mutual admiration.

**KWS:** Yeah. But not in a negative way. For some people it can be negative though. It all depends on your personality, which gives you a healthy attitude or not.

**What is your dream piece of gear and what would it do?**

**SV:** I don't usually dream of guitar gear, but it would be nice if there was something that could accurately track what you play and convert it to music notation. Sure ... there is stuff that claims to do that, but they all fall short.

**JS:** A microphone that magically makes my voice sound awesome!

**AL:** I don't really crave anything. I do like old guitars and would like to get a Gibson Southern Jumbo, maybe even a Gretsch 6120. I just can't justify spending \$5,000 to \$10,000 on a guitar. I also like a nice Jazz Gibson L5 from the '50s or Gibson Super 400 from the '50s.

**KWS:** I have a lot of gear that I'm happy with but one of the best pieces of gear is the Dumble Overdrive Special. I've used it in the studio before. It's by a guy (Alexander Dumble) who makes them by hand. They're hard to get and he won't make them for just anyone. You have to drop about \$25,000 to get one.

**What is your practice routine?**

**SV:** I run a loop and just play for hours until something truly absurd comes out. I then make a study of it and try to figure out how to expand on its bizarreness and impact. I work it until it becomes



Kenny Wayne Shepherd

a natural part of my language on the instrument and performance vocabulary. These days I'm focusing a lot on dynamics and phrasing. These are the elements that make a melody speak.

**JS:** Just playing along with other records and working on my own compositions.

**AL:** Ha! I hardly ever practice. Steve Morse gets really annoyed with me

'cause he practices about three hours a day! I guess technique comes easy for me. But on the other side of the coin I'm working a lot. There's hardly a day that I don't do a gig. I actually get renewed enthusiasm when I don't touch the guitar for a week. I'm lazy. But I've come full circle - I love the piano. I actually play two or three songs on the piano when I perform. If I did devote time to practice it would be on the piano or the mandolin.

**KWS:** Usually I practice every night on stage. But at home I'll sit around and play for a couple of hours several times a week. I don't play scales - just jam and play through tunes. On the road I could practice but I spend a lot of time doing sound checks.

**Who or what inspired you to play guitar and who or what inspires you now?**

**SV:** I was always attracted to the instrument. It looked beautiful to me and whenever I played it, it felt like Christmas. The thing that inspires me most to play these days is a good idea.

**JS:** Jimi Hendrix is still my main inspiration.

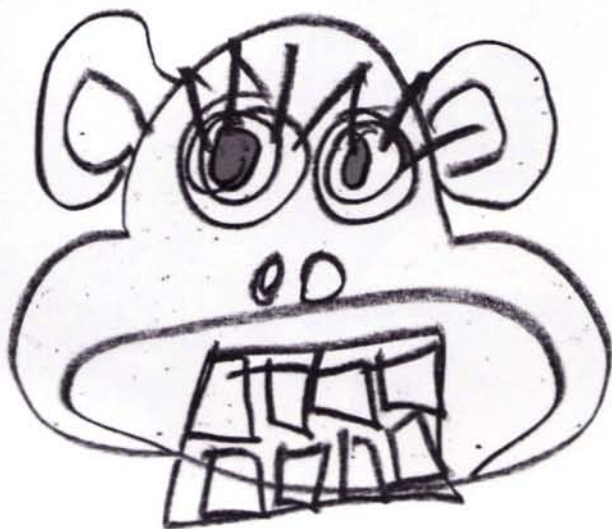
**AL:** My all time favourite player is Jimmy Bryant. He was a country swing player who first appeared in California in the '50s. He's astounding. The first time I heard him play on the radio I was amazed. I had the pleasure of playing with him before he died. I can't really play any of his songs but I feel like I caught the essence of what he played. Also Lonnie Donegan was a big influence. He hit the scene in the mid-'50s with skiffle music. Anyone coming up at that time listened to him. His records were very exciting. Eddie Cochran I had a chance to meet before he died and I saw Chuck Berry. But back then you didn't see anybody, you just listened to their records.

**KWS:** Stevie Ray Vaughan. I met him when I was seven years old. From that point I wanted to get my hands on a guitar. A lot of my heroes are Strat players. It's a very comfortable instrument.

**ROGERS™**  
WIRELESS

PRESENTS

**NORTH BY NORTHEAST** ↗



THE BEST NEW MUSIC

**7•8•9 JUNE 2007 TORONTO**

BAND SUBMISSIONS OPEN NOVEMBER [NXNE.COM](http://NXNE.COM)



Fender Strings, Parts & Accessories  
Accept No Substitutes



Distributed in Canada by  
Paramount Musical Distributors  
108-20050 Stewart Crescent  
Maple Ridge, BC V2X 0T4

Phone: 604-460-0404  
Fax: 604-460-0408



# GUITAR 2007

been collecting classical music. I like orchestras. I don't listen to metal a lot, it's just not my taste; I can't get past the sound. I actually listen to opera these days because my daughter's an opera singer.

**KWS:** I'm in the process of a new record so I try not to listen to outside music. When I'm not getting ready for a new record I like to listen to a lot of the same stuff, like Muddy Waters, John Lee Hooker, and those guys. I also listen to Government Mule. The guitarist for the band, Warren Haynes, is amazing. He did stuff on my third record. ●

**Who are you listening to now?**

**SV:** I try to listen to my kids most of all, but musically I'm listening to a lot of contemporary classical music by composers such as: Luciano Berio, Stravinsky, Giorgi Ligetti, Esa-Pekka Salonen, Elliot Carter, etc. As far as rock music goes, I listen to whatever Devin Townsend releases. He's as brilliant as any of the composers I mentioned. Also, there is this kid named Zack Wiesinger who plays the guitar. He's 19 years old and creates a tremendous amount of work, much of it very artistic.

**JS:** Paul Gilbert's new solo record, the Killers, and some old Miles Davis.

**AL:** I have to say I don't listen to a lot of guitar. The last 20 years or more I have



Albert Lee



Levon Ichkhanian is a multi-instrumentalist. He plays guitars, oud, bouzouki, and banjitar. Contact: [www.levonmusic.com](http://www.levonmusic.com).



Vivian Clement is a jazz/blues guitarist performing in the Toronto area and recording in her studio "Exodus Studios" in Mississauga, ON. Her website is [www.vivianclement.com](http://www.vivianclement.com) or [www.exodusstudio.ca](http://www.exodusstudio.ca).

**FMZ Marketing**  
Canadian Distributor  
TEL (514) 271-2112, FAX (514) 495-2622

**KETRON**  
BEST NATURAL SOUND  
[info@ketron.ca](mailto:info@ketron.ca)

**DOMENIC TROIANO**  
GUITAR SCHOLARSHIP

*The Domenic Troiano Guitar Scholarship is named in honour of extraordinary Canadian guitar legend, Domenic Troiano. The \$1,500 scholarship is presented annually to two Canadian guitarists who will be pursuing post-secondary guitar education in Canada or elsewhere.*

**TO APPLY OR DONATE FUNDS,**  
VISIT [WWW.DOMENICTROIANO.COM](http://WWW.DOMENICTROIANO.COM),  
CALL (416) 367-0162 OR E-MAIL  
[CLINTON@DOMENICTROIANO.COM](mailto:CLINTON@DOMENICTROIANO.COM)