The off-kilter pickup configuration might appear to present an angled single-coil at the neck and a fat humbucker in the bridge position, but the latter is actually two of the same single-coil units coupled closely beneath one cover. The pickups are wired together with a three-way switch and master volume and tone controls. As for the third knob, it’s a blend control that makes adequate use of the middle pickup.

The maple neck with 22-fret rosewood fingerboard is bolted onto the body, although the screws seen in the decorative neck plate at the back don’t hold the neck on but simply keep the plate in place. Removing it reveals the neck attachment screws and plate, and the truss-rod access hole. The fingerboard also sports a zero fret, and the neck is topped with a six-a-side, scarf-jointed headstock.

The vibrato tailpiece might be seen as Yamaha’s amalgam of the Mosrite and Jazzmaster archetypes, and it actually works quite well, with a smooth, subtle action similar to those two units. The roller-saddle bridge helps keep it all decently in tune, too. The metallic-blue finish sported by this fine example is arguably the most eye-catching of the options, though you’ll also find the SG-7 in white, red, and sunburst.

The SG-7 was renamed SG-7A sometime after its introduction and discontinued in 1971, along with its similarly styled siblings. In their place, Yamaha handed the SG range designator to a lineup of more modern-looking guitars. Santana has frequently said that when Yamaha courted his endorsement in the mid ’70s, the guitar he was initially offered wasn’t up to his standards.