

EXCLUSIVE LESSONS FROM NICK JENNISON » SAM BELL » ANDY WOOD » GIORGIO SERCI

Guitar *Interactive* 102

TECH SESSION

ZAKK
WYLDE

#NAMM SHOW



ALL OF THE *SIGHTS* AND *SOUNDS*
FROM THIS YEAR'S EPIC EVENT

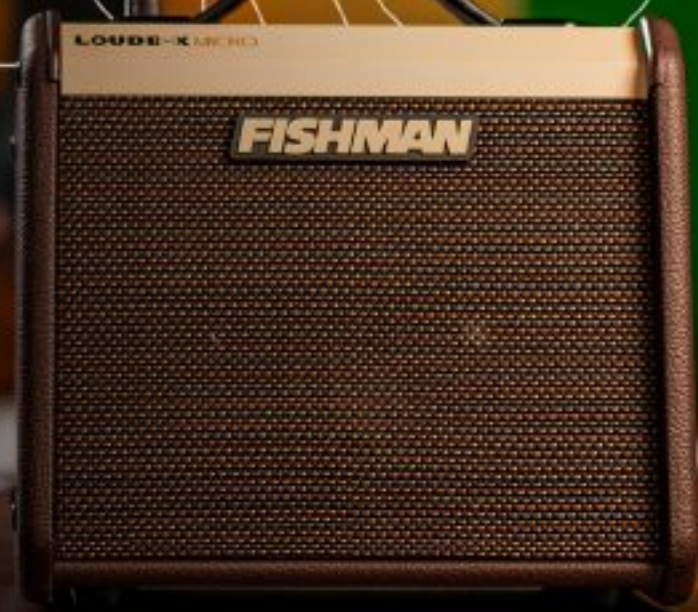
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WELCOME TO ISSUE

102



Hello and welcome to issue 102 of **Guitar Interactive Magazine!**



Editor
// Jonathan Graham

Founded in 1901, the NAMM Show is one of the largest music product trade shows in the world

– and this year's event may have been the biggest yet, with well over 100,000 people in attendance to soak up all the latest releases from the more than 2,000 exhibitors. The Guitar Interactive team were once again on site in Anaheim, California to

bring you our highlights from this year's show, including booth walk-throughs, the latest releases and announcements. Plus, interviews with some of the shows' special guest attendees.

Continuing our exclusive Tech Sessions on the world of guitars' best players, issue's cover artist Nick Jennison delivers an incredible lesson breaking down the unmistakable phrasing and killer technique of the "Wylde" man of rock: Zakk Wylde.

As usual, with every issue, we have a whole host of the latest and best gear reviews from around the world of guitar, with our team of world-class gear reviewers offering their unique insight, expertise, and personality, which as always, I hope you will enjoy. However, if that's still not enough, don't forget all of our exclusive lessons from, Sam Bell, Andy Wood Nick Jennison & Giorgio Serci.

Guitar Interactive

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Guitar Interactive

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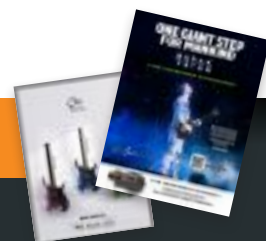
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TECH SESSION

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Let's Practice Together

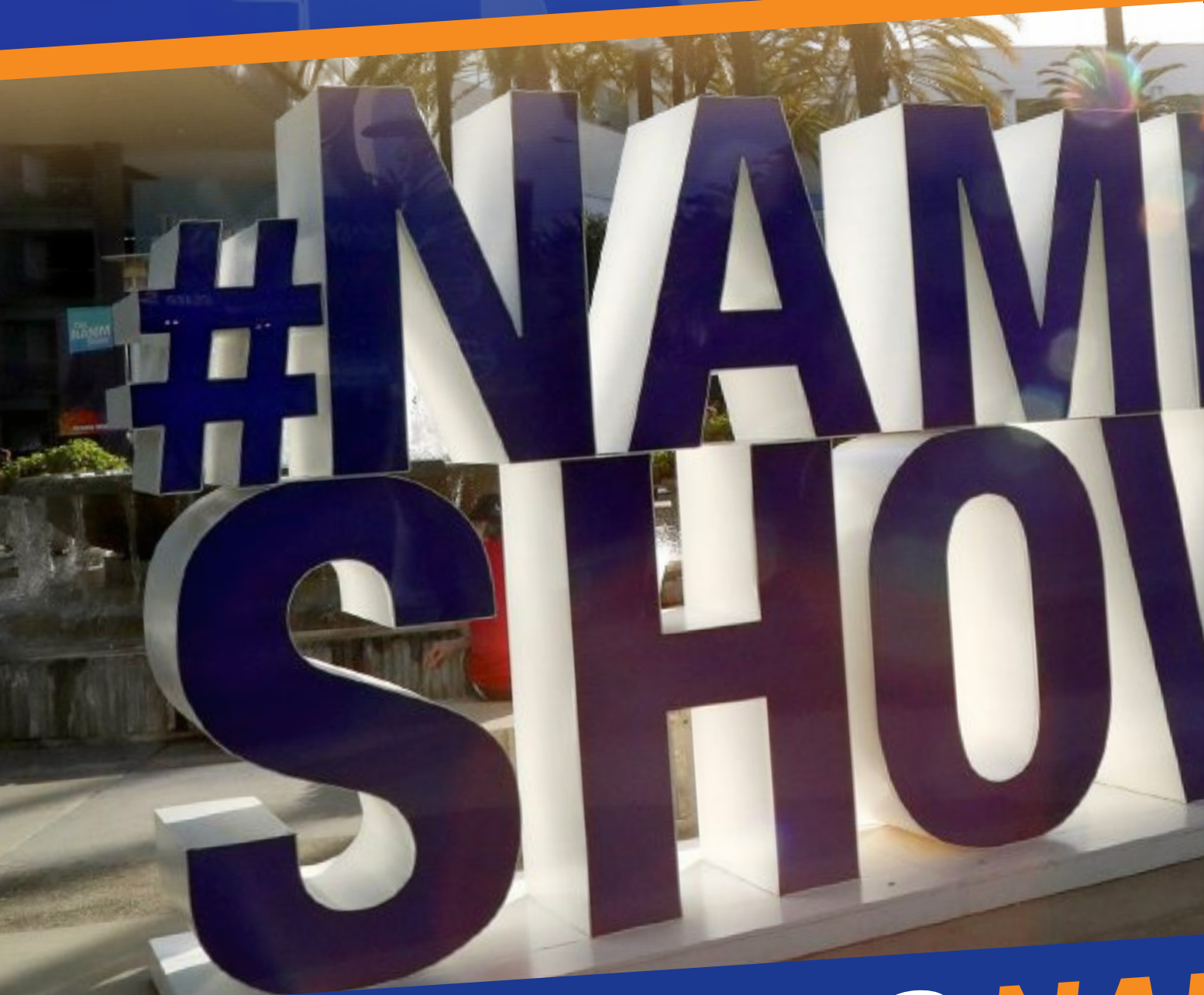
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THE INTERVIEWS

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IN-DEPTH CHATS WITH GUITAR'S BIGGEST NAMES





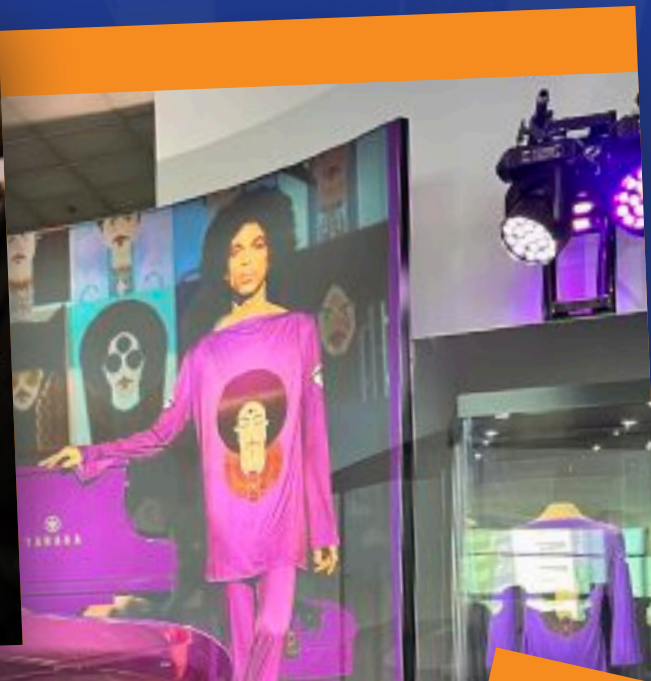
WELCOME TO NAMM

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NAMM2024

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to soak up all the latest releases from
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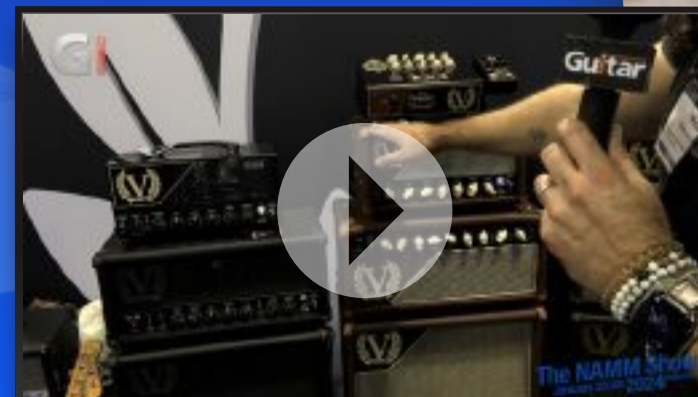
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NAMM will once again return to the Anaheim Convention Center in California from January 21–25.

For more information, head to
www.namm.org



THE TECH SESSIONS

*In each issue, the **Guitar Interactive** Tech Session shines the spotlight on one of guitar's biggest icons. These in-depth lessons look to break down the style, techniques and individual nuances that make these great players stand out from the crowd in the form of a tailor-made composition.*

All Gi TECH SESSION are accompanied with full tablature and a backing track — to help you learn, practice and utilise these new techniques in no time.

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UNDERSTANDING WHAT MAKES THE GREATS GREAT



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THE TECH SESSION FILES

Zakk Wylde

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Tech Session

In this issue's Tech Session, **Nick Jennison** takes a closer look at the style of our cover artist. Probably the most exciting and intense guitar player of a generation, Zakk Wylde is part of a proud lineage of Les Paul-toting rock players dating back to the birth of heavy metal. Rising to prominence in 1988 as the sideman for Ozzy Osbourne, Zakk's ferocious pentatonic-based playing stood in stark contrast to the neo-classical shredders of the age. Like John Sykes and Gary Moore before him, Zakk fused a blues-rock inspired vocabulary with next-level chops and unparalleled intensity to create a sound that drips with reckless abandon but is in fact tightly controlled and calculated. It might sound like the product of sheer brute force, but Zakk knows precisely what he's doing, and his playing is remarkably well organised. ▶

GENERAL PRELIMINARY GUIDANCE

WHILE Zakk's vocabulary is undoubtedly distinctive, his style is less about what's being played and more about how it's being played. Keep the following in mind as you go forward.

- Perhaps the most immediately recognisable aspect of Zakk's playing is that monstrous vibrato. Moderate in speed, the intensity comes from the sheer width. A tone in width at the very least, Zakk's vibrato is often a tone and a half wide

(that's three frets). Be careful with your muting, and unless you're also a man-mountain with hands to match, consider light strings!

- Zakk's right-hand touch is often a lot lighter than you might imagine. Picked runs are certainly aggressive, but those howling sustained notes require a more deft approach. The best way to achieve this is by relaxing the right-hand index-finger-and-thumb assembly to allow the pick to "brush" the strings.
- On the subject of brushing the strings,



Zakk Wylde Tech Session Performance



the flesh of Zakk's right-hand index finger and thumb will usually slightly graze the strings as he picks. This is critical for creating that signature "meow-ing" tone, but it also helps with gauging the depth of the pick on the strings - especially useful with using the larger, elbow-driven picking movements Zakk is known for.

PICKING

It probably hasn't escaped your attention that Zakk is a phenomenal picker. His accuracy, tone and intensity are pretty remarkable. His technique is actually quite unusual, and if you're interested in authentically reproducing his style, you'll

have to get on board with it.

- Zakk's faster picking lines are usually elbow-driven (rather than wrist-based). Contrary to what some would have you believe, there's absolutely nothing wrong with picking from the elbow - it's actually one of the fastest ways you can move the pick!
- Zakk is a pretty strict downward pick-slant (see the video for a more detailed explanation). This is most likely a product of the way he wears his guitar, which is low enough to make Jimmy Page blush. The upshot of this is that upstrokes are free to move from string to string, but downstrokes require some special attention. ▶

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- “Swiping” is a big part of Zakk’s string change strategy when moving to a new string after a downstroke. See the video for a more detailed breakdown, but be aware that a relaxed pick grip is what makes this work.

With all that that in mind, let’s stuck in!

BARS 1-4:

We begin with a rather nasty sounding semitone figure. This sort of line is one of the few times you’ll see Zakk performing some subtle vibrato, as you shake the B string note to create a clashing texture against the static E string note. Kick on a

Uni-Vibe type effect (Zakk uses a Dunlop Rotovibe) for extra eeriness!

BARS 5-11:

We launch into a crushing drop D riff (inspired by 2000s Ozzy) with a big slide, which you can use to mask turning off your Vibe. The pinched harmonics on the low string need to scream and not “ping” - a lighter attack will really help with this.

BAR 12:

A Hendrix-inspired exchange bend - use your second finger to grab the g string as



the b string goes up. Huge vibrato on the last note of this phrase is a necessity!

BARS 13-19:

There are a few quirks that make this BLS-inspired riff tick. First are the semi-harmonics on the low string. These aren't fully-fledged pinches, but the execution is similar. Start with the pick close to the bridge and move it gradually towards the neck. Big vibrato on the D7#9 chords will keep things nice and aggressive. Lock your fingers in place and move the whole left forearm to get the desired effect. Lastly, the rakes behind the bridge can be replicated on a guitar without a tune-o-matic by holding a 2nd fret natural harmonic and rak-

ing across the E to D strings.

BAR 20:

A classic downward pickslanting pentatonic lick to kick off the first solo, which is inspired by Zakk's work with Ozzy Osbourne. Bury your pick in the strings on the downstrokes, and let it rise up on the upstrokes. It's an efficient way to play this kind of line with the kind of rock-solid timing that characterises Zakk's pentatonic work.

BARS 21-24:

Starting out with some sweeping unison bends, this passage quickly moves into



Zakk Wylde Tech Session Lesson Part 1



Zakk Wylde Tech Session Lesson Part 2

a descending version of the lick in bar 20. The same principles apply here. Use a sneaky pull-off on the D string to give yourself time to get into position for the “chicken-pickin” idea that closes out this phrase. »

BAR 25-26:

This four-note figure is very common in Zakk’s faster playing, and once you have the mechanics down, it’s surprisingly easy to carry off. Use your second finger to fret the G string notes, and concentrate on getting the upstroke on the B string in

time with your left hand - the rest should take care of itself.

BAR 27:

Another downward pickslanting pentatonic lick. Don’t worry about sticking rigidly to the quintuplet rhythm - as long as you get all the notes in before the next bar; everything will be fine

BAR 28:

A fun little trick for creating Whammy-

type effects on a stoptail guitar. Slide down the g string with your right hand, while hammering and pulling off with your left hand. Try to stay about 2 frets above the right hand with the left, but don't worry too much about being entirely accurate with this one.

BARS 29-36:

Switch your overdrive pedal off and your chorus on for some sombre BLS-inspired balladry. The chord changes can be a little tricky and require some tidy left-hand fingering. Get right up on the tips of your fingers to make sure everything rings out as it should.

BARS 37-41:

Soaring melodic leads are a big part of Zakk's repertoire, and that's the vibe we're going for in the second solo. Be sure not to overcook the right hand with this one - a gentler touch will let the notes bloom and sing. These slower passages also give plenty of time to use the right-hand thumb and fingers to mute adjacent strings when using super wide vibrato.

BARS 42-44:

Ramping up the drama with some Schenker/Moore inspired blues lines. You can pick the faster notes pretty hard, but ease up on the sustained notes to let the vi-

brato sing. The faster passage in bars 43-44 can actually benefit from being a little scrappy - too tidy, and there's no sense of danger. Be aggressive, and consider the lick in the transcription a "guideline" rather than an absolute instruction. »

BARS 45-48:

Howling bends in the vein of fellow Les Paul slinger John Sykes, be quick on the way up and slow on the way down, with the most intense wailing vibrato you can muster. Kossoff would be proud!

BARS 49-50:

We're firmly back in Ozzy territory with this No More Tears inspired passage. In stark contrast to bar 44, this has to be perfectly clean and in time to achieve the desired effect. Get your downward pick-slanting happening, and consider a little gentle palm muting on the d string notes for added tightness.

BARS 51-52:

We're making use of the four-note mechanic from bars 25-26 to create some dramatic arpeggio furries at the climax of this second solo. The bend at the end should be short and fast so that you can get back into the riff as quickly as possible.

BARS 53-59:

The same riff that we opened with get those legs spread wide, and if you've got the hair for it, bang that head! Or use this time to catch your breath - things are about to get a bit shreddy!

BAR 60:

The third solo is inspired by Zakk's more recent work with BLS. When he's not behaving himself with Ozzy, Zakk's playing can be downright vulgar! Stomp on your wah to really set things off.

This is also where we start to see Zakk's swiping mechanic in action. This section is still downward pickslanting all the way, but the outside string changes on the a-to-d strings and d-to-g strings are accomplished by simply battering through the muted higher string on the downstroke. If you keep your pick grip relaxed but apply plenty of force from the elbow, it should sound completely clean! These changes are marked with an (x) on the tab.

BAR 61:

More swiping here, including some tricky two-string swipes. Make the upstrokes on the higher strings your focus, and keep the grip loose. Although this is an example of Zakk's Al Di Meola influence, Al would achieve this same line

very differently. If you can't make the swiping work for you, you can still carry this lick off using two-way pickslanting like Al would.

BARS 62-64:

A monstrous flurry of alternate picked notes, don't worry if things get a little garbled at times - it only adds to the excitement. Some notes are doubled up to facilitate the picking more easily, and there are swipes galore! We're not trying to be John Petrucci here - keep it intense, and consider the tab a "guideline".

BARS 65-66:

Some intense "chicken-pickin'" around a nasty sounding flat 5 note. Don't sweat the exact timing here - just go as fast as you can manage, and make sure you get that double stop idea in on beat 2 of bar 66 to bring the whole thing back into step. Use the ring and middle fingers on your right hand and roll your left-hand pinky finger to execute the country style pedal steel lick, pre-bending the g string note as you do.

BARS 67-68:

Just when you thought things had gone completely off the deep end, we bring everything back home with something bluesy! Zakk has a tenacity to finish his



solos with more “tasteful” ideas like this, and that’s something we can all learn from. Grab the b string as you re-pick the last bend, and over-bend like crazy!

BARS 69-75:

Home stretch now, and I’m not ashamed to say that this fourth solo was inspired by Zakk’s work on the Rock Star soundtrack! Give the lower string on the

unison bends and some heavy vibrato, but don’t worry about going as far as a tone - just enough to make them “crackle”. The lick in bar 74 is best thought of as “trilling and tremolo picking at the same time”, and is a John Sykes mainstay. Move both hands as fast as you can and concentrate on the downbeats - things have a habit of syncing up nicely if you do. ➤

BARS 76-84:

We couldn't look at Zakk's playing without exploring his country and southern rock influences, and this final solo is inspired by some of his best-loved playing with Pride & Glory, with nods to Ozzy mega-ballad Mama I'm Comin' Home. Keep things strictly in time, and back the intensity down just a little.

The pedal steel bend that kicks things off is the same as the one found in bar 66, but slower and more stately, and in a major key. The remainder of the solo blurs the line between major and minor pentatonic scales that hints at Zakk's Skynyrd influence. Tasty stuff, and a nice way to end this intense tech session!

THE TAKE-HOME:

As rock players, there's a lot we can learn from Zakk. Yes, the vocabulary might not always be the most original - it's largely pentatonic based, and very rooted in traditional blues and rock phrase-ology - but it's not what you say, rather how you say it. Zakk's supremely authoritative delivery is something we could all do with a little more of from time to time, and his tightly organised and structured playing is something that even non-guitarists can appreciate and understand. It also provides a stark contrast to the more chaotic aspects of his style, and makes the crazy stuff feel even more dangerous!

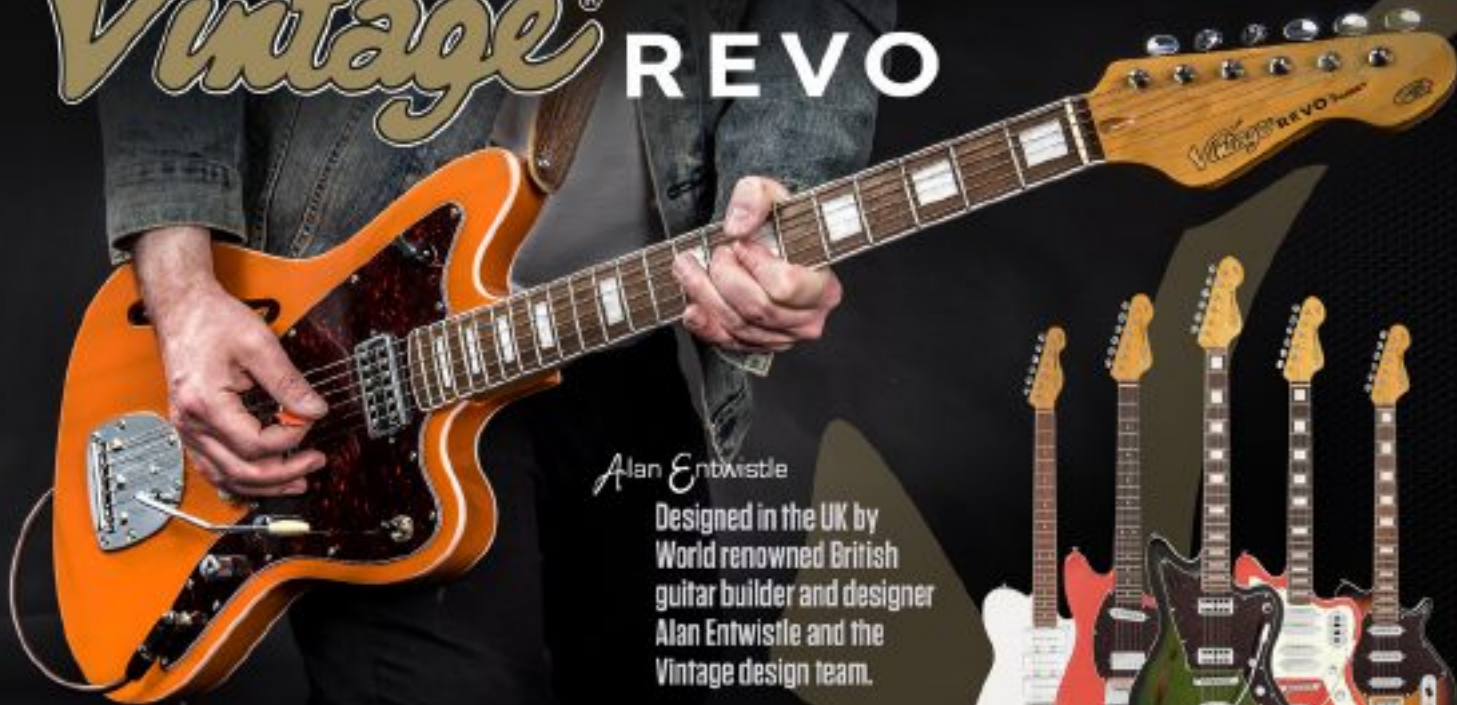
I think more than anything though, the fundamental take home is that you can play as simply or as complex as you like in rock, as long as you make it exciting.



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THE REVIEWS

*At **Guitar Interactive**, we pride ourselves on bringing you in-depth reviews and demonstrations for only the best products the world of guitar and audio electronics has to offer.*

If it's in Gi, then it's gear we'd buy! All of our written reviews and breakdowns are accompanied by a detailed video — so you can see and hear for yourself if it's right for you.

GUITARS, AMPS AND EFFECTS



Epiphone 150th Anniversary Zephyr DeLuxe

Nick Jennison reviews Epiphone's 150th anniversary Zephyr DeLuxe Regent. Originally produced in the 1950s, the Zephyr DeLuxe Regent was one of the world's preeminent archtop guitar designs when Epiphone was Gibson's subsidiary. Inspired by the rockabilly era, it features a deep cutaway for improved upper-fret access, a multi-layer pressed top, a mahogany neck with an ebony fretboard.

LONG before they were the affordable subsidiary of Gibson guitars, Epiphone was one of the preeminent forces in the world of hollow body guitars. Their "Masterbuilt" guitars were a direct threat to the dominance of the Gibson L-5, and their Emperor, DeLuxe, Broadway and Triumph models cemented their reputation as some of the best guitars money could buy.

Harkening back to this golden era of jazzbox guitars, the Zephyr DeLuxe Regent is an ornate art-deco beauty with the timeless elegance of the New York "Jazz Age". It's a large-bodied, fully hollow arch-top model with a layered maple top back and sides. The aged gloss finish and 3-ply double binding all contribute to the sophisticated aesthetic, as does the 50s-style logo, tree of



Epiphone 150th Anniversary Zephyr DeLuxe Regent

ke Regent

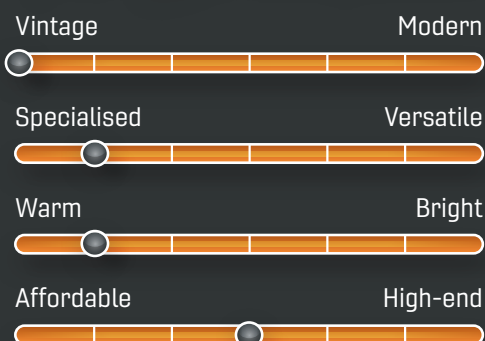
roduced from 1948 until 1957, the Zephyr DeLuxe Re-
s biggest competitor. Perfect for jazz, blues, and
d maple arched top, and a 25.5" scale 5-piece maple



Epiphone 150th Anniversary Zephyr DeLuxe Regent

MSRP: (UK) £1299 | (US) \$1299

The Breakdown



For fans of

- » Art Deco stylings
- » Sweet, articulate jazz tones
- » Easy playability

For more information, please visit:

epiphone.com





life inlay, and gently aged mid-century style plastic parts.

The Zephyr DeLuxe Regent certainly looks the part then, but it's not just a show pony. With a floating ebony bridge and a pair of Epiphone NY Mini Humbuckers, this is a very legit jazz guitar that can also hang in rockabilly, blues and even classic rock settings. Drawing both visual inspiration from the non-adjustable versions of the Spectrum pickups (better known as the "New Yorker pickup") found on the Zephyr models from the early 1950s, these pickups are fully humbucking designs in contrast to the sidewinder single coils of the originals.

The original New Yorkers were very much a mixed bag, so it's hard to really ascribe a "sound" to them, but the NY Mini Humbuckers found on the 150th Anniversary model have a beautiful silky voice with a soft transient response and plenty of string-to-string definition. ▶

Playability is exactly what you'd expect from a great jazz box.

MOOER

GE1000/GE1000Li

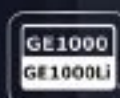
Intelligent Multi Effect Pedal



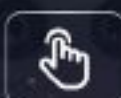
The GE1000 comes preloaded with an impressive bank of guitar effects and amp simulations, but this is augmented further through MNRS GE Cloud support.

GE1000 also includes a cutting-edge AI-driven automatic equalizer, a first for MOOER. This automatically adjusts a 5-band EQ based on the user's playing and music style choice, providing further possibilities for creativity whilst still providing the flexibility of a manual-controlled EQ interface.

MOOER has always excelled at providing innovative UI experiences, and the GE1000 is set to continue this trend. The pedal features a 5-inch high-quality colored touch screen designed for intuitive multi-effect workflows while keeping some fan favorites from previous GE pedals. The pedal will be sold in two formats: the standard GE1000, and the GE1000 Li. The latter option is installed with a Lithium-ion battery, enabling guitarists to use the pedal even when mains power is unavailable.



Optional Battery
Version



5-inch
Touch Screen



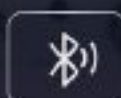
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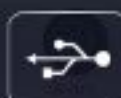
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AI EQ
MASTER

It's a guitar that costs a fraction of the



These pickups are perhaps not the best choice for higher gain settings, where the softness that's so pleasing for jazz tones can manifest as mushy-ness, but for the bridge pickup does have plenty of bite for rockabilly, old-school country and biting blues.

Playability is exactly what you'd expect from a great jazz box. The neck is slim and comfortable for fast lines and complex chords, and the combination of low frets, very heavy strings and super low action all add up to a pretty effortless playing experience - provided you don't want to bend strings, that is! To be fair, that sort of action will get you the side-eye at your jazz gig anyway, so perhaps it's for the best...

A celebration of a century and a half of guitar-building heritage, the 150th Anniversary Zephyr DeLuxe Regent is a jazz thoroughbred with a storied history and all of the benefits of modern production methods. It's a guitar that sounds and plays as good as it looks, and comes in at a fraction of the price of a similarly appointed archtop from the USA.



It sounds and plays as good as it looks, and comes in at a price of a similarly appointed archtop from the USA.



Vintage Revo Series Surfmaster Thinline

The 'Surfmaster™ Thinline' is an original Vintage REVO Series guitar, designed and created by Vintage. Since 1993, Vintage has enjoyed an excellent reputation around the world for creating guitars with premium branded components from some of the biggest names in pickups and hardware, and the components perform way beyond expectation. **Nick Jennison** tells us more.

IN the pantheon of “cool” guitars, the offset is king. Don’t ask me why: I don’t make the rules. Perhaps it’s the bands that used them, the cars that inspired them or some law of nature we haven’t decided yet, but whatever it is, the axiom of “offset = cool” is as close to a universal truth as “Hendrix = the GOAT”.

Renowned for pushing classic designs just far enough that they don’t break, Vintage’s latest addition to their REVO line is the beautiful baby of two of the best-loved offsets - the venerable Jazzmaster, and the oft-overlooked Charvel Surfcaster. Thus was born the Surfmaster Pro Twin, and (to misquote David St Hubbins) “he saw that it was cool”.

Resplendent in “Guitar Interactive” (Just kidding) Orange, the Surfcaster Pro Twin is a semi-hollow, bolt-on design with a double bound body, a pair of FilterTron-style pickups and a JM-style tremolo. I say “-style”, because both the pickups and the tremolo are optimisations of the originals. The pickups twang

and sparkle like a good FilterTron should, but with a little more meat on their bones. They’re more than muscular enough for some serious high-gain thrashing, whether that’s woolly fuzz or wiry metal tones, but they’re perhaps most at home in low to mid-gain settings. Clean tones are articulate and shimmering, with just the right amount of bite in the bridge position for surf tones that are present without being unpleasant. Similarly, blues and slide tones are vocal and characterful, with plenty of sustain.

Perhaps the star of the show is the ATN-5 switch (which I may have mistakenly referred to as a Varitone). This rotary switch expands the three pickup selections available up to a whopping fifteen, using a filter matrix to produce everything from Knopfler-esque cocked wah tones through to pseudo-acoustic sounds, all of which are hum cancelling. If you’re willing to dig in with your volume and tone controls, this system yields a practically limitless sonic palette. ➤

Vintage’s latest addition to their REVO line is the beautiful baby of two of the best-loved offsets

Twin

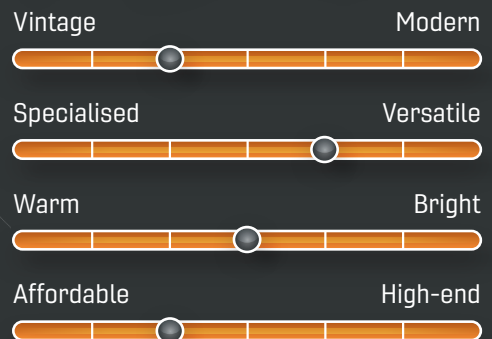
y the UK Vintage design team and Alan Entwistle.
rs which use a blend of classic timber selection,
and an approach to design which lets Vintage instru-



Vintage Revo Series Surfmaster Thinline Twin

MSRP: (UK) £499 | (US) \$TBC

The Breakdown



For fans of

- » Offsets
- » Versatility
- » Tinkering with your guitar's controls

For more information, please visit:

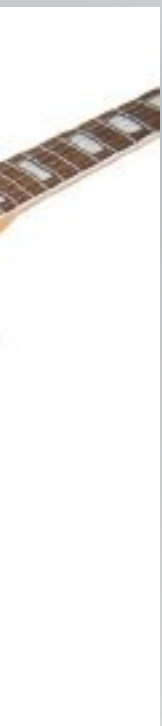
[jhs.co.uk/collections/vintage](https://www.jhs.co.uk/collections/vintage)





The Vintage Surfmaster Pro Twin is a fine addition to their growing REVO range.

Playability is surprisingly excellent. Not surprising because I'd expect a sub-par playing experience from Vintage - quite the opposite, in fact. It's surprising because at first touch, the Surfmaster feels a little stiff... until it doesn't. Whether it's stretchy chord voicings or legato shred, the Surfmaster Pro **feels** like it's fighting back, but it isn't. It's actually pretty effortless to play. Quite an unusual experience, but once you wrap your head around it, it just works.



The tremolo system is the Achilles heel of many an offset, and I can't lie, I felt a pang of dread when I saw the JM-style trem on the Surfmaster. I should have known better, because this system has been given the once over by Trev Wilkinson, including his staggered Kluson-style locking tuners. The result is a smooth, even tremolo with excellent stability and a surprisingly wide range. It does make that reassuring "clack clack" noise acoustically, but none of that makes it through your amplifier, even with a ton of gain.

The Vintage Surfmaster Pro Twin is a fine addition to their growing REVO range. It combines many of the best aspects of two of the best-loved offsets into one very cool, very versatile package. If you want a do-it-all guitar with a unique aesthetic, this is a guitar you should definitely check out.



Vintage Revo Series Surfmaster Thinline Twin

FGN Guitars JOS2TDM

Although not massively known by guitar players, within the industry, FGN is one of the most respected names in Japan. Having built guitars for the likes of Ibanez, Roland, Greco, and Yamaha, you can draw on a long tradition of craftsmanship from over 60 years of experience that has been distilled into their latest line of elite instruments. In this issue, we'll be looking at the FGN Guitars J Standard Odyssey JOS2DUEW2R.

FGN Guitars is back with some more impressive Guitars. In this issue, I'm taking a look at the FGN JOS2TDM (mint blue), which is part of their "Odyssey" (OS) series of instruments. This series is the original series FGN brought to the marketplace. These guitars are variations on your modern superstrat with traditional layouts and designs with a modern twist. If you're into

brands like Suhr or certain offerings from the Ibanez AZ series or Charvel, then the FGN Odyssey series might well be worth taking some time to familiarise yourself with. FGN is offering some high-quality, amazing-sounding and playing instruments at a fraction of the cost. They are made in Japan. ▶



FGN Guitars JOS2TDM

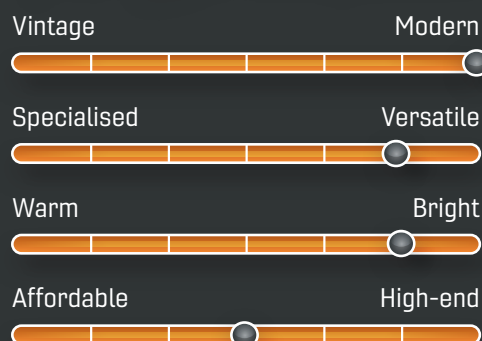
recognised and respected instrument manufacturer and hear the knowledge, innovation and craft-
electric guitars and basses. **Sam Bell** takes a look at



FGN Guitars JOS2TDM

MSRP: (UK) £999 | (US) \$TBC

The Breakdown



For fans of

- » Japanese craftsmanship
- » Modern versatility
- » Supreme playability

For more information, please visit:

fgnguitars.com





Let's dive into the basic specs: The Body is made from Alder, and the U-shaped neck and fingerboard are a super smooth Maple. GOTOH SD91-05M Tuners, FGN made 2 Point Trem system and FGN single coil & humbucking pick-ups. Standard 25.5 inch scale length.

FGN is also making a big noise about their Circle Fretting system, which aims to improve pitch and articulation compared to standard fretting. The frets are installed on the fingerboard in a slightly curved shape so that every string crosses

The guitar feels high quality; nothing is sticking out (no shoddy frets, paintwork or edges), and nothing feels compromised in any way.

all the frets at 90 degrees. This apparently helps offer minimum contact between the string and the fret and evens out the scale length for every string. To be honest, here, I had no idea that the guitar had CFS when I picked it up; aesthetically, unless I looked deeply, I wouldn't have noticed. However, I did notice how the guitar played incredibly well; it felt effortless to play, and the notes had a certain pop and ping to them that I've only ever experienced on certain high-end instruments such as Vigier. Maybe it's a placebo, but it does seem to make a markable difference. FGN do this on all their instruments, and this could quite possibly be another unique selling point for them, alongside being Japanese-made and affordable.

The guitar feels high quality; nothing is sticking out (no shoddy frets, paintwork or edges), and nothing feels compromised in any way. This is a gig-ready instrument. The guitar came out of the box feeling superb, slick, and ready to play. The stock pickups had plenty of punch and

clarity, focused on a modern contemporary feel but still retaining a traditional edge to the sound. The Single Coil Neck pickup has a medium/low output feel, with tons of clarity and punch. Great for glassy lead tones and rolling cleans. The Humbucker Pickup in the Bridge has a lot more output and is modern in its voicing, making high-gain power chords and single-note riffing a breeze. The Middle pickup works great in conjunction with both neck and bridge, getting great results for those funky / out-of-phase positions 2 and 4 tones. The guitar kicks into another level of versatility with the use of the single coil switch, which simply turns bridge Humbucker into a faux single coil, leading to a whole new range of sounds in the first two positions. Giving us effective 6, very usable and practical pickup choices.

Build-wise, the FGJOS2TDM felt well balanced in a sitting position; I'd say this is a lighter guitar than some of its contemporaries, super for those long gigs standing up. Whilst the mint blue finish might look basic 



to some people, it looks brilliant in the flesh, and there's a lot to be said about simply being done to a high standard.

This guitar also comes in a light pink finish; both the blue and the pink look awesome.

I can't fault it. FGN is setting out to give users of Modern Super Strats great value for their money, and I'm sure it'll make an impact on other companies making similar guitars. The FGN Odyssey series includes other design options for Super Strat guitar, including different finishes, pickup configs, etc. There are lots of options for different tastes. I've been very impressed by what I've seen recently from FGN, and it would be great to see more of these out in the wild.



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Shergold Telstar Standard ST14

With its bold and unique style, the new Shergold Telstar Standard is designed with the passive poplar body loaded with two Page FilterSonic pickups for a distinctive blend of warm and bright tones. **Nick Jennison** tells us more.

SINCE their 2017 rebirth under the watchful eye of Patrick James Eggle, Shergold Guitars have been on a bit of a roll. Drawing heavy visual inspiration from the brand's '60s roots, but paired with thoroughly modern playability and quality control, their Masquerader and Provocateur models have drawn glowing praise for their outstanding quality and value for money.

The Telstar is the latest guitar in the Shergold range - and also the most affordable by a significant margin!

With a name that nods to both '60s British instrumental surf rock and '50s Californian guitars, the Telstar is a striking offset singlecut with a raised strip in the centre of the poplar body - like the offspring of a Cabronita and a



Shergold Telstar Standard ST14

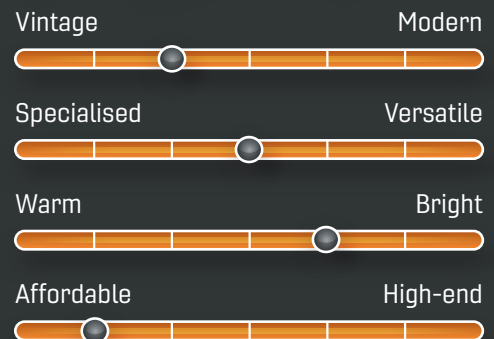
onate, individual player in mind. Featuring a solid
light tones with bags of nuanced character.



SherGold Telstar Standard ST14

MSRP: (UK) £379 | (US) \$TBC

The Breakdown



For fans of

- » Mid-century good looks
- » Powerful vintage tones
- » Bargains

For more information, please visit:

shergoldguitars.com



a Firebird. It's a look that's familiar but still totally unique, and I'm really, really into it. There's something about that "vintage-guitar-that-never -was" that I just love, and this guitar has it in spades.

The pickups are a pair of Page FilterSonic humbuckers. Visually, they're evocative of FilterTrons, and while there's a lot of that FilterTron clang and chime in the tone, the FilterSonics have a more robust low end and a softer transient response, closer to what you'd

expect from a modern humbucker. They won't produce super authentic Tele tones, but they're a great middle ground between the two big "G" guitar brands, with sparkle aplenty for retro styles and more than enough power for modern aggressive tones. They're also hum-cancelling in all three positions.

I've played enough Shergold guitars to expect a certain level of playability and build quality, and the Telstar doesn't disappoint here, but given this guitar retails for around half the ▶



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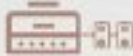
MOOER's Intelligent Amp Series comes loaded with the latest technology to give you what you need as a player wherever you are in your journey. From huge vintage amp tones with touch-sensitive response to dreamlike modern clean textures based on powerful delay and modulation algorithms, each MOOER Tone Library sound is fully customizable to your needs.

For the practicing musician the Intelligent Amp Series offers 40 drum machine varieties and 10 metronome types which sync effortlessly with a colossal 80 second looper so you can explore ideas over your own chord structures or nail that tricky lick you've been working on.

Each model in the Intelligent Amp Series can be paired with the MOOER GWF4 wireless footswitch for preset changes and full control over the looper and drum machine making them powerful tools for practice too.

With MOOER OTG you can record directly onto a compatible device making the Intelligent Amp Series the perfect choice for content creators who depend on immediate results. With MOOER Cloud you can download the latest MOOER signature artist presets as well as uploading your own sounds.


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AUDIO INPUT


MOOER CLOUD
FOR TONE SHARING



SD30i



HORNET 05i



HORNET 15i

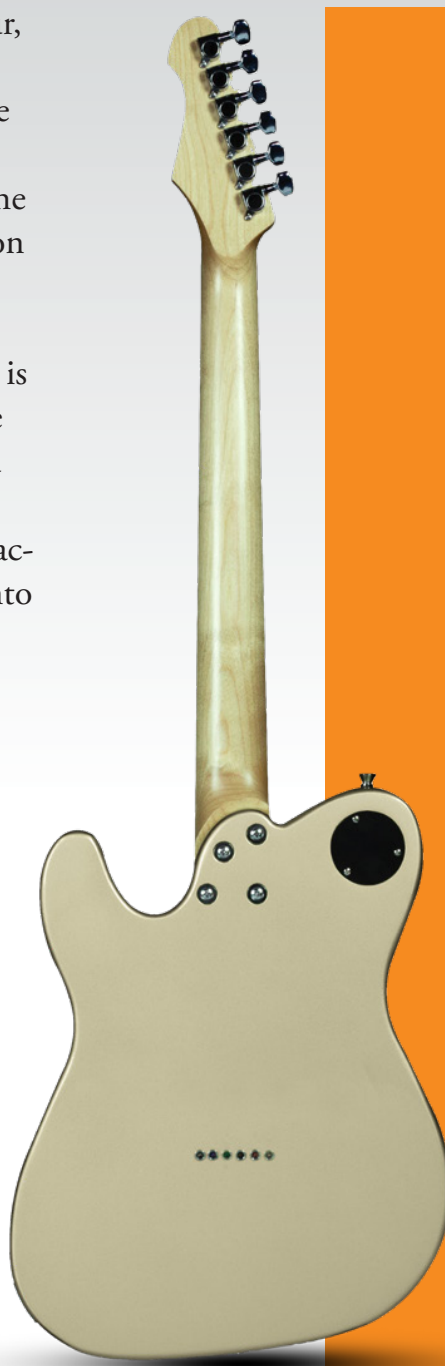


HORNET 30i

The Shergold Telstar is yet another home run from this exciting British brand

price of the Masquerader and Provocateur, it's even more impressive how good this guitar feels. It does lack some of the more ostentatious appointments of its older siblings (like the shield logo inlaid into the headstock, or the rosewood neck found on the Masquerader), but Shergold are still cutting no corners with the Telstar. The fretwork is on the money, and the action is very playable straight out of the box. The string-through-body bridge is super solid with no play in the saddles, and the 16" fretboard radius make sit easy to get the action comically low if that's what you're into (I am!).

The Shergold Telstar is yet another home run from this exciting British brand. With a familiar but very distinctive look, muscular tones and a streamlined control layout, it'd be a tantalising proposition at any price. But when you consider the asking price, it's a no-brainer for me. The Telstar is one of the best - and coolest - guitars I've played at this price point in a very long time.



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The PRS SE Hollowbody II Piezo provide musicians with the versatility of wielding both acoustic and electric tones in one instrument. It's designed with two discrete volume controls (magnetics and piezo) that can be run to the same amp with one cable – players can use the volume controls to blend the pickups. Or, you can run two cables and have the magnetic pickups go to your favorite amp while running the piezo signal straight to the board for a huge sound. To find out more and to hear how versatile this guitar is, go to www.prsguitars.com.



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Ibanez RG A622XH Prestige

Nick Jennison reviews the Ibanez RGA622XH — a shred guitarist's dream! Its Wizard HP neck of African Mahogany, it produces a rich mid-low end. With 27 frets and a deep lower horn scoop, it delivers a huge sound, and the Macassar Ebony fretboard adds sustain. The Lo-Pro Edge bridge offers tonal variations, Luminlay dots for stage use, and Gotoh machine heads for precision.

In recent years, Ibanez has “grown up”. Their highly acclaimed AZ series took the hyper-specialised, ultra-pointy shred machines the legendary Japanese brand is known for, shaved off the sharp edges and beefed up the neck shape to produce a guitar that will still shred like nobody's business but is much less single-minded. Yes, the AZ is a thoroughly modern and grown-up Ibanez for modern and grown-up players.

You know which guitar ISN'T? The RGA622XH Prestige. It's a bonkers instrument that proudly takes the shred-til-you're-brown-bread attitude of the RGs of old and turns it up to 11 - or more accurately, 27. Yes, dear reader, this is a 27 fret Ibanez RG, for when your insane chops cannot be confined by a mere 4 octaves of range. It's a Wizard HP (read: very thin and very flat) neck profile, with a satin finish and 5-piece maple and



Ibanez RG A622XH Prestige

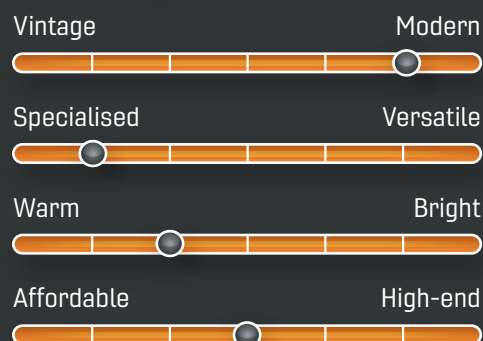
neck offers exceptional playability. Crafted from
 up, it's ideal for lead players. The DiMarzio pickups
 ge ensures tuning stability. Coil-tap switch for tonal



Ibanez RG A622XH Prestige

MSRP: (UK) £1799 | (US) \$2499

The Breakdown



For fans of

- » Fun
- » REH instructional cassettes
- » Upsetting the neighbourhood dogs

For more information, please visit:

ibanez.com



The Ibanez RGA622XH Prestige is a joyous celebration of shred lunacy, and I absolutely love it.





walnut construction for maximum stability, and the 27 enormous frets are perfectly level. This means you can get the action so low that it practically plays itself, and it's not far off that straight from the factory. It's like it's double-daring you to bust out the Shawn Lane licks.

Pickups are the classic '90s Ibanez pairing of DiMarzio Tone Zone and Air Norton, although in this case, the neck pickup is the Air Norton S - a single coil sized dual blade version of the classic bubbly neck humbucker, offset to make way for those extra frets. I'll be honest, it does suffer somewhat from being so far away from that neck pickup "sweet spot", but it's still a very cool smooth lead voice that flatters fast picking and legato lines. The Tone Zone on in the bridge position is absolutely massive sounding, with a ton of low end and rolled-off highs. It's a very fun tone to play, and while it lacks a little character with both coils engaged, it's dark voice makes for a very convincing coil split tone. The split middle position is easily the best clean tone this guitar has to offer, with shades of the classic "Images & Words clean".

The silliness continues with the Lo-Pro Edge tremolo. This well-respected unit is one of the most sensitive and gargle-y tremos ever produced, with a streamlined design that offers more comfort under the right hand and better balance for all of the dives, wobbles, screams and flutters that you want from a guitar like the this. It's rock solid both in feel and tuning stability, has a massive range of pitch travel in both directions. Hit the 27th fret and pull all the way back on the bar and you'll get a high B with ease - assuming your strings can handle it!

The Ibanez RGA622XH Prestige is a joyous celebration of shred lunacy, and I absolutely love it. This is a guitar for the boldest and most brazen of shredders, and if your chops are up to the task you can expect a hugely rewarding playing experience.



Fender *Tonemaster FR-10*

Nick Jennison reviews Fender's Tone Master FR-10. A full range, flat response powered speaker amp modelers and profilers. Tone Master FR-10 delivers clear and accurate sound reproduction of amp and effect models. They're the ultimate companion to Tone Master Pro and the ideal solo stage.

FOR so many reasons, amp modellers have become the norm for legions of guitar players. To be honest, I'm surprised it took us so long, since our keyboard-playing sisters and brothers have been using digital devices for all of their sounds for decades, instead of lugging about a grand piano, a Rhodes, a Hammond with a Leslie cabinet etc. Obviously, your typical guitar rig is *way* more convenient than carting a dozen keyboard instruments about, but it's still quite the palaver and a not inconsiderable investment. It's no surprise that the modeller reigns supreme in so many settings.



aker designed for use with today's digital guitar
tion and perfectly replicates every detail of the
lution for players who use modelers at home or on

Well, in my opinion, the Tone Master Pro is ideal for the guitarist who's used to traditional "amp and pedal" rigs but wants to make the jump into the modelling world.

However, unlike synths, samplers and modelled keyboard instruments, a guitar signal chain is not a one-way street. The guitar and amplifier form a system, each influencing the way the other sounds and - more importantly - feels. This might explain why so many guitar players are still using valve amps, and why guitar never sounds "right" through regular wedge-style monitors. The desire to bring some of this all-important realism back to the "modelling experience" is why we have seen the rise of the FRFR (Full Range Flat Response) speaker cab.

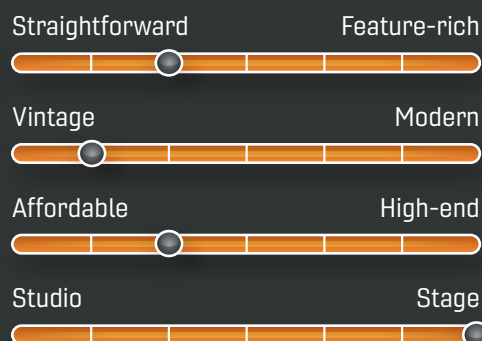
Launched alongside their Tone Master Pro modeller, Fender's new FR-10 and FR-12 powered speaker cabinets are the perfect antidote for this problem. They're simple, powerful and very neutral sounding, and perhaps most importantly, they look like actual guitar amps! Unless you peer **very** closely, I doubt you distinguish these units from a Princeton or a Hot Rod Deluxe based on looks alone. Given how important that aesthetics are to most guitar players when it comes to choosing gear, this is a pretty huge deal. They're also extremely lightweight and portable - not something we can say about the amps these cabinets are styled on! ▶



Fender Tonemaster FR-10

MSRP: (UK) £419 | (US) \$499

The Breakdown



For fans of

- » Great sound and feel from your modeller
- » Classic amp looks
- » Outrageous power

For more information, please visit:

Fender.com



The FR-10 is the smaller of the pair, with a 10" mid-and-low-frequency driver rather than the 12" driver found in the larger FR-12, but still packs a huge punch all the way down to 75Hz. For reference, the fundamental frequency of a guitar's low E string is 82.4Hz, so unless you're planning on tuning down, you'll likely be just fine with the smaller and more affordable FR-10 rather than its bigger sibling. It's also ferociously loud at 1000w, and even the single unit we tested absolutely annihilated the volume of our studio drum kit without breaking a sweat!

The controls on the top panel are simple, but surprisingly versatile. There's a self-explanatory volume control, but also active treble and bass controls and a "cut" knob. Unlike the treble and bass commonly found on guitar amps, the controls on the FR-10 are broad shelving filters that allow you to add or remove a ton of high or low end with a smooth, natural feeling curve. The "cut" control by contrast is a low pass filter, which allows you to cut out the extreme high frequencies in your sound in a way that mimics the response of a typical guitar speaker (which tend not to ▶)



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The FR-10 and its bigger brother, the FR-12, are practically perfect for guitar players looking for a natural feeling tone and a classic a



FRFR solutions
esthetic.



extend very much beyond 5kHz). This is a very welcome addition, because while the extended high end found in some amp models can be a little harsh and artificial to some people's ears, it's nice to have the option to leave it in that's a sound that you're into - or if you've carefully crafted the high-end roll-off in your modeller, and don't want the same filtering applied again in a way that could wind up sounding muffled.

The FR-10 and its bigger brother, the FR-12, are practically perfect FRFR solutions for guitar players looking for a natural feeling tone and a classic aesthetic. They "pass" for traditional amps, but they also have a very clean and linear response and a hilarious amount of power available. Given how lightweight, handsome and affordable they are, they're a total no-brainer for modeller users.



Tech 21 SansAmp Character Plus Mop Top

Rounding off our reviews of Tech 21's impressive Character Plus series — **Nick Jennison** takes a look at the English Muff. Providing classic amp-and-pedal combinations in an easy-to-use stompbox, with the clean British tone, each possessing independent volume, character, and drive controls with instant injection of distortion, perfect for tone-matching those classic rock and prog passages.

SOME things are just made to go together. Les Pauls & Marshalls. Cheese, tomato and carbs. Mick & Keef. Fish & chips. Steak & chips. In fact, anything with chips. What was I talking about?... Oh yeah, things that go together!

There are certain combinations of guitars, amps and pedals that are just magic. An AC30 and a Rangemaster. A Tweed Fender and a Tube Screamer. A Plexi and a Fuzz Face. You know it, I know it, and Tech 21 most definitely knows it. They've decided to give us a whole range of these magical

combos in the form of their Character Plus series. These all-analogue pedals combine their legendary SansAmp tube amp emulations with classic pedals, and the English Muff is just such a pedal.

The English Muff packs two channels of HiWatt-style amp tones into a single rugged enclosure, paired with a Big Muff-style fuzz. It's "Floyd In A Box", but it's also the perfect workstation for Doom, Stoner, Grunge, and even 60s/70s Classic and Psychedelic rock. The SansAmp circuit is a great representation of that creamy, wide-open HiWatt clean tone, but with a very healthy dollop



o Liverpool

takes a closer look at Tech 21's SansAmp English English Muffy, you get two channels of crystal- a global 3-band EQ. Kick on the Muff switch for an ges from yesteryear and beyond.

es. of gain on tap for Peter Green blues tones or Pete Townshend clank.

As with the other pedals in the Character series, the "Character" knob is your most powerful tone-shaping feature. It's a single knob that affects the gain architecture and the EQ response at various points in the circuit. It's clean and bubbly in its lower range, becoming progressively more gains and stinging as you crank it up, to the point of sheer violence when you set it full. There are two switchable channels with independent volume, drive and character controls and a shared 3-band

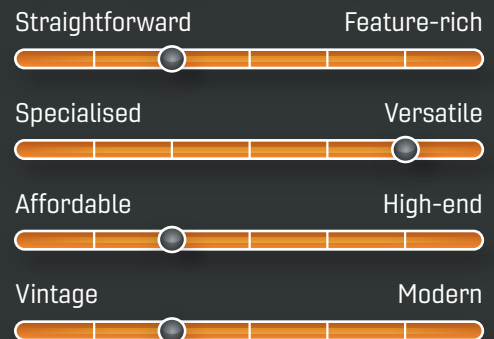
The English Muffy is a faithful, all-analogue representation of a whole family tree of classic tones



Tech 21 SansAmp Character Plus English Muffy

MSRP: (UK) £299 | (US) \$249

The Breakdown



For fans of

- » Expansive HiWatt tones
- » Filthy Muff fuzz sounds
- » All-analogue pedals

For more information, please visit:

tech21nyc.com



EQ, meaning you can set up clean and dirty channels, rhythm and solo tones with a volume boost or any combination you can dream up.

The Muff side of the pedal, by contrast, is very simple. It has the classic Level/Tone/Sustain control layout, and can be switched independently to the SansAmp in case you just



Tech 21 SansAmp Character Plus Mop Top Liverpool

want to use the English Muffy as fuzz into your amp of choice (and given how good it sounds, I can see why you'd want to!). Far from the mid-scooped hard clipper that some folks will try and pass off as a "Muff", the one found in the English Muffy is very authentic, with a collapsing, oscillating character at higher gain ranges that's highly addictive. It also works beautifully with the voice of the SansAmp, either as a dirty boost with the Sustain low and the Level high or as a full-throttle fuzz tone.

The English Muffy is a faithful, all-analogue representation of a whole family tree of classic tones. It works beautifully into the front of an amp, as a preamp running into a power amp or effects return, or direct to FOH or your DAW via the onboard XLR output. It's also very reasonably priced, considering how much some brands will charge you for a good Muff on its own, never mind one with two channels of SansAmp emulation and a ton of functionality attached!



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THE QUIETROOM

*At **Guitar Interactive**, we pride ourselves on bringing you in-depth reviews and demonstrations for only the best products the world of guitar and audio electronics has to offer.*

If it's in Gi, then it's gear we'd buy! All of our written reviews and breakdowns are accompanied by a detailed video — so you can see and hear for yourself if it's right for you.

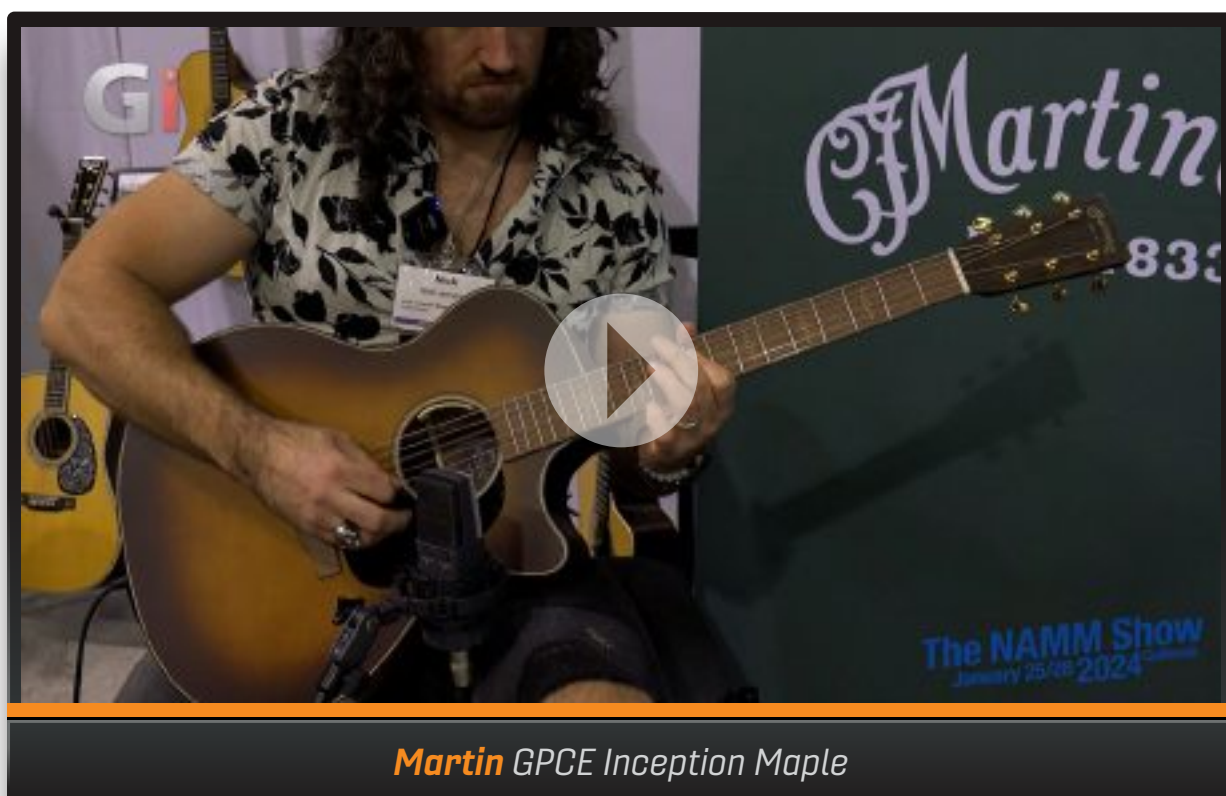
***WHEN ONLY
ACOUSTIC WILL DO***



Martin GPCE Inception Maple

Martin is unlocking the sonic beauty of sustainable tonewoods with the all-new GPCE Inception and domestically abundant tonewoods, The GPCE Inception features a European spruce top, of maple and black walnut, providing a clear, projective, and balanced tone. **Nick Jennison** r

AS the oldest guitar manufacturer in the world, we often associate Martin with its long and storied past. While this is perfectly understandable, Martin always has one eye on the future. In recent years, their SC models paired electric-esque hyper-playability and modern construction methods with the classic “Martin” sound. At the same time, the Street Legend introduced photo-accurate ageing to production guitars without having to take a set of car keys to the guitar’s top. ▶



Martin GPCE Inception Maple

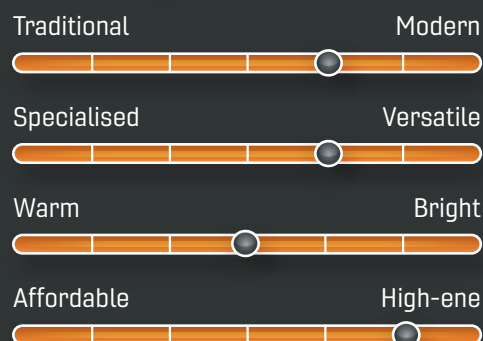
tion Maple. Made from a combination of sustainable
maple sides, and an eye-catching three-piece back
reviews.



Martin GPCE Inception Maple

MSRP: (UK) £3999 | (US) \$4150

The Breakdown



For fans of

- » Innovative modern design
- » Sustainability
- » Timeless Martin styling

For more information, please visit:

martinguitar.com



New for NAMM 2024, the GPCE Inception Maple embraces the same spirit of innovation, but at its heart is sustainability. Specifically, the use of “domestic hardwoods” refers to species that are native to the USA. In this case, it’s the near-ubiquitous spruce top paired with maple back and sides and a walnut back “wedge”. Now, maple acoustics are nothing new, but since maple is such a bright-sounding wood, these guitars are usually larger body styles to compensate for the top-py-sounding timber. Surprisingly though, the GPCE Inception Maple makes use of Martin’s Grand Performance body style - a compact and very comfortable shape that is perhaps more akin to a guitar from California than one from Nazareth.

So it’s a small-bodied maple guitar - it’s going to be bright, bright, bright, right? Nope! Somehow, Martin has defied the laws of physics and produced a warm, sweet and full-bodied guitar. This is likely due to a few factors. Firstly, the inclusion of a walnut “wedge” in the back. Widest when it’s directly opposite the guitar’s bridge, this wedge introduces some warmth into the equation. The biggest factor is probably the bracing, though, and this is where things get really interesting. It’s still a traditional X Braced guitar, but these braces are “skeletonized”, with strategically cut hexagonal holes in the braces that look a lot like a honey-

comb - a very strong, naturally occurring structure. This is combined with “sonic channels” where the top is strategically thinned out around the bracing. The result is top with more projection and sustain without drastically changing the core sound that we love from Martin’s X Braced guitars.

So, while the GPCE Inception Maple sounds fantastic, it’s distinctly more “modern” than your typical Martin sound, and the same goes for the playability. Where Martin guitars traditionally “make you work for it”, the GPCE Inception Maple plays like a breeze - more like an SC-13 than a D-18. The play feel is very comfortable and easy, and this is further enhanced by the smooth tactile feel of Martin’s Luxe Kovar strings.

The GPCE Inception Maple is a Martin guitar for folks who want to embrace modern design and sustainability while still having one foot in the tradition and heritage of Martin’s past. It plays and sounds great and has a lot more body and warmth than you’d expect from a smaller-bodied maple guitar. It comes equipped with an LR Baggs Anthem for tried-and-true plugged-in tones and a moulded hardshell case. It’s not cheap, but if you’re looking for a guitar that perfectly blends west-coast modernism with Pennsylvanian heritage, this is it.



It plays and sounds great and has a lot more body and warmth than you'd expect from a smaller-bodied maple guitar.



Fishman Loudbox Micro

Connor Thomas reviews the new Loudbox Micro from Fishman. Packing 40 watts of clean and bo — a sealed cabinet design paired with a bi-amplified driver configuration generates rich textures a dedicated microphone channel plus an instrument channel with Fishman's legendary

THE Fishman Loudbox Micro is here to make a statement in the world of acoustic amplifiers, especially for the modern singer-songwriter. Its compact and lightweight design belies a robust set of features that make it really stand out in its category.

The 40W Loudbox Micro weighs in at just over 9lbs, and is remarkably portable. This makes it an ideal companion for musicians on the go, whether it's for practice sessions, small gigs, or even just jamming at home. There aren't many acoustic amplifiers that pack such a punch in a small form factor. 🍌



acoustic power into a lunchbox-sized acoustic compressor, full tone from your acoustic instruments. It features a preamp and tone control design.

Through the lower volumes the amp is extremely clean sounding, with very little compression. This is really important when wanting to get the best possible sound out of an acoustic guitar pickup. As you increase the volume you can start to hear a bit of compression coming in, but I would describe it as quite natural with perhaps a little distortion in the low end. Personally, I like this sound!

The amplifier is equipped with three inputs in total, catering to diverse musical needs. This includes two primary channels: a guitar jack input and an XLR input, making it perfect for singer-songwriters who wish to connect both their guitar and a microphone simultaneously.

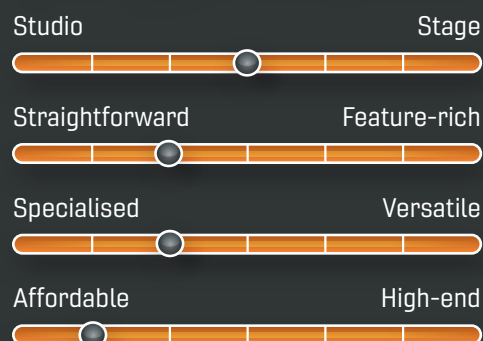
The Fishman Loudbox Micro also comes with a 3.5mm AUX input, allowing for the connection of backing tracks and other sounds. This is a feature that a lot of singer-songwriters would appreciate. There's also a 3.5mm headphone output, should you want to hear the amp's effects without waking your neighbours. ➤



Fishman Loudbox Micro

MSRP: (UK) £349 | (US) \$299

The Breakdown



For fans of

- » Fishman quality
- » Built-in effects
- » Value for money

For more information, please visit:

fishman.com



There are no electronics here; this is an all-solid tonewood guitar featuring a solid Sitka spruce top and solid mahogany back & side

Sound-wise, the Fishman Loudbox Micro impresses with its clarity and richness. The amplifier features a three-band EQ (bass, mid, and treble) on the guitar input and a two-band EQ (lows and highs) on the XLR input, providing ample control over the sound. Conveniently the reverb can be controlled individually on both channels. This is something that a lot of acoustic amps (even the drastically more expensive ones) don't manage to achieve.

There is also a chorus effect which can go from 'very subtle' to 'in your face' for those who love that 70s chorus sound!

One of my favourite features of this amp is the XLR DI output. This allows you to benefit from the fishman acoustic preamp and effects, but through a larger PA system. Making this a great gig amp.

Another useful feature is the phase button, which is particularly useful for guitars with built-in microphones that



S.



are prone to feedback issues. Personally, I opt to have this off as much as possible, but it's sometimes necessary with certain guitars at certain volumes!

The Loudbox Micro does require an external power supply, which unfortunately means you need to remember that wherever you go. But given the compact nature of this amp, it's a sensible compromise!

For the money, you can't go wrong with the Fishman Loudbox Micro. It stands out as an excellent choice for singer-songwriters and acoustic guitarists looking for a versatile, portable, and high-quality amplifier. For those in search of an amp that's both performant and convenient for smaller venues or home use, the Fishman Loudbox Micro is definitely worth considering.



ToneWoodAmp

With its innovative design and high-quality effects, the ToneWoodAmp could very well revolutionize acoustic guitar playing. Using an acoustic guitar's own body and soundhole to upgrade the sonic experience with digital effects. Here's **Connor Thomas** to tell us more.

THE ToneWoodAmp is a real game-changer in the acoustic guitar world. Garnering attention from renowned artists like Mike Dawes — who compares it to the significance of the capo — this innovative gadget magnetizes to the back of an electroacoustic guitar, tapping into the pickup signal and offering eight distinct effects, including reverbs, delay, tremolo, Leslie, auto-wah, and chorus.



utionize the way musicians approach acoustic guidance — there's no need for an amp, cables or even

One of the unit's standout features is its ability to vibrate the guitar's wood to produce effects, creating an immersive experience that feels like being transported into a cathedral. Unlike traditional effects pedals that rely on external amplifiers, the ToneWoodAmp integrates the effects directly into the guitar, emanating from the instrument itself, which is a surreal experience for any guitarist.

The setup is straightforward, with the device attaching to the guitar via a magnetic X-Brace, ensuring easy removal without leaving marks or residue. This versatility allows users to switch the ToneWoodAmp between guitars effortlessly, requiring only additional X-Braces, which are cost-effective accessories.

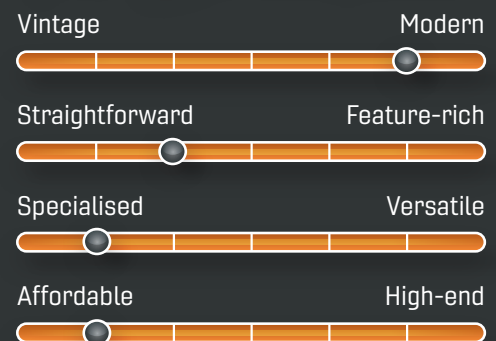
Priced around £250 in the UK, the ToneWoodAmp offers exceptional value for its functionality. It eliminates the need for bulky external amplifiers and pedals, streamlining the setup for practices, small gigs, or impromptu jam sessions. Furthermore, its portability and battery-powered operation make it ideal for on-the-go musicians. ▶



ToneWoodAmp

MSRP: (UK) £249 | (US) \$279

The Breakdown



For fans of

- » No amps
- » No pedals
- » Plug & play

For more information, please visit:

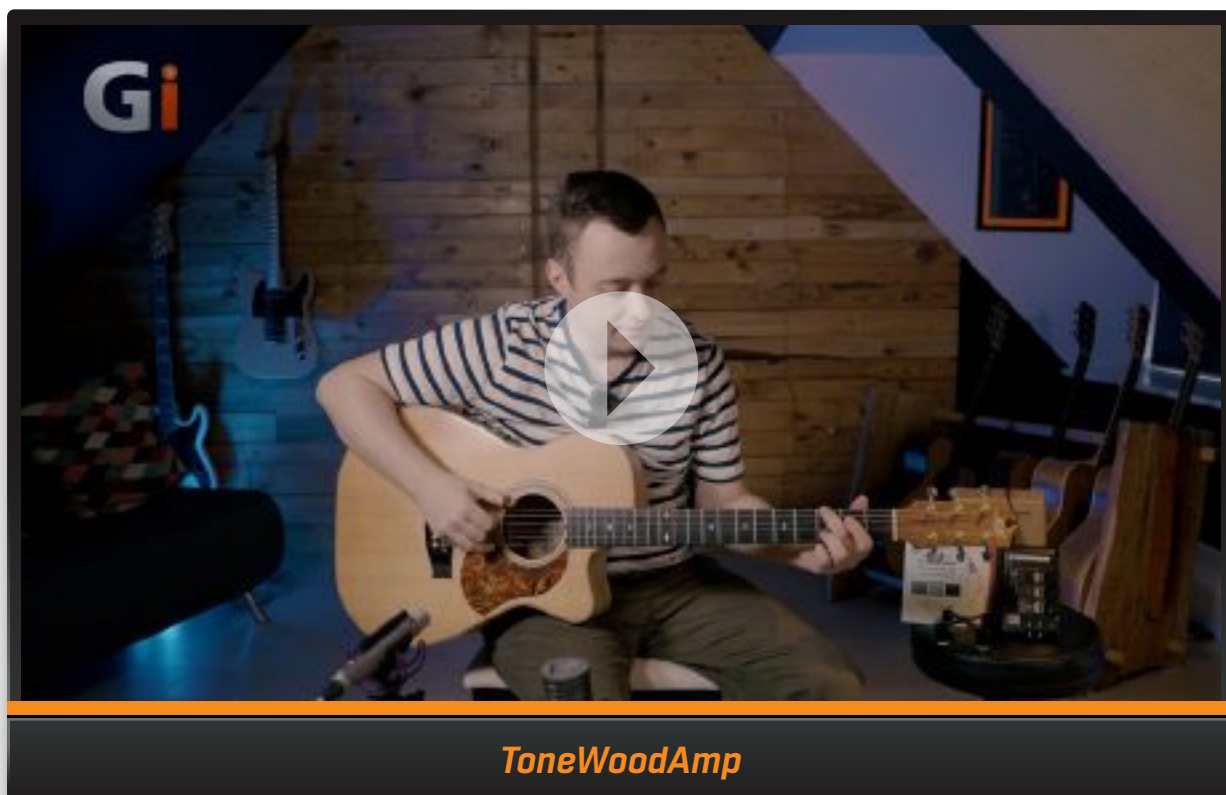
tonewoodamp.com



In conclusion, the ToneWoodAmp is a must-have for acoustic guitarists seeking to elevate their performances with immersive effects and unparalleled convenience.

The device features intuitive controls, with three main buttons and wheels for selecting effects, adjusting parameters, and controlling volume. Each effect is highly customizable, with options to tweak parameters such as pre-delay, high cut, and decay length, offering versatility to suit individual preferences and playing styles.

The ToneWoodAmp's effects are of superior quality, delivering rich reverbs, lush choruses, and dynamic delays. The ability to save presets ensures consistency across performances, while the option to output directly to a PA system expands its utility for live gigs and studio recordings.





While the ToneWoodAmp excels in delivering impressive effects directly from the guitar, its true magic is best experienced firsthand. Videos showcasing its capabilities, such as Mike Dawes' superb demos online, offer a glimpse into its transformative potential, leaving viewers in awe of its capabilities.

In conclusion, the ToneWoodAmp is a must-have for acoustic guitarists seeking to elevate their performances with immersive effects and unparalleled convenience. Whether for practice sessions, intimate gigs, or studio recordings, its versatility and exceptional sound quality make it a valuable addition to any guitarist's arsenal. Be sure to try one out for yourself; you won't be disappointed.



THE COLUMNS

Inside each and every issue, we have a host of exclusive lessons — with our team of world-class contributors offering their unique insight, knowledge and expertise to help you get the most out of your own playing.

CLASS IS BACK IN SESSION



EXT



PART 5

TENDER

GUITAR

by Sam Bell

Sam Bell here, welcome to the fourth installment of my extended range guitar series. In the last issue we looked at tapping arpeggios using two notes in the left hand, and one note tapped in the right hand. In this lesson we are going to take that technique a little further with an example from my song Gravity.

HI, In this installment of my extended range column we're going to take a break from the technique based side of things and take a look at some of the other incredibly cool possibilities on the extended range guitar. We're going to take a look at some ways of moving around and voicing chords on 7 and 8-string guitars. And then towards the end of the lesson we are going to take a look at some of these concepts in action by taking a brief look into the chorus of a Mask of Judas tune

that I put together using some of the chord shapes we've looked at.

7 String Chords:

Ex: 1

First of all we are going to take a simple C shape major triad. If we take a look at what intervals the fretted notes take we find the root is placed on the A string, ➤

the 3rd is found on the D string and the 5th is located on the G string. If we play these strings only we already get a nice sounding major triad, however sometimes depending on what kind of tone you use having the root and 3rd that close to each other can mean a certain lack of definition in the sound and consistency of the chord. Enter the 7 string! We can spread the notes out a bit more and add more depth by dropping the root note an octave from the A string down to the low B string. We will have to adopt a new fingering (as you can see in the video) for this chord shape that might feel quite unusual at first, be sure to take things slow remembering to keep your fretting hand fingers relaxed and well on their fingertips. However once you can get used to this voicing it will unlock a whole new potential to any chord with the root on the 8-string. I highly encourage you to try this with other chords moving around the neck.

Ex: 2

Next we are going to take the general concept of Ex 1 however this time we are going to add some extension notes to our chords. First of all I chose a chord sequence that features Dmaj7, E11, F#m7, and C#7#5. Lets take a look at each chord in turn and break it down.

Dmaj7:

We take the exact same approach as we did with Ex 1, we take a C shaped Dmaj7 chord and we use our middle finger to fret the low

D note on the low B string. This particular voicing sounds lovely with a bit of crunch for that progressive vibe.

E11:

An E11 chord can be seen as a D triad with an E note in the bass. So I kept the lower 3 triad notes from our Dmaj7 and stuck the E note on the low B string. We are going to have to alter our fingering a little bit from our last chord, but as with learning anything it will become easy with repetition and relaxed practice.

F#m7:

Here is where I change it up a bit in terms of what chord shapes I am using to get my triads etc. We are going to take the F# on the 7th fret low B string, E on the 7th fret A string, A on the 7th fret D string and finally C# on the 6th fret G string. Which presents us with the intervallic construction from low to high of the root, the minor 7th, the minor 3rd and the 5th.

C#7#5:

Don't be scared by the name, the 7#5 chord is a fantastic tool for emphasising tension and release between chords. This voicing is a closed voicing, meaning we aren't skipping any strings, the whole chord can be seen as a block. I like to bar across the 2nd fret from the low B string up to the G string which covers our root note and an octave of our #5. Then we are going to add our #5 interval on the 5th fret E string, the bar is taking care of

the minor 7th on the 2nd fret A string and we can quite conveniently access the 3rd on the 3rd fret D string.

Ex 3:

In this example I want to share with you one of my favorite chord shapes on 7-string guitar, technically it's a giant Major 9 chord. I discovered this when I first got my 8-string and I was moving around power chord shapes. I found out that if I played a Root,

5th, Root power chord with my 2nd, 3rd and 4th fingers I could use my first finger to fret out other intervals. Naturally the first thing I tried was to bar across the nearest available fret which was the one immediately found behind the bar chord and what I heard I very much liked! Since then I have used it in many Mask of Judas compositions. I encourage all you extended range guitarists out there to try 'making up' chord shapes with the foundation in the shape of a power chord or any interval that you desire. Have fun! ▶



8-String Chords:

The 8-string offers many possibilities. Extended range virtuoso guitarist Tosin Abasi tunes his low F# string down to E, which gives him three E strings! The idea makes complete sense however as it takes away a lot of the thinking and awkward stretches to create interesting sounding chords. I encourage you to try this tuning E, B, E, A, D, G, B and E. Now take a classic E shaped bar chord...Let's say its root is on the 5th fret E string so now technically we have an A chord. Now in this tuning all we have to do to make that chord bigger than life is extend our first finger bar on the 5th fret down across the low B and our now freshly tuned low E string. This puts a power chord in the lower bass strings giving us a really earthy deep sounding chord voicing. You can apply this concept to any E string root chord and I am sure you will agree the possibilities are endless.

Let's move back into standard 8-string tuning now (F#, B, E, A, D, G, B, and E) I want to share with you a chord that I personally think sounds great on the 8-string: F#7/11. I use it at the start and end of my tune 'Grav-

ity' The concept is fairly simple, we take an E shaped bar chord on the 2nd fret (this gives us an F# triad) however we are going to keep the top two strings open which gives us the 11 and the 7th. This gives us our fundamental F#7/11 chord, however now we are going to extend our 2nd fret bar with the first finger over to the low B string 2nd fret and play the open low F#. Now we have a very large chord voicing with lots of colorful notes that sounds awesome!

Let's take a look at some ways we could embellish this chord. We can use our middle finger which is holding the 3rd fret G string and do hammer-ons and pull-offs to the open G, you could also do this at the 2nd fret B and top E with the first finger whilst droning on the low F# string to get some Egyptian sounding ambience! Another thing we can do to this chord is whilst holding the shape down we can tap with our right hand different notes of a chosen scale higher up on the fretboard using our left hand chord as a kind of melodic capo. In the video improvisation I use F# Mixolydian and F# Phrygian Dominant as I feel those two scales describe the chord best and give it that Egyptian feel.

Song Example: "Gargymede" by Mask of Judas

Without going into too much detail, this is an excerpt from one of my band's songs. There are some other techniques in this chorus riff that we have covered in previous columns and there are some other things that we will be taking a look at in the future. But I would like to write about the particular use of chords in the second half of the chorus. As always with these columns be sure to refer to the downloadable tab and video that comes with this lesson!

In the second half of this chorus I use a basis shape with the bass note moving down to the low B so we have the top strings droning out whilst the riff moves around underneath. The first chord is based around D major, we have the root on the low B string 3rd fret, the 5th on the 5th fret E, we have an open A string followed by 4th fret D, 6th fret G and we are left with the open B and E strings. This gives

us a huge Dmajor13th chord, the bass line then descends to open B whilst holding the upper voicing of the chord. Towards the end of this chorus I move the fretted notes of the Dmajor13th up to the 8th fret low B string giving us a Gmajor7th chord which has a lovely strong resonant sound due to the spacing of notes. Because of this we can use this particular chord voicing with some distortion without it being too muddy, which is always a good thing!

That about brings us the end of this issue's installment of extended range guitar. I hope some of the chord voicings I have given you here spark some inspiration for finding your own crazy extended range chords that might just inspire whole new song ideas for you. The possibilities are endless, try taking every chord you can think of and explore different ways of playing them. One piece of advice that I can give you if you are finding it hard to start somewhere is take a chord progression of a song you already know and see how you can re-arrange it on the 8-string using all the techniques and concepts we have looked at here today. Get creative! Until next time, keep shredding and best of luck!



Giorgio Serci

CREATIVE FINGERSTYLE

The Lonely Man

Giorgio Serci, award winning guitarist, composer, arranger and long-time guitar tutor at The Academy of Contemporary Music, continues his acoustic column in this issue of Guitar Interactive Magazine.

HELLO there and welcome to Guitar Interactive's Quiet Room.

In this column I would like to share my arrangement for solo guitar of 'The Lonely Man', which is the soundtrack for the 'The Incredible Hulk', written by Joe Harnell.

I had completely forgotten about this beautiful theme until recently as I was on a round the World tour with the wonderful singer Basia. While warming up before a concert at the Blue Note Jazz Club of Beijing, my friend and esteemed colleague saxophonist Ian Kirkham, also known for his prominent role as a saxophonist and musical director with the band 'Simply Red', started playing this wonderful theme on a piano backstage. That night after the concert, I searched and listened in awe and a little nostalgia to the

original and couldn't help but create this arrangement for solo guitar.

As expected, I have had to adapt a few passages and I took the artistic liberty to slightly vary some of the harmonic content, but I tried to keep the part very similar to the original piano arrangement.

To accommodate the lovely contrapuntal question and answer present in the first part, I have dropped the 6th string down to D and have changed the register of the 'answering line' to allow some bass notes to be held. This is evident in bar 2, where the 1st 'A' on the '+' of 1, has been transposed 8va, to allow the C# to ring for 4 beats.

Bar 4 is a little challenging, as it requires a finger-yoga stretch. In the video I am recommending an easier alternative for you to consider. ▶



Bar 6 shows how I personally favour using open string when possible, as these sound particularly resonant and give our fretting hand a short but still useful breather.

Harmonic ingredients:

The piece features many harmonic devices I enjoy using, for example drop voicings, diminished and extended harmony as well as inversions as evident in the chart below:

Here are the chords utilized and described in a concise manner, omitting the passing notes.

Dm	DmM7/C#	Dm/C	BbM7
Am7b5	Dsus4 D7Alt	Gmadd9	GmM7
Gm7	C7	F Am/E	Bb/D
Em7b5	A7b9	Am7b5	D7Alt
Gmadd9	A7	Dm	/ / / /

One of my favourite passages is the D7#9 (aka 'Jimi Hendrix chord') followed by a D7b9 found in bar 6, both from the D 'Altered' scale (Eb melodic minor).

Bar 8, features a very effective melodic minor passage, which in my opinion works really well on guitar and it is reminiscent of the French Impressionists composers, Ravel, Satie and Debussy. The harmonic content there consists of a GmMaj7, followed by a Gm6

Another important harmonic ingredient is the frequent use of open strings to complement the main melody, like in bar 6 for example. This is a very effective way of enhancing the melody in a relatively easy way, as the open strings' sustain will add 'legato' qualities to the piece.

Rhythmic ingredients:

The piece is a ballad and features a recurrent use of 8th notes.

Melodic ingredients:

The melodic content navigates different registers and although gravitates around the key of Dm, it explores a few neighboring tonalities, like for example G Melodic minor, Eb Melodic Minor, Bb Melodic Minor and their deriving harmonic structures, such as altered chords present.

As always, I would like to recommend exploring the above-mentioned techniques in order to compose your own pieces. We have to allow ourselves to make mistakes and reflect on the reasons why we like or not a particular sound, a chord progression or modulation. Eventually, these sounds will become part of your musical lexicon and you'll be able to use these with fluidity and effectiveness.

The picking-hand pattern is predominantly as follows:

(Please note E=low E string, e= high E string)

'p' focuses predominantly on the bass lines, while 'i, m, a' play the melody and counter-melody or harmony part. The melody is predominantly played with the 'a' finger, so it is important to use the appropriate velocity for the note to cut through.

Play this part in a relaxed and clear manner, making sure your thumb is a little forward compared to the 'i, m, a' fingers, in order to prevent it from colliding with the 'i' finger. As always, focus on attack and tonal consistency. The melody and the supporting harmonies will be played with the 'a' finger, so more attack is needed to outline the melody.

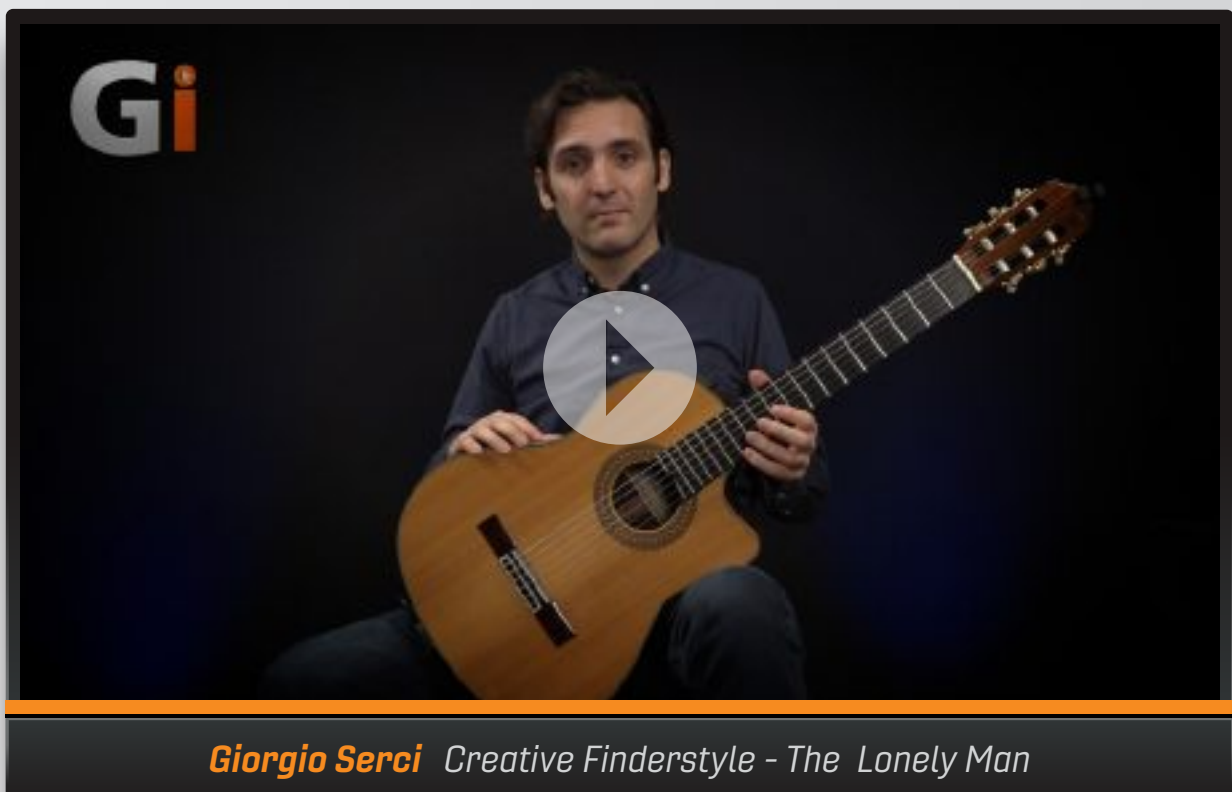
Next we are going to look at the left hand part (chord shapes):

Bar 1: Features a pick-up phrase consisting of frets 2 of G, fret 1 of e and open e. Next, open 'e' and D, open A, ring f on fret 3 of D, middle f on fret 2 of D and ring f on fret 3 of D, followed by fret 2 of G, 1st fret and open e.

Bar 2: As bar 1 but with little f on fret 4 instead of the open D, and fret 2 of G, instead of open A.

Bar 3: As bar 2 but with middle f on fret 3 of A.

Bar 4: Index on fret 1 of A, little f on fret 5 of e. Ring f on fret 3 of B, followed by fret



1 of B and back fret 3 of B. Next, middle f on fret 3 of G and little f on fret 5 of e, then fret 8 of B and 11 and 10 of e.

Bar 5: Open A with little f on fret 10 of e, followed by fret 7 of D and fret 8, 7 and 8 of G and 11 and 10 of e.

Bar 6: Open D and fret 8 of e, open A, D and G. Next, fret 5 of A, 4 of D, 5 of G and 6 of B, followed by fret 4 of B.

Bar 7: Fret 5 of E with 6 of e, open D and G, fret 2 and 3 of G, 3 of B, open and fret 3 of e.

Bar 8: Fret 5 of E with 7 of B, 5 of A, 8 of D, 7 of G, 5 of B and fret 7 of G, followed by 6 and 5 of e.

Bar 9: Fret 5 of E with 6 of e, open D and G, followed by 2 and 3 of G, 6 and 5 of e.

Bar 10: Fret 3 of A and G, with 5 of B and 6 of e, followed by 8 of e. Next, 7 of A, 5 of G and e followed by 8 of B.

Bar 11: Barre' on 5, with little f on fret 8 of A. 5 of G, 6 and 8 of B. Next, 7 of A with 5 of e, 5 of G, of e and 8 of B.

Bar 12: Open D with 3 of B and 5 of e, followed by 3 of G, 6 of e and 3 of B. Next, open D with 3 of G, 3 of G and fret 1 of e.

Bar 13: Fret 2 of D with fret 3 of 3, open, 3 and 2 of G. Fret 2 of D with 3 of G, B and e, with 1 of e.

Bar 14: Open A, fret 3 of G and e, whilst fret 2 of B. Next fret 2 of D, 3 of G and e. Next, fret 3,4,5 of G, B and e followed by 6, 5, 6 on the same strings.

Bar 15: Open A with fret 8 of e, next fret 7 of D, 8 and 7 of G. Next, fret 4 of B and 7, 8, 8 on D, G and B strings.

Bar 16: Open D with fret 10 of e and fret 2 of G. Next, 8, 7 and 8 of G, b and e, then fret 10 of e and finally, fret 5, 4 and 5 of the 1st 3 strings.

Bar 17: As bar 9.

Bar 18: Open A, with fret 3, 2 and 3 of G, B and e, then 4 and 5 of B and G, followed by 6 and 5 of G and B. Open A and fret 1 of e.

Bar 19 and 20: Open D with fret 3 of B, open A, fret 3, 2 and 3 of D and open A.

Congratulations, you have completed 'The Lonely Man'!

As always, you will be able to download a transcription by selecting the menu option in this page.

I strongly recommend experimenting with a few picking variations, changing the chords as you wish in terms of voicing (higher or lower), as well as trying the same picking pattern on a different chord progression, or using a 'capo' on fret 2 for a brighter outcome.

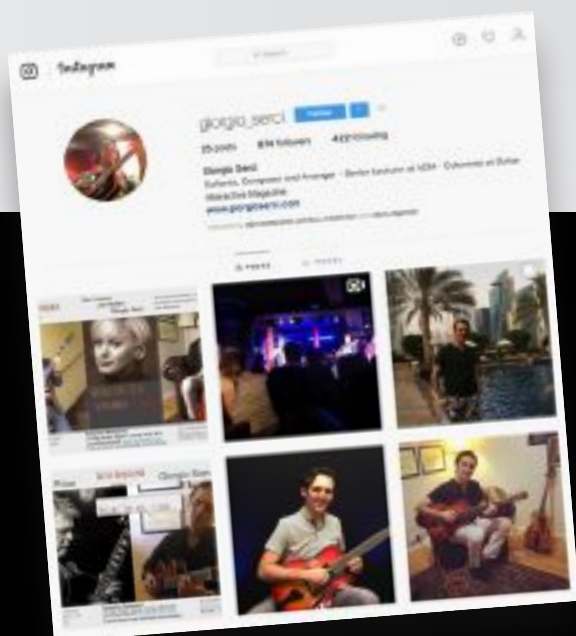
When repeating any section twice or more, you may want to play 'sul ponticello', (closer to the bridge) or 'sul tasto' (over the frets) for more contrasting results.

Make sure you highlight the melody (singing is a great strategy to play the melody in more assertive and singing-like manner)

Focus on minimum-movement approach, as this will help delivering the piece in a more accurate and consistent manner, while saving energy.

This will complete this creative fingerstyle lesson.

I hope you will enjoy playing this study piece and that this will give you some ideas on how to write your own solo guitar compositions. If you would like to listen any more of my compositions, please check the previous issues of Guitar Interactive Magazine as well as any of my CDs, available from my website:



You can also find me on **instagram** on **giorgio_serci** or **twitter** **@giorgioserci** as well as on **facebook.com/giorgiosercimusic**

*Until the next time -
Good-bye.*

Check me out here at
giorgioserci.com



NEW
COLUMN

with Andy Wood

Country

Pull-ons, Hammer-ons and Open Strings

ONE of the quickest ways to add a bit of Country spice to your day to day playing is to look into the world of using pull-offs, hammer-ons and open strings to create some wider intervallic ideas and ringing notes to your lines.

The beauty of the guitar (or any s when playing a note in a higher n open string to get a fixed pitch, a ways work, when they do you're g sounds.

Guitar Interactive is proud to welcome back Andy Wood with the fourth instalment of his new column!

y Guitar

stringed instrument) is that register, you can always play the and while these notes won't all going to open up lots of unusual

The problem comes in that our strings are fixed pitch, so the notes E A D G and B will work great on a G7 chord (coming from the mixolydian scale – G,A,B,C,D,E,F) or on an A7 chord (coming from A Mixolydian – A,B,C#,D,E,F#,G) – but when you look at a key like Bb (Bb,C,D,Eb,F,G,Ab) you have a few problems as your B,E and A strings all clash directly with notes found in the key. ▶

If we start by looking at the key of A and start in the 1st to 4th fret areas, we can use the open G, D and A strings as they'll give you the b7th, 4th and Root respectively. In example 1 I've demonstrated this in a descending scalar idea, and used the minor to major 3rd movement we've looked at in previous columns.

It's worth noting that I tend to reach over and pluck adjacent strings with my middle finger for some spank, but I also attempt to let these open strings ring out as much as possible to create an explosion of notes bleeding into each other.

Another great use of this technique is when playing chords or double stops. In example 2 I've used a little A chord double stop at the second fret as a starting point and pull off on the G string to bring out the b7 to imply an A7 chord. In this example I've continued by descending the scale similar to example 1, but there's no reason you can't continue up the neck playing out of other chord positions you're familiar with from previous columns.

The final example will give you an idea of how modern players like Brad Paisley creates his



all out chaotic ideas. As a starting point I've just moved the previous ideas up to the 5th fret area and played the A minor pentatonic scale. This creates some more interesting ideas, so as an example the 5th fret G string pulled off to the open string gives you the interval of a 4th, and intervals like this are much harder to play with a conventional fingering or without an awkward string change.

When you take these ideas and move them further up the neck, you get some truly impossible to execute ideas. So if you pull off from the 15th fret B to the open string you'll get the interval of a 10th – this is all but

impossible to play in context, and when you consider that you can create these impossible sounds on literally every single finger you result in some really confusing sounds.

Obviously this is just an introduction to the open strings and pull off concept, and there's a lot more to learn here, so it's important to go and listen to all the guys who have used this as part of their sound over the years, a great place to start would be with Albert Lee, Brent Mason and the super star that is Brad Paisley

Get to work and I'll see you soon!



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Timothy Appling
Good afternoon, Nick and the usual early suspects.

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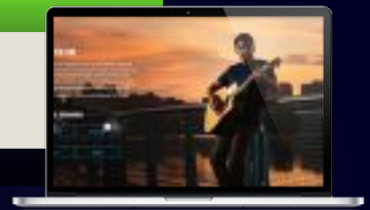


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