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Guitar

Interactive 72

BON JOVI
TECH
SESSION



Martin & Co.
EST. 1833

A BEHIND THE SCENES LOOK
AT THE USA'S OLDEST
GUITAR BRAND.

JOE SATRIANI

SATCH RETURNS WITH A BRAND-NEW ALBUM 'SHAPE SHIFTING.'

LATEST GEAR REVIEWS

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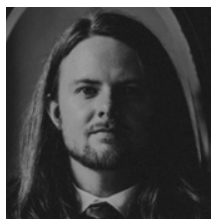
LOGY



Welcome to ISSUE

72

Hello and welcome to issue 72 of Guitar Interactive Magazine!



After writing and recording sixteen solo albums — and contributing some immense guitar skills to

countless other projects over the course of three decades — one could potentially find themselves a little lacking for inspiration or fresh ideas. That is not the story of Joe Satriani. With his latest release 'Shapeshifting,' (out now, via Sony/Legacy Recordings) Satch is back with a sonically spellbinding new album that ushers in a new era of Satriani musical mastery. Guitar Interactive Magazine editor Jonathan Graham sits down with

the instrumental guitar pioneer to discuss the writing and recording of the latest record, almost being electrocuted on a video shoot, plus some surprising fan theories on hidden messages within his music.

Also in this issue, the Guitar Interactive team travels to Nazareth, Pennsylvania to take a look behind the curtain of America's oldest guitar brand with our in-depth factory & museum tour.

If that's not enough, as with every issue, we have a fantastic Tech Session from Jamie Humphries, breaking down the playing style of Bon Jovi's Richie Sambora. The

writer of some of the most catchy pop/rock riffs of a generation.

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 not enough, don't forget all of our exclusive lessons from Tom Quayle, Nick Jennison, Giorgio Serci and Shauna Tohill.

Until next time, stay home when you can, and stay safe.

Guitar Interactive

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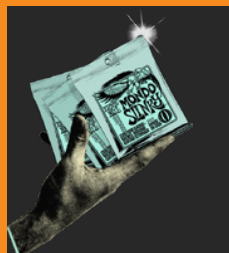
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Guitar Interactive Magazine travels to Nazareth, Pennsylvania to take a look behind the curtain of America's oldest guitar brand with our in-depth factory & museum tour.

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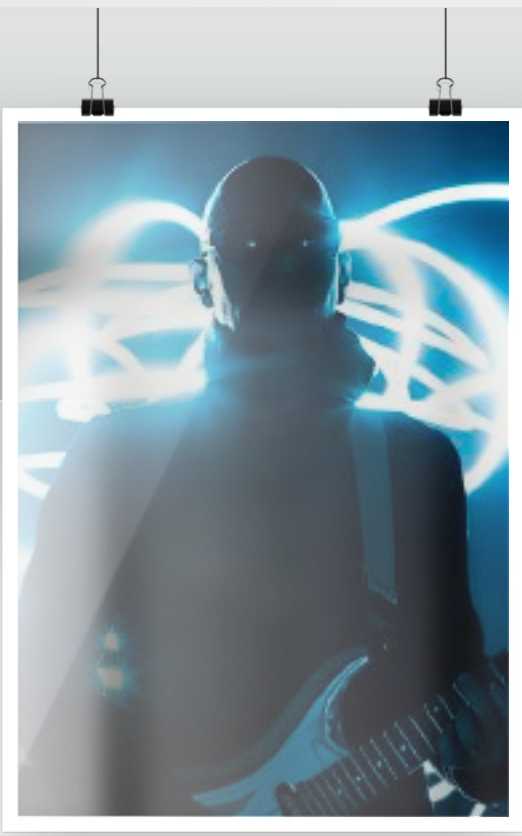
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INTERVIEWS

HOT LICKS AND LIFE STORIES



INTERVIEWS **JOE SATRIANI**



Original Photo ©Joseph Cultice

Satchology

After writing and recording sixteen solo albums and contributing some immense guitar skills to countless other projects over the course of three decades – one could potentially find themselves a little lacking for inspiration or fresh ideas. That is not the story of Joe Satriani. With his latest release ‘Shapeshifting,’ (out now, via Sony/Legacy Recordings)

Satch is back with a sonically spellbinding new album that ushers in a new era of Satriani musical mastery. Guitar Interactive Magazine editor **Jonathan Graham** sits down with the instrumental guitar pioneer to discuss the writing and recording of the latest record, almost being electrocuted on a video shoot, plus some surprising fan theories on hidden messages within his music. »

THE 80s were a particularly special time for electric guitar players and fans alike. With each new passing day, a new six-string superstar would appear to emerge and seek to push the boundaries of what was deemed possible on the instrument, however, with varied results in the “but is it actually any good?” department. Enter Joe Satriani. More than merely a virtuoso soloist, Satriani has made his name in music crafting and executing beautiful melodies that left some wondering why we even bothered with vocalists in the first place. Not only is Joe a musical icon but he has also been tutor to such luminaries as Metallica’s Kirk Hammett, Larry LaLonde of Primus and fellow New York native, Steve Vai. The mentoring of these contemporary greats alone would make Satriani a significant figure in the history of rock guitar. However, for Joe, this was just the beginning.

Satriani moved out to Berkeley, California in 1978, supporting himself through teaching and performing with local bands. His first notable steady gig was with power-trio The Squares, self-releasing an EP in 1984 (a full-length release of the original recordings would eventually follow in 2019) and then joining the Greg Kihn Band in 1986. At this point, inspired and fully determined to launch a solo career, Joe financed his full-length debut LP, ‘Not of This Earth’ through his a newly acquired credit card. A gamble on paper, but one that truly paid off. ‘Not of This Earth’ saw a wide release through Relativity Records

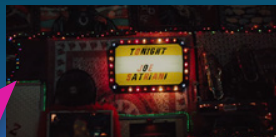
in 1985 to critical acclaim, however, it would be his follow-up, ‘Surfing with the Alien’ that would launch Satch to the stars. Dropping in the fall of 1987, (also on Relativity) the album’s almost unanimous rave reviews among the guitar publications helped start a steady march toward the rock mainstream. Over the next year, “Satch Boogie” and the title track “Surfing with the Alien” ranked on Billboard’s Mainstream Rock chart and pushed the album to 29 on the Billboard 200; going on to be certified platinum by the RIAA. An unusual occurrence to this day for an instrumental album.

Satch’s apparent overnight success brought him considerable attention, not only from the Rolling Stones’ frontman Mick Jagger, (playing guitar on his 1988 solo tour of Japan) but also from many of the large guitar brands including Ibanez. 1989 proved to be an important year for Joe with the Japanese guitar giant, as the JS1 (his first JS signature guitar), would be introduced. Based on the 540R (Radius) model that Satriani had been previous utilising, this custom model with refined body contours, neck shape and hardware, became the classic signature model we all recognise in Joe’s hands (albeit with a few design tweaks over the years) to this day, from that original JS1 to the current JS2450.

With new axe in hand, the stage was set to work on the next album, ‘Flying in a Blue Dream.’ Released in 1989, the album even contained a couple of cuts where »



Original Photo ©Joseph Cultrice



Joe Satriani - Nineteen Eighty (Official Video - Extended Version)

Satriani sang lead vocals. A mainstream concession that may have helped the record climb further in the charts — supported by the singles “I Believe” and “Big Bad Moon,” that both climbed high on Billboard’s Mainstream Rock chart.

After a lengthy period of writing and recording, his fourth release, ‘The Extremist’ would finally be unveiled to the world in 1992. Driven by the lyrical “Summer Song,” (his biggest hit ever — reaching number five on the Mainstream Rock charts) ‘The Extremist’ peaked at 22, Satriani’s highest-ever position on the Billboard chart. This record showcased Joe’s ability to explore new territories in the field of folk, jazz, blues as well as hard-rock, served best by classy examples such as “Rubina’s Blue Sky Happiness,” “Why,” “New Blues” and “Cryin’” — cementing his status as a household name for all guitarists to this day.



Over a dozen more incredible records have been released in the decades that followed, including the Glyn Johns-produced eponymous album from 1995, his 1998 epic ‘Crystal Planet,’ the electronically infused ‘Engines of Creation’ (2000) the prog-minded ‘Black Swans and Wormhole Wizards’ (2010) and hard-rock/fusion focused ‘What Happens Next’ (2018), just to name a few. »

“I know it’s the same guy, because it’s me, but it **sounds like I’m really moving** into an area where each melody requires me to almost be somebody else...”



 **YouTube**

Joe Satriani - Big Distortion (Visualizer)



With each album or project comes a “levelled-up” Joe Satriani, ready to tell a new story with a fresh delivery each time... while bringing along some of the good bits from the previous instalments for good measure. In no better way has that been actualised than in his latest record’s melting pot of ability, experience and intent; crafting an album that will quickly become an instant fan favourite. ‘Shapeshifting’ marks the legendary guitarist’s 18th studio album in his nearly 35-year career in music. The album grew out of a plan to focus on the idea of changing as the central theme. Listening to the initial demos that he had recorded, he thought the “shapeshifting” phrase was one that would fit well with the songs that he had come

up with, and with multiple styles, techniques and approaches it’s easy to see why.

Joe explains, “I started to think that this sounds like 15 different guitar players,” Satriani says. “I know it’s the same guy, because it’s me, but it sounds like I’m really moving into an area where each melody requires me to almost be somebody else.”

To realize this vision for the album, Satriani enlisted a wide range of collaborators, both old and new, to help him bring the songs to life. Kenny Aronoff, Chris Chaney and Eric Caudieux were the core musicians on the new album with additional contributions coming from Lisa Coleman (The Revolution) and »



Joe Satriani Interview



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Christopher Guest (Spinal Tap's Nigel Tufnel). Jim Scott (Foo Fighters, Red Hot Chili Peppers, Tom Petty & The Heartbreakers) co-produced the album sessions with Satriani. Longtime associate John Cuniberti was on board as well, handling the mastering duties. On all aspects 'Shapeshifting' showcases a newly evolved Satriani primed and ready for the 2020s. As for his next musical metamorphosis? Well, your guess as good as mine, but I can guarantee there will be some good playing involved.

'Shapeshifting' is available via Sony Music/Legacy on all streaming platforms today. »

Shapeshifting

TRACK LISTING

- | | | |
|---|------------------------------------|------------------------------|
| 01.
Shapeshifting | 05.
Teardrops | 10.
Falling Stars |
| 02.
Big Distortion | 06.
Perfect Dust | 11.
Waiting |
| 03.
All For Love | 07.
Nineteen Eighty | 12.
Here The Blue River |
| 04.
Ali Farka, Dick Dale,
an Alien and Me | 08.
All My Friends Are Here | 13.
Yesterday's Yesterday |
| | 09.
Spirits, Ghosts and Outlaws | |

ATRIANI

Shapeshifting



A hugely successful recording career is only half of the story when it comes to the continued legacy of Joe Satriani of course. Playing on stage is where he really brings these songs to life. Satch has travelled the globe, performing to sold-out crowds as both a headliner, as part of the all-star “G3” guitar extravaganza and of course his side project, Chickenfoot, featuring Sammy Hagar, Michael Anthony, and Chad Smith. With each new album comes the expectation of a new world tour, however, due to the current global situation, we will have to wait just that little bit longer for our Joe Satriani live fix.

“The current COVID-19 virus has now reached pandemic proportions and is making daily life for all of us very challenging,” said Satriani in a press release. “As always, my concern for the health and safety of my fans, my band and crew always take precedence when touring, and now is no exception. I’ve had to make the difficult but necessary decision to postpone the 1st leg of the European Shapeshifting Tour, and we are working to reschedule the shows that are affected,” Joe explained. “Please hold on to your tickets for the rescheduled tour dates. Let’s band together to beat this virus and rock another day.”

END«

The European leg of *"The Shapeshifting Tour"* has now been rescheduled for
A P R I L 2 0 2 1 .

**S E E A C O M P L E T E L I S T O F R E S C H E D U L E D
 D A T E S B E L O W .**

A P R I L 2 0 2 1

A P R I L 9 -

Zurich, Switzerland -
 Volkshaus Zurich

A P R I L 10 -

Winterbach, Germany -
 Salierhalle

A P R I L 12 -

Aarhus, Denmark - Train

A P R I L 13 -

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Amsterdam Netherlands -
 Melkweg the max

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Heerlen Netherlands -
 RABOzaal Heerlen

A P R I L 27 -

Oberhausen Germany -
 Turbinenhalle

A P R I L 30 -

Birmingham UK -
 Birmingham Symphony
 Hall

M A Y 2 0 2 1

M A Y 1 -

Bexhill, UK - Bexhill De La
 Warr Pavilion

M A Y 2 -

Manchester, UK -
 Bridgewater Hall

M A Y 4 -

London, UK - Palladium

M A Y 5 -

Gateshead, UK - Sage

M A Y 6 -

Glasgow, UK - O2
 Academy Glasgow

To find out more about Joe Satriani's brand new
 album and the 2021 tour, visit: **joesatriani.com**



GUITAR INTERACTIVE

FEATU

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AT YOU REALLY NEED TO KNOW





Martin
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FACT & MUSEUM

For nearly 190 years, C.F. Martin & Co. has been continuously producing acoustic guitars that for many are considered the best in the world. Maintaining such a long period of time without losing their secret? Guitar Interactive magazine takes a look at the Martin factory in Nazareth, Pennsylvania to lift the curtain of America's oldest and deepest guitar factory & museum.

in & Co.
1833

FACTORY MUSEUM TOUR

Martin & Company has
been producing acoustic instruments
considered to be the finest in
the world for such a high standard over
the years is no easy feat, so what's
Guitar Interactive Magazine travels to
Knoxville to take a look behind the
curtains of the world's most famous
guitar brand with our in-
depth museum tour.



...der in 1833 of C. F. Martin & Co. (179...
 Martin Guitar Company), one of the
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 Its innovations in acoustic guitar
 --including the x-braced flat-top
 and Dreadnought guitar--were to c...
 formative influence on the industry. C...
 born C. F. Martin moved the firm from
 York City to this area in 1838. He
 small shop here in 1859. It expanded
 times and was long the company's f...

PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION

FOUNDED in 1833 by Christian Frederick Martin, the Martin Guitar Company has, through the years, managed to survive with each succeeding generation from C. F. Martin, Sr.'s Stauffer influenced creations of the 1830s, all the way to recent developments introduced by C. F. Martin IV. Continuous operation under family management is an achievement bordering on the remarkable, reflecting six generations of dedication to the guitarmaker's craft. In or out of the music industry, C. F. Martin certainly has few rivals when it comes to staying power.

Although very much the American brand, Christian Frederick Martin, Sr. was actually born in Germany. His family made furniture cabinets for a living, and that was likely to have been »



C.F. Martin & Co Factory & Museum Tour



his future. However, at the age of 15, he left Germany and travelled to Vienna, Austria to apprentice with Johann Stauffer, a renowned guitar maker. He mastered his trade quickly and returned to Germany to set up shop.

Upon his return, Martin was met with some considerable resistance. Not from his family, but from the Violin Makers Guild. Martin was not the only cabinet maker who was showing an aptitude for making stringed instruments, and violin makers feared it would hurt their business. Eventually, Martin left for the United States, setting up shop at 196 Hudson Street on the Lower West Side of New York City. Over the years that followed, the Martin Guitar Company evolved from a one-man operation into a thriving entity that employed over a dozen craftsmen. In 1859, a plant was constructed on the corner of Main and North Street in Nazareth, Pennsylvania. Having undergone numerous

expansions, that original North Street building is still used today as a warehouse and shipping location for strings and accessories, as well as the site of a retail supply house for instrument making and repair known as Guitarmaker's Connection.

Christian Frederick Martin IV was born on July 8, 1955. He then attended UCLA, majoring in Economics. In his free time, he helped in the guitar repair shop of Westwood Music in West Los Angeles, and this also gave him a valuable insight into the retail end of the music business.

When Chris was small, he helped box strings, 6 to a box. In 1972 and 1973 he became more active in the business, helping in the office and attending the NAMM Trade Show in Chicago. He also worked in the machine room, cutting out guitar neck blanks on the bandsaw. »



C.F. Martin & Co Factory & Museum Tour

...innovations in acoustic guitar
--including the x-braced flat-top
and Dreadnought guitar--were to e
formative influence on the industry. G
born C. F. Martin moved the firm from
York City to this area in 1838. He
small shop here in 1859. It expanded
times and was long the company's fa

PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION

During the summer of 1973, Chris spent his time learning every operation and assisting with the construction of a D-28S guitar. This and his apprenticeship in the shop was an invaluable experience when he took his place in the family business.

Chris joined the Martin Guitar Company full time after his graduation from Boston University in 1978 with a Bachelor of Science degree in Business Administration from the School of Management. Chris worked in many departments, learning how the business functioned from the bottom up. In 1985 he was appointed Vice President of Marketing, and he took an active role in the day-to-day challenge of run-

ning a traditional business in a modern world. After the death of his grandfather, C. F. Martin III, on June 15, 1986, C. F. Martin IV was appointed Chairman of the Board and Chief Executive Officer, indicating his responsibility for leading Martin into the next century.

Under Chris' management, the Sycamore Street facility was expanded, the successful Backpacker travel guitar was introduced, and the limited edition guitar program was expanded to include signature models of significant artists like Gene Autry, Eric Clapton, and Marty Stuart as well as unique collaborations like the 1996 "MTV Unplugged" MTV-1 guitar.



Perhaps the boldest new direction that Chris has taken to date was the development and introduction of the patented “X Series” guitars, which thoroughly re-examined the way guitars are designed and constructed. Through the use of innovative processes combined with computer-aided manufacturing, the “X Series” models offer an affordable

acoustic guitar without compromise of tone or craftsmanship.

As the Martin Guitar Company pushes towards its bicentenary, it's clear that it's still thriving, and without compromise. Christian Frederick Martin, Sr. would be proud.

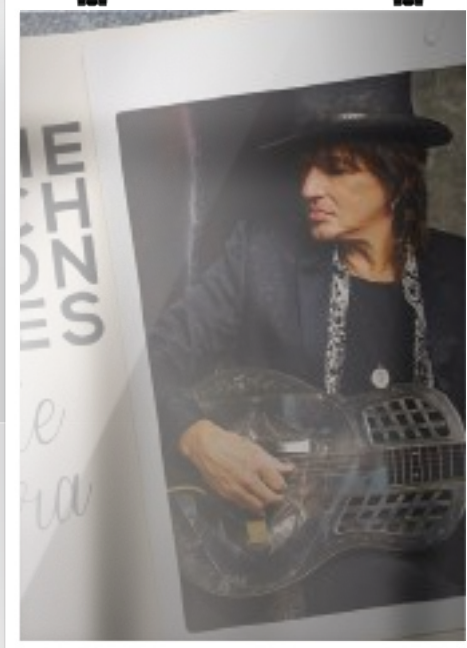
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To find out more about C.F. Martin & Co and their visitors centre, head to: martinguitar.com



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TECH



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SESSIONS

PUTTING IT ALL TOGETHER

>

THE TECH SESSION FILES

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Sambora*

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TECH SESSION

In this issue's Guitar Interactive Tech Session **Jamie Humphries** breaks down the playing style of Bon Jovi's Richie Sambora. As one of the biggest bands of the 1980s, Bon Jovi is responsible for some of the most catchy pop/rock riffs of a generation, not to mention some superb solos. Let's take a closer look. »

[...>]

BON Jovi pretty much wrote the book when it came to composing radio-friendly rock. The band found massive success in the mid-'80s, with a long list of hits that saw them rise from a club band from New Jersey to arena rock icons. Although with their feet firmly planted in hard rock, the band fused pop hooks and anthemic choruses to guitar riffs and power chords, with Richie Sambora being responsible for some of the best-loved riffs in rock

history. They also took the power ballad to new heights, inspiring a generation of hair bands. But unlike many of the groups that followed, Bon Jovi's success continued with their sound evolving and changing, with them still being one of the biggest rock bands in the world after more than 30 years.

Jon Bon Jovi formed the band, and originally included Skid Row guitarist Dave Sabo. Sabo was replaced by Richie Sambora, who was



[...>]

already a successful session guitarist, touring with Joe Cocker. Following a mild reception to their first two albums, the self-titled 'Bon Jovi' and '7800° Fahrenheit,' the band enlisted songwriter Desmond Child for their third album. 'Slippery When Wet' was released in 1986 and gained them worldwide recognition, as well as several number #1 singles. This album included such standout tracks as "You Give Love a Bad Name," "Living On A Prayer," "Wanted Dead or Alive," and "Never Say Goodbye."

The band's success continued with the release of their next album "New Jersey", which again proved hugely popular and included the single "Bad Medicine". In the early 90's the band made a shift in style and image with the release of "Keep The Faith", which include such tracks as "Dry County", "Bed of Roses" and the title track "Keep The Faith", which was a very successful single for the band. Bon Jovi evolved further, with the release of "Crush" in 2000, with the hit single "It's My Life", which is one of their biggest singles to date.

Although the band's popularity has never diminished Sambora ultimately left the group on the eve of a tour, being replaced by session guitarist Phil X. The band continues to tour, and record, but fans long for the reunion between Jon and Richie, whose legendary partnership will go down in rock history as one of the greatest.

For our Tech Session track, I have tried to include elements and ideas based on some of their big stand out tracks. I have used such tracks as "Living On A Prayer," "You Give Love A Bad Name," "Wanted Dead Or Alive," "Raise Your Hands," and 'It's My Life' as reference tracks.

Sambora has a great sound and style, using pick edge tapping, harmonics, whammy bar dives and fast piking runs in his arsenal of techniques. He also composes very catching melodic guitar hooks that have formed the backbone of many of Bon Jovi's best-loved songs.

Bars 1-9 kick off with a Sambora inspired melodic lines to introduce our track. This figure is based around C# minor pentatonic with an added 2nd; the chord progression using chords from the E harmonised major scale. Bon Jovi use a lot of diatonic chord progressions, which make them very catchy and appealing. Our melody outlines chord target notes, with repetitive phrases for a memorable intro melody. Take care with the 2/4 bar that leads us into the next section.

Bars 10-19 include a classic Sambora style riff, similar to "Living On A Prayer" This riff is based around the E minor pentatonic scale with a solid eighth-note rhythm. As Sambora used a talk box on "Living On A Prayer", I performed this riff with a wah pedal to try to emulate the effect. The riff concludes with the chords of D5 and A5. »



Bars 20-25 include a new riff, which features a descending pedal tone riff similar to “Raise Your Hands”. Try to keep this rhythm tight and contrast between the driving 6th string and the descending line of the 5th string. This section concludes with a chord stab similar to “Its My Life”, leading us to the chorus.

Bar 26-34 is our chorus, with us modulating back to the key of E major. The chord progression here is diatonic, with all the chords being performed as power chords, with the exception on the E/G# to B major. Diatonic chord progressions are a great way of constructing catchy memorable progressions.

Bars 35-42 are our middle break down section, and hear I used “Wanted Dead or Alive” for inspiration. Although I played this on a 12 string acoustic to get an authentic sound, »

[...>]

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you can use a clean electric tone. This is such a great guitar part, yet so simple I felt it was important to show something similar. Here we play a series of diatonic 6th intervals against a 6th string drone, with the progression performed with chord arpeggios.

Bars 43-52 is our guitar solo, and once again, I have tried to include some Sambora inspired licks and melodies. This solo includes melodic licks based around the C# minor pentatonic. I have also included one of Sambora's favourite

techniques, where taps and slides with the edge of the pick whilst performing a trill with the fretting hand. Although this solo focuses mainly on melody, we conclude with a familiar sounding sixteenth note triplet run, that adds chromatic passing notes to the C# minor pentatonic scale.

When it comes to gear, Richie has used a wide variety of guitars including Kramer, Fender, ESP, and Gibson. His choice of amps has switched between Marshall, Fender, Blackstar and Diezel.





Richie also uses a rack switching system utilising rack effects with stompboxes. For our Tech Session tone, I used a Music Man Axis Super Sport into my Boogie JP2-C. I used Marshall style IR's from a Two Notes Torpedo Studio. I used a slight detune effect to help with an 80's style stereo tone. I added some delay courtesy of the TC 2290 plugin in the post mixing stage. I also used an MXR wah. The 12 string acoustic was my Yamaha APX.

END«

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WIN!

an **Ernie Ball VPJR Tuner Pedal**
in our free entry competition.

The Ernie Ball range has grown massively in 2020, from the inclusion of the Turbo, Mighty and Skinny Top Heavy Bottom Slinkys guitar sets to the new Slinky line, to the incredible Ernie Ball VPJR Tuner.

To celebrate, we are giving 1 lucky winner a chance to get their hands on the Ernie Ball VPJR Tuner plus a set each from the 2020 range (Mondo, Turbo, Mighty and Skinny Top Heavy Bottom Slinkys). But that's not all... 10 runners-up will also receive a set each from the 2020 range.

How do you win? It's easy. There are loads of ways to enter! Complete the actions below to gain more entries and have a better chance of winning this incredible prize.

VPJR TUNER PEDAL

The Ernie Ball VPJR Tuner is the perfect combination 2-in-1 pedal offering precise volume control with an enhanced definition digital tuner. The pedal features a fast and accurate chromatic tuner with graphic volume display that is visually attractive and easy to operate. The large display automatically switches between tuner and

volume modes depending on the signal level, allowing the player to tune at minimal volume. However, other "always on" configurations are accessible via a double tap on the touch screen. The tuner can also be calibrated to a variety of ideal reference pitches. The pedal's compact, rugged design consists of aluminum housing, and features a stronger, more durable PCV coated Kevlar cord, ensuring consistent tension throughout the foot sweep.

ERNIE BALL SLINKY ELECTRIC GUITAR STRINGS

Ernie Ball welcomes additional gauge combinations to its world-famous Slinky line of electric guitar strings in 2020. All of the new sets feature the same great, bright and balanced tone that Slinkys are known for, now in never-before-offered combinations.

All sets feature a new wire around the neck that iconic players have used for decades. Good Luck!



How do you win? It's easy!
All you have to do is click enter!

ENTER

al & Strings Bundle

n of the Mondo,
their world-famous

ure nickel-plated steel wrap
d a tin-plated hex core for
Slinky feel and tone that
e relied on for decades.



For more information on Ernie Ball products, head to ernieball.co.uk

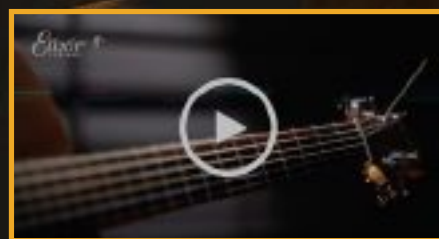


THE
MOMENT
WHEN
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Music Pulls You In



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DIFFERENCE



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ENGINEERED FOR GREAT TONE AND LONG LIFE



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CA THE BLACK ALBUM

Learn the powerful riffs, and blistering solos of Metallica's biggest selling album



CA JOSHUA TREE

Learn how The Edge uses multiple dynamic parts and effects to create the classic hits from U2's fifth studio album



CA LED ZEPPELIN II

Learn Jimmy Page's legendary guitar riffs from the track: "Whole Lotta Love" and "Heartbreaker," to the iconic solo sections throughout this classic album



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CA VAN HALEN Learn many of VH's signature tracks including, "Runnin' with the Devil," "Ain't Talkin' 'Bout Love" and Eddie Van Halen's solo guitar masterpiece, "Eruption"



CA BACK IN BLACK Danny Gill takes you through the highlights of Angus Young's scorching riffs and killer solos from AC/DC's seventh album



CA LED ZEPPELIN IV Learn the tracks that cemented the band's reputation as rock giants such as, "Black Dog," "Rock and Roll" and the epic, "Stairway to heaven"



CA APPETITE FOR DESTRUCTION Learn the highlights of each track from Guns N' Roses explosive debut album with LickLibrary veteran Danny Gill



CA DARK SIDE OF THE MOON Jamie Humphries walks you through Gilmour's classic riffs, searing solos, masterful bends and ambient sounds from this psychedelic rock masterpiece



CA PARANOID A must-have for Sabbath fans. For the first time ever, you can learn each song from this absolute all-time metal classic



CA NUMBER OF THE BEAST A heavy metal masterpiece including, "Children of the Damned," "The Prisoner," "Run to the Hills" and the album's legendary title track



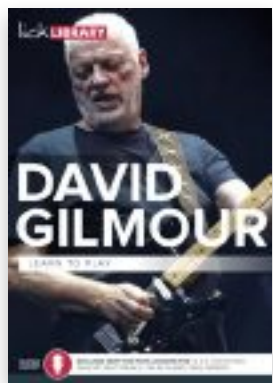
CA HOTEL CALIFORNIA Danny Gill walks you through the many highlights of each song from the rock music giants one phrase at a time



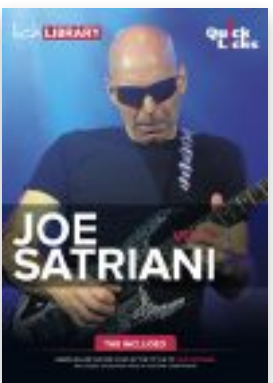
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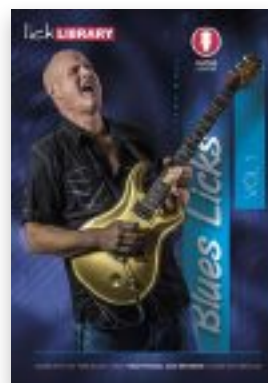
LTP DAVID GILMOUR Learn 5 Dave Gilmour songs including Mihalis, On an Island, 5 am, Raise my rent, Take a breath, Marooned



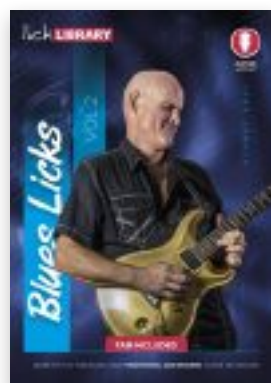
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GUITAR INTERACTIV

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REVIEWS

GUITARS, AMPS AND EFFECTS

PRS 35th Anniversary Custom 24 SE

As a part of PRS's 35th Anniversary collection, the Paul Reed Smith SE Custom 24 features a 3-piece maple neck, mahogany body, maple top and two impressive-sounding PRS-designed 85/15 TCI S humbucking pickups. **Nick Jennison** takes this high-quality yet affordable instrument for a spin.

PRS deservedly occupy a seat at the table as one of the “big three” American guitar manufacturers, there’s one crucial difference between them and their contemporaries: PRS’s best guitars weren’t being made in their first decade - they’re being made right now. So while many would be tempted to look to the past on their 35th anniversary, PRS is using this opportunity to celebrate innovation.

The 35th Anniversary SE Custom 24 pays homage to the guitar that launched PRS into the stratosphere, but with an updated feature set that reflects the best aspects of the Core and Private Stock lines.

The most obvious upgrade is the exceptional TCI-S pickups. Based on the TCI (Tuned Capacitance and Inductance) pickups found on Paul’s Guitar, PRS have taken inspiration

from the discreet EQ circuits found on classic British mixing consoles to “tune” the treble, middle and bass response of these pickups. The result is a fat, vibrant and throaty humbucking voice that’s reminiscent of a great P90, along one of the most convincing split-coil sounds I’ve ever come across.

Interestingly, PRS have opted to use a traditional 3-way toggle along with a pair of mini toggles for coil splitting each pickup, rather than the blade switch and push-pull combo that has been the norm of late. While the new setup might seem a bit cumbersome, it’s actually much easier to use in practice. Flipping the short-shafted mini toggles is a lot quicker than grabbing a pot and pulling. This setup also allows for much greater flexibility. There are four different middle position blends available, and it’s also possible to configure the »

“The pickups are the **superb Fishman** Fluence Modern humbuckers...”



STAR RATING



PROS

- » Exceptional TCI-S pickups.
- » Intuitive and versatile switching.
- » Great playability.
- » Loads of guitar for the money.

CONS

- » None

Check **THE SPEC**

PRS 35th Anniversary Custom 24 SE

MSRP (UK) £899 (US) \$999 //

Mahogany Body // Flamed Maple Top // Maple Neck // PRS TCI "S" Humbuckers

For more information, please visit:
prsguitars.com

guitar as a H/S - switching from neck single coil cleans to fat bridge humbucker tones with a single movement (or vice versa with a split bridge and a humbucking neck).

Of course, a guitar is more than it's pickups, and the SE Custom 24 35th delivers on aesthetics and playability too. The flame maple veneer is resplendent in Black Gold Burst, and the old school abalone birds are a nice nod to the past. The Wide Thin maple neck is noticeably chunkier than Wide Thin necks of yesteryear, but still super fast and comfortable for fast fretwork.

The SE Custom 24 35th Anniversary is probably the best sounding SE Custom 24 ever made, and it plays just as well. If you (like so many) are torn between an SE or a used Core model, this guitar will answer that question for you. Move fast though - PRS is only making 3500 of them...

END <<



GE250

Amp modelling & Multi Effects



INTRODUCING THE NEW GE250

- 70 high-quality AMP models that utilize MOOER's non-linear amp modelling technology from the MICRO PREAMP series. Supports loading extra amp models via editing software.
- TONE CAPTURE function allows you to sample and capture your real-life amplifier to create brand new digital amp models.
- 32 IR-based factory speaker cab models to emulate the same dynamics and feel of a real tube amp.
- 10 user slots to load in your favorite third-party IR files (2048 sample points).
- 11 different effects blocks with over 180 high-quality effects that cover all the bases from your favorite stompboxes and plugins to studio rack units.
- Programmable FX LOOP with optional signal chain routing for easy integration of your favorite effects and ultimate flexibility for 4-cable method and amp setups.
- Stereo outputs (unbalanced 1/4" and balanced XLR)
- MIDI function can automatically match the signal source. Supports MIDI IN or MIDI OUT as set by the user.
- Comprehensive INPUT/OUTPUT flexibility for studio recording or live performance.
- Direct, low-latency USB audio lets GE250 double up as a digital audio interface and the included editing software makes it a "one-stop-shop" for recording guitar.

MOOER
EFFECTS AND AMPLIFICATION



Orange Terror Stamp 20w Valve Hybrid

For many years now, the Orange Terror series of amps have picked up a well-earned reputation for their smaller stature. With the Terror Stamp, Orange has taken the concept a step further by shrinking the series into a smaller, pedal-sized format! **Tom Quayle** tells us more.

ORANGE'S Terror Series has always set the standard for small form factor, low wattage amps. The series now includes five different heads, covering a range of gain and tonal options for guitarists who don't need the volume, weight and size of Orange's larger offerings. The smallest amps in the range are

the Micro Terror and Micro Dark, providing hybrid valve preamp/solid-state power amp tones in a package weighing less than 1kg.

For 2020 these two powerhouses relinquish their crowns as the smallest amps in Orange's range with the release of the new Terror Stamp hybrid amplifier – a tiny, 20w pedal



Hybrid Guitar Amp/Pedal

reputation for producing a massive sound, despite their packing 20 Watts of valve/solid-state hybrid power

amplifier featuring the same core technology and tones are the aforementioned Micro amps, but weighing in at a mind-blowing 0.38kg.

The concept is much the same as with the Micro Terror, featuring an ECC83 preamp tube and a 20w solid-state power amp for classic Orange tones. Still, the design has been taken further thanks to the addition of a fully-buffered FX Loop, Cab-Sim output and a second volume control for a solo boost.

Thanks to the analogue circuit design, the Terror Stamp feels every bit as great to play as you'd expect from an Orange amplifier and the gain control can take you from crystal cleans all the way up to raging riff territory if you need it, with lots of dynamics and 'tubey' compression along for the ride. There is a shed load of gain on board and nothing to stop you shoving a drive pedal in the front end if you need more or require a tighter low-end response. High gain tones are in the grungier side of the gain spectrum rather than the super-tight chug arena, but the powerful Shape control allows you to scoop the Mids and boost the Highs and Lows for a more metal tone if required.

With the controls dimed, the 20w power amp kicks out some serious volume through a 4x12 cab (using the 8/16-ohm speaker out) that would compete well with even the loudest drummer. Things get a little more problematic »

STAR RATING



PROS

- » Classic Orange tones in an even smaller, lighter package
- » Buffered FX Loop
- » Cab-sim/Headphone Out
- » Very well built - rugged design
- » 2nd volume control for solo boosts
- » Huge tonal variety from the shape and gain controls

CONS

- » Cab-sim out sounds a little dated and uninspiring
- » Not enough volume for loud, punchy clean tones

Check **THE SPEC**

Orange Terror Stamp 20w Valve Hybrid Guitar Amp/Pedal

MSRP (UK) £169 (US) \$199 //

Output Power: 20w // (H x W x D): 6.1 x 13.4 x 9.9cm // Weight: 0.38KG / 0.84LB

For more information, please visit: orangeamps.com

The FX loop is a **fantastic upgrade** from the Micro amps...”

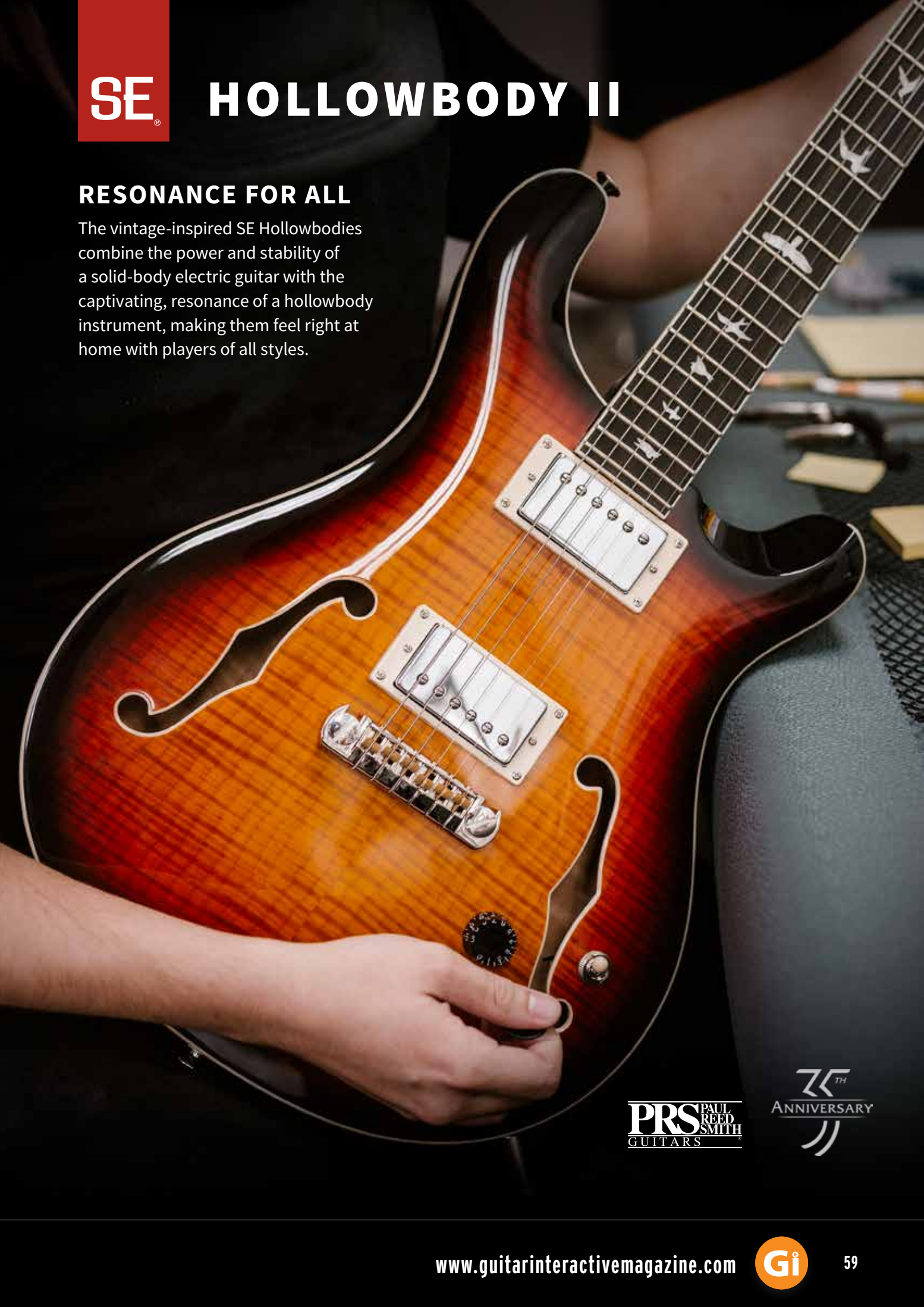
with clean tones, were setting the gain control low results in a lot of volume loss. The clean tones sound and feel great but, getting loud; punchy clean tones is difficult at anything but bedroom/practice volumes. All the fun is in the high gain tones anyway, and even the seriously crunchy tones clean up

very nicely when the guitar's volume control is reduced, mitigating the volume issue somewhat.

The FX loop is a fantastic upgrade from the Micro amps – you can now run the gain high and still use your time and modulation-based effects without compromise. You can even »



Orange Terror Stamp 20w Valve Hybrid Guitar Amp/Pedal

**SE**

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The vintage-inspired SE Hollowbodies combine the power and stability of a solid-body electric guitar with the captivating, resonance of a hollowbody instrument, making them feel right at home with players of all styles.

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use the FX return as an 20w power amp for your modellers, preamps or pedals if you want, offering a highly flexible setup for live and studio use.

The weakest link in the chain is the Cab-Sim/Headphone output. Whilst it's a welcome and useful addition, it just doesn't sound that great and you'd probably be better off using the FX Send as a line out and running some speaker/cab IR's or a dedicated Speaker Modelling pedal for more 'Pro' tones to the front of house or for recording. It just sounds a bit fizzy and uninspiring, but it works, and you can't complain about having it as an option, especially if you need it in a pinch. It's worth noting that the Speaker Out still works while headphones are

plugged in, so you can run a speaker cab on stage and send a Cab-Sim signal to front of house or headphones etc. if you wish.

The Orange Terror Stamp is a fantastic product overall, featuring superb build quality, awesome Orange tones and great value. To be able to create a small pedal board featuring a real 20w hybrid tube amplifier with an FX loop and flexible recording/live options is amazing, especially these days where amps are disappearing more and more from stages. Like the Micro Terror amps, this Terror Stamp offers far more tonal variety and fun than its size would suggest and is well worth checking out.

END «

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The new **NashVegas Selects** are appointed for fast attack, classic design, and versatile tone. Equipped with Seymour Duncan pickups, available in two finishes, with Floyd or fixed bridge versions.



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DEANGUITARS.COM

Shown: Metallic Red Satin. Also Available in Black Satin.



MOOER GE150 Multi-Effects Pedal

Nick Jennison takes a look at the MOOER GE150 – the newest entry in the GE line of multi-effects pedals. Packed with 55 high-quality amp models and 151 different effects, a straight forward analog expression pedal and all for a reasonable price. Here's our full review.

IF like me, you started playing the guitar in the 90s and “came of age” in the 2000s, you’ll have fond memories of the ubiquitous “multi-FX” pedals of the era. Well, maybe not **fond** memories, but you get the picture. Maybe you had a Zoom 505, or perhaps it was a Digitech RP50 - whatever it

was, these affordable plastic units introduced legions of young guitarists to the wonderful world of effects.

Unfortunately, they sounded dreadful, like an 8-bit wasp screaming down the phone at you. This, along with the advent of modelling



multi-effects pedals from MOOER. The GE150 comes with an intuitive UI, topped off with a fully-functioning ex-



amps, led to the affordable multi-FX falling from favour. But what if they'd never gone away? What would a modern take on this kind of unit be like? Mooer has the answer, and the answer is "actually really good"...

From the same family as their excellent GE300 and GE250, Mooer's GE150 is an affordable and compact multi-FX unit that sports the same superb amp models and effects as its bigger brothers, along with many more clever features. It functions as an audio interface for both computers and mobile devices, which means you can record anywhere you like using just your phone. There's a fully functioning looper with 80 seconds of recording time - not huge compared to some dedicated loopers, but more than enough for most people. It also sports a metronome and drum machine, which is very useful for both practice and recording. The drum loops don't sound like a commercial recording, but they're a lot of fun to jam along to, and there are a wide variety of styles available. »

STAR RATING



PROS

- » Superb tones for a unit this size and price.
- » Third party IR support.
- » Great recording and practice tools.

CONS

- » For the price, not much.

Check **THE SPEC**

MOOER GE150 Multi-Effects Pedal

MSRP (UK) £189 (US) \$200

Power Supply DC 9V // Dimension
X 230 mm X 155.99 mm X 32.8 mm
// Weight 1Kg

For more information, please visit:
mooeraudio.com

So the features are great, but that's not worth much unless the guitar sounds are good. Thankfully, the tones the GE150 can produce are very good, with a large selection of great-sounding amp models and support for third-party IRs. It'd be foolish to think that high-end users will be selling off their Kempers and Axe FX, but that's not who the GE150 is for. It's for beginners, students, hobbyists, and for those kinds of players the GE150 is superb.

If you correct for inflation, the GE150 costs less in today's money than a Zoom 505 did in 1995, and it's as far ahead of those older units as modern smart phones are over the primitive mobile phones of the 90s. I wish I'd had one of these when I was starting out!

END <<



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TAP BODY SENSOR

The innovative Tap body sensor literally adds a new dimension to the sounds captured and emanating from the pickup system. Layers of touch, depth, ambiance, and of course percussion, are all right there... without the need for a foot pedal and other mounted

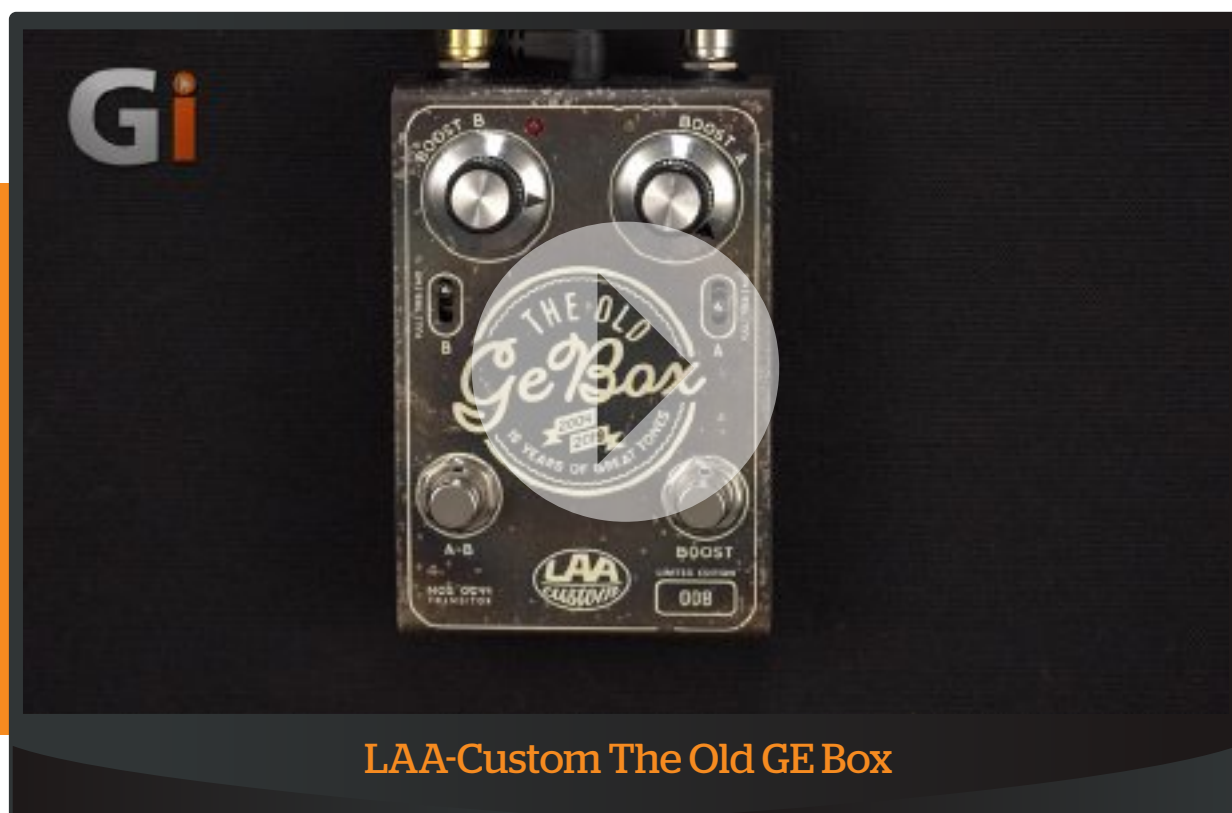
POWER
Tap

LAA-Custom The Old GE Box

Looking for classic tones, using the right vintage components, but built with the highest quality components the year 2020 can offer? Look no further than Old GE Box from LAA-Custom. **Nick Jer...**

TREBLE boosters are much-misunderstood pedals: after all, who wants MORE treble right? Well, consider that some of the fattest tones in history (Brian May, Tony Iommi, Cream-era Clapton, Rory Gallagher) were conjured using a Range-master treble booster into a cranked amp, a treble booster is a magical thing.

The LAA-Custom Old GE Box takes this wonderful sound five steps further. Featuring the legendary OC44 Germanium transistor (in strictly limited quantities!), the Old GE Box combines two booster circuits in one pedal - each with three voices: treble boost, mid boost and flat. However, if you're expecting clean, linear boosting like an EQ pedal, you'd be very mistaken. »



LAA-Custom The Old GE Box

st possible standards that
unison tells us more.



STAR RATING



PROS

- » Two exceptional germanium boosts in one pedal.
- » Queen, Sabbath and more - into the right amp.

CONS

- » Pretty painful going through the wrong amp!

Check **THE SPEC**

LAA-Custom The Old GE Box

MSRP (UK) £TBC (US) \$TBC //

OC44 Germanium transistor //
 Standard 9VDC power supply
 required // True Bypass

For more information, please visit:
lagrange.guitars

Each mode is super chewy and full of character and harmonic saturation. The treble boost setting is more like an aggressive and wiry upper-mid boost, while the mid setting is a vocal and thick lower mid boost. By contrast, “flat” is massive, boomy and anything but flat.

A pedal like this is all about how it interacts with an amp, and the Old GE Box is excellent through all but the cleanest of tones. Through our V4 Countess Pre (a high-headroom, Fender-y clean), this pedal sounds pretty painful, but that’s not how it’s supposed to be used. Switching to the fatter, hairier clean on our VX100 Super Kraken produces some great 70s inspired tones, especially the vocal “mid” setting. Into the British-sounding Crunch mode, the Old GE Box really starts to shine. The treble boost setting makes things incredibly lively and single notes bloom and blossom in a way that’s more than a little reminiscent

of Brian May, while the mid boost setting is great for Sabbath-y grind. Even into the more aggressive and saturated Gain 2 on our amp, the Old GE Box sounds fantastic and full of character.

Having two footswitchable boosts makes the pedal a lot more versatile: be it two different voices or the same voice at two different levels. The yellow and red sides do sound subtly different, but that’s the nature of the magical diodes that give this pedal its character.

The Old GE Box is a simple yet surprisingly versatile booster that will take any amp over the edge in a really inspiring way. It’s exceptionally limited (55 units worldwide), so if you want one you’d better move fast!

END«

LINE 6

HELIX

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Helix™ is so intuitive you already know how to use it. With touch-sensitive footswitches, customizable scribble strips, a large color LCD and a revolutionary hands-free editing mode, Helix sets a new standard for user interface design.



Pigtronix Infinity 2 Double Looper

Tom Quayle reviews the Pigtronix Infinity 2 – a stereo looping pedal with two independent loops and a streamlined user interface that has been designed to provide an intuitive musical workflow. So, is it a looper that warrants some repeat uses? Let's find out more.

PIGTRONIX released their Infinity Looper to much acclaim a few years ago with an 'everything but the kitchen sink' approach to looping. It was a large format loop pedal with two independent loops and enough features to fulfil even the most complex of loop-based ambitions. For some, it may have been a little overwhelming though and perhaps

over-kill with some features that many would never utilise.

For 2020, Pigtronix has released their Infinity 2 Double Loop Pedal, a stripped back version that retains the pair of independent stereo loops from the original design but with a much simpler layout, feature set and user interface.



ndent loops and a
kflow, right out of the

The original pedal is amazing in so many ways but looks daunting thanks to its sea of controls. The Infinity 2 is without a doubt the best looking pedal that Pigtronix has ever released in this reviewer's opinion. It's modern and sophisticated design features a dark, brushed metal chassis and metal knobs that give the pedal a high-end look and feel that you'd be proud to display on your pedal board. Don't let the stripped back looks deceive you though – there is still a lot of power in this little looper pedal.

The Infinity 2 has a pair of Ins and Outs for true stereo operation on both of its loops. The I/O can be setup to run in mono or stereo, but there is also

a Wet/Dry routing option where the Looped and Dry signals can be split and sent to different signal chains if required. Having a pair of loops allows the user to think in a more Verse/Chorus mentality where a song can be built up across the two loops for more complex arrangements than a single loop could offer. This workflow can be expanded upon further once you realise that you can delete a loop from the side that isn't currently playing, allowing you to free it up to record another section whilst the other loop still is playing.

Once you've recorded your initial loop, all other actions such as overdubs, recording in loop 2, or triggering the alternate loop to play occur at the loop boundary. »

STAR RATING



PROS

- » Superb dual looping capabilities in a small pedal.
- » 5 minutes of looping time on board.
- » Cued loop functions make operation easy and musical.
- » Stereo I/O and Wet Dry operation.
- » High-quality audio path – 24bit/44.1kHz.

CONS

- » Remote switch required to use extra functions and loop 2 at the same time.

Check THE SPEC

Pigtronix Infinity 2 Double Looper

MSRP (UK) £199 (US) \$299 //

Dual stereo loops // Wet / Dry routing mode // 24bit / 44kHz recording // Size: 4.5" x 2.6" x 1.3"

For more information, please visit: **pigtronix.com**

This means that you can pre-trigger a command like an overdub before you need it and it will automatically occur at the end of the current loop. This is a hugely powerful and musical tool, since you no longer need to tap the relevant pedal in time and can spool up actions whenever it's convenient and be sure that they will happen bang on the beat/ repeat boundary of your current loop. It still requires skill and practice to nail the timing for your initial loops of course, since the pedal doesn't quantise your performances. The only commands which don't occur at

the loop boundary are the stop and fade out functions which occur immediately once triggered.

Pigtronix has included an interesting Decay knob along with the standard volume control. This decay feature will cause looped overdubs to gradually fade out to create textures that evolve over time. Set fully clockwise, all overdubs will play infinitely with quicker fadeouts occurring as the pedal is turned anti-clockwise. It's an interesting feature for sure and a nice creative addi-





tion, especially for those creating ambient, soundscape-based music.

The only other control is a small push-switch below Loop 2's LED, allowing you to change the function of Loop 2's footswitch to Stop, Once (stutter), Octave or Undo modes. The Octave mode halves the 44.1kHz sample rate, dropping everything down one octave. This does prevent you from using the footswitch to trigger Loop 2, so a separate TRS remote switch input is provided to perform these extra functions from an external footswitch if required. There is also a USB port for Firmware upgrades, so the potential for more features in the future too.

Pigtronix has certainly hit the ball out of the park with the Infinity 2 Double Looper pedal. It's a prettier, easier to use, more affordable alternative to the original pedal with enough power and useful features to satisfy most loop-based musicians out there. Of course, if you need the ultimate in looping power the original Infinity Looper is still out there for you, but the Infinity 2 will be popping up on a lot of pedalboards in the future for sure. Well worth checking out!

END «

Ernie Ball VPJR Tuner

Billed as the perfect combination 2-in-1 pedal offering precise volume control with an auto-tuner could very well be a must for any pedalboard. **Nick Jennison** tells us more.

ERNIE Ball's VP Jr volume pedals have been the gold standard for decades now. They feel great, work beautifully and are built like tanks. But in today's climate of shrinking gear, it's harder to justify the pedalboard space a volume pedal occupies. There are miniature units available, but they don't feel right, and one misstep and you can overturn a mini pedal and break the jack sockets (I've done this - twice).

So how about if you could combine your tuner (non-negotiable on any serious pedalboard) and volume pedal in one unit? Enter the VPTuner. For less than the combined size of a TU-3 and a mini volume pedal, get a full-size volume pedal with a massive, bright tuner - and more.

The most obviously eye-catching feature of this pedal is the huge touch-screen display. By default, the display gives a clear readout of the volume pedal setting from 10 down to 1, before switching to a fast and accurate chromatic tuner when the pedal is fully "heel down". Using the touch screen, you can change the display to show either the tuner or the volume readout exclusively, and adjust the reference pitch of the tuner. Once you've

got the settings how you like them, lock the screen, and you're good to go.

The tuner is one of the best I've ever used, with a super fast and accurate readout and an enormous display. I'm pretty short-sighted and struggle to read most tuners, but I could operate the VPTuner from 30 feet away (standing behind the backline on a dark festival stage). No matter what the lighting engineer (or the sun, if you're outdoors) is doing, the tuner display is super visible. The volume readout seemed like a bit of a gimmick to me - until I used it. It really takes the guesswork out of using the pedal - be it for solo boosting or cleaning up your amp.

Now, a tuner should always be first in your signal chain, but everyone likes their volume pedal in a different spot. The VPTuner solves this by having separate I/O for the tuner and the volume pedal. You can go into the tuner first, come out into your drive pedals, back into the volume pedal and out into your amp. You can even place the volume pedal in your amp's effects loop while still having the tuner first in the chain. »

enhanced definition digital tuner, the Ernie Ball VPJR



STAR RATING



PROS

- » Huge, accurate tuner.
- » Excellent buffered volume pedal.
- » Separate I/O.
- » Saves pedalboard space.

CONS

- » Won't work as a makeshift expression pedal.

Check **THE SPEC**

Ernie Ball VPJR Tuner

MSRP (UK) £189 (US) \$199 //

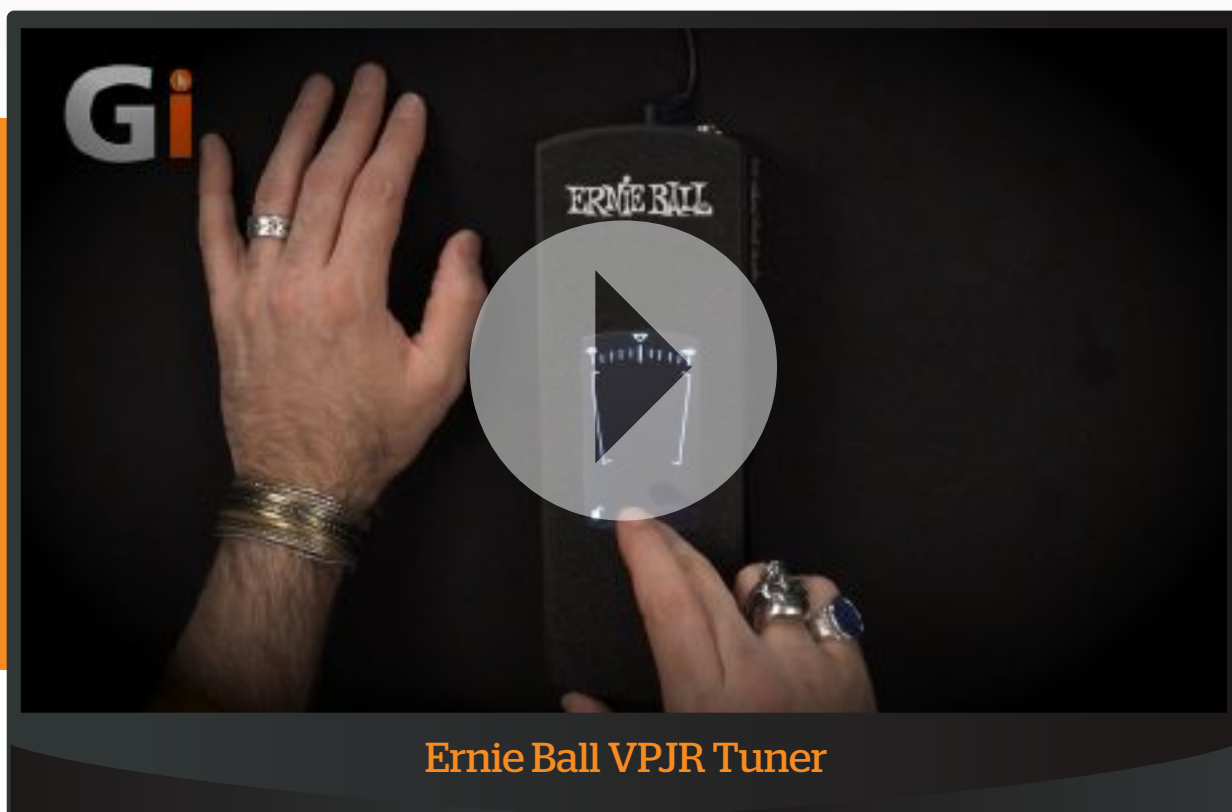
Power Supply: 9V - 18V DC, centre-negative. // Current: 150 mA

For more information, please visit:
ernieball.co.uk

The volume part of the pedal functions beautifully, with a smooth action and a kevlar cord that's going to last for a very very long time. It also features a high-quality buffer, and while this does mean you can't use it as a makeshift expression pedal, your tone won't change as you roll the pedal back like it does on passive models.

The VPTuner is an extremely smart solution to the problem of fitting a volume pedal on your board. It sounds way better than a passive volume pedal, and the tuner is bigger and brighter than any pedal tuner I've seen. It's not a compromise - it's legitimately the best of both worlds.

END «



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BUT DO NEED TO
PROTECT YOUR
HEARING

Vibes Hi-Fidelity earplugs are the solution on stage or in the audience. Many ear plugs merely deaden and muffle excessive noise. But Vibes feature specially designed sound tubes and acoustic filters that provide approximately 22dB of noise reduction across the frequencies (15NRR).

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For a travelling guitarist, it's a lifesaver."

Nick Jennison
Guitarist and iGuitar contributor



visit www.madisonandfifth.co.uk

Ernie Ball 2020 New Slinky Strings

Ernie Ball welcomes even more gauge combinations to its world-famous Slinky line in Slinky, Turbo Slinky, Mondo Slinky and Skinny Top Beefy Bottom of electric guitar strings. Here's **Nick Jennison** to tell us more.

THERE'S probably no piece of gear as personal as your choice of strings. For one thing, it's the part of the instrument that you actually play, and the thing that actually produces sound. Secondly, nobody can tell what strings you're using by looking or listening. Along with your pick, strings are the only item in your inventory where yours is the only opinion that matters. Bring your 8-string Strandberg to a punk gig, and you'll get some funny looks. Turn up with a Marshall stack to a wedding gig, and that's the only "turning up" that you'll be doing that night. But play 8s on a Texas blues gig and nobody will know until you tell them (which you shouldn't - trust me!).

That being the case, the more options you have for finding the perfect string gauge, the better! Enter Ernie Ball - again. On the back of last year's new Slinky gauges (including my personal favourites, the 9.5-44 Primo Slinkys), the legendary Californian string brand has come out with four more sets - Mighty, Turbo, Mondo and Skinny Top Beefy Bottom.

Mighty Slinky (8.5-11-15-22w-30-40):

Squarely between 8s and 9s in terms of tension, Mighty Slinkys are ideal for players who like a loose feel or are looking for that bright wiry tone that only light strings can provide, but feel like 8s are a bridge too far. Likewise, players with smaller hands (including younger players), a lighter touch or hand injuries will love these. They're also perfect for players who use 9s on their Les Paul and want the same feel from their Strat or Tele, or for use as the top 6 strings on a 26.5"/27" scale 7 or 8 string.

Turbo Slinky (9.5-12-16-26-36-46):

Combining the wound strings from a 10s set with a slightly lighter top three, Turbo Slinkys are right between a traditional 10-46 set and a 9-46 set. If the idea of easier bends and vibrato with the tight low end of a set of 10s sounds good to you, but the jump in tension on a 9-46 set is too distracting, Turbos might be right up your street. Likewise, if 10s are just a little too heavy, the slightly lighter top strings on the Turbos should make the whole set feel a little easier to play. »

Range

the form of the Mighty
ngs.



STAR RATING



PROS

- » Well-chosen gauges that fill the gaps in the Slinky range.
- » The same great Slinky tone and feel we're used to.

CONS

- » I'd like an 8.5-42 set, please?...

Check **THE SPEC**

Ernie Ball 2020 New Slinky Strings Range

SRP (UK) £6.99 - £7.79 //

See review gauge specifications.

For more information, please visit:
ernieball.co.uk

Mondo Slinky (10.5-13.5-17.5-30-42-52):

Like the 10-48 Ultra Slinkys released last year, Mondo Slinkys address the problems with the traditional 10-52 set - specifically the huge jump in tension between the plain and sound strings. While the Ultras achieve this by lightening up the bass string, Mondo's beef up the treble strings slightly to even out the feel, without sacrificing too much of what we like about 10-52 sets:

easy bends with huge low strings. If you're a 10-52 player, but the jump in tension is a little irritating, try the Mondos.

Skinny Top Beefy Bottom: (10-13-17-32-44-54):

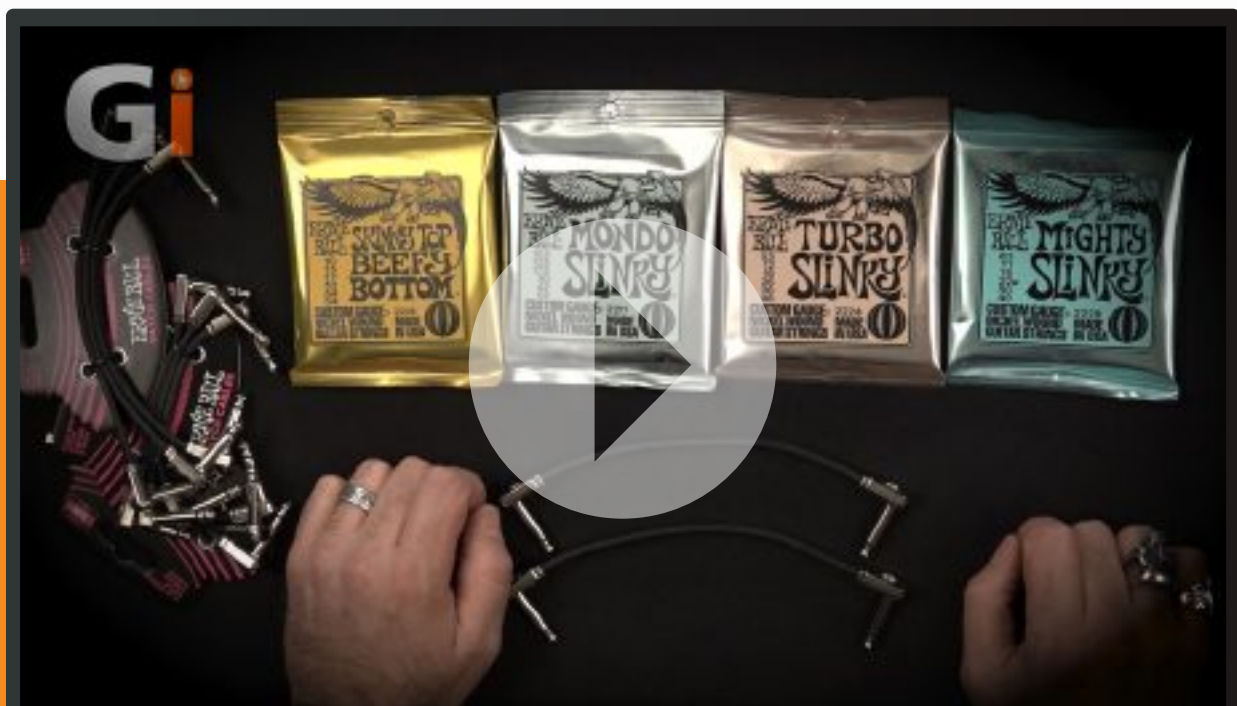
By contrast, the Skinny Top Beefy Bottom set takes the idea of balance and throws it out of the window! Combining the treble strings from a 10s set with the low strings from a set of 13s (!), the Skinny Top Beefy Bottom will let you wail on the low strings as hard as you like, while still allowing easy bends on the treble strings.



For heavy-handed riffers who still want to take shredding solos, these strings are ideal.

With 19 different gauges of Slinky available ranging from 8-38 all the way up to 12-62, it's never been easier to find the perfect gauge for you!

END «



Ernie Ball 2020 Slinky String Range

GUITAR INTERACTIVE

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TO STAGE

IT - RECORD IT - PERFORM IT



Tascam Series 208i

Featuring a compact and flexible USB audio and MIDI interface with built-in, the perfect recording solution, whether it be for the professional studio or

THERE are so many audio interfaces on the market right now with a whole slew of features and specs that it's hard for any one manufacturer to stand out from the crowd and convince you to part with your hard-earned cash. Tascam's Series 208i interface is attempting to raise its head above the audio

interface white noise by offering truly professional features and software at a very attractive price point and their offering is impressive to say the least.

The 208i is a 20 in, 8 out portable interface featuring a suite of expandable, pro I/O options that is possibly the most generous on the market at

this price point. It provides four of the HDDA's mic preamps, XLR/TRS balanced, switchable from Line level per channel. It has independent power allowing for a variety of different r



STAR RATING



PROS

- » Professional level I/O at a very competitive price point
- » Good sounding preamps with lots of gain
- » Well built, rugged yet good looking design
- » Excellent, low latency driver for Core Audio or Asio based DAW recording
- » In built DSP mixer with Reverb, EQ and compression
- » Compact and portable design

CONS

- » Not buss powered

Check **THE SPEC**

Tascam Series 208i

MSRP (UK) £329 (US) \$499 //

Dimensions (W x H x D): 296 x 65 x 160 mm // Weight: 1.5 kg

For more information, please visit: tascam.com

in DSP mixer, Tascam's Series 208i could be live recording. **Tom Quayle** reviews.

int. The front panel pro-
Tascam's low noise 'Ultra
preamps with combi
balanced plugs that are
om Instrument to Mic/
r channel. Each Mic Pre
dently switchable phantom
ng you to use a mixture
mic types without fear of

sending 48v to your beloved ribbon or
dynamic mics. This is a feature miss-
ing from so many 'affordable' interfaces
that have global or shared phantom
power controls and hugely welcome
addition.

On the front you'll also find a volume
control for Outputs 1&2 and a pair »



of headphone outputs that can be setup with their own mixes as required using the onboard DSP mixer. A monitor Mix control allows you to mix between direct input signals and those coming from your computer.

Around the back things get seriously impressive thanks to 8 balanced outs, offering full 7.1 or 5.1 mixing capabilities, Word Clock in and out, a pair of S/MUX optical inputs for a further 16 channels of expandability, plus traditional MIDI IN and OUT connectors. It's hard to think of

another interface offering this much I/O at this price point and footprint, especially Word Clock, allowing you to sync the Tascam's clock to an external digital device or devices with pinpoint accuracy.

The 208i supports recording up to 24bit/192kHz with support for 16 channels of optical inputs at 44.1/48kHz, 8 at 88.2/96kHz and 4 at 176.4/192kHz, providing a total of 8 inputs at the highest sample rates possible. A USB 2.0 connection is used to transport all of this recording power for Windows, Mac and



Tascam Series 208i

iOS devices and Tascam is rightly proud of their internally developed USB driver that allows the buffer size to be reduced all the way down to 4 samples for pretty much imperceptible latency with DAW plugins. You'll need a relatively powerful computer to make use of it, but any system made within the last few years should handle it well. It's worth mentioning that, despite being a more compact form factor, the 208i is not bus powered via its USB connection, so the included power supply is always required. This is a shame but is a minor quibble for such an otherwise impressive product.

The on-board DSP mixer offers a compressor and 4-band EQ per channel, including for each of the 16 optical channels with zero latency for monitoring whilst recording, controlled via the included Mixer/Settings software. Each channel has phase invert, bypass, solo and mute switches and channels can be linked as stereo pairs as required. All channels can be routed to any of the outputs and to one of four Aux sends, the first of which is used for the on-board reverb effect, offering all the usual reverb types and controls. The reverb, EQ and compression are a nice addition for tracking vocals or instruments with some ambience or mixing without latency issues, but these are not recorded at the USB outputs into your DAW.

The 208i also ships with an impressive software bundle to get you recording and mixing right out of the box. These bundles can often be rather limited versions of expensive software or huge amounts of content you'll never use, but Tascam has included a nice balance here of highly useful applications and plugins. Cubase LE 9.5 is a good starter DAW for Windows, Macs and even iOS devices, while IK Multimedia has provided custom versions of their Amplitube and T-RackS plugins for amp simulation and mastering purposes. Finally, iZotope Elements offers up a range of mixing tools that should get any user up and running with great sounding mixes.

Housed in a rugged metal chassis, the Series 208i is supremely well built and will instil lots of confidence as a mobile interface, whilst remaining light weight and pretty to look at. The unit is very well thought out for a desk top style device, with rubberised feet and an angled-up design for easy access to the front panel. It's a powerhouse at an extremely reasonable price considering the pro feature set and should be very high on anyone's list if they're looking for a new audio interface in 2020.

END «

Tascam Model 16

Built with Tascam's legendary high standards and boasting a classic analogue sound and immediate, the Model 16 from Tascam is undoubtedly a great-sounding console. Here's **Tom Quayle** to tell us more.

»

THE Tascam Model 16 is a fully-featured 14-channel analogue mixing console combined with an impressive 16-channel multitrack SD-card digital recorder and 16 in/14 out USB audio interface (both of which function at 24bit 44.1/48kHz). Any one of these elements is useful, but combining them into a single, well-built and designed product, makes the Tascam Model 16 a potential powerhouse for live or studio work that we just couldn't resist checking out.

The Model 16 is a more compact version of Tascam's flagship Model 24 mixer/digital recorder, featuring less inputs and a smaller footprint, but with an otherwise very similar feature set. Tascam provides 10 of their Ultra HDDA XLR preamps/balanced line inputs for the Model 16 with the first two analogue channels offering instrument level inputs, plus insert points for patching in outboard gear on those channels. Phantom power is provided but can only be switched on or off globally, so you

need to be careful what you have plugged into the XLR inputs to avoid damaging sensitive mics or other XLR equipped gear.

The first 8 channels have a single knob, in-line compressor and three band EQ with a sweepable mid-range from 100hz to 8k. Channels 9/10 and 11/12 can be run as stereo balanced line inputs or as a single mono XLR input each and have access to a three band EQ with a fixed 2.5kHz mid control to avoid any phase issues whilst running in stereo. Finally, inputs 13/14 feature stereo RCA, mini jack and Bluetooth 5.0 inputs for running external tracks or audio into the mixer. All three of these inputs can be used simultaneously if required but have no dedicated EQ controls. Channels 1 through 12 also have access to a 100hz low cut button.

At the bottom of each channel strip you'll find a 60mm fader offering enough resolution for precise mixing, a pan control and a record arm button for sending the signal to the digital multitrack recorder. »

STAR RATING



PROS

- » Amazing feature set and flexibility
- » Great sounding analogue mixer with plenty of I/O options
- » Digital mixer and USB audio interface onboard
- » Easy operation with plenty of power
- » Good looks with wooden trim
- » Great value compared to buying separate equivalent devices

CONS

- » Global Phantom Power switch

Check **THE SPEC**

Tascam Model 16
MSRP (UK) £679 (US) \$799 //

Dimensions: 4.45" x 16.9" x 18.2" //
 Weight: 15.4 lbs.

For more information, please visit:
tascam.com

ogue mixer-style design that's both intuitive
 ng, easy-to-use multitrack recording solution.



Each channel has a dedicated mute button and routing buttons for the Main and Sub outputs plus a PFL mode for Pre-Fader Listening. There are dedicated outputs for the Main, Sub and Control room with a separate fader for each, plus a headphone output and level control and three Aux Outputs that can be used for wedges on stage, outboard gear sends, or any other purpose required.

The third Aux is dedicated by default to the onboard digital FX processor, featuring 16 common effects such as reverbs, delays and

modulations. These can be edited to some degree using the LCD screen and menus and sent to the Monitor Aux Outs, Main, Sub and AFL groups. A master 4-band EQ section offers a pair of semi-parametric mid controls and can be sent to the main mix or monitor outs as required.

As an analogue mixer the Model 16 is certainly very capable and sounds great thanks to the quality preamps and EQ/compression sections. It's also a superb digital multitrack recorder with dedicated transport controls, a convenient multi-jog »



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wheel and a bright LED screen allowing for onboard mixing, accurate metering, overdubs, punch-ins and footswitch-based operation.

Where things start to become really exciting, however, is with the Mode control on each channel. Each channel can be set to receive input from the live analogue inputs, USB PC inputs or the onboard Digital Multitrack Recorder. This means that you can setup any combination of analogue or digital inputs for a whole swathe of live and studio-based scenarios. For example, you could route audio from your DAW into each of the 14 channels to mix directly

on the desk, benefitting from genuine analogue summing, EQ and compression in the process. You could then record the results directly as a stereo mix down onto the SD card with the master EQ applied for mastering purposes. Alternatively, your digital recorder tracks can be transferred directly to your computer for mixing within a DAW and then back again for analogue mixing and summing later in the process.

For someone doing masterclasses or clinics, you could run your guitar or live instruments and mic into the line/XLR inputs and then run your multitrack backing tracks from either the Digital Multitrack

recorder or your DAW with the ability to mix them in real time for the room you're in, whilst recording the entire clinic onto either the SD card or your computer for mixing later.

Bands can run a combination of live instruments and digital tracks from the SD card or their DAW and control the levels and mixed signal going to front of house, personal monitors and in-ears all from a single desk and then record their show via either the digital multitrack recorder or in their DAW if they're not in use playing tracks. The Model 16 also allows users to record a stereo mix down of all the inputs

at any time for reference or delivery purposes. The possibilities that this hybrid device offers are endless and provide options that were previously only available with multiple pieces of gear.

Tascam has got a major winner on their hands with the Model 16. From a feature set point of view it's a superb product from the get go, but combined with the impressive flexibility of the Mode switch on each channel it becomes a swiss-army knife of the audio world that makes it an amazing value proposition for bands and studios alike.

END «

GUITAR INTERACTIVE

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QUIET ROOM

WHEN ONLY ACOUSTIC WILL DO



Martin X Series D-X1E & 00-X2E

Billed as affordable, eco-conscious instruments without compromising on legendary tone, the newly reimagined X Series utilizes high-pressure laminate (HPL) coupled with select hardwood to make these models some of the sturdiest, scratch and weather-resistant models in Martin's lineup. **Nick Jennison** reviews the Martin X Series D-X1E & 00-X2E.

AS much as I love looking at Martin's exceptional high-end guitars, they're not exactly within reach for the majority of guitar players. Fortunately, Martin's X Series instruments offer a very affordable way to get your hands on a guitar made with almost 200 years of innovation and expertise.

The X Series lineup is like a Martin "greatest hits", with D, 0, 00, 000/OM and GPC body styles offered in a variety of woods including all mahogany, mahogany/spruce and koa. Prospective buyers are spoiled for choice, but the options can be a little overwhelming unless you're already familiar with both Martin's model history and acoustic guitar construction in general. With this in mind, we decided to take two of the most iconic styles in the range and compare them - the all mahogany D-X1E dreadnought and the smaller-bodied spruce/mahogany 00-X2E. »

D-1XE: With a larger dreadnought body and all mahogany construction, I'd expect loud projection and a warm, thick tone from the D-1XE, and it certainly doesn't disappoint. Laying in with a heavy pick produces a full and rich voice with lots of authority. There's

still plenty of detail in the highs though, especially for softer moments with both flat-picking and fingerstyle playing styles. There's a strong midrange presence, but it's more of a low mid warmth than the upper mid sparkle the 00-X2E has.

2E

tone,
ect



D-1XE

STAR RATING



PROS

- » Two great acoustics with their own distinct personalities.
- » Excellent Fishman MX pickups.
- » Signature Martin tone with a very appealing price tag.

CONS

- » Workmanlike aesthetics may not be fancy enough for some...

Check **THE SPEC**

Martin X Series D-X1E & OO-X2E

MSRP (D-X1E) \$649 (OO-X2E) \$799

//

HPL back and sides // X Bracing //
Fishman Electronics

For more information, please visit:
martinguitar.com



OO-X2E:

With its smaller body and sitka spruce top, the OO-X2E has a lighter and brighter tone than the D-X1E, and while it might sound a little less immediately impressive in head to head comparisons with its dreadnought-bodied sibling, the OO-X2E has the kind of upper mid detail and clarity that's ideal for more intricate playing styles. It's also great for sitting in a mix, where the low end of a dreadnought can be a little overwhelming. It's also a little easier in terms of playability thanks to the smaller body style and shorter scale length.

OO-X2E



Both guitars sport Fishman's excellent MX pickup system. It's a very simple system, with volume and tone controls tucked away in the soundhole along with a bright and accurate tuner that's easy for the player to see while being hidden from your audience. This is a very useful addition even when mic'd up in the studio, and saves having a clip-on tuner or a large preamp cut into the side of the guitar's body. The pickup itself is very natural sounding, with an even dynamic range that allows you plenty of room for expression without loud notes taking the listener's head off.

Either of these guitars would be a fine choice for any guitarist, whether you're a beginner looking for your first proper acoustic, a gigging musician looking for a great sounding guitar that you won't be afraid to play live, or even an experienced player looking to add another flavour to your acoustic arsenal.

END «

Faith Blue Moon Neptune Cut

Featuring natural tonewoods that individually vary in natural colouration and patterns, The Neptune Blue Moon from Faith Guitars is a genuinely individual instrument at least. Here's **Sam Bell** with the full review.

FAITH is well known for their outstanding acoustic instruments, the looks are often breathtaking, quality is super high and the overall sound and playability is top draw. Especially for the very reasonable price for such high standard instruments. In this issue of Guitar Interactive I have the pleasure of checking out the Blue Moon Neptune Electro/Cut Away Acoustic model from Faith. This is a prime example of what Faith Guitars has to offer to the gigging musician. This unique guitar features a large body and a unique wood. Lets take a look at some of the Guitars properties, please also be sure to check out the video portion of this review to hear it in action!

The Guitar features a Solid Figured Java Mango Top, Back and Sides. This wood provides a darker tone to the overall guitar, this with the Macasan Figured Ebony Fin-

gerboard creates a thick, resonant tone. The wood itself is finished off with gloss and accented with Flamed Maple Binding. The Neck, Bridge, Pins are all made from a lovely warm Mahogany. Even the Grover Rotomatic Tuners are accented with Mahogany Machine Heads. The quality and detail is wonderful.

The technical aspects of the guitar include a Fishman INK3 Preamp with Under saddle pickup. The Preamp is simple and effective with volume, bass, middle and treble controls along with a handy tuner. The battery for the pre-amp is neatly tucked away behind the rear strap pin. In the video portion of this review I demonstrate the guitar direct to desk with all the EQ's set 'Flat' or 12 Noon. For reference as well we miced up the guitar with a C451 Condenser microphone around the front of the body of the guitar. »

“This guitar is a **prime example** of what Faith guitars have to offer the budding musician...”

away

ular grain pat-
t, to say the



STAR RATING



PROS

- » High-Quality Build
- » Excellent playability
- » Great Looks
- » Hardcase included

CONS

- » None

Check **THE SPEC**

Faith Blue Moon Neptune Cutaway

MSRP (UK) £979 (US) \$TBC //

Solid Figured Java Mango Top,
Back & Sides // Mahogany Neck
// Fishman INK3 Preamp with
under-saddle pickup

For more information, please visit:
faithguitars.com

The 16 inch radius neck and medium wide frets make for an easy play across the whole neck, the fret work is pristine. Open chords in the lower register sound full, detailed and resonant whilst playing single note lines in the higher register, notes cut with a nice warm upper mid-range, not too shrill or thin. The mixture of woods in this guitar make for great combination.

In summary, as I mentioned at the start, this guitar is a prime example of what Faith guitars have to offer the budding musician. High quality features, playability, build quality, looks, its got the whole package. This guitar also comes with a highw quality hardcase for safe transportation, all included in the price. Well worth checking out if you're in the market for a new acoustic, a high quality backup, a studio guitar with a different sonic quality to most acoustic guitars or if you like the colour blue!

END«





Taylor Builder's Edition 324ce

If you're an ecologically-minded guitarist in search of a stellar acoustic-electric guitar, the Taylor 324ce Builder's Edition may be your dream instrument. Delivering top-notch musical performance, created with woods sourced from "today's urban ecosystem," the Taylor 324ce Builder's Edition acoustic-electric guitar combines masterful craftsmanship with ecological awareness. **Tom Quinn**

TAYLOR'S

Builder's Edition series represents the pinnacle of the company's guitar design from an aesthetic, tonal and playability point of view. Paired with these attributes you'll also find a healthy amount of innovation and forward-thinking and their Builder's Edition 324ce certainly achieves both with a design commitment to environmental sustainability and preventing unnecessary waste of good materials.

Each of the Builder's Edition guitars is built around a unique concept and the 324ce takes on the idea of supporting local urban ecosystems by utilising Urban Ash from Urban Forests for the back and sides. An Urban Forest refers to the managed tree canopies within cities and built up areas that enhance urban spaces, providing great benefit visually and environmentally to inhabitants. These trees are often

removed to make way for construction projects or when they become a safety hazard, but the wood is all too frequently sent to land fill or burnt rather than re-used. In an effort to prevent some of this wastage, Taylor has worked with the company West Coast Arborists to re-use some of this wood, specifically from Ash trees, to make their 324ce guitar and thus the term Urban Ash was born for this range.

Urban Ash is a beautiful wood with lovely figuring and a striated look to it with tonal properties that are a close match to high-end Mahogany. It makes a great tonal choice for an acoustic guitar and is matched with a Tropical Mahogany top and neck on the 324ce. The classy Grand Auditorium body shape matched with the beautiful bevelled armrest and cutaway makes for a subtle yet striking looking guitar that is handsome without ever being over the top. A silent

satin Tobacco Kona Burst finish gives the guitar a sumptuous treacle look reminiscent of a bonfire night and makes for a very comfortable playing experience, especially since the end body and fretboard are chambered, preventing any sharp or abrupt edges anywhere on the instrument where your body makes regular contact. West African Cerlicam Ebony is utilised for the fretboard, Curve Wing bridge pins, truss rod cover and headstock overlay, producing a guitar with an overall dark brooding look with just the amount of visual flair thanks to the pretty Rosette and Compound fretboard inlays.

Taylor's V-Class bracing is used for the 324ce, providing the perfect balance between volume, projection and sustain. We've looked at the V-Class bracing before, but effectively it reduces the compromise between volume and sustain that is inherent to »



STAR RATING



PROS

- » Eco-friendly body woods preventing wastage
- » Beautiful, subtle looks
- » Comfort friendly design flourishes
- » Superb tone across the frequency spectrum
- » Incredible sustain
- » ES2 system sounds wonderful
- » One of the most 'affordable' Builder's Edition guitars

CONS

- » None to speak of!

Check **THE SPEC**

Taylor Builder's Edition 324ce
MSRP (UK) £2699 (US) \$2999 //

V-Class Bracing // Solid Tropical Mahogany Top // Solid Urban Ash Back and Sides // Silent Satin Finish

For more information, please visit:
taylorguitars.com

X-Bracing and it's remarkable how much sustain this guitar has compared to a more traditional design without sacrificing projection and powerful tone.

Tuning is taken care of via a set of Gotoh 510 tuners finished in a brushed gold that suits the design beautifully. The 510s are about as good as it gets with their 21:1 gear ratio and excellent stability. Taylor also in-

clude their ES2 expression system as standard. It's a superb pickup system utilising a piezo pickup mounted behind the saddle on the bridge to capture a highly realistic acoustic tone with treble and bass EQ's and a volume control mounted very subtly on the upper body.

Tonally, the 324ce is every bit the high-end Taylor you would hope for thanks to it's crisp



attack, piano like midrange and satisfying low end warmth. It covers the entire tonal spectrum with aplomb and has sustain for days thanks to the V-class bracing. It's also a very comfortable and fun instrument to play with superb upper fret access and a body shape that works with you and won't leave you tired or aching after longer playing sessions. Comfort and playability take centre stage here and the 324ce is worth the asking price for these factors alone, but it just happens to look beautiful and sound even better in with the bargain. Now, bargain might be a strange word to use for a guitar at this price point – after all this is a high-end Taylor, and they cost a pretty penny. However, for what you're getting here plus the knowledge that the guitar is eco-friendly, the 324ce is actually pretty good value for money and an instrument that will last you for a lifetime – a worthy use of that Urban Ash if ever we saw/heard one! Fantastic stuff from Taylor once again.

END «



FIN

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CREATIVE FINGERSTYLE



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 a composition of mine called 'A Walk In The Park', another bespoke composition for the Guitar Interactive community.

Any of you who have been following my previous columns would know that I normally use a Yamaha classical guitar for these fingerstyle sessions, which is my favourite guitar for nylon string recordings.

I thought it would be useful to do a few fingerstyle columns on an archtop guitar, to stimulate the GI readers/viewers' appetite in this wonderful area.

This piece was specifically written for this lovely archtop guitar made by Fibonacci, a formidable instrument that makes you want to play non-stop thanks to its tone quality, sustain and general feel.

Let's look at the melodic, harmonic and rhythmic content of 'A Walk In The Park'.

MELODIC AND HARMONIC INGREDIENTS:

The piece starts with a ii V I consisting of Dm7, G13 and Cmaj9 navigated with a C major scale, including a passing note (Eb = b13th of G), which links chromatically E and D.

Next, I have used an A7b9, which supports a phrase from D harmonic minor (A Phrygian dominant).

Following this, I explored a harmonic device, which creates a tension and release effect between Dm and G7. Normally, in this context G7 can be approached with an Ab7 as a tritone substitution of D7 (V of the V chord). However, I have used a Bb/Ab instead, which although it has a similar role, it includes a Bb which produces another mild dissonance that resolves well with the B natural present in G7 and followed by a Cmaj13.

Next, is a minor ii V i, consisting of Bm7b5, E alt, Am9, F#m7b5, F9, E7#9 (which both share the top G note), resolving on an A minor and AminMaj9, to finish with.

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

Dm7	G7 (G7b13)	Cmaj9	A7b9	Dm	Bb/Ab	G7	Cmaj13
Bm7b5	E7alt	Am9	F#m7b5	F9	E7Alt		Am
Am/ma9							

RHYTHMIC INGREDIENTS:

The piece features a recurrent use of swung 8th notes and occasionally 8th notes triplets.

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

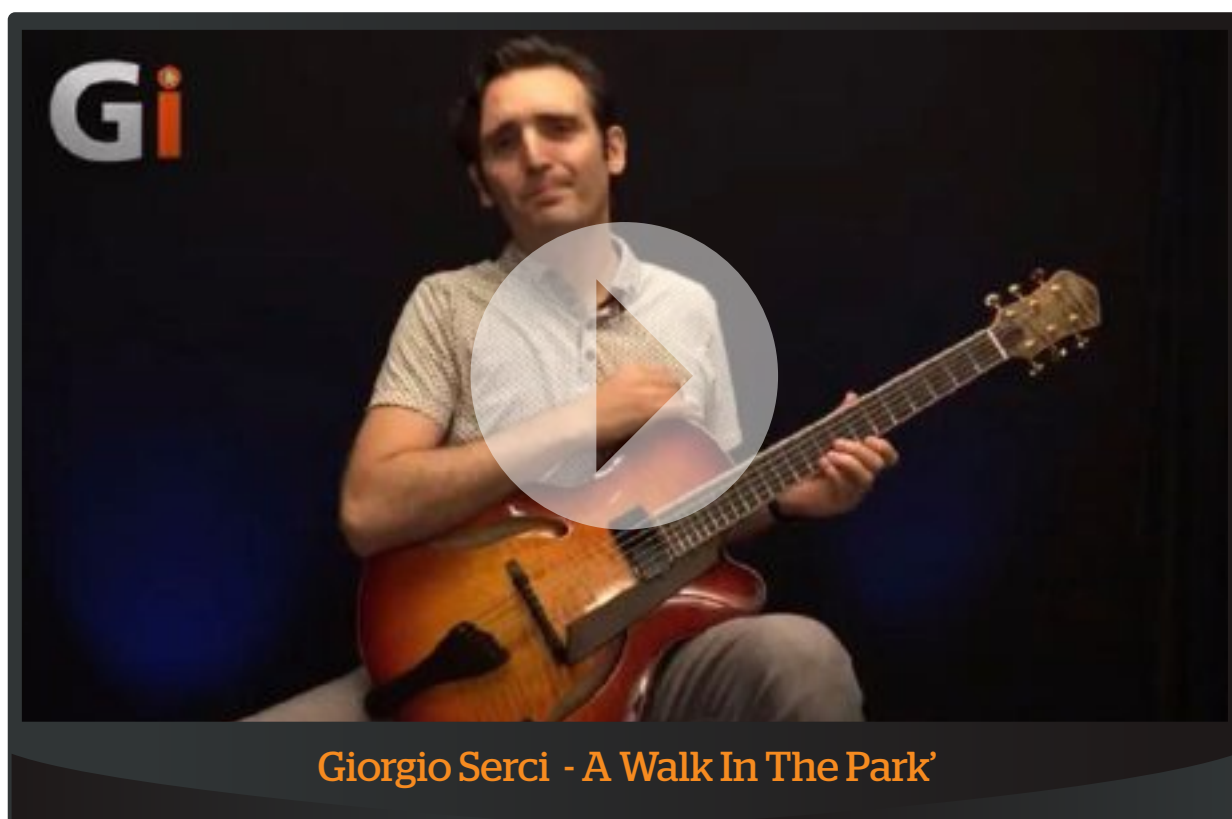


reasons why we like or not a particular sound, a chord progression or modulation. Eventually, these sounds will become part of your musical lexicon and you'll be able to use these with fluidity and effectiveness.

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 FRETTING HAND PART:

BAR 1: Little f on fret 5 and 6 of B, with middle f on fret 5 of A, index on fret 3 of D and ring f on fret 5 of G. Barre' on fret 3 of E and D. Middle f on fret 4 of G and little f on fret 5 and 4 of B, as a passing note on the + of 4.

BAR 2: Middle f on fret 3 of A, index on fret 2 of D and G with ring f on fret 3 of B. Next, open A, little f on fret 5 of D, middle f on fret 3 of G and index on fret 2 of B. Next, descending melody with middle f on fret 3 of G, index on fret 2 of G and open G.

BAR 3: Little f on fret 5 of A, middle f on fret 3 of D and index on fret 2 of G. Index on fret 3 of D and G with middle f on fret 4 of E. Next, barre' on fret 3 of E, D with ring f on fret 4 of G, followed with little f on fret 5 of B and middle f on fret 2 of G, followed by an arpeggiated chord.

BAR 4: Ring f on fret 3 of A, index on fret 2 of D, middle f on fret 2 of G and open B.

BAR 5: Barre' on fret 2 of A, G and B, with middle f on fret 3 of D and ring f on fret 3 of B. Play C# with the index on fret 2 of B and

D with ring f on fret 3 of B. Next, same up three frets with open E on bass.

BAR 6: Open A, middle f on fret 10 of D, index on fret 9 of G, little f on fret 12 of B. Next, middle f on fret 10, index on fret 9 and again middle f on fret 10 of B.

BAR 7: Index on fret 8 of 'e', middle f on fret 9 of A, ring f on fret 9 of G and little f on fret 10 of B.

BAR 8: Middle f on fret 8 of A, index on fret 7 of D, ring f on fret 8 of G and little f on fret 8 of B. Next, open E, index on fret 6 of D, middle f on fret 7 of G and little f on fret 8 of B.

BAR 9: Open A, index on fret 4 of D, ring f on fret 5 of G, B and e. Index on fret 6 of A and middle f on fret 7 of A, followed by open A.

BAR 10: Open A, little f on fret 10 of D, middle f on fret 9 of G, ring f on fret 9 of B and index on fret 7 of e.

Congratulations, you have completed 'A Walk in the Park'

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:

Check me out here at
www.giorgioserci.com



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.

GUITAR INTERACTIVE

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THE PLACE FOR BASS

Ibanez Artcore AGB200 & AGB260

Designed for players that are used to solid body basses but want the acoustic tone of a hollow body, **Dan Veall** looks to widen the palette of sounds at his disposal as he reviews the Artcore AGB200 & AGB260.

IT'S about time we went retro again - Enter the Ibanez Artcore range; Something a little different from the P's, MM's and the J's of this world. Not that there is anything wrong at all with the "big 3" as they call them, but you know me, I applaud manufacturers giving us a choice and trying out new ideas. Or, more accurately on this occasion, can we use the description 'retro' ideas?

The Artcore products aren't a new range per se, but the AGB200 and AGB260 we have here are certainly new to us at GI Towers! We have recently looked at the superb multi-scale fan-fret models in our last Ibanez review; I guess they are the

"modern" to the Artcore's "vintage" vibes!

Making a nod to iconic single-cut guitar design, the AGB's look great. A well-balanced outline that translates to the bass, but I want to know how the specifications stack up.

If there's one thing that is immediately obvious about both models we are looking at today - and that is, they are light! The hollow bodies acoustically have a particular tone to them, and in the case of the AGB200, a wood known as Linden is used for the top, back and sides of the body. I've had to look this up, and I find that Linden is also known as Lime or Basswood.

The AGB260 has a laminated top to Sapele instead of Linden, the same body sections.

The same set-in (glued-in) neck on both basses is made from a solid laminate of Nyatoh, a tropical hardwood that seems to do the job with a good tone and stability. 22 frets are seated into a fretboard with complete coverage in the usual spaces. Neck scale measures in at a scale length of 30.3" for some short scale players and are they!

The Artcore neck carving is a bit smaller than the webbs, but the intonations suggest. »

"I have to say that they both sound **completely different** from each other despite their specification similarities..."

low body;
GB200 & AGB260 from Ibanez.

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AGB200

STAR RATING



PROS

- » Deep & rich tones.
- » Hollow-bodied Vintage vibes.
- » The short-scale will please smaller hands.

CONS

- » Although versatile, a hollow-body has its own sound, and that might not be for everybody.

Check **THE SPEC**

Ibanez Artcore AGB200 & AGB260

**MSRP (AGB200) £TBC
(AGB260) \$TBC //**

AGB200

Maple Body // 3-Piece striped maple/mahogany neck

AGB260

AGB4 Nyatoh Set-in neck // Sapele top, back & sides

For more information, please visit:

ibanez.com

I was leaning towards a more vintage profile in my mind yet the nut width is 42mm. It must be the shorter scale that makes the bass feel that way. Can only be a good thing?

The Artcore basses are resonant yet quiet to play unplugged, but as with any review, it wasn't long before I reached for my Bergantino rig to get an accurate reproduction of the tone of these basses. I have to say that they both sound completely different from each other despite their specification similarities.

AGB260 I'm afraid will have needed a set up to pop the action and neck relief. The good news is that the action was on the low side, which means it will safely come up to a perfect set up. I make a note of this in my video; however, this isn't a negative comment about the model range, just an observation of this particular example.

Hardware on board takes the form of a two-piece bridge that suits the design nicely and the 'Classic Elite' pickups echo the chrome look with matching covers. Do I now need a



Ibanez Artcore AGB200 & AGB260

bass with a neck pickup like these? There's something sweet sounding in both basses' neck placed pickups that sets them apart from the previously mentioned 'big three' and this is a welcome addition for those wanting that warm pillowy bass tone. The bridge pickup compliments the pairing nicely adding a little bite and upper mid-range quality.

Electronics are all passive and simple is sometimes best: Master Volume, Master Tone and a three-way switch to select your tones.

My videos as always home in on the sounds available through my studio rig. Get some decent cans on and delve into the vintage vibes the Artcore models deal up, or better still, see if you can head out to a store to hook these cool basses up with a sweet flip-top style bass rig for a slice of tone heaven.

END «



AGB260

Cort B4 Plus AS RM and B5 Plus AS

Dan Veall reviews the B4 Plus AS RM and B5 Plus AS RM from Cort Guitars. Featuring Cort's Artisan Series as seen and heard through the "RM" roasted maple fingerboard. The maple has been oven-baked at a high temperature, stabilizing the wood for a bigger, bolder tone while also developing a vintage appeal. Dan tells us more.

CORT builds on its already strong product line of instruments and certainly, over the years (that specifically the Artisan series has existed for example,) it seems to me Cort are always updating their products in the shape of better hardware, wood choices and accoutrements.

Things that you know I already like in any review instrument include:

Well balanced headstocks that don't exacerbate neck dive. Cort Artisan has this well under control while utilising Hipshot lightweight hardware that not only looks great but offers superb tuning accuracy.

The downsized body on all the Artisan models will be welcomed by all player sizes, to me being an attractive outline that echoes classic curves and, well, just looks 'right'. Even sat on 6'3" me!

A tremendous out-of-the-box tone: We'll look at the electronics later in the review.

I'm enjoying this Burgundy Red finish over an 'open pore' resonant and fairly lightweight Swamp Ash body. It has a certain tactile feel to it and maybe there's something to be said for not dumping 20 coats of lacquer on a bass body? (Ok, slight exaggeration, but you know what I am getting at.)

Incidentally, the models I am looking at today are the Aqua Blue and Tobacco Burst. Both come with a roasted maple fingerboard, a standard that Cort has set. The body wood choice is a Swamp Ash, a natural feel as well as a vintage tone.

On to the fretboard. The frets are installed. No harsh edges. My left hand up and down the neck. On the subject of fit and finish, the fit and finish is Panga Panga and comfortable and high standard. If you have large paws, then seek out the

"Cort basses come as standard with D'Addario strings; again **no scrimping on components**. These are the EXL type..."

5 RM

's latest material innovation in the
has been treated in an oxygen-free
keeping its golden-brown look for the

B series models we
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CORT B4

STAR RATING



PROS

- » Lots of bass for your money
- » Articulate tone
- » High-quality hardware

CONS

- » The open-pore finish won't be for everybody

Check **THE SPEC**

Cort B4 Plus AS RM and B5 Plus AS RM

MSRP (Cort B4 Plus) £TBC (Cort B5 Plus) \$TBC //

Swamp Ash Body // Panga Panga / Walnut Bolt-on 5-piece neck // Roasted maple Fretboard //

For more information, please visit: cortguitars.com

before handing over your hard-earned. That said, these certainly aren't fat necked basses.

The Artisan models are all 34" scale so, nothing too scary there, pretty familiar territory. We head on down to the body whose double-cutaway generous scoops will help you upset the most die-hard "first-five-frets-only" bandmates. Ha ha!

Being heard isn't too much of an issue either as Bartolini offer up their "superb

sound quality and value" MK-1 pickups. Markbass, of amplifier fame, has been providing Cort with preamplifiers for a little while now and the MB-1 onboard these basses provides boost and cut of the bass, midrange and treble frequencies.

Oh and there's a bypass switch for sending the passive tone straight out to your rig though I'm unsure why it is chrome and not black like the rest of the hardware. Cost of parts? »



Cort B4 Plus AS RM and B5 Plus AS RM

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ELECTRIC ACOUSTIC BASS



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CORT B5 PLUS

I... ummm.. like these knobs! The rubber rings around the circumference of each feel nice and grippy, especially if you are used to rolling the volume up and down with your little finger in between busy musical passages.

Cort basses come as standard with D'Addario strings; again no scrimping on components. These are the EXL type.

Rolling up this review then, for the money, we've got a good pair of examples to show off. I might tweak the set up just a wee bit, but the 'out of the box' set up is very good indeed here. I mean, for most people they are fine. I'm trying to find something negative in an otherwise all-round nice pair of examples.

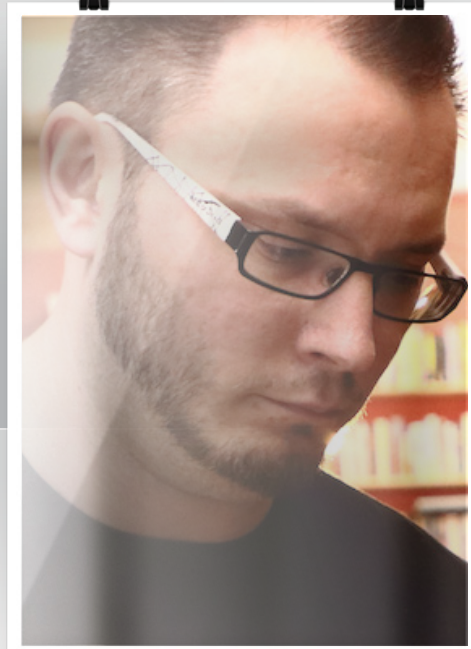
Pricewise, I guess we are looking at the mid-range market judging by current online prices, but there is a lot on offer here. Get your hands on one of these and let me know what you think. I don't think you'll be disappointed.

END «



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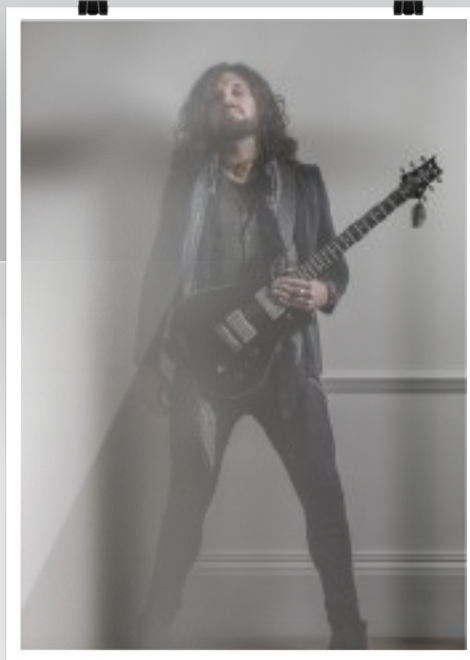
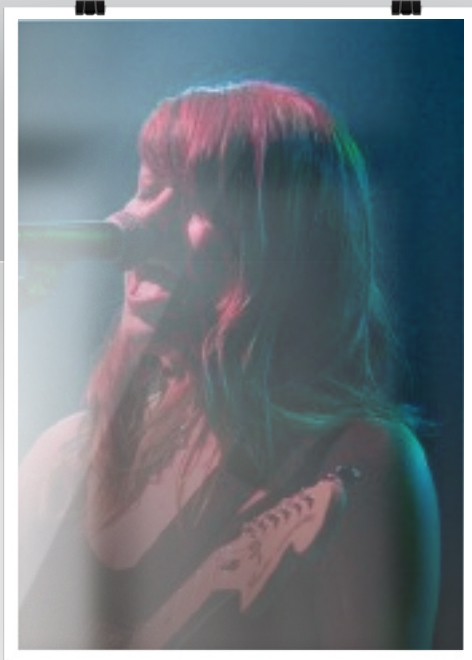
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COLUMNS

OUR FREE GUITAR UNIVERSITY





DEVELOPING PROFESSIONAL TECHNIQUE: **PART 2**

Class is in session. **Tom Quayle** brings you a brand new and exclusive lesson for Guitar Interactive Magazine.

TOM Quayle took up the guitar at the age of 15 after being inspired by his Dad's incredible fingerstyle guitar playing and quickly developed a love for the instrument. Being addicted to players such as Steve Vai, John Petrucci and Brett Garsed, Tom initially focused on rock technique before developing a huge interest in Jazz and Fusion.

At this point Tom changed to his renowned 4th's tuning and studied Jazz, graduating with a Jazz Performance degree in 2002 from Leeds College of Music. Since graduating Tom has developed to become one of the foremost fusion legato players in the world with a strong reputation for both the teaching and playing, having produced a large number of highly acclaimed tuition products for his own website »

and Lick Library that have helped thousands of guitar players from every corner of the planet literally.

He has conducted masterclasses and played all over the world giving him acclaim that means he can count Dweezil Zappa, John Petrucci, Brett Garsed, Greg Howe, Andy Timmons and Tim Miller amongst his many

fans. Tom currently plays with and on the albums of some of the best fusion musicians in the world, releasing the highly acclaimed 'Elba Triangle' album in early 2017 with Virgil Donati, Alex Argento, Marco Sfogli and Allesandro Benvenuti.

Tom has many projects in the works including lots of studio and live work with his



Developing Professional Technique: Part 2

partner in crime, Martin Miller. His highly anticipated debut album is in the works, and he has produced a considerable catalogue of some of the most successful tuition material for the modern fusion genre.

Tom is incredibly proud to play his signature TQM1 guitar exclusively.

For more information, and exclusive courses from Tom Quayle, head over to http://bit.ly/Tom_Quayle

END <<



T O M Q U A Y L E

Signature SESSION



GUITAR
LESSONS

Tom Quayle's Signature Session is here!

In this brand new course aimed at intermediate to advanced players, **Tom** exclusively and for the first time, breaks down not only his approach to soloing and improvisation but also his method of composing and achieving his tone.

Debuting his track "**Tapioca**", a Latin infused instrumental in a similar vein to the likes of Chick Corea and Greg Howe. Tom uses a manor of motifs, patterns and phrases combined with techniques such as Legato, Hybrid Picking

and Sweeps to mold his signature sound and with the help of this course he will explain to you in great detail how it's done, as well as showing you a pathway to finding a sound of your own.

This superb course contains an exclusive top quality backing track and a detailed PDF transcription, allowing you to experiment with the new ideas, licks and solos gained from one of LickLibrary's most popular tutors

lick **LIBRARY**

COLUMNS_SHAUNA TOHILL

HEAD SHOT

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COLUMNS SHAUNA TOHILL GUEST COLUMN



In a brand new feature, Guitar Interactive Magazine is proud to introduce an exclusive column from Northern Irish musician, songwriter and REWS frontwoman, **Shauna Tohill**, exploring the world of alternative rock and pop guitar playing »



About **REWS**

REWS is the high energy alt-rock/pop band and alter-ego of N. Irish songwriter Shauna Tohill. Beginning as a duo in 2014, the band has evolved into a stronger, and even more formidable force in the last year, ready to claim more stage time across the world and creating a genuine buzz on the UK/Irish music scene.

The act's first single, "Miss You In The Dark" was released on 23rd June 2017 to coincide with the band's performance on the John Peel Stage at Glastonbury Festival, with BBC 6 Music and BBC's TV coverage highlighting them as one of the acts of the weekend. »



Shauna Tohill - Exclusive Column 6

Following singles have been featured on BBC Radio 1, BBC 6 Music, Radio X and Planet Rock Radio, with “Your Tears” being BBC Introducing’s ‘Track of the Week’ on BBC Radio 1, along with REWS’ debut album ‘Pyro’ featuring heavily across the UK press.

After a successful album cycle which lead to a supporting slot with Halestorm in September 2018 (as well as various successful headline

tours), Shauna is now working on the highly anticipated album number two.

If you didn’t catch REWS playing a number of selected Festivals around the UK this summer, you can see the band on a string of live dates supporting The Darkness in November and December this year, kicking off in Newcastle on the 14th of Nov.

END«



REWS - Shake Shake OFFICIAL VIDEO

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For more information on Shauna Tohill & REWS,
please visit: rewsmusic.com







LICKS & TRICKS

SPONSORED BY ELIXIR STRINGS

Nick Jennison is back with six essential guitar lessons for you to get your teeth into.

THE GRAND PRIZE IN THE MAKING

Our Elixir Strings' Screaming e' guitar has been built earlier this year for the lucky Guitar Idol contest winner. A most beautiful custom electric guitar, hand made to highest specifications by our Devon-based guitar maker friends at Manson Guitar Works.

MORE ON "THE MAKERS OF THIS BEAUTY"

Manson Guitar Works is the latest facility from internationally renowned luthier Hugh Manson.

For over four decades Hugh has produced world-class premium quality guitars for some of the most respected guitar greats, combining traditional luthier skills with genuinely

new and exciting technology developments. Manson Guitar Works allows musicians to express themselves like never before. Their MIDI-controlled Matthew Bellamy signature guitars, multi-stringed bass guitars for John Paul Jones and countless one-off creations for musicians who are not afraid to play outside the comfort zone have resulted in a great demand for Manson products. Previously only available as individual commissions, the Manson Guitar Works aims to bridge that difficult area between full-scale production and a genuine hands-on luthier approach, offering a unique instrument, built with attention to detail, pride and individual service.

MANSONGUITARWORKS.COM

GUITAR SPECIFICATIONS:

Body: One piece Spanish Cedrela

Neck: Birdseye Maple with Indian Rosewood Finger board

Mother of Pearl side dots
22 Medium/jumbo frets

Graphtech nut

Pickups: MBK-2 bridge humbucker with coil tap on tone

Custom vintage hot single coil neck pickup

Hardware: Custom' Screaming e' Hardware Volume/Tone knobs

Three-way toggle pickup selector Switch

Kill Button

Gotoh Chrome 510 machine heads

Black anodized custom

'screaming e' hardware pegs

Gotoh Chrome Tailpiece and Adjustable Bridge

Black Anodized aluminum scratch plate

Strings: Elixir Strings - OPTIWEB Coated Electric

Guitar Strings in 10-46 Gauge

Case: Hiscox Hard Case



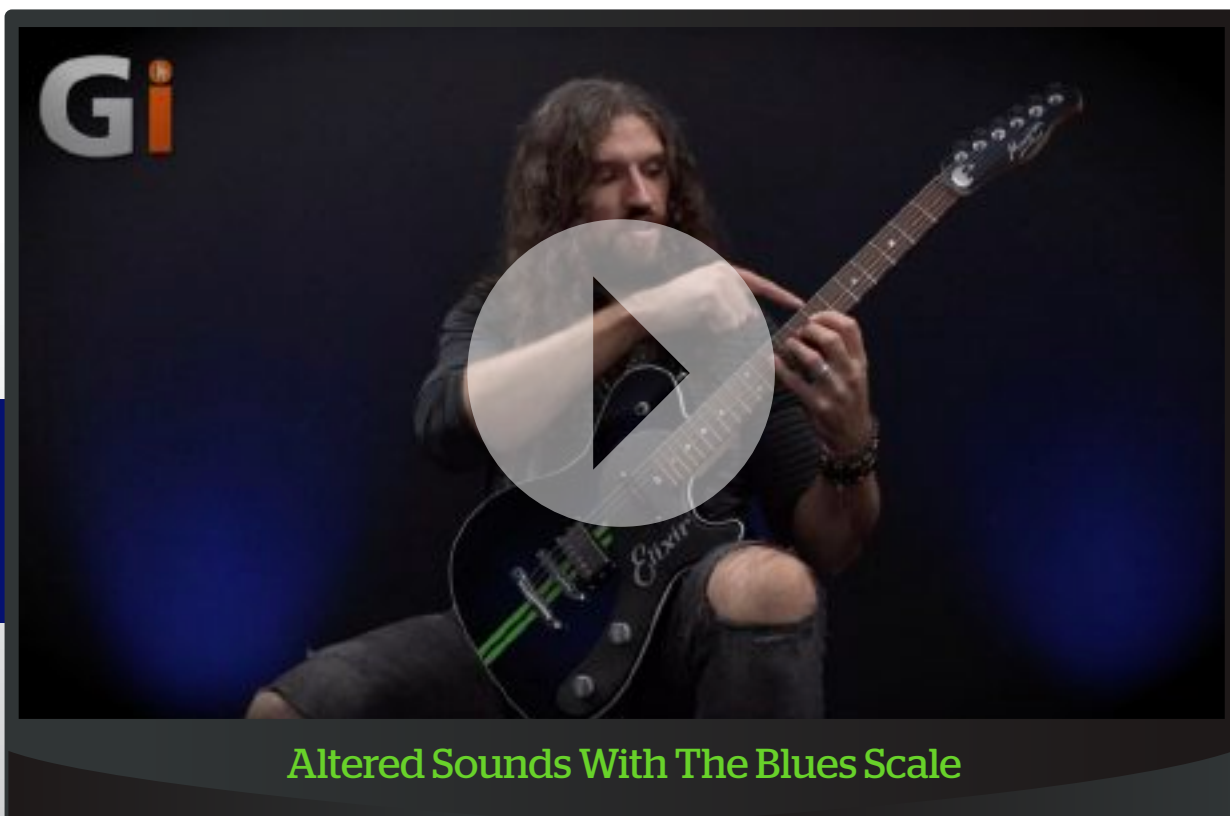
ABOUT THE ELIXIR OPTIWEB COATED ELECTRIC GUITAR STRINGS

You're an uncoated string player? Now is the time to take the challenge and try the OPTIWEB Coating. An extremely lightweight, yet durable coating, for when you want it all: The performance of an uncoated string – that crisp tone and natural feel you love, AND the long tone-life Elixir Strings is known for. Look no further: OPTIWEB Coated Electric Guitar Strings offer you the best of both worlds.

Listen and compare for yourself here:

ELIXIRSTRINGS.COM/EXPERIENCE







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Is This The Fastest Blues Scale Lick?

Gi



Combining Slide and Fingers



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