

EXCLUSIVE LESSONS FROM NICK JENNISON » GIORGIO SERCI

Guitar *Interactive* 75

Enslaved

RETURN WITH
'UTGARD'

Remembering

PETER
GREEN

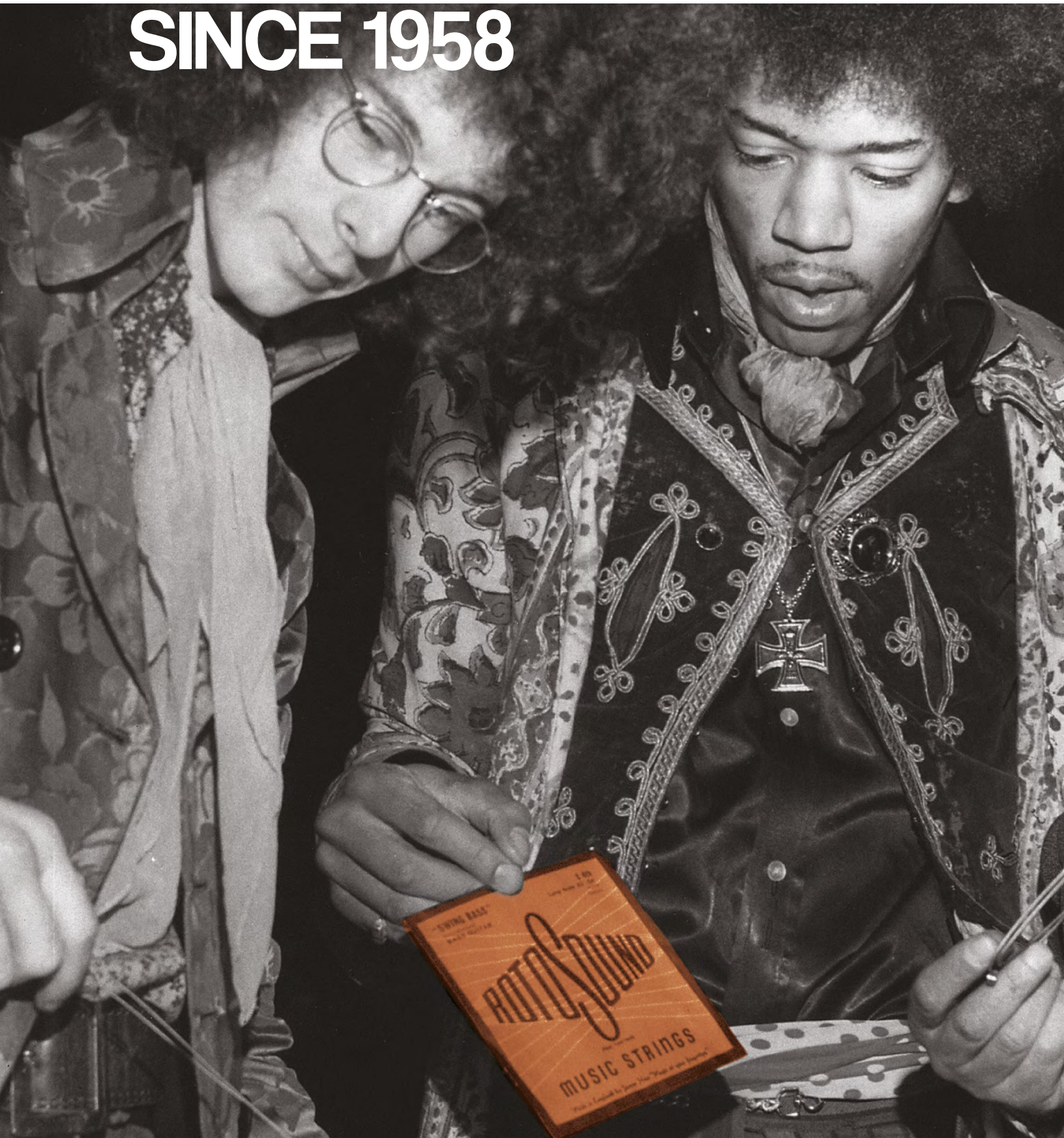
WE PAY TRIBUTE TO THE FINEST BLUES-ROCK GUITARIST
OF A GENERATION. EXCLUSIVE FEATURE & TECH SESSION

LATEST GEAR REVIEWS

[BOSS MOOER
ARIA DANELECTRO
GUILD ORANGE
TECH 21]

AND MORE...

MAKING HISTORY SINCE 1958





LEGENDARY TONE STARTS WITH AUTHENTIC STRINGS

That's why we still use the same family-made machinery that wound Jimi's strings in 1967.

Rotosound British Steels bring to life the inspiring sound of '60s electric guitar epitomised by Jimi Hendrix's choice of our stainless steel sets - the key to timeless tone starts with the right strings.

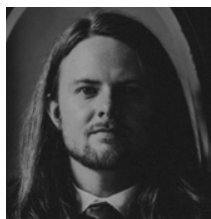


Jimi Hendrix & Noel Redding talk strings with Rotosound's Alan Marcuson on March 1st, 1967. © Rotosound Archive



Welcome to ISSUE 75

Hello and welcome to issue 75 of Guitar Interactive Magazine!



In July of this year, we lost Peter Green. One of the finest rock guitarists of his generation; Green was a charismatic figure at the forefront of a fast-moving rock-and-roll revolution, as the music evolved in the late 1960s from its blues-based origins

to a more ornate and theatrical style, with overtones of spiritual endeavour. In this issue's cover feature, Nick Jennison explores the rich history of the Fleetwood Mac founder and how his impact helped shape modern rock guitar, as well as providing an in-depth Tech Session that we hope you enjoy.

With the band's latest album, 'Utgard' set for release this month, Enslaved guitarist, and founding member Ivar Bjørnson talks with Jonathan Graham about this latest chapter in the band's evolution.

Also in this issue, we shed some light on the man who's played with just about everyone who's anyone. David Spinozza is a master session guitarist and composer who has worked with Paul McCartney, James Taylor, Paul Simon, John Denver, Ringo Starr, Rod Stewart, Bette Midler, and countless other music legends.

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 Nick Jennison and Giorgio Serci.

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

Guitar^{Interactive}

Editor

Jonathan Graham
jonathan@guitarinteractivemagazine.com

Contributors

Jonathan Graham, Nick Jennison

Review crew

Nick Jennison, Tom Quayle,
Sam Bell & Dan Veall

Columns

Nick Jennison & Giorgio Serci,

Advertising Manager

Helen Bavester
helen@guitarinteractivemagazine.com

USA Advertising Sales

Lisa Spiteri
LisaSpiteri@guitarinteractivemagazine.com

Design and layout

Simon Gibbs
simon@guitarinteractivemagazine.com

Video Editors

James Masterton & Dave Kidd

Sound Engineering

Martin Hayles & Gwyn Mathias

Camera

Mike Th...

Social M...

David Jo...

Publish...

Guitar In...

Publish...

Kim Wal...



GET IN TOUCH Ask a question, share your ideas and let's see what works!



iGuitarMag
Tweet your ideas and thoughts here



**facebook.com/
GuitarInteractive
Magazine**
Keep up-to-date with the latest from Gi



**www.guitarinteractive
magazine.com**
Full user access to our extensive website and content

Media Managers
James & Daniel Le Gresley
ers
Interactive Ltd
ing Director
ler

Contact

Sales and Information line:
+ 44 (0)1708 757 337
Fax Line: +44 (0)1708 757 528
Address: Unit A, Chesham Close, Romford,
Essex, RM7 7PJ, UK

Ad Index

Our advertisers.

ARIA GUITARS 93
BASS DIRECT 145
DEAN GUITARS 97
ELIXIR 73
FISHMAN 121
FISHMAN 166-177
MARTIN 29

MOOER 17&33
PRS 15
RODOSOUND 128-149
RODOSOUND 2&3
SENNHEISER 51
SOUNDSATION 172-176
SOUNDSATION 89

STETSBAR 69
TASCAM 109
VICTORY
AMPLIFICATION 152-157
VINTAGE GUITARS 55
YAMAHA 158-165



Guitar Interactive are those of the contributors and not necessarily those of the Editor or Publisher.



DOWNLOADS

TAB & PDF CONTENT

Turn to page 61 for your free downloadable content

ISSUE 75

Contents

INTERVIEWS

010



IVAR BJØRNSON:

Jonathan Graham sits down for an exclusive interview with Enslaved's guitarist, and founding member to discuss the band's latest album, 'Utgard.'

FEATURES

PETER GREEN:

Nick Jennison explores the rich history of the Fleetwood Mac founder and how his impact helped shape modern rock guitar.



024

DAVID SPINOZZA:

We shed some light on the man who's played with just about everyone who's anyone.



036

REVIEWS - GUITARS, AMPS & FX

066 Cort G280DX

070 Guild Starfire Jet 90 Satin White

074 Sonnemo Custom Strat

078 Aria Pro 2 Jet

082 SoundSation Rider

086 Mooer SD75

090 Boss DD3T

094 Danelectro Fuzz 3699

098 TC Electronic MimiQ D

STUDIO TO STAGE

104 Ear Trumpet Labs Myrtle Louise Microphones

110 Tascam Model 12

THE QUIET ROOM

118 Boss Acoustic Singer Live

124 SoundSation Shadow

THE BASSMENT

130 Rotosound ULTRAMAC

134 Orange Bass Butler

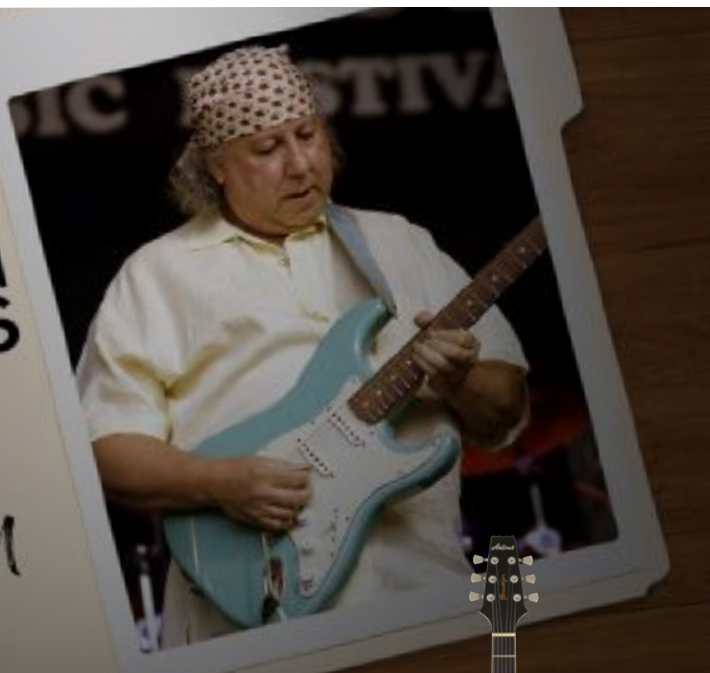
140 GR Dual 800

146 Tech 21 Steve Harris SH-2 Signature Sansamp

044

PETER GREEN:

Nick Jennison breaks down the legend's style, from its blues-based origins to the more ornate and theatrical, with overtones of spiritual endeavour.



COMPETITION

056

WIN! an Aria 718-MK2 Brooklyn electric guitar in this Issue's Free Giveaway!



COLUMNS

152

NICK JENNISON

Should you use plugins or pedals for effects?

158

GIORGIO SERCI

Creative Fingerstyle

166

NICK JENNISON

Creating Drum Grooves On Acoustic Guitar - Part 2

172

NICK JENNISON

Creating Drum Grooves On Acoustic Guitar

THE Interviews

"It is not about avoiding fear of the pitch-black darkness, but to go into the darkness itself."

For almost 30 years, Enslaved has taken an uncompromising path when it comes to their craft, and fifteen albums in; it's that very approach that has helped set them apart from their Norwegian Black Metal contemporaries. With the band's latest album, 'Utgard' set for release this month, guitarist, and founding member Ivar Bjørnson talks with Jonathan Graham about this latest chapter in the band's evolution.

IN-DEPTH CHATS WITH GUITAR'S BIGGEST NAMES



IVAR BJØRNSON

Shades Of Black

Almost 30 years, Enslaved has taken an uncompromising path when it comes to their craft, and fifteen albums in; it's that very approach that has helped set them apart from their Norwegian Black Metal contemporaries. With the band's latest album, 'Utgard' set for release this month, guitarist, and founding member Ivar Bjørnson talks with **Jonathan Graham** about this latest chapter in the band's evolution. »





THE Norwegian black metal movement is easily one of the most interesting scenes within the metal genre, not least from a cultural and historical perspective, but also in terms of its evolution throughout the years, and nowhere is that more prevalent in a band than in Enslaved. In 2020 Enslaved is in continued stellar form, a band at its most existentialist and self-conscious, not to mention bearing the torch of their hometowns' extraordinary musical history.

With the band's latest incredible album 'Utgard' (out now via Nuclear Blast Records), Enslaved proves they are at a stage where just about everything they touch turns to gold. Icy black metal anthems walk hand in hand with refined prog-rock gems and primordial, dark folk sorcery. It's Enslaved to the bone! Yet again the band casts off its old skin, delivering some of their shortest songs in years while still packing them with glimmering detail. Bjørnson tells us. "Creating this album was truly special. We almost felt we were in Utgard all the time; we were so invested in this concept. Plus, we got a lot of help from the weather gods. We started recording in October 2019 and were finished with mastering on the morning of Christmas eve – or Grutle's eve, given that this is his birthday. In that whole period, I don't think I experienced more than five minutes of bright light outside."

The tendency in the Metal genre has always been to do it heavier and largely to do it faster. That has been the norm since Tony Iommi's opening riffs roared in Black Sab-

bath's debut album back in 1970, and it has remained true to form to this day, however, black metal has certainly pushed things to the more extreme.

In terms of style, the movement of the late 80s and early 90s was defined by very simple axioms: more is more when it comes to aggression and delivery. Much like the thrash metal movement of the Bay Area that came in the decade before, black metal was all about upping the intensity, the darkness and the sheer vile energy of the music.

Of course, there were also the ideological "It is **not about** avoiding fear of the pitch-black darkness, but to go into the darkness itself..."

factors to take into account, like the Satanic beliefs, the burning of churches and even going as far as band members murdering one another, which goes to show that this movement was not like any other at the time or ever since. It's not only a music style but also an ideology.

Many bands were forged in the fires of this black metal scene, but Enslaved has always stood out from the pack. Formed in 1991 by guitarist Ivar Bjørnson and vocalist and bassist Grutle Kjellson when they were just mere teenagers, the band actually started out as Phobia, but they eventually took the name from a fellow black metal band's demo track released back in the early 90s ("Enslaved in



Rot” by Immortal), which goes to show how deep the connections were within Black Metal at the time to the point that bands were listening to each others demo tracks. It was a really strong and heavy underground movement where everybody seemed to be familiar with one another.

What’s interesting about Enslaved as a band is that despite the fact that grew and developed deep within the black metal movement, they never saw themselves as such, with Bjørnson aiming to go beyond the already established frames of this subgenre. For example, in their formative years, Enslaved started out as a prototypical black metal band, with a lot of emphasis on »



 **YouTube**

ENSLAVED - Urjotun (OFFICIAL MUSIC VIDEO)

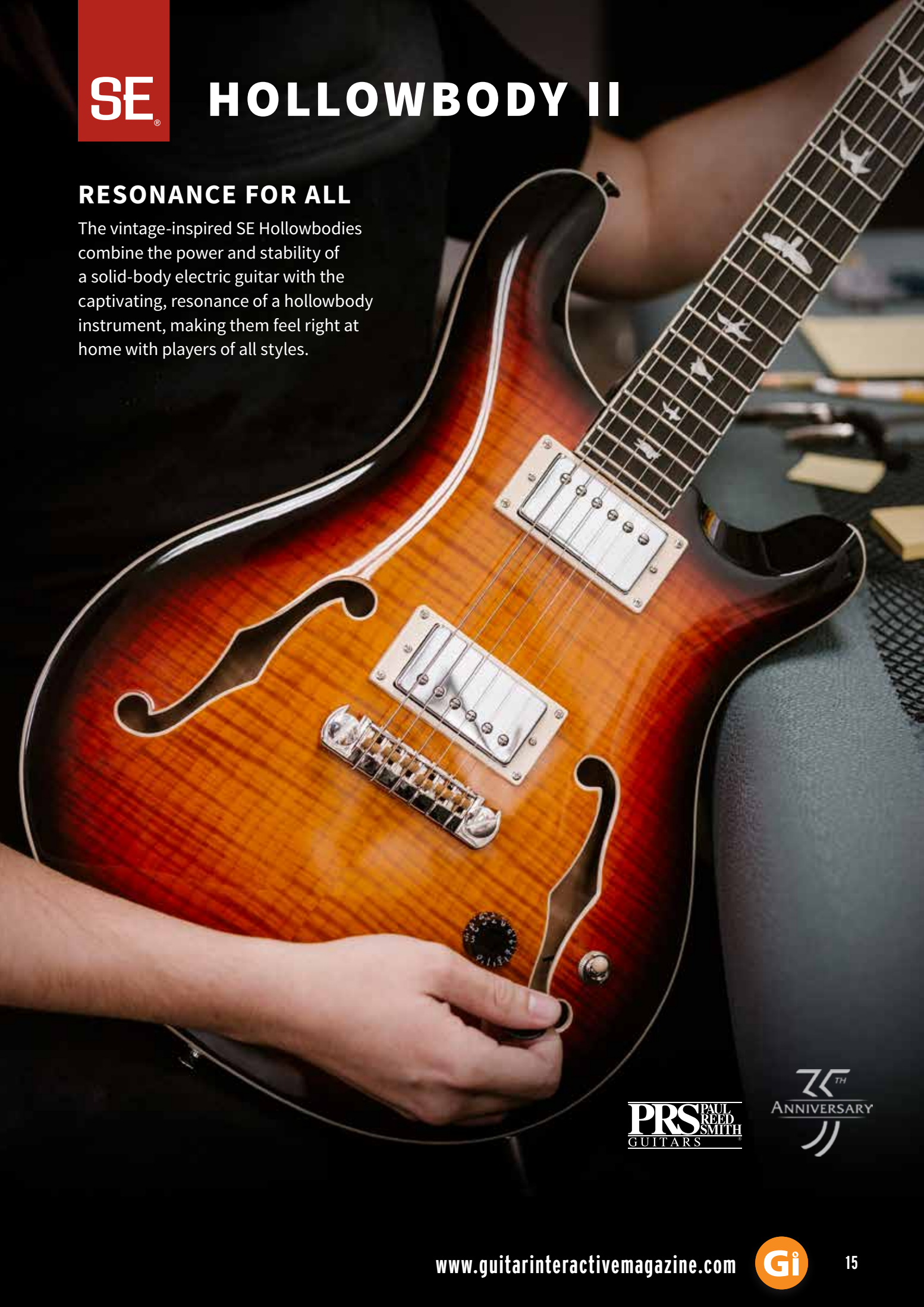
extreme sounds, a lot of harsh vocals and with the now-classic raw production that is a common trait in bands of this nature. However, by 1993 the band started to mutate, slowly developing a more unique sound and that is clearly shown in Enslaved's debut, 'Vikingligr Veldi,' where pretty much every song bar one is more than ten minutes long.

While other bands were aiming for the chaotic and the extreme, Enslaved was starting to develop a different kind of sound where there was more room for experimentation and there was also a factor of an epic scale, which influenced significantly in the so-called Viking Metal scene, with Quorthon and Bathory already started to exploit with their album 'Hammerheart.'

Never a sucker for stagnation, Enslaved explored uncharted progressive and psychedelic territories even back in the "grim nineties" – placing them in a unique position of both bearers of tradition as well as explorers into the unknown. Now, almost three decades on, Enslaved has become a worldwide phenomenon, entralling their listeners with music at once bleak and sublime, effortlessly proving that it is indeed not a problem at all to sound like the sophisticated love child of King Crimson and Bathory. For the band, it is not about avoiding fear of the pitch-black darkness, but to go into the darkness itself.

Reinvented, refined and progressed their highly inventive brand of extreme metal to a wholly unique level, fluently combining »



**SE**

HOLLOWBODY II

RESONANCE FOR ALL

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.

PRS PAUL
REED
SMITH
GUITARS

75TH
ANNIVERSARY

“While other bands were aiming for the chaotic and the extreme, Enslaved was starting to develop a **different kind of sound** where there was more room for experimentation...”



blistering black metal with warm prog rock and archaic folklore with psychedelic thrall. ‘E,’ their fourteenth album, released back in 2017, proved their worth by bringing a certain metaphysical plane to their very own interpretation of Nordic mythology, runes and the sacredness in profanity. “The album cycle for ‘E’ was the most intense we did so far,” an enthusiastic Bjørnson exclaims.

“We covered more territory than ever before and gladly realized we got noticed more outside the extreme metal scene.” It was a thrilling but weird time, he recalls, when one day they were playing their groundbreaking ‘Frost’ in its entirety only to churn out their more psychedelic, soothing tunes the next day at a prog festival. Only now it becomes apparent that this was only the beginning of yet another journey. »

EXPLORE NEW TONE HORIZON

MOOER
EFFECTS AND AMPLIFICATION



MOOER STUDIO
mooerstudio.com

Enter 'Utgard,' a record brimful with northern magic. Let all those other bands sing about Thor's mighty hammer and poor Odin hanging from that tree in miserable weather conditions. Enslaved is looking behind the mirror, tracing the origins of the well-known fables of the northern world back into each and every one of us. "Utgard can be countless things," Bjørnson states. "An image, a metaphor, an esoteric location. From Norse mythology, we know it as a landscape where the giants dwell, where the gods of Asgard have no control. On a psychological level, it can represent the spheres of sleep, dreams or lucid dreams; the outer borders of your consciousness and what lies beyond them in the subconsciousness. Utgard represents something that is hard to master completely, perhaps impossible. This something is dangerous, chaotic, uncontrollable. Yet something is enchanting about a place like this. It is where madness, creativity, humour and chaos dwell."

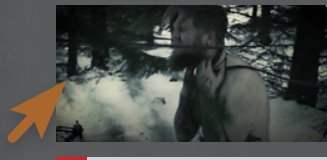
Their new album is a journey into and through scary Utgard. Sounds dark? Absolutely! 'Utgard' shows Enslaved both unleashed and fully thought-through, a lethal combination unfurling a potential that's easily rekindling the furore of their early works while dancing gracefully through their most ambitious, haunting and musical compositions yet.

Work on 'Utgard' commenced in the dying weeks of 2018, fueled by a sudden onslaught

of the northern muses. "I sat down in my living room with my acoustic guitar, and suddenly it happened all at once", an almost bewildered Bjørnson remembers. "I couldn't believe it at first, it was like all the noise in the world had followed me home. After only two nights in my living room already the first songs had taken shape. That was amazing, but at the same time, I almost didn't trust myself because it happened so fast. I took a break before I went back to it, but again, it all happened pretty fast. And as soon as I took the songs to Grutle, things really took up."

After being friends for so long, things between them happen naturally. "Friendship is what makes this band so strong", Bjørnson nods. "We both are loyal to the idea and stick to our vision, come what may." In a way, that's true for the rest of the gang as well. The concrete base of Arve "Ice Dale" Isdal (since 2002) and Håkon Vinje, along with the arrival of new drumming talent extraordinaire, former co-producer and good friend Iver Sandøy, really spiced things up. "2019 went by in a creative blur, and that's also thanks to Iver," Bjørnson stresses. "We're in a really good place right now."

The unusually rollicking rock'n'roll touch of "Urjotun" or the archaic voice from the deep that is "Utgardr," the raging force of "Flight Of Thought And Memory" or the elegiac final curtain "Distant Seasons" show Enslaved more open, more focused and simply



ENSLAVED - Jettegryta (OFFICIAL MUSIC VIDEO)

more brilliant than ever. Also, to Bjørnson, 'Utgard' is truly special. "We have albums that are steps, and we have some that are milestones," he says. "I personally think 'Utgard' is a milestone along the lines of 'Frost' or 'Below The Lights'." Time will tell, of course, but hearing a 42-year-old veteran of the Norwegian metal scene talk that fondly

and enthused about his 15th studio record is restoring a lot of faith in the concept of long-running bands. Maybe that's why even after 30 years, Enslaved still refuse to lower their standards...and don't expect them to any time soon.

END «

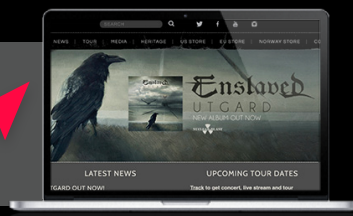


Utgard by Enslaved

TRACKLIST:

1. Fires In The Dark
2. Jettegryta
3. Sequence
4. Homebound
5. Utgardr
6. Urjotun
7. Flight Of Thought And Memory
8. Storms Of Utgard
9. Distant Seasons

For more info, please visit:
www.enslaved.no



THE Features

In July of this year, we lost Peter Green — one of the finest rock guitarists of his generation. In this issue's cover feature, **Nick Jennison** explores the rich history of the Fleetwood Mac founder and how his impact helped shape modern rock guitar.

We also shed some light on a guitar player you're guaranteed to have heard many more times than you think. Forever the man behind the curtain, master session guitarist David Spinozza.

HIGHLIGHTING THE BEST FROM THE WORLD OF GUITAR

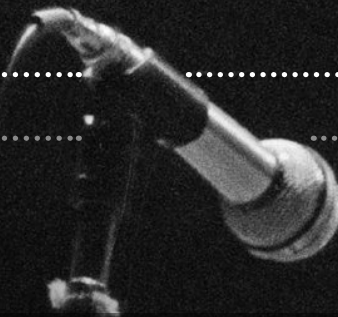
EXCLUSIVE INTERVIEW
Gi
INTERVIEW





THE Super-Natural

In July of this year, we lost Peter Green. One of the finest rock guitarists of his generation; Green was a charismatic figure at the forefront of a fast-moving rock-and-roll revolution, as the music evolved in the late 1960s from its blues-based origins to a more ornate and theatrical style, with overtones of spiritual endeavour. In this issue's cover feature, **Nick Jennison** explores the rich history of the Fleetwood Mac founder and how his impact helped shape modern rock guitar. »



THE 1960s were a very fertile time for the electric guitar: Jim Marshall had just started dabbling in building amplifiers, Leo Fender was still at the helm of his eponymous brand, Gibson had just finished building what would go on to be the most expensive guitars in history and had moved on to making the first widely available fuzz pedal... oh, and there were some pretty hot guitar players knocking around too!

Jimi Hendrix was both figuratively and literally setting guitars on fire, and making legions of stunned guitar players consider throwing their own instruments on the bonfire. Eric Clapton was in his fiery pre-AOR prime with rock's first bonafide supergroup Cream, and had been succeeded in the Yardbirds by both Jeff Beck and Jimmy Page. His playing and tone were on John Mayall's Bluesbreakers' "Beano" album became the yardsticks against which all other guitar players of the era were measured. So when Clapton left for greener pastures, only a very special talent could fill his shoes.

Enter Peter Green. Born to a poor Jewish family in Bethnal Green, London and taught three chords by his older brother Michael, Green would begin his professional career at the age of 15. At 21, he would replace Clapton in the Bluesbreakers on their third album "A Hard Road", which features the stellar

instrumental "The Supernatural" - a haunting, latin-inspired psychedelic number that introduced the world to Green's incredible guitar work. Where Clapton was ferocious and ostentatious, Green was restrained, thoughtful and supremely expressive - qualities that would define his playing throughout his career, and influence generations of guitarists that followed.

QUALITY OVER QUANTITY:

The "flash vs feel" argument has raged in the guitar-o-sphere for more than half a century now, and it's pretty played out. But if there was ever a guitar player that exemplified the oft-touted but rarely displayed virtues of taste, restraint and expressiveness, it's Peter Green. Humble and ego-less enough to name his own band after the drummer and bass player (Mick Fleetwood and John McVie), Green's playing was deliberately economical with a focus on the quality of the notes he played: no doubt influenced by two of Green's early heroes, Hank Marvin and BB King. Green himself stated that he "liked to play slowly and feel every note" and that he aimed to "express as much as he could in the music, playing as few notes as possible".

Of course, if you've ever tried to mimic Green's minimalist approach, you'll no doubt have quickly realised that just playing fewer notes is the tip of the iceberg. For Green, »

“Green was a **master of dynamics**, and had an incredible awareness of the tone quality of his notes...”



Oh Well (Pt. 1) (Mono) (2018 Remaster)

restraint served a more important purpose: by cutting the clutter, all of the listener's attention is drawn to his incredible touch, tone and vibrato. BB King himself famously said that Green "...has the sweetest tone I ever heard; he was the only one who gave me the cold sweats".

The moral of the story is that just playing fewer notes will not a Peter Green make - rather it's the depth and quality of those notes that matter.

VIBRATO:

In a previous article, I discussed how Jimi Hendrix gave birth the slow, wide vibrato style that would define some of rock's greatest contributors: Leslie West, Yngwie Malmsteen, Michael Schenker, the list is endless. On the

other side of the spectrum is Peter Green. Completely different to Hendrix but possibly even more exquisite, Green's vibrato was fast, fluttery and ran the gamut of emotions from shivering to stinging.

In my opinion, it's a much more difficult style of vibrato to master, because it's so easy to get it wrong. Without completely clear intent and total precision of execution, things can quickly become jagged, irritating and sheep-like. But if you take the time to get it right, there are few sounds more hauntingly vocal. Take a listen to Joe Bonamassa and Gary Moore, both of whom were directly influenced by Green's legendary vibrato. Moore would draw even more heavily on Green's influence with his use of sustaining feedback (a la "The Supernatural") on songs like Parisienne Walkways. »



“the only thing that sounds better than my martin guitar is my martin strung with lifespan strings. **they really last.**”



CHRIS CARRABBA

DASHBOARD CONFESSIONAL

Today's musicians have so many great options available when it comes to perfecting their tone. From the instrument itself to pedals and amps and accessories, the sky's the limit. We, at Martin, are proud that quality musicians, like Chris Carrabba, trust Martin strings to give their audience the best possible experience. Try them today at www.martinguitar.com/aa.



“If you’ve ever tried to mimic Green’s minimalist approach, **you’ll no doubt** have quickly realised that just playing fewer notes is the tip of the iceberg...”

TONE:

Peter Green's tone is the stuff of legend - clear and glassy but still sweet, surprisingly clean but with astonishing sustain, and with a character that's unmistakable. Of course, Green had what he called his "magic guitar" - the legendary '59 Les Paul he bought for £114 which would later be owned by Gary Moore, toured by Joe Bonamassa and finally bought by Kirk Hammett for an alleged asking price of a cool \$2million. Much has been made of the famously botched pickup repair that ended up in the famous "out of phase" sound that, and while that's certainly a huge contributing factor to Green's tone, modding your guitar's wiring to match "Greeny" in the hope of producing instant Peter Green tone will likely lead to disappointment - unless you know how to use it. »

Gi

Phil Harris
The Peter Green/Gary Moore 1959 Les Paul

Gi

Peter Green 1959 Les Paul Guitar Review With Phil Harris



Green was a master of dynamics, and had an incredible awareness of the tone quality of his notes. Watch any of the (sadly rare) footage of Green playing live and you'll see him constantly toying with the balance of his guitar's volume controls to manipulate the amount of phase cancellation between the two pickups, and using his right-hand dynamics to produce a whole range of tones - occasionally playing so gently that it's tough to actually strike the string, and at other times laying in with Freddie King-like aggression.

As if this wasn't proof enough that Green's tone is more about the man and less about the gear, we can take a look at the amps he used throughout his early career: Marshalls with the Bluesbreakers, Vox, Fender, Matamp, Orange... and yet he always sounded like himself? Just like his phrasing, Green's tone is much more than the sum of its parts.

INFLUENCE OUTSIDE THE BLUES:

Ok, hands up if you thought "Black Magic Woman" was a Carlos Santana track? There's no shame in it, but the sinister latin-flavoured masterpiece was a hit for Green's Fleetwood Mac two whole years before it would feature as a breakout single on Santana's Abraxas. In a touching obituary, Santana remarked that Green's instrumental "The Supernatural" (an epithet Santana would take for himself in 1999) was "just sacred".

In heavy metal, Green's influence can be felt just as strongly. First heard on an infamous

live recording "Live In Boston" and later released on "Then Play On", the year before both Black Sabbath's eponymous debut and Deep Purple's "In Rock", Fleetwood Mac's "Green Manalishi (With The Two Prong Crown)" is every bit as important to the burgeoning genre as "Born To Be Wild", "Summertime Blues" or "In-A-Gadda-Da-Vida". Inspired by a terrifying LSD-induced dream where Green was visited by the devil in the form of a green dog that represented the evils of wealth, "Green Manalishi" is a profoundly heavy and lyrically dark cry for help from an ailing Peter Green.

British Metal legends Judas Priest would famously cover the song on their legendary albums "Hell Bent For Leather" and "Unleashed In The East", as well as during their set at 1985's Live Aid. The song was also covered by sludge/doom metal pioneers Melvins on their 1999 album "The Maggot". As if that wasn't enough, Green's legendary Les Paul is now owned by Kirk Hammett - a man who knows a thing or two about metal!

About as far away from metal as it's possible to get without the use of pan pipes, Green's "Albatross" is a peaceful-yet-mournful instrumental that draws on Santo & Johnny's "Sleepwalk", but does away with the latter's sweetness in favour of melancholy. It might be a stretch to suggest that "Albatross" was an early example of post-rock guitar, but all the hallmarks are there - dense washes of reverb, sparse chordal soundscapes, »

INTRODUCING THE

NEW MICRO SERIES

E7 SYNTH

- 7 different types of brand new MODER SYNTH tones.
- Individual arpeggiator for each tone.

R7 REVERB

- 7 classic reverb effects
- "Trail On" function allows the effects to fade out naturally.
- Buffer Bypass.

D7 DELAY

- 6 different types of customizable delay effects and a 150-second capacity Looper.
- Tap Tempo to control delay timing.
- "Trail On" function allows the effect to fade out naturally.

A7 AMBIANCE

- 7 ambient and psychedelic reverb effects to experiment with.
- Choose between INFINITE trail function or the more traditional "Trail On" function.
- Buffer Bypass.

MODER
EFFECTS AND AMPLIFICATION

   
moderaudio.com

FEATURES **PETER GREEN**



melancholic-yet-beautiful harmony. Pixies founder Joey Santiago has proclaimed his love for the song for it's "big and simple statements with the guitar".

Lastly, how can we forget what Fleetwood Mac would become in Peter's absence - the soft rock hit-making machine of the 1970s (I love this iteration of Fleetwood Man too - just saying!). It is tempting to think that this sound was ushered in with the addition of Nicks and Buckingham, but take a listen to "My Dream" from "Then Play On" (and "World In Harmony", recorded in 1969 but unreleased until 2013) and tell me you can't hear the seeds of the "California Mac" sound!

Much like Hendrix, Peter Green's most influential period was cut short by tragedy, as Green's mental health deteriorated as he struggled with the effects of LSD. To have such a profound impact on the trajectory of electric guitar music in such a short period of time is testament to the genius of Peter Green and his deep, nuanced style. Green was so much more than some sparse, tasteful blues phrases on a magical guitar: he was a true master of dynamics, tone and expression, and the longer you listen to his work, the deeper it gets.

For an in-depth look at Peter Green's guitar stylings head over to this issue's **Tech Session**.

END «

FEATURES **DAVID SPINOZZA**





DAVID SPINOZZA:

The Man Behind The Music



Forever the man behind the curtain, David Spinozza is a master session guitarist and composer. He has worked with Paul McCartney, James Taylor, Paul Simon, John Denver, Ringo Starr, Rod Stewart, Bette Midler, and countless other music legends. In this **Guitar Interactive** feature, we shed some light on a guitar player you're guaranteed to have heard many more times than you think. »

IN an illustrious career that has included him playing guitar for the greats, producing albums, releasing his solo records, and holding the first guitar chair in the Broadway orchestra of *Hairspray*. David Spinozza is one prolific individual. Just how prolific, I hear you ask? Check out his credited works. Just a warning: you'll be scrolling for a while.

Along the way, however, Spinozza has chosen to keep somewhat of a low profile, and doesn't even have his own artist website. Yet, in a recent interview with *Guitar World*, we have gotten an inside look at the guitar legend's beginnings and history. This interview is particularly interesting because, as much as it covers Spinozza's extensive studio session repertoire, he also notes his varying process in working with a multitude of musicians. He stated that Paul Simon was "a bit of a taskmaster," but also that "he knew what he was going for." He emphasized Paul McCartney's cuteness and creativity, John Lennon's ability to work quickly and efficiently, and his nuanced fore-going of a comment on Yoko Ono. His ability to adapt to so many different styles and creative processes attests to the fact that he can do it all and work with practically anyone.

A self-described "Fender player," Spinozza today still plays his trusty '51 Telecaster—just as he did in so many of his studio sessions over the years. His amp of choice is a Hot Rod Deluxe Reissue, as he likes small amps that can get that nice break-up without too much coaxing.

»

“Know both how to read music and how to play by ear, as both skills will be utilized...”

SPONSORED BY



FEATURES DAVID SPINOZZA - THE MAN BEHIND THE MUSIC



Spinozza received both formal and informal musical training as a kid. His interest was sparked by his fascination with Wes Montgomery records, which translated into him studying music theory in high school, as well as studying how to write for instruments. Spinozza's first studio session was at the age of sixteen or seventeen with Tommy Mottola, the future leader of Sony.

One of David Spinozza's earliest and most famous recording sessions was when he worked with Paul McCartney on *Ram* in 1971. Later in the year, he played guitar on Don McLean's *American Pie*, a track that he was never expecting to get radio

play, as, at that time, most tracks were around 2 minutes 30 seconds—a stark contrast to the 8 minutes 37 seconds runtime of “*American Pie*.” One year after that, he worked on Paul Simon with—you guessed it!—legendary singer-songwriter Paul Simon of Simon & Garfunkel.

Spinozza is also known for his amazing guitar solo on Dr. John's “*Right Place Wrong Time*,” which peaked at #9 on the Billboard Hot 100 singles chart in 1973. He has a unique story as to how he got roped into playing for Dr. John:

“I was at the right place at the right time! I was at Atlantic working on a record with



American Pie



Roberta Flack or Aretha Franklin and Arif Mardin producing. I was leaving the session, a 10 to 1 to get to a jingle session, a 2 to 3, which is how we looked at them. Jingle sessions were only an hour.

So I was at the elevator, and Dr. John sees me in the hall and yells out, "Hey, Spinozza! I need ya to play a little blues for me!" They were mixing the record, and they forgot to put a solo on the song! So I explain I'm on my way to a jingle date and I only have 45 minutes to get there. So I went in and they had a little Fender amp mic'd right in the control room with them.

So they go to the middle of the track where they want the guitar solo, and I just play what I play. Then I go, "I know what you want. Let me try another one." They say, "You're done." And I'm like, "No! The guitar is out of tune." I over-bent a note that drives me crazy to this day. I was just bending my G string and then I was gonna tune up and do a take! They loved it. They threw me out of the studio. I remember leaving feeling very dejected because I could have played much better.

Cut to three months later. I'm in a cab on my way to a session, and I never heard the song. Never heard the vocals. So this song comes on the radio and the cabby must realize I'm a guitarist because I have three guitars. So he turns to me and says, "Oh, you're a guitar player, this is my favorite!

You're gonna love this!" And it comes to the solo, and he turns it up, and I hear that it's me! So, knee-jerk reaction, I go, "That's me!" And he turns the solo down and says, "Yeah, right, buddy." So I never even heard it in the taxi. A New York moment!"

Later in 1973, Spinozza worked with another legendary member of The Beatles: John Lennon, on Lennon's fourth studio album *Mind Games*. He has stated many times over the years that he was honoured to have worked with both McCartney and Lennon, and didn't care to get caught up in whatever rivalry there may have been at the time. After working with McCartney and Lennon, Spinozza proceeded to play guitar for Ringo Starr's 1977 album *Ringo* the 4th, making him one of the few to work with three out of four Beatles, all separately of course.

Spinozza's first time producing an album was James Taylor's *Walking Man*, Taylor's fifth studio album, recorded and released in 1974. He also played electric guitar, acoustic electric guitar, electric piano, acoustic guitar, and the organ for the album. Taylor and Spinozza originally met when Spinozza was Carly Simon's (Taylor's girlfriend at the time) musical director. Taylor liked what Spinozza did, and thus started his production in Taylor's album. »

He then proceeded to play guitar for and produce One-Eyed Jack and Ghost Writer by Garland Jeffreys (where he worked with Dr. John yet again), A Story with Yoko Ono, and James Taylor's Greatest Hits album. After working with A&M label with Garland Jeffreys, he released Spinozza in 1978, a jazz-oriented album with some vocals.



DR. JOHN
 "Right Place Wrong
 Time"

FROM **IN THE RIGHT PLACE**

Dr. John - Right Place Wrong Time (Official Audio)



“A **self-described** “Fender player,” Spinozza today still plays his trusty ‘51 Telecaster—just as he did in so many of his studio sessions over the years.”

His advice to young, fledgeling guitarists that wish to become session players? Know both how to read music and how to play by ear, as both skills will be utilized. Ever the creative, with a rich history of collaborations to back up his talent, David Spinozza has been an integral component of the songs, so many of us know and love. Even though we may not know his name, we certainly know his sound, and for that, Spinozza has left his mark.

Once live music returns to the world, you can catch David Spinozza performing with

his band from 1973 called L'Image, featuring the fellow greats, Tony Levin, Mike Mainieri, Steve Gadd, and Warren Bernhardt. Spinozza is also currently offering lessons on MeetHook.com

With the upcoming launch of MeetHook Live, David has put together a Big-Band Beatles project he will be debuting in the coming months. Head to **MeetHook.com** for more information.

END «

THE Tech Session

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

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

UNDERSTANDING WHAT MAKES THE GREATS GREAT



THE TECH SESSION FILES

*Peter
Green*

TABLATURE DOWNLOADS

PDF

DOWNLOAD



BACKING TRACK

DOWNLOAD





Tech Session

In a continuation of our special feature on the late, great Peter Green, **Nick Jennison** takes an in-depth look at the subtle guitar nuances of the blues-master in this issue's exclusive Gi Tech Session. »

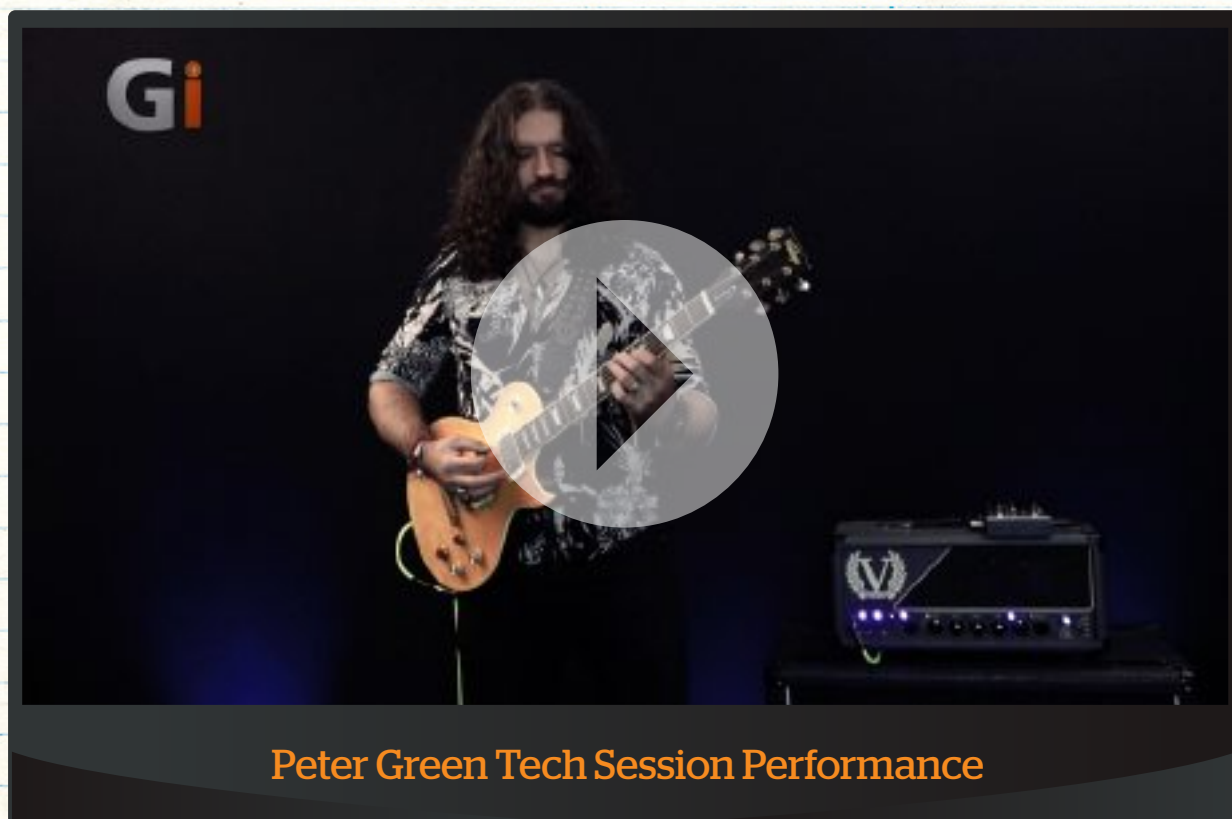
[...>]

PETER Green's groundbreaking style stood in stark contrast to the guitar arms race of the 1960s - the understated and thoughtful Yin to Hendrix's flamboyant and virtuosic Yang. On the surface, Green's style can seem simplistic and even primitive, but it's not about the notes he played - it's how he played them. Green's economical playing style was not an excuse for a lack of chops or vocabulary, but a deliberate artistic choice to focus all the

listener's attention on the expressiveness of his touch and tone. Keep that in mind as we go forward - learning the notes isn't even half the battle.

THE GEAR:

Green's legendary '59 Les Paul contributed a great deal to his signature tone with it's out of phase middle position, where the two pickups cancel each other out, creating a hollow and quacky tone. Of course, you don't



[...>]

need a 1959 Les Paul to get close to that signature sound! We used Vintage's excellent V100 Lemon Drop guitar which features the same out of phase mod, but any dual humbucker guitar will do the trick - especially if it has a volume control for each pickup! The crucial part of making the out of phase sound work is rolling down one of the volume controls until the sound "fattens up".

Perhaps surprisingly, the amp we used was a Victory VX100 Super Kraken. While this is ostensibly a high gain rock and metal amp, it's British-sounding clean channel cranked up full produced just the right flavour, especially when combined with a spring reverb pedal ran into the front of the amp. Not only does this exaggerate the reverb tail to Green-esque levels of wetness (he used a LOT of reverb!), it also helps with both sustain and the "sponginess" of the play feel, which is critical for emulating Green's expressive style. Lastly, we recorded this session LOUD! Sadly, playing loudly is about the only way to get those sustained notes around bar 37 without cranking the distortion, but just about everything else in this session should be easily achievable without upsetting your neighbours.

VIBRATO:

Like we discussed in the Peter Green feature that accompanies this Tech Session, Green's signature vibrato is at the core of his style.

In terms of execution, it's less of a series of bends and releases and more of a controlled "shake". Staking relaxed is important, because the "shake" needs to be completely even in both speed and width, or you run the risk of sounding terrible. The technical line between "Green God" and "nervous sheep" is very fine, but the sonic difference is night and day.

BARS 1-11:

We kick things off by looking at some "Green Manalishi" inspired thunder. These two note chords (root and third) are very common in Green's playing, and sound suitably ominous when layered over the ringing open E string. Use a little palm muting to help the E string "pop", but keep it light - this isn't modern metal chugging.

BARS 12-23:

An example of some of Green's more aggressive blues phrasing, inspired by his work on "Black Magic Woman". While Green's known for his restraint and simplicity, he wasn't afraid to "busy it up" if the song called for it.

Now, remember when we said that this session would be less about learning the notes and more about **how** they're played? Well, this section is all about that. What separates the way Green would play these tried-and-true blues lines from the way other players would approach them is his touch and

timing. There are parts that are going to be bang-on-in-time (like bar 17), and other parts that will be way behind the beat (like bar 14). Listen carefully for which is which and you'll start to develop an instinct for when to lock up and when to be loose.

Likewise, your right hand dynamics are crucial to making these licks sound authentically "Green". Your touch should be light for the most part, but there will be notes (marked as accents in the tab) where you should lay in a little more to open

up the tone. If you've dialled your pickup balance just right, you'll notice a distinctly different sound between the louder and softer notes, along with a "singing" quality to the decay on the vibrato.

Also, pay attention to the Gm arpeggio in bar 19: While the bulk of Green's blues soloing was almost exclusively pentatonic, he knew exactly how to "hit the changes" when he wanted to: further proof that his sparse style was born of choice and not ignorance - be sure you don't get it twisted



[...>]



MD 421-II

Standing the Test of Time.

The MD 421 is one of the best known microphones in the world. Its excellent sound qualities enable it to cope with the most diverse recording conditions and broadcasting applications. The five position bass control enhances its 'all-round' qualities.

But above all that it's about love, trust and reliability. For decades. For you.

(Re-) discover the legend:

www.sennheiser.com



SENNHEISER

and use Green's impeccable taste as an excuse not to study!

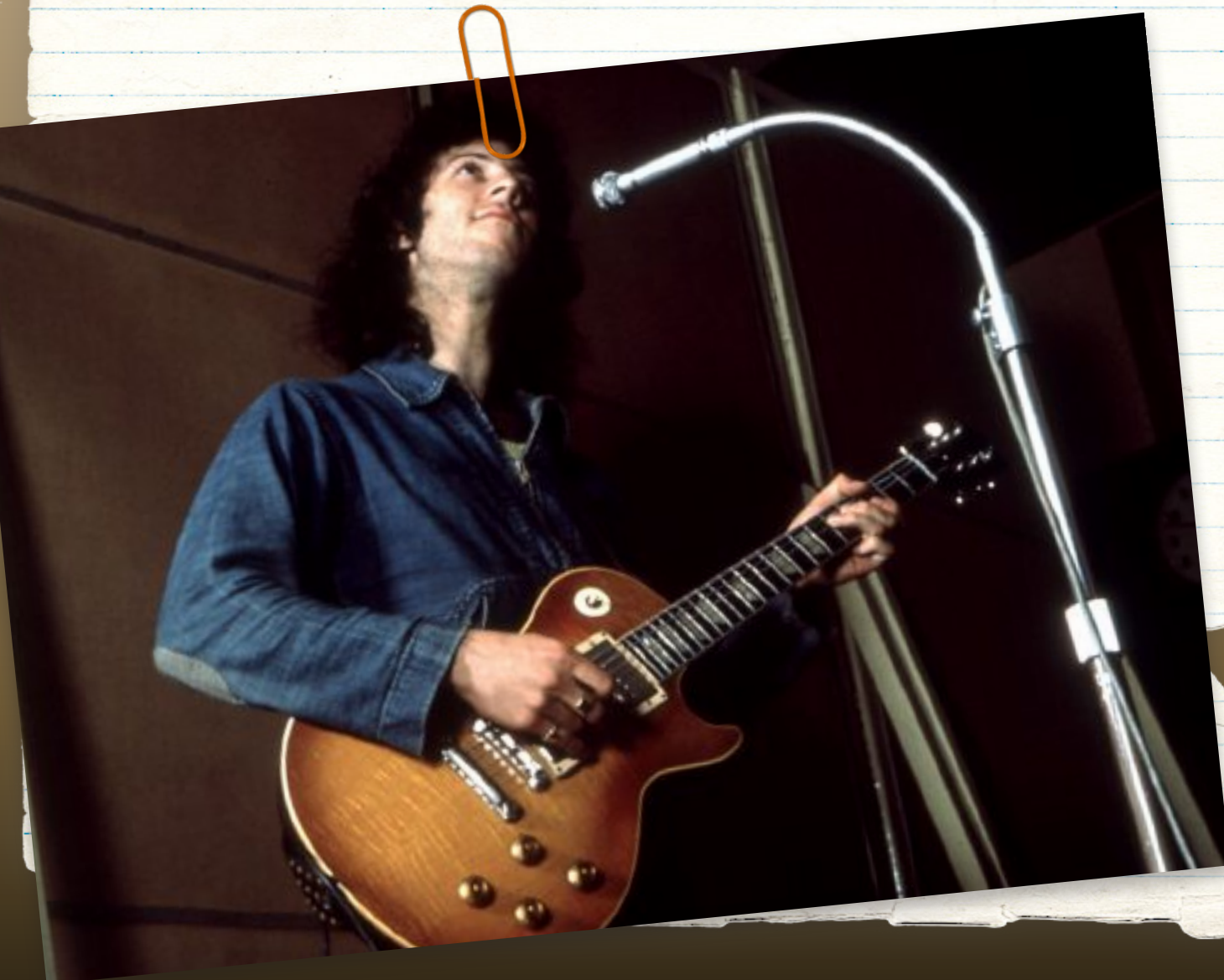
BARS 24-25:

Here we have "that sound" from Black Magic Woman. Roll your neck volume control down just a touch, and play very gently while shaking the guitar's neck to produce a subtle chorusing sound as the reverb tail decays.

BARS 26-36:

This second pass showcases Green's approach to "filling in" around a vocal (inspired by the verses of "I Loved Another Woman"). The lines are deliberately sparse and clean so as not to detract from either the moody quality of the track or the hypothetical vocal line.

We'll keep the neck volume rolled back a little, but we can't go too far with this or the sound will get too "phasey" and





thin. To keep these lines clean, you're going to have to play so gently that you might find yourself missing the string entirely - a great test of your control!

BARS 37-47:

Here we're going to explore the soaring sustain of "The Supernatural". Because we can't crank up a high gain amp, we're going to have to get some sustain the old school way - with vibrato and feedback. Unfortunately, you're going to need to shift a bit of air to make this work, since the vibration from your amp will cause the guitar's strings to keep vibrating like a bowed violin. Vibrato will help here too since the friction of the string against the fret will have a similar "bowing" effect.

Here's a bit of trivia for you: If you've ever been to a gig and noticed a few spots on the stage with an "X" marked in tape, that's the spot where the physical interaction between the amp and guitar produce the best sustain. The "X" is there



so the guitarist knows where to stand when it's time to sustain a long note (that's how Gary Moore did it!).

If you can't crank things up crazy loud, try touching your guitar's headstock to your speaker cabinet while you hold these sustained notes - the vibration of the cab will transfer into your guitar's neck and produce a similar effect to cranking things up really loud.

BARS 48-53:

More "Manalishi" inspired riffing here, using the same two note chord shapes

and light palm muting as the intro.

We're outlining the moody sound of the aeolian mode, but pay attention to the slid in bar 50 though - the D# implies harmonic minor for even more drama.

BARS 54-62:

Here we've got some "Oh Well" inspired single note blues riffs, but notice how well it jives with the more spacious parts of "Green Manalishi" (1:48 on the original recording). Be sensitive with your dynamics - play the first two times with a medium attack, and lay in harder on second two times to match what's going on in the accompaniment.

BARS 63-79:

Of course, we couldn't have a Peter Green tech session without looking at his soulful major blues phrasing on "Need Your Love So Bad". Roll back your neck volume a little and be super sensitive with both your timing and right-hand touch. There are notes where you'll need to dig in (like the high bend in bar 67), but for the most part you should use a very gentle touch and a laid back, behind-the-beat time feel. Just because the phrases are simple, doesn't mean they're easy!

So there you have it! Peter Green in a nutshell. Of course, describing Green's style in words and tablature is like trying to taste a gourmet meal by reading the recipe - it's way more than the sum of its parts! When you're learning anything by Peter Green, keep his philosophy in mind - the lines are simple so you can focus on the expression and dynamics. It's not enough to just "play the notes". A valuable lesson we could all do well to remember!

END <<

25 *Vintage*® ANNIVERSARY Series

1995 ~ 2020



Be one of only 100 guitarists worldwide to own one of these limited edition Vintage celebratory master pieces, complete with a Vintage 25th Anniversary embroidered canvas gig bag and individually numbered certificate of authentication.

The Vintage 25th Anniversary Series celebrates a milestone in the company's history and is in honour of their 25th anniversary of guitar craftsmanship.

www.VintageGuitarsRus.com



THE Competition

With each new edition of **Guitar Interactive Magazine** comes the chance of winning a fantastic prize in our free to enter competition.

In this issue, enter to win a Aria 718-MK2 Brooklyn electric guitar worth over £449.

GI75

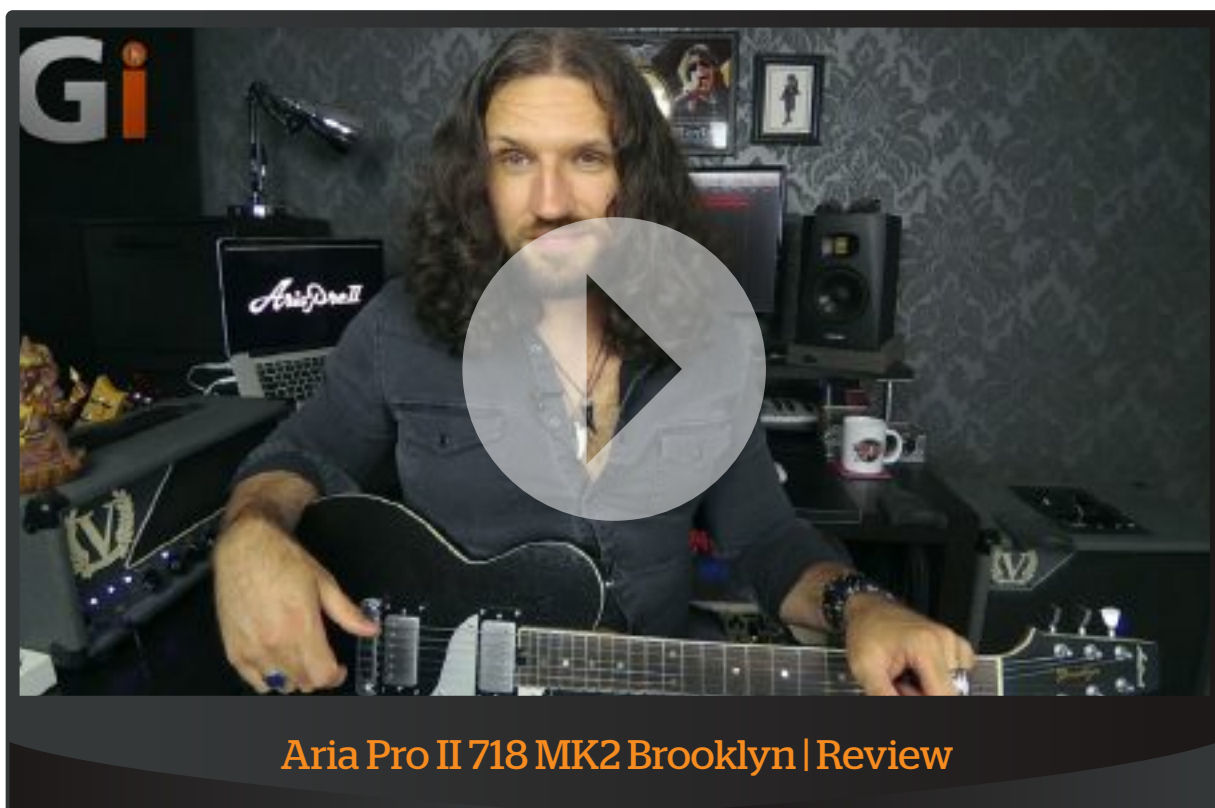
YOUR CHANCES
TO WIN



WIN!

a **Aria 718-MK2 Brooklyn** electric guitar in our free entry competition.

In this issue's competition, we are giving 1 lucky winner a chance to get their hands on a **Aria 718-MK2 Brooklyn electric guitar** worth over **£449**.



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.

ENTER

About the **Aria 718-MK2 Brooklyn**

Body: Mahogany

Neck: Roasted Maple, Set-
Neck, Heel-less Cutaway

Fingerboard: Rosewood

Number of Frets: 22

Scale Length: 628mm (24-
3/4")

Pickups: Classic Power
"CPH-1SC" x 2

Controls: Volume, Tone,

3-way PU Selector SW

Tailpiece: Wilkinson

Hardware: Satin Chrome

Finish:

* OPBK (Open Pore Black)

* OPWH (Open Pore
White)

Good Luck!

For more information, please visit:

ariaguitars.com



WANT TO FEATURE IN THE NEXT **GUITAR INTERACTIVE?**



IT'S SIMPLE. TO ADVERTISE...

**Get in touch with our sales team and let them
help you book your advert.**

Helen - UK AND EUROPE.

helen@guitarinteractivemagazine.com

T: +44 (0)7803 726 012

Lisa - USA.

lisaspiteri@guitarinteractivemagazine.com

T: 973-610-0441

TAB DOWNLOADS

TABLATURE DOWNLOADS FOR LESSONS

Our TAB downloads are **FREE** for all subscribers in PDF Format. To get your hands on this month's notation tablature, [subscribe](#) or download now!

Tech Session: Nick Jennison - Peter Green

DOWNLOAD



Creative Fingerstyle: Giorgio Serci - 'Momentum (Aka Matteo)'

DOWNLOAD



Guitar *Interactive*

New releases, coming soon and our best sellers!



From the classic metal riffs of Black Sabbath to the blues licks of BB King, from complete classic album courses to essential technique lessons, there is something here for everyone.

Whether you're a beginner looking for those vital pointers to get you on the way, or a seasoned pro in search of a heavy duty workout to keep your chops up to scratch, we've got the answer...



CA WHITESNAKE 1987

Note for note highlights of each song exploring the groundbreaking guitar work of 1987



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



CA ARE YOU EXPERIENCED

An incredible debut that introduced the unique sound of Jimi Hendrix to the world and changed guitar playing forever

Get your DVDs here www.licklibrary.com/store



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



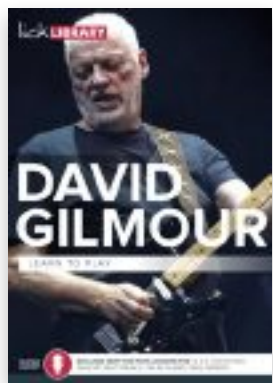
CA HOTEL CALIFORNIA Danny Gill walks you through the many highlights of each song from the rock music giants one phrase at a time



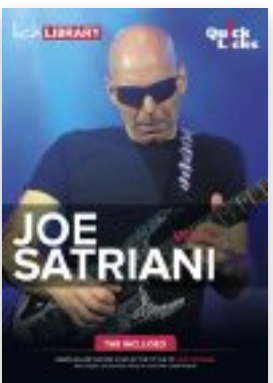
LTP BB KING Learn to play 5 classic tracks - Everyday I Have The Blues, Rock Me Baby, Sweet Sixteen, Three O'Clock Blues, The Thrill Is Gone



JW RAMMSTEIN Learn the best from the heavy metal heavyweights



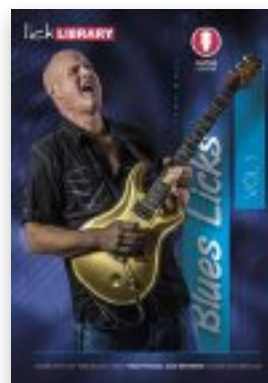
LTP DAVID GILMOUR Learn 5 Dave Gilmour songs including Mihalis, On an Island, 5 am, Raise my rent, Take a breath, Marooned



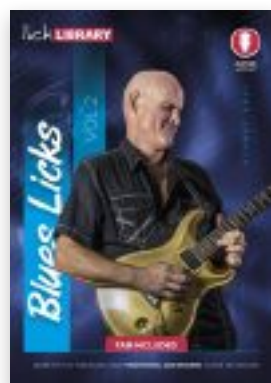
QL JOE SATRIANI VOL 2 More from one of the masters of the electric guitar



TOM QUAYLE SIGNATURE SESSION A brand new advanced course from Tom Quayle



STUART BULL BLUES LICKS VOL 1 Learn to play the blues using traditional and modern guitar techniques



STUART BULL BLUES LICKS VOL 2 Part two in this exploration of blues guitar

For more info, please visit: www.licklibrary.com



THE Reviews

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

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

GI75

GUITARS, AMPS AND EFFECTS



Cort G280DX

Nick Jennison takes a look at the flagship model of the revamped G Series: the G280DX. Designed with the best possible playability and sonic performance in mind, the G280DX comprises of Alder body with Flame Maple top and Canadian hard Maple neck for a versatile sound that can be used for just about any style.

IN the guitar world, codewords are part of the way we communicate. If you hear “Brit 800”, you know exactly which amplifier is being referred to. The same goes for “Cali 4x12”, “Green Screamer” and endless variations on “Centaur”. Likewise, “California Custom” has become less of a designation of origin and more of a codeword for a “genre” of guitars: sleek Strat-like designs with maple tops, maple (usually baked maple) necks, versatile pickup configurations and modern two point tremolos.

While these guitars have historically been the preserve of high-end custom shops (hence the “custom”), recent years have seen a slew of these kinds of guitars at much more reasonable price points - no mean undertaking given the cost of the materials and work involved in producing such an instrument. That said, if there’s anyone that can bring custom shop building practices to the masses, it’s Cort.

Their Korean, Chinese and Indonesian factories ghost-build guitars for some of the biggest names in the business, and the guitar lines they build under their own name are exceptionally high quality instruments - especially for the price!

The G280DX is just such a guitar. It boasts a Canadian hard maple neck, a flamed-maple-over-alder body, HSS pickup configuration and a very smooth 2-point tremolo. The neck is a very comfortable modern “C” with a compound fretboard radius: more rounded at the headstock end for comfy chord work, flattening out towards the body. This means the action can be set very low without bends choking out, which is definitely the case here. A slight criticism is the fret size - they’re pretty narrow, which is normal on this kind of guitar, but they’re also a little low for my liking. The truss rod wheel is a big plus though, making adjustments quick and simple in »

The **real fun starts** when you engage the “direct output” switch...”



Cort G280DX

MSRP: (UK) £470 / (US) \$TBA

The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High-end



For fans of

Stunning looks

Slick necks

Value for money

For more information, please visit:

cortguitars.com



changing playing conditions. If I had my way, every guitar would have one of these!

The pickups strike a really nice balance between modern power and punch and vintage class - especially impressive on a notoriously tricky HSS configuration because of the different pot values each type of pickup likes to “see”. The bridge humbucker is throaty and full, while the the single coils chime and clang just as you’d hope.

The real fun starts when you engage the “direct output” switch. This little toggle bypasses the pickup selector, volume and tone controls and routes the bridge pickup straight to the output jack. The result is

more output, more treble and a sharper transient “snap”. It also opens up a range of switching options. You can turn the volume control all the way down for “killswitch” type effects, or set the volume halfway down on the neck pickup to clean your amp up before engaging the direct output switch for crunchy bridge pickup tones.

The G280DX is great playing and looking guitar that boasts the same versatility and playability as the custom shop instruments that inspired it. If you’re looking for a guitar to “do it all” without breaking the bank, this might be the guitar for you!

END «



Cort G280DX



Eric Stet's Gibson ES335 with Stop-Tail Stetsbar

STETSBAR

professional tremolo systems

THE RETRO-FIT VIBRATO SYSTEM

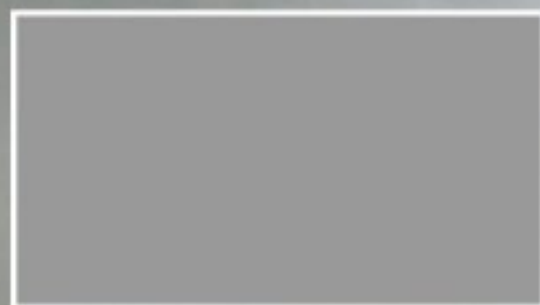
Great Range, Great Feel,
No Mods, No changes

Mounts for

Stop-Tail
Hard-Tail
Telecaster
Stratocaster
Luthier/OEM
Wrapover

"Amazing tremolos.
The best retrofit on the
market by miles!"

Nick Jennison
Guitar Interactive



visit madisonandfifth.co.uk

Guild Starfire Jet 90 Satin White

Guild brings its iconic Starfire single-cut archtop body to bear on a slick new performance platform: the Newark St. Starfire I Jet 90. The 6-in-line headstock and triple Franz P-90 pickups give the Jet 90 a mean modern rock aesthetic.

Sam Bell reviews.

I TURN up to Gi HQ, and it's not too often I'm surprised when I open a guitar Hardcase, its normally going to be something quite standard. However, on this one fine August day, I opened this Guild guitar hard case to be presented with this quite spectacular, unique looking instrument. I cannot explain it in text, but just one look and you'll see what I mean. The Guild Starfire Jet 90 in Satin White is like something from a Rockabilly Fiction. The bright satin white of the guitar punctuates the sheer size and awe of this guitar. It's very cool; let's take a look at the features. »





Guild Starfire Jet 90 Satin White

MSRP: (UK) £693 / (US) \$900

The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High-end



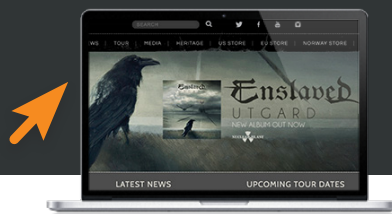
For fans of

Superb playability

Stand-out looks

Chunky neck profiles

For more information, please visit:
guildguitars.com



We have not one, but three P90 pickups, these can be selected via the six-way switch knob, these can also be interacted with via the Volume and Tone. The pickups are exactly what you'd expect from P90s, round, fat, cutting and clean sounding. The guitar has its own Bigsby style trem for all the surf rock action; the body is hollow and arched, accented with some classic style F holes. Very classic design, very resonant. The Body is Mahogany, and so is the neck giving this guitar a nice warm mid-range honk.

It's quite a large guitar to hold for a skinny guy like me, however, it sits well, the body is so big that it feels like picking hand when seated is more towards the neck rather than around the bridge. The neck itself is quite a large C shape neck, medium frets and a relaxed radius to the fingerboard, not too flat, not too classic either. Playing this guitar with a clean tone or a bit of crunch, it's a satisfying experience, lots of response from the guitar, the notes really pop out of the neck so to speak.

It is, of course, a very unique style of guitar, it'll undoubtedly turn a few heads. It's built very well, sounds great, and it comes with a hard case. It can span the genera's as well from Blues, Rockabilly, Surf and I'd imagine with some down tuning and moody riffs/fuzz, we could find ourselves in the Alternative Rock dimensions. Even if you're a Strat player, if you see a Starfire Jet 90, pick it up, you'll smile.

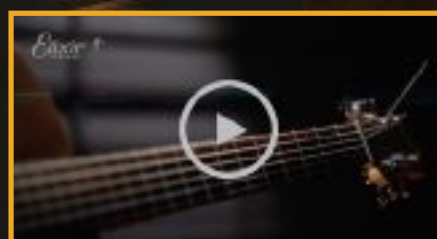
END «

THE
MOMENT
WHEN
THE

Music Pulls You In



DISCOVER THE
DIFFERENCE



Find yourself fully immersed in your music with the bright tones and just right feel of Elixir® Strings. Their consistent performance sets you free to truly express yourself - time and time again.

Elixir®
STRINGS 

ENGINEERED FOR GREAT TONE AND LONG LIFE

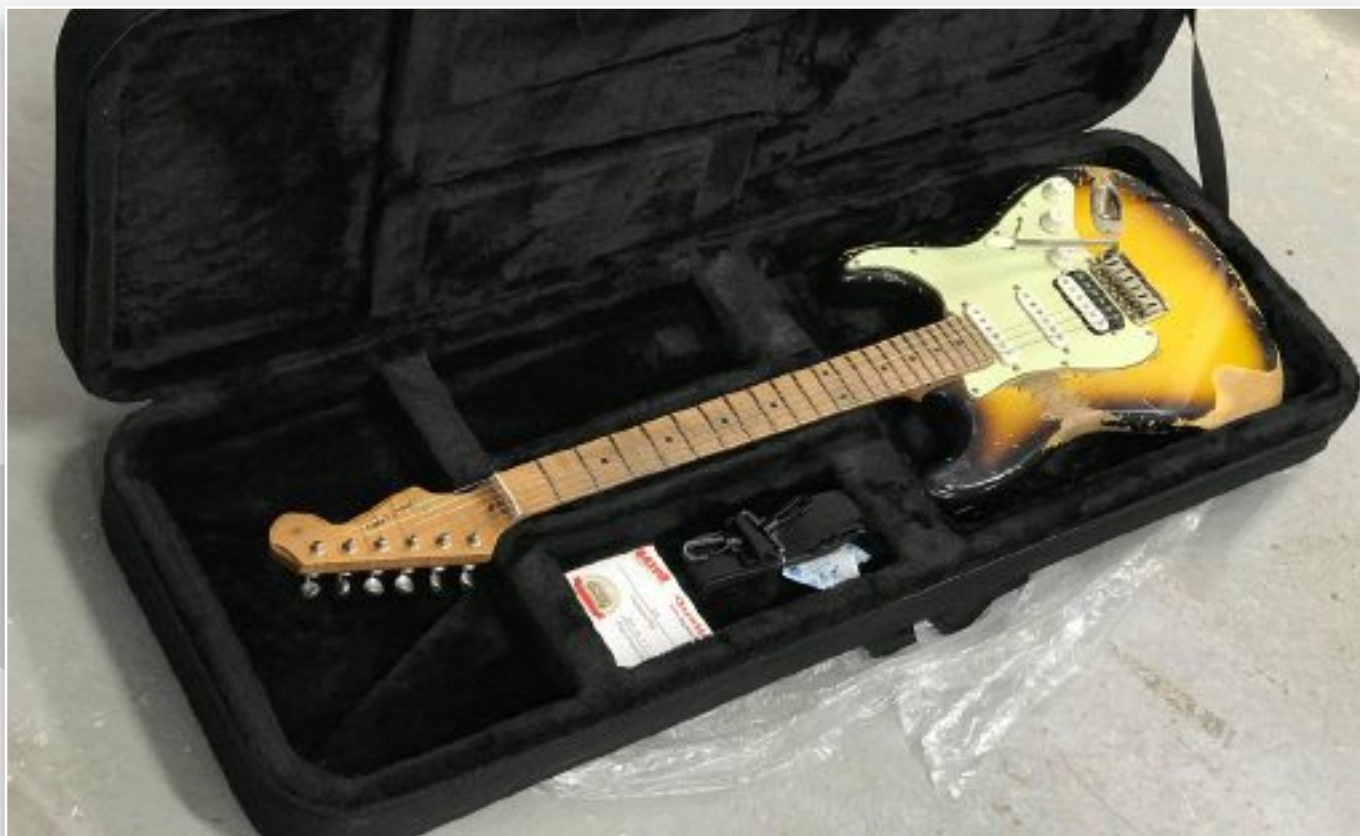


GORE, Together, improving life. ELIXIR, NANOWEB, POLYWEB, OPTIWEB, GREAT TONE • LONG LIFE, "e" icon, and designs are trademarks of W. L. Gore & Associates. ©2009-2019 W. L. Gore & Associates, Inc.

Sonnemo Customshop ST

That little overachieving country in the Scandinavian north has given us some true cultural icons over the decades: Yngwie, Abba, IKEA, Hagstrom, the Swedish Chef, and now...a ridiculously good modern hand-built guitar designed in the style of the classics. Danny Gill reviews the Sonnemo Customshop ST.

LET'S cut right to the chase: Mattias Sonnemo has created a fantastic hand-built instrument that is one of the best guitars I have played! Comparable to a high-end Fender Custom Shop Strat or perhaps a fine Suhr instrument, these guitars pay homage to the classics but have a touch all their own. The particular guitar I am playing in this review has a 'heavy relic' finish down to the rust on the screws. Not to everyone's taste, but personally, I love the look and feel of a battle-worn instrument. »





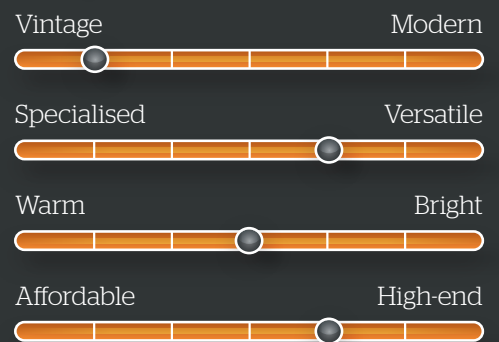
As these guitars are handmade, Sonnemo can build anything you want, from a beautiful flame maple translucent finish to the heavily reliced instrument you see here with me. I prefer the feel of natural wood on the back of a neck which is what this guitar has; much in the style of the old Van Halen Charvel necks, but these feature stainless steel frets and have the neck joint slimmed down for easy access to the 22nd fret. Different neck



Sonnemo Customshop ST

MSRP: (UK) £2200 / (US) \$TBA

The Breakdown



For fans of

Premium build quality

Guitars that inspire

Classic tones

For more information, please visit:
sonnemoguitars.com





“It’s **hard to put into words** how an instrument feels in your hands, but I must say these guitars have what I am looking for...”

sizes are also available if you prefer something other than the standard C shape.

Sonnemo even makes his own pickups. This particular guitar features 2 Stevie Ray Vaughan style single coils along with a Michael Landau style humbucker in the bridge. Lots of clarity from the single coils and great midrange honk from the Landau humbucker which blends nicely with the alder wood on the body.

Focusing mainly on Strat and Tele style instruments, Sonnemo also has a Tele style 'Twangcaster' which features three single-coil pickups.

It's hard to put into words how an instrument feels in your hands, but I must say these guitars have what I am looking for: high-quality parts, lightweight, cool vintage design, modern specs, great tone and most of all, the mojo!

END «



Aria Pro II Jet-1

Nick Jennison takes a look at the latest release from Aria in the form of the Aria Pro II Jet-1. Continuing the brand's resurgence of late, the Jet 1 is another superb six-string at a price tag that's hard to believe.

IT'S no secret how impressed I've been with the guitars Aria has been producing of late. For one, it's great to see a brand with such a legacy-making a serious return to form. It's also really impressive to see how much guitar can be had these days for relatively little outlay. So far, the Aria range has offered seriously spec'd-out takes on familiar designs, from "California-custom" style superstrats to traditional dual-humbucker single cuts. But their new Jet line of guitars is something different. It's a brand new design that takes cues from a bunch of classic guitars to create something unique, but still familiar.

The first thing you'll notice about the Jet-1 is the body shape - it's an offset single-cut shape with a sharp Florentine cutaway: somewhere

"The 24-fret maple neck is a **comfortable modern "C"** that's slim without being "Wizard-thin"..."

between a Jazz Bass, a Manson and a PRS Vela. It's also surprisingly small and comfortable, with comfort contours front and back and absolutely impeccable balance on either leg. It's quite difficult to get an unconventional shape to look "right", but I think Aria has done a great job here with the bold line of the horns matched by the pickguard and the rear bout.

The 24-fret maple neck is a comfortable modern "C" that's slim without being "Wizard-thin". It's actually rather unusual to find a 24 fret neck on a "vintage"-style guitar, but it really works here, both aesthetically and functionally. A criticism I had of the very first Aria guitar I looked at was the fret size, which they've definitely remedied here. The frets on this guitar are very modern feeling and finished beautifully without any sharp edges.

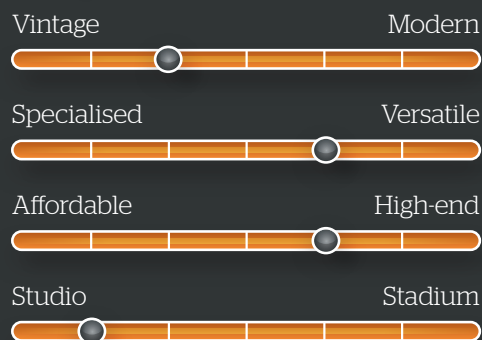
The pickup layout is a very effective but fairly uncommon H/S configuration, with an Alnico-5 single-coil in the neck and a Classic Power humbucker in the bridge. There's a master volume, master tone and a three-way toggle on the lower horn - a very comfortable spot for rapid pickup changes, but it does tend to get knocked by your leg when you play this guitar sitting down. »



Aria Pro II Jet-1

MSRP: (UK) £249 / (US) \$TBA

The Breakdown



For fans of

Classic tones

Offset body shapes

Unique-yet-familiar designs

For more information, please visit:
ariaguitars.com



It can be a challenge to make humbuckers and single coils get along since they generally benefit from different pot values, but the pickups in this guitar balance very well. The humbucker is thick and fat, but retains enough presence to be cut, while the single-coil is clear and glassy with a great throaty “clang” when you wind up the gain.

There are two models in the Jet range, a hardtail and the tremolo model featured in this review. The tremolo is a traditional

six-screw design, but it functions very well thanks to a well-cut nut and straight string pull at the headstock. Floyd-esque histrionics are probably too much to ask, but for everything else, the tremolo on the Jet-1 performs admirably.

The Jet-1 is a fine addition to Aria’s ever-growing guitar line. It offers a unique combination of features while still feeling and sounding like an old school instrument.

END «



Aria Pro II Jet-1



Soundsation Rider Pro

Soundsation introducing is brand new series of electric guitars with the Rider Pro. Conceived for players demanding much more than an entry-level guitar, **Nick Jennison** tells us more about this impressive new model.

IT'S genuinely frightening just how many guitars you can get for your money these days. As much as I don't want to play the "old man" card, I remember the dreadful quality entry-level instruments of my youth with gritted teeth. Unplayable action, lifeless pickups, fret ends that would cause actual flesh wounds and body wood so cheap that I once saw a tremolo rip out of the body because the guitar's owner had the audacity to actually use the whammy bar.

I spent most of my 20s teaching guitar, and I saw a LOT of student guitars. While I was always happy to see a Yamaha Pacifica or a Squier Strat, there was still an uncomfortable number of "guitar-shaped-objects" that made their owners' lives unnecessarily hard.

It's been a while since I looked at a bonafide entry-level instrument from a new company, and my word is it impressive. At first glance, Soundsation's Rider Pro is a "Strat-alike" guitar in the vein of the majority of entry-level guitars, but in terms of quality, its many, many levels above what I've come to expect from this kind of instrument. It sports an ash body, a satin finished maple neck and a genu-

"Fit and finish **is very good** across the board here, with no paint defects or rough edges..."

ine rosewood fretboard - appointments that we take for granted in higher price brackets, but are pretty rare at this price point.

It's also bedecked in very high-quality Wilkinson parts, boasting two single coils and a bridge humbucker, along with one of Wilkinson's superb tremolo units. The control layout is the time-tested five-way blade and volume/tone/tone configuration, but with a push-pull switch on the bridge tone control to split the bridge humbucker - another feature that's common on more expensive guitars but very rare on entry-level guitars.

Fit and finish is very good across the board here, with no paint defects or rough edges. The neck pocket is a good tight fit, and the frets are even and smooth with no jagged »



Soundsation Rider Pro

MSRP: (UK) £275 / (US) \$TBA

The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High End



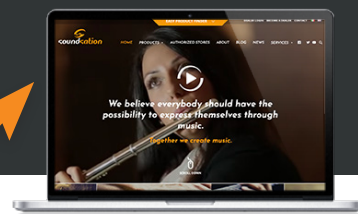
For fans of

Warm, transparent sound

Ease of use

Gear that inspires

For more information, please visit:
soundsationmusic.com





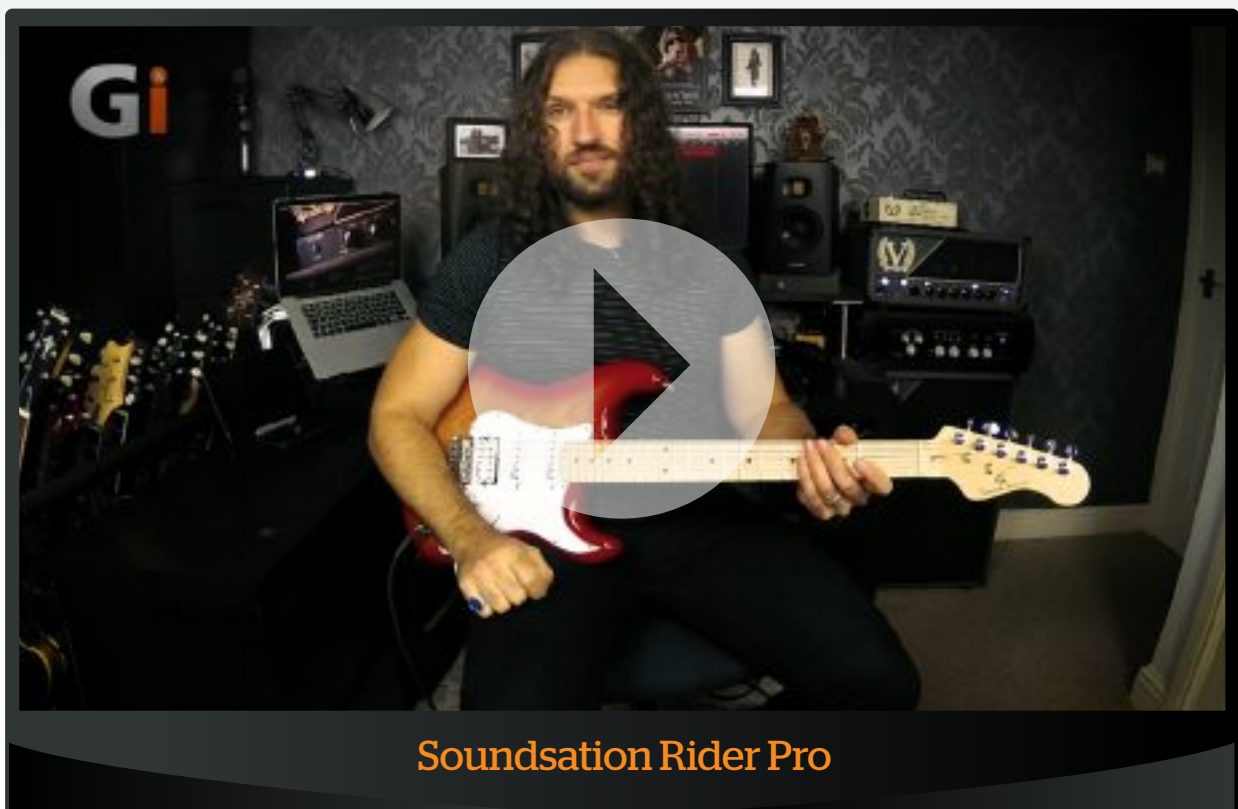
edges. The action is very good from the factory, but I was able to get it as low as 1.5mm without any buzzing or choking. The body has a little weight to it but isn't heavy by any stretch of the imagination. It's really very hard to pick fault with this guitar!

Sonically, the pickups are very good indeed. The single coils are pretty powerful without sacrificing sparkle, and the bridge humbucker is warm and thick with plenty of authority for distorted tones. There's enough tonal variety here to hang in just about any style - very im-

portant for newbies who are still figuring out what sort of tones they enjoy.

The Soundstation Rider Pro is guitar that punches far above its price tag. The fit and finish are excellent, and the Wilkinson pickups sound great. Whether it's a first guitar, a backup for a working player or another flavour in your collection, this guitar is definitely worth checking out.

END «



MOOER SD75 & SD30

Mooer is back with the brand new SD amplifier series. Utilising its tried and tested technology used in its preamp pedals the amps also feature a range of overdrive and distortion effects, as well as modulation and delay.

Nick Jennison reviews the MOOER SD75 & SD30.

MOOER has been making big waves in the notoriously “cliquey” world of modelling. Their compact and killer sounding Micro Preamp pedals have seen many pro guitarists ditch their cumbersome rigs in favour of these pocket-sized powerhouses (I almost spat my coffee out when Richard Shaw from Cradle Of Filth showed me a picture of his “one-pedal, no amp” live rig). Their very impressive Preamp Live and GE series of modellers



contain the entire Micro Preamp line in pro-level, feature-packed floor units.

The SD75 and SD30 bundle the same tones - along with a bunch of useful effects and practice tools - into a pair of super affordable combo amplifiers. While the SD75 we're looking at in this review does have a handful of features that the SD30 doesn't, the main differences are power and the size of both the enclosure and the on-board speaker: the SD75 is a gig-ready 75w with a full-sized 12" speaker, while the SD30 is a practice-friendly 30w with an 8" speaker. While the speaker size will have an effect on the tone (with the 12" offering more low-end fatness), the amp models and effects sound exactly the same between the two amps.

While tone is what really counts, aesthetics are important, especially in an amp that you'll use at home. Hulking black 4x12s might look cool on stage, but having one in your front room will really upset your significant other (trust me on this!). These amps buck that trend, with a chic, minimalist white and grey livery, and even the larger SD75 is no larger than a Hot Rod Deluxe.

In terms of features, this amp is absolutely full to the brim: there are 25 preamp models, a slew of reverbs, delays, overdrives and modulation effects, Bluetooth support for the remote footswitch and aux in, drum loops, a USB out... it's a lot to take in to begin with, even for a seasoned nerd like me, but thankfully it's all laid out very logically, making editing sounds a breeze.

Sonically, there's a lot to love. The 25 preamp models offer a huge amount of tonal diversity, ranging »



MOOER SD75 & SD30

MSRP: (SD75) £370 / (SD30) £260

The Breakdown

Studio Stadium



Straightforward Feature Rich



Vintage Modern



Affordable High-end



For fans of

Mooer's Micro Preamp line

Full-featured modelling amps

For more information, please visit:

mooeraudio.com



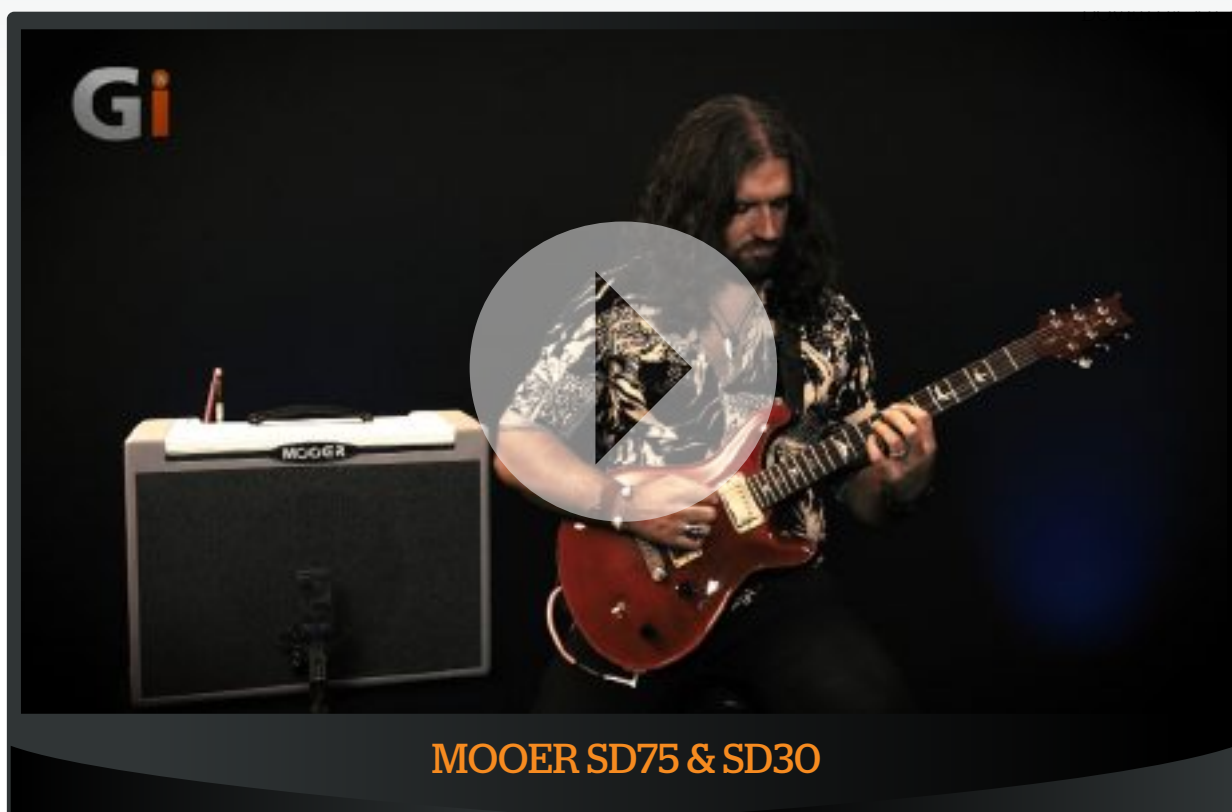
from sparkling cleans to raging metal sounds and everything in between, and the built-in effects are of Mooer's usual stellar quality, especially the reverb and delay effects. There's not quite as much selection as you'll find in the GE300, but the quality is every bit as good as on the flagship unit - very impressive when you consider that the SD75 is a little over half the price of the GE300

The built-in practice features are very useful indeed - there's a fully featured looper, along with a metronome and a library of drum loops to jam along to. Because of the nature of guitar speakers, these loops will sound a little "lo-fi" through the built in speaker, but through the XLR outs they sound crys-

tal clear. There is a slight oversight in that the cab sim on the XLR outs also affects the drum loops, and hopefully this will be fixed in a future software update, but it's a small niggle in the grand scheme.

All in all, the Mooer SD75 and SD30 are very appealing and feature rich amps with crazy low price tags considering what you're getting. If you're looking for a great sounding amp for practicing at home, or (in the case of the SD75) for a solid gigging amplifier without breaking the bank, be sure to check one of these out.

END ◀



SoundSation
Shadow series

Character, the real one.

✓ 12 models

✓ Stunning Satin Black finish

✓ Hi quality craftsmanship & hardware

100%
CONCEIVED
IN ITALY

MJB®
Distribution

SoundSation
DELTA CROSSROAD

Slide that blues away

Italian concept,
American feeling

Distribuzione esclusiva
FRENEXPÖRT
www.frenexport.it
f @ YouTube

BOSS DD-3T Digital Delay

The new DD-3T from BOSS adds some superb additional functions to the classic DD-3 while retaining that simple “plug and play” operation and treasured sound quality that has made it a staple on player’s boards for decades.

Sam Bell tells us more.

THE BOSS DD 3 is perhaps one of the most popular Delay pedals in the world; its classic and simple design has graced many pedalboards since 1986. The DD 3T is slightly tweaked version of the classic DD 3, and we’ll take a look at what makes this different to the original version in a moment. But first, let’s talk through the standard and well-loved features of the DD 3. »



BOSS DD-3T Digital Delay

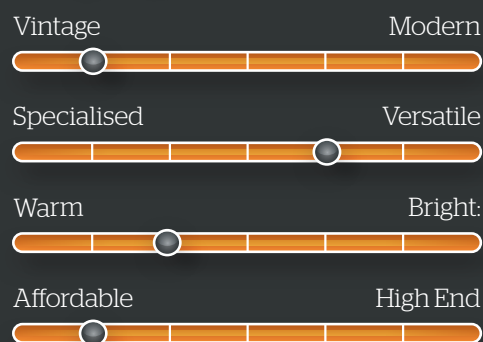
“Boss has always **paved the way** for high-quality effects pedals which are consistent around the world..”



BOSS DD-3T Digital Delay

MSRP: (UK) £114 / (US) \$139

The Breakdown



For fans of

Classic Digital Delay

Boss Quality!

Built-in tap tempo

For more information, please visit:

boss.info



First of all, the pedal is simple to get to grips with; we have a mix, feedback and time control. The far righthand side control lets us change between 3 different ranges of Milliseconds, from 50, 200 up to 800 ms delay (which can be tweaked with the time control or tap tempo) and we also have the hold function. This is great for grabbing chords and sustaining them with a rhythmic pulse or holding onto short bursts of notes. There are tons of ways these features can be used. And many musicians have found many creative uses for this classic pedal and its crisp sounding digital delay.

So what makes this pedal different? Well, the Boss DD-3T is taking the classic DD-3 pedal and adding its own built TAP tempo, whilst also

giving us the option of connecting an external TAP switch if we desire for further functionality. The pedal also includes a Direct Out for those wanting to send an un-affected signal to a second amp for Wet/Dry setups.

Boss has always paved the way for high-quality effects pedals which are consistent around the world, if you can get the tones from a specific boss pedal, you'll find you're able to get it from any boss pedal of the same model. Their build quality, simplicity and classic design continue to be a feature of many pedalboards from weekend warriors to fully touring professional's. The new and improved BOSS DD 3T is worthy of any setup, get one now!

END «



New!

Electric Solidbody Guitar

Your First Guitar

Aria Pro II

Jet

Die-Cast
Mechanical
Tuners

Slim Fast
Neck

Adjustable
Truss Rod

Spring
Tremolo Action

Controllable
Volume & Tone

Magnetic
Coiled
Pickups

Ready To Play



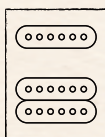
White



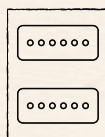
Candy Apple Red



Black



JET1



JET2

Switchable Dual Pickups

©2020 Aria Pro II, Jet1 & Jet2 All Rights Reserved.

Danelectro 3699 Fuzz/Ocatver

A revamp of Steve Ridinger's (Danelectro owner) FOXX Tone Machine from the 1970s, but with some major tweaks; The Danelectro 3699 Fuzz is one heck of a pedal. Featuring a significantly more pronounced octave (which is now footswitchable) and warmer overall tone than its inspiration, **Nick Jennison** plugs in and basks in its velvety vintage tone in this review.

IF you're a regular around these parts (and if you're new - welcome!) you'll know my deep and abiding love of fuzz. Aside from being the oldest and simplest effect guitar players have at our disposal, it's also one of the coolest for so many reasons. Metalheads and shredders may turn their noses up at the loose and uncouth nature of most fuzz pedals (I know I did in my youth!), but once you get a taste for it, it's hard to go back.

Danelectro turned my head last year with their exceptional Shin-Ei Super Fuzz inspired Eisenhower, a balanced and rich sounding take on an octave fuzz in a cool looking aged maroon enclosure. Their new 3699 follows in the Eisenhower's footsteps with a modern take on another octave fuzz classic - the FOXX Tone Machine. Arguably the most literally fuzzy of all fuzzes in it's a carpet-covered enclosure (hey, it was the '70s!), this legendary pedal found favour with artists as diverse as Parliament, ZZ Top and Peter Dinklage. It was also Danelectro owner Steve Ridinger that was responsible for its creation, so it's only fitting that Danelectro bring it back for 2020

- with a few modern tweaks.

Sporting the same "relic'd" enclosure as the other pedals in the range, finished in a fetching shade of... Orange? Pink?... and bearing the last digits of the original FOXX telephone number (3699 spells "FOXX" on an old school analogue keypad), the 3699 is rugged and road-worthy. You won't have to worry about it getting beaten up, because it already looks like it's been around the block!

The controls are simple enough, with the same fuzz volume and tone controls as the original, along with two very important modern tweaks - a footswitch for the re-voiced "octave" circuit and a toggle switch to select "stock" or "mid boost" voicings. The 3699's overall voice is significantly warmer and fuller than the original Tone Machine, but it still retains the killer "furry" texture and tone thanks to the carefully selected NOS transistors.

The "stock" voicing is slightly scooped sounding and pretty raspy, but with the right amp, it can sound superb. Played through a »



Danelectro 3699 Fuzz/ Ocatver

MSRP: MSRP: (UK) £189 / (US) \$199

The Breakdown

Specialised Versatile



Affordable High-end



Straightforward Feature-rich



Traditional Innovative High-end



For fans of

Inspiring fuzz tones

Plug-and-play pedals

Hendrix vibes

For more information, please visit:

danelectro.com



warmer clean tone like an AC30's "normal" channel or the low treble input of a Plexi it's superb, but into a high headroom clean with an aggressive bright cap and a mid-range scoop it'll take your face off. Luckily the "mid boost" voice sounds lush and full through these kinds of amplifiers, with enough vocal mid presence to really help you stand out in a mix.

The octave circuit has also been re-voiced to be more pronounced, with a searing high octave that sounds outrageously good for both psychedelic solos and thick chordal dirges. The fact that it's footswitchable is also a blessing, meaning you can kick it in when you want some screaming octave fuzz while still enjoying the meaty and rich tone of the "non-octave" setting.

Finally, there are a handful of functional updates that we take for granted in modern pedals: it's true bypass, and you can run it from a standard 9v power supply - two things you can't say about the originals. The 3699 is still a little sensitive to placement, and tends to be a little brighter and raspier when placed after a buffer, but unlike the original, it's still perfectly usable in this configuration.

The 3699 is a fantastic sounding recreation of an all-time classic. It sports a number of clever updates that improve just about everything about the pedal without sacrificing the tone of the original. If you're a fuzz fan, you need one of these in your collection!

END «



Danelectro 3699 Fuzz/Ocatver

DEAN
GUITARS
**SELECT
SERIES**

DEAN ICON SELECT
OCEAN BURST



GET YOUR
WINGS™



FOR MORE INFO PLEASE VISIT:
WWW.DEANGUITARS.COM



TC Electronic MimiQ Doubler

Soundsation introducing is brand new series of electric guitars with the Rider Pro. Conceived for players demanding much more than an entry-level guitar, **Nick Jennison** tells us more about this impressive new model.

EVERY once in a while, a pedal comes along that makes you wonder “why has nobody thought of this before”. The TC Electronic MimiQ is just such a pedal. It allows you to recreate the sound of double, triple or quad-tracked guitars live, without having to spend ages co-ordinating your riffs with a second (or third, or fourth) guitarist.



It's a simple enough proposition in theory, but there's a reason why this is the first (and to my knowledge, only) pedal to successfully pull this sound off. The reason double-tracking guitars sounds the way it does is because two performances of the same part will differ in subtle ways - slight fluctuations in timing, pitch, attack, tone and articulation. These small human variations make a double-tracked part sound fat, wide and - most importantly - human.

They're also what makes it so difficult to recreate these effects artificially. Chorus pedals vary the pitch of your signal with a short delay, but we all know that as cool an effect as stereo chorus is, it doesn't sound like double-tracking. The MimiQ is something different. It subtly varies the pitch, timing and tone of the virtual double-tracked parts it produces in a way that is both extremely complex and seemingly random, but also very subtle. It's the result of countless hours of analysis of double-tracked parts by TC's boffins, and this attention to detail shows in how convincing the MimiQ sounds.

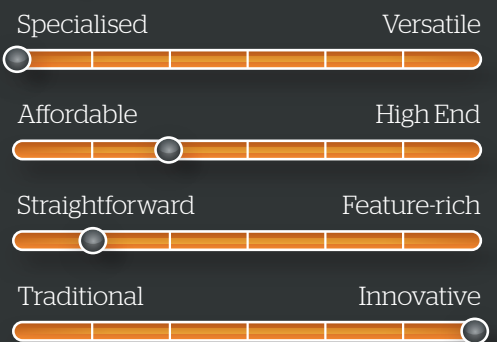
In terms of operation, it doesn't get much simpler. There are level knobs for the dry guitar and the virtual double-tracked parts, along with a "tightness" control that determines how far the doubles will fluctuate »



TC Electronic MimiQ Doubler

MSRP: (UK) £90 / (US) \$148

The Breakdown



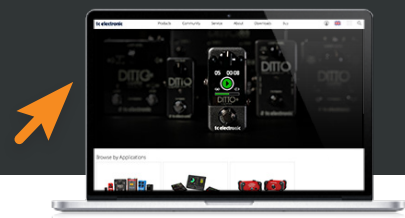
For fans of

Massive sounds

Realistic double tracking

Not having to deal with a second guitarist.

For more information, please visit:
tcelectronic.com





from the dry guitar - set all the way left and you have the crazy-tight tracking of a well-rehearsed modern metal duo, while to the right you have a loose drunken delivery. There's also a "dubs" switch that selects between traditional double-tracking, Randy Rhoads-style triple-tracking and modern metal-approved quad-tracking.

It should be said that, as with double-tracked recordings, the MimiQ is at its best in stereo. To this end, it's a very clever stereo router. In double-tracking mode, the dry guitar is routed to the left output, while the "double" is

routed to the right output to create a “hard-panned” effect. In triple-tracking mode, your dry guitar is centred in both outputs, while the doubles are routed to the left and right respectively for a “left-centre-right” effect. Lastly, in quad-tracking mode, the dry guitar and one double are routed to the left output while the remaining two doubles are routed to the right output - just like in a modern heavy recording.

The TC MimiQ is a totally unique pedal, adding incredible width and polish to your

live guitar sound. It's unlike anything else out there, and the level of realism it offers is remarkable. Yes, you'll need a second amp to get the best out of this pedal, but a second guitar player would need an amp too - but this way you won't need to feed them, pay them or put up with their lack of practice and questionable hygiene. When you think about it like that, it's a no brainer!

END «



TC Electronic MimiQ Doubler

Studio to Sta

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

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

age

GI75

PLAY IT - RECORD
IT - PERFORM IT



Ear Trumpet Labs Myrtle &

The folks at Ear Trumpet Labs produce hand-made microphones from the stuff you've seen or heard—combining state-of-the-art sound quality with practicality for the creative performer. **Nick Jennison** explores the Ear Trumpet Labs

IT'S hard to overstate the importance of a microphone when it comes to both recording and live performance. Aside from the obvious point that without microphones it's impossible to record acoustic instruments (including drums, vocals and acoustic guitar) or to perform on any stage bigger than the smallest folk club, your mic of choice is a huge factor in how good your sound is. A great mic will capture your voice or instrument with clarity and realism while flattering the best parts of the sound without adding too much artificial hype or harshness. A less than great mic... not so much.

Ear Trumpet Labs' microphones are definitely the former. Hand made in Oregon, USA using carefully selected parts and a beautiful vintage aesthetic, they're high-end tools for the most discerning of users. Their range is pretty extensive, but we're going to take a look at two of their large-diaphragm condenser models - Myrtle and Louise.

I won't lie, I did let out a happy little gasp when I opened the metal cases these mics shipped in. These microphones are absolutely gorgeous looking, with bare copper construction and the capsules suspended in very sexy looking mounting rings. These rings aren't just a gimmick though -

they greatly reduce feedback and really help with positioning. I've handled a similar visual style but have felt flimsy, definitely not the case with anything about the quality and durability.

Both mics are cardioid diaphragm condensers as such require power but unlike the many diaphragm condensers these mics have excellent feedback rejection and use them live! In soloists and ensemble performances' forte: just

Myrtle's relaxed highs sounded **almost right** and either microphone would be a great "mic" for a killer sounding blend in the studio.

& Louise

their craft workshop that are unlike anything playfully eclectic design—the perfect recipe for Myrtle & Louise Microphones.

ice handling noise, with accurate positioned mics with style before that but that's absolute here - even these mics ooze ability.

cardioid large diaphragm mics (and phantom power), majority of large diaphragm mics out there, remarkably good on, meaning you can in fact, mic-ing solo- es are these micro- just a single »

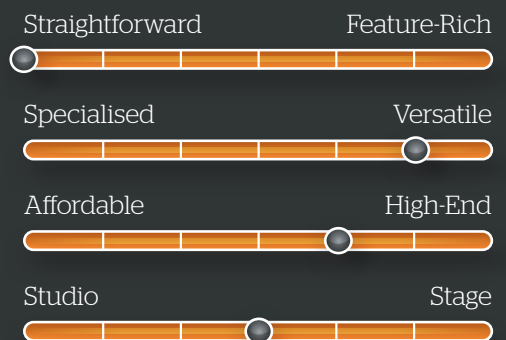
bbon-like
'second
dio..”



Ear Trumpet Labs Myrtle & Louise

MSRP: (UK) £TBA / (US) \$640

The Breakdown



For fans of

Highest quality hand-wired components

Microphones with a unique appearance

Superb recorded results

For more information, please visit:

eartrumpetlabs.com



Myrtle or Louise will be enough for a solo singer-guitarist, a bluegrass ensemble, a jazz drummer or even a choir (provided the performers have their internal dynamics nailed, that is).

Sonically, both mics have a similar character with a very smooth and accurate mid-range. Myrtle is a little warmer and more rounded in the highs - great for bright female vocals, brighter stringed instruments and electric guitar speaker cabinets - while Louise is crisper and more extended, and ideal for darker vocals (like my own) or instruments that benefit from a little high-

end lift (like large-bodied acoustic guitars, or as drum overheads).

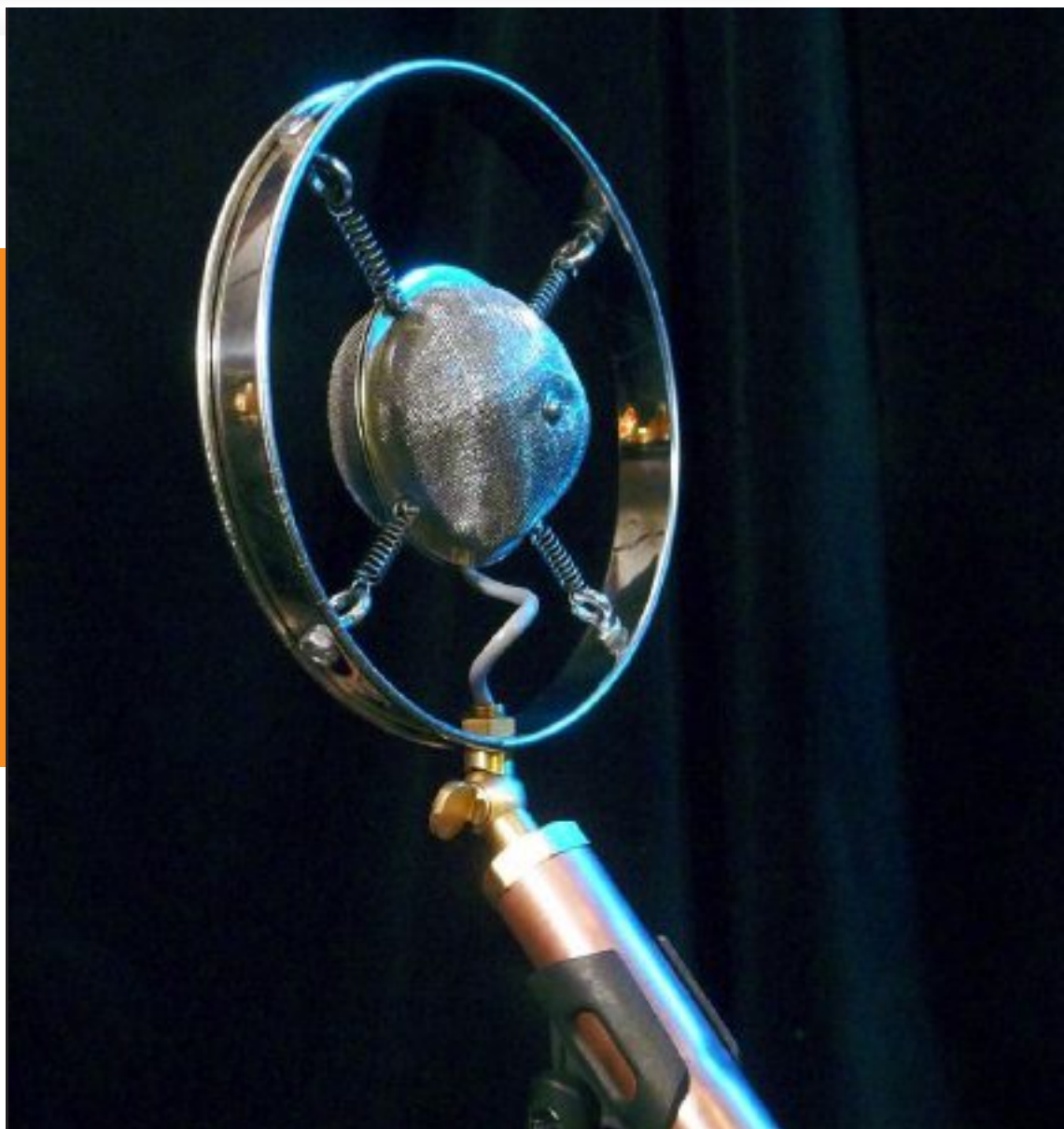
In direct comparisons to industry-standard mics, both Myrtle and Louise performed extremely well. On a speaker cabinet, both Ear Trumpet mics sounded smoother than the SM57 we used as a comparison, and more “true” to the sound of the cab in the room to boot. Myrtle’s relaxed highs sounded almost ribbon-like, and either microphone would be a great “second mic” for a killer sounding blend in the studio.



Ear Trumpet Labs Myrtle & Louise

On a live vocal, both Myrtle and Louise completely outclassed our reference Beta 58. To be fair, you'd expect this from a large-diaphragm condenser in the studio, but don't forget that these mics can both be used as live vocal mics, with killer performance to match the showstopping aesthetics. Lastly, on an acoustic guitar with a bit of distance between the mic and the source, both Ear Trumpet mics sounded superb, with tons of detail »





and a balanced delivery that responds extremely gracefully to EQ and compression. For a solo guitar I'd probably choose either the warmer-toned Myrtle or a blend of both mics, but the extra presence Louise delivers is ideal for an "in the mix" acoustic sound without the need for additional processing.

Ear Trumpet Labs' Myrtle and Louise sound every bit as gorgeous as they look,

with unprecedented performance in the live domain. If you're looking for a mic to be your main studio vocal/acoustic guitar mic that can perform just as well on ensembles, as a drum overhead/room mic, and that you can also use live, you need to check these out. Not just a pretty face!

END◀



CONNECT. CREATE. CONTROL.



The TASCAM Model 12 is a Portastudio for the 21st Century

TASCAM's Model 12 is a compact all-in-one integrated mixer designed for music and multimedia creators, songwriters and performers. Features include TASCAM's critically acclaimed multi-track recorder, USB audio/MIDI interface, DAW control functions, and unique podcasting capability including mix-minus and smartphone inputs. The Model 12 supports your creative process, production, and work-flow from start to finish including podcasting.

Sound Thinking.

TASCAM[®]
TASCAM.com

Tascam Model 12

Whether you use it for rehearsal, live shows, or studio production, the Tascam Model 12 is a versatile recording solution. The Model 12 boasts a classic analogue mixer-style design. **Tom Quayle** tells us more.

HERE at Gi, we've already checked out Tascam's Model 16, a fantastic and fully-featured analogue mixing desk featuring an inbuilt SD-card based multi-track digital recorder and USB audio interface capabilities. Now Tascam have released their Model 12 – a smaller sibling to the Model 16 and 24 mixers, sporting a more compact design whilst padding out the already impressive feature set even further thanks to the addition of a DAW remote-control mode.

As with the larger 16 and 24 variants, the Model 12 is a great quality analogue mixer comprising six mono channels, two stereo channels and a pair of TRS insert points for a total of 12 inputs. You also get the same 12 track (16/24bit, 44.1/48kHz) multi-track digital SD-card recording capabilities and USB audio interface functionality of the larger models, this time upgraded to USB-C for the most up to date connection standard (backwards compat-

ible with USB-A for older PC's and Macs).

Unlike the Model 16 and 24, Tascam have integrated basic DAW control into the Model 12 (using the HUI/MCU protocol), allowing you to use the onboard 60mm faders, REC arm, Solo, Mute, Pan, Jog Wheel and transport controls in all the major DAWs on the market whilst in DAW Mode. The control on offer is limited due to the lack of motorised faders and infinite pan pots, so don't expect to be doing complex automation tasks or recalling mixes with the Model 12, but for basic use it is superb and a highly welcome additional feature. Tascam provide walk-through information for connecting the Model 12 to all the popular DAWs such as Cubase, Logic, Pro Tools and Digital Performer and whilst the ever more popular Studio One isn't explicitly supported, the Cubase mode works fine for basic mixing tasks. »

Tascam Model 12 is a great-sounding, multi-track design that's both intuitive and immediate.



Tascam Model 12

MSRP: (UK) £199 / (US) \$229

The Breakdown

Straightforward Feature-Rich



Specialised Versatile



Affordable High-End



Studio Stage



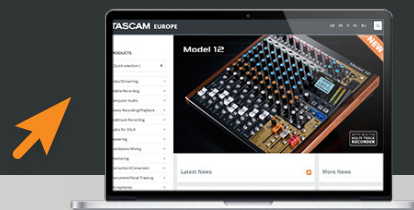
For fans of

Easy-to-use multi-track recording solutions

Lightweight yet rugged gear

Portastudios of old

For more information, please visit:
tascam.eu





“The Model 12 is an absolute **powerhouse of a device** with an amazing feature set...”

Using the ‘Mode’ switch, each channel can be assigned to listen to the live analogue inputs (featuring Tascam’s superb Ultra HDDA preamps) in Live mode, the outputs of your DAW in PC mode or the various tracks of the Multitrack recorder in MTR mode. These modes can be switched independently per channel allowing the user to combine the live, DAW and Multitrack recorder inputs in a single session, all of which can be output to the

Main balanced XLR outs or TRS Sub outs and Aux’s as required and mixed using the onboard faders, EQ, compression and effects sections.

The I/O section has been moved from the front/top of the mixer to the back panel to keep the Model 12 as compact as possible and each of the analogue inputs features a combi XLR/Jack socket that can be set to balanced line or Hi-Z input as required. Global +48v Phantom Power can be »



Tascam Model 12

switched on for condenser mics and there is a ton of gain available on every channel for running even troublesome mics like the Sure SM7b or Royer R-121 that require a lot of gain.

Each of the channel strips provide 100hz low cut switches, single knob compression and a 3-band EQ with a sweep-able mid frequency with up to 15dB of boost or cut. A 3-band master EQ with semi-parametric Mid control is also provided that can be assigned to either the Main Mix or Aux 1 output as required.

The Aux outs have been cut from 3 to 2 on the Model 12, but for most people this will be more than enough with Aux 2 assigned by default to the excellent onboard effects section, featuring 16 effect types covering all the expected bases from reverbs to delays and modulations that can be edited and stored as presets.

As with the Model 16 and 24, both the internal multi-track recorder and DAW outputs can be mixed and summed to the main mix, sub mix and Aux outputs using the analogue channel strips, allowing you to mix with real controls and the built in analogue compression, EQ and digital effects out of the box. A pair of Headphone outs with independent level controls allow users to collaborate on or hear individual mixes via the Aux or Main Mix busses as

required. Full PFL, AFL and solo-in-place options are available for each of the channels too.

Combining the various input modes allows you to create complex live or studio setups combining live instruments or vocals with DAW and/or MTR tracks at the same time, all running through the analogue channel strips for real-time mixing or recording. The possibilities are enormous for anyone wanting to combine live playing with pre-recorded tracks and the fully integrated MIDI in and out allows for full midi timecode synchronisation or triggering of midi devices from the Model 12.

The brand new 'Vamp' mode adds even more creativity to live performance or practice, allowing users to loop up to ten sections of a song or recording with selected in and out points. Setting loop points is very straight forward, and these can be saved per song and recalled or set to loop in real-time for all manner of creative possibilities on stage or in the studio. You can extend a chorus or solo section, loop a small piece of audio for special effects or practice a difficult section over and over before recording a take.

All the powerful multi-track recording capabilities of the Model 16 and 24 are included with the Model 12, such as Over-

“The Model 12 is an absolute no-brainer. **Highly recommended...!**”

dubs, Punch in and out, stereo bounce downs and exporting of Wav files for editing and mixing in your DAW. You can even import WAV files into your session from an SD card or playback/record external audio using the built in Bluetooth connection or dedicated Mobile Device input.

A highly customisable click/metronome has also been included with the Model 12 that can be routed to its own dedicated output or the Main/Sub/Aux outs. The time signature, tempo, click type and a count-in mode can all be selected and customised using the in-built screen and controls. The screen provides an excellent and flexible metering operation with a bright, segmented master L/R hardware LED showing the Main Mix output level.

Tascam have also included some powerful features for live streaming too, allowing users to sum all 12 channels down to a single stereo pair over USB for use in whichever streaming app is being used. This allows for complex real-time mixes utilising any combination of the analogue,

MTR or PC inputs that can be streamed with pristine audio and real-time control over levels, EQ, compression and effects. The mobile device input even has a mix-minus feature, removing vocals or guitar solos from a mix to create ready-made play-along tracks.

The Model 12 is an absolute powerhouse of a device with an amazing feature set, build and sound quality for such an affordable price point. As we said with the Model 16, to buy each of the standalone devices required to get this level of functionality would cost a small fortune and, with the addition of DAW control, the Model 12 only enhances this value proposition further. For live streamers and performers wanting to record their sessions or have the flexibility of real-time mixing with superb preamps, EQ, effects and compression, or those looking for a compact and powerful standalone multi-track digital recorder and audio interface, the Model 12 is an absolute no-brainer. Highly recommended!

END«

THE Quietroom

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

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

WHEN ONLY
ACOUSTIC WILL DO

Boss Acoustic Singer Live LT

With the new Acoustic Singer Live LT, Boss presents the most compact model of its popular acoustic guitar amplifier series yet. Designed for vocals and guitar, this amp contains two separately controllable channels, each equipped with a 3-band equaliser and reverb effect to give you everything you need to rock the stage. **Nick Jennison** tells us more.

THE guitar is like an ecosystem. This is something electric guitar players understand very well indeed. Pedals, amps, guitar, strings, pick: all of these are part of the puzzle when it comes to both tone and feel. Plug most guitar players into an unfamiliar amp and they're unlikely to play their best (an experience touring musicians will be painfully aware of!).



We go to extreme lengths to optimise our gear for electric guitar, but when it comes to acoustic we're expected just to plug into whatever anonymous black DI box happens to be at the venue and play at our best with whatever sound is being fed back through the (likely ancient) stage monitors?

Your acoustic deserves better than that, and Boss's Acoustic Singer Live LT is a great solution to the problem. It's a compact and powerful two-channel amplifier designed for both vocals and acoustic guitar, but "amplifier" does it something of a disservice - it's more like a very portable PA system. It uses a full range, bi-amplified speaker configuration to reproduce the full range of both your acoustic guitar and your voice.

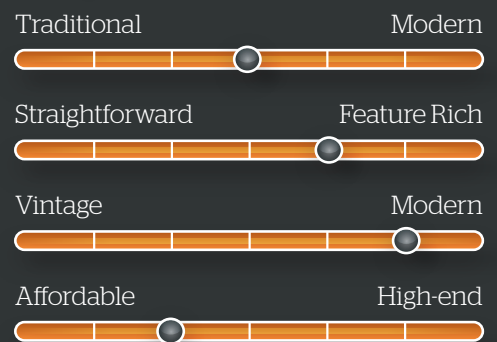
At 60w, it's a deceptively loud piece of kit - easily enough for small gigs like cafes, weddings, restaurants and even smaller bar gigs - and at just 10kg (a little under 23lb) it's a one-hand carry no matter how many flights of steps you have to climb at load-in. The control layout is simple enough, but with a few clever features that we'll get into a little later on. Both channels have volume, treble, middle and bass controls, along with foot-switchable effects for each channel. There's also a master volume and an "anti-feedback" control for notching out uncontrollable low frequencies from your guitar. There's an XLR output round the back for either recording or linking up to a bigger PA system, foot-switch jacks for both the vocal and guitar effects (which can be switched independently), as well as a 1/8" aux in for backing tracks and both 1'4" TRS and USB recording outputs. »



Boss Acoustic Singer Live LT

MSRP: (UK) £357 / (US) \$TBA

The Breakdown



For fans of

Great sounding vocals and acoustic guitar

Being heard

Not being at the mercy of the house engineer

For more information, please visit:

boss.info



“The effects section is **super simple** and easy to use..”

Plugging our test guitar in, the Acoustic Singer Live LT reproduces the sound of the piezo pickup in a way that’s somehow both accurate and flattering, with plenty of low-end authority and high-end sparkle. The magic really happens when you engage the “acoustic resonance” button though.

This button gives you three different “body resonance” styles that immeasurably improve both the sound and playing feel of the guitar. Honestly, it’s night and day, and I’m struggling to imagine why you’d ever want to turn it off! »



LOUDBOX

No matter which Loudbox you choose, you get **Fishman quality sound & features**

THE MOST LOVED ACOUSTIC AMPLIFIERS

NOW WITH
BLUETOOTH®
CONNECTIVITY



LOUDBOX | PERFORMER
180 Watts, bi-amplified

LOUDBOX | ARTIST
120 Watts, bi-amplified

LOUDBOX | MINI
60 Watts

LOUDBOX | MINI CHARGE
60 Watts with a 12 Hour Rechargeable Battery



FISHMAN®

To learn more information visit fishman.com/loudbox

THE QUIETROOM AMP REVIEW

Similarly, the vocal sound is warm, clear and immediate, and the “enhance” button adds some subtle compression while cleaning up some mud and adding a little top-end “sheen” - all things a great sound engineer will do to your vocal anyway. For singers with darker voices like myself, it’s a blessing!

The effects section is super simple and easy to use, with two rotary knobs per channel - one for reverb and another for either delay/echo (vocal) or delay/chorus (guitar). Use the knob to dial in how much effect you want, and you’re good to go! Both the reverb and effects on each channel can be foot-switched independently, allowing you to (for example)



have the reverb on all the time while kicking on vocal delay and guitar chorus as needed, while still being able to turn the vocal reverb off to talk to the audience.

Boss's Acoustic Singer Live LT is compact, powerful and easy to use, and it has a bunch of tricks up its sleeve to make both your guitar and vocals sound their

best. The “enhance” and “acoustic resonance” features really set it apart from the pack, and it’s pretty affordable too! If you’re a gigging acoustic player (regardless of whether or not you’re a singer) you need to check it out.

END «



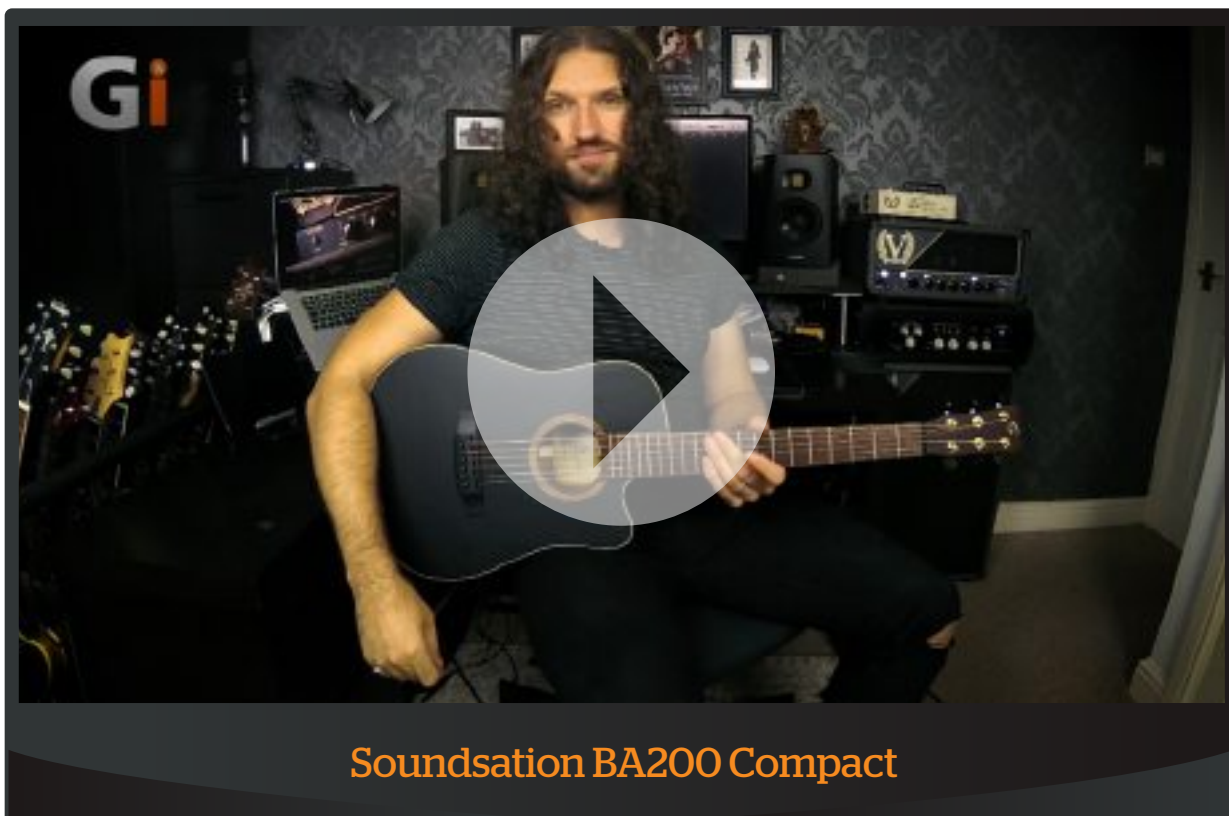
Soundsation BA200 Compact

Nick Jennison reviews the Soundsation BA200. A compact version of the Soundsation Shadow Series line, the BA200 acoustic guitar is only 83cm long but still delivers big in the tonal department.

I love small-bodied acoustic guitars. You can recline on the sofa and play one without having to reach around a large body, they feel much more comfortable hanging from a strap, and the smaller neck and shorter scale make for a much easier playing experience. They're also a great choice for student instruments - if

you've ever tried to teach an 8-year-old how to hold a dreadnought, you'll know exactly what I'm talking about.

The Soundsation BA200 Compact is just such a guitar. It's a diminutive 83cm (32.6") from end to end with a petite parlour body shape, but it's still a full »

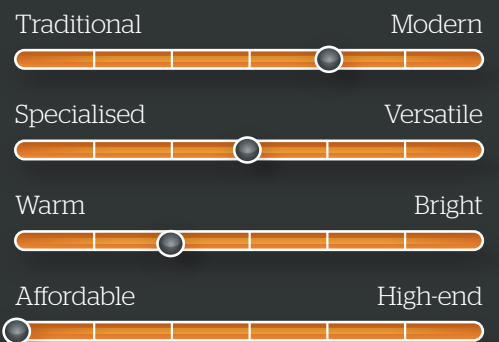




Soundsation BA200 Compact

MSRP: (UK) £249 / (US) \$TBA

The Breakdown



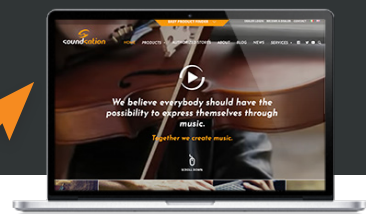
For fans of

Big sound for little money

Great playability

Small-bodied acoustics

For more information, please visit:
soundsationmusic.com



“The Soundsation BA200 Compact is a very **well built guitar** that’s a lot of fun to play...”

4/4 scale instrument with a 14th fret neck join. It sports a mahogany neck, back and sides and a solid sitka spruce top - pretty impressive on an affordable, small body guitar where laminate tops are much more common - all under a really tidy matte black finish.

In terms of playability, this guitar is a lot of fun. The small body shape makes it easy to find a comfortable playing position, and the neck profile feels great - it’s small enough to be easily manageable for players with smaller hands while still having enough front-to-back depth for larger players like myself. The factory action is pretty good, and the shorter scale length gives the guitar a loose and easy playing feel.

Tonally, there’s a lot to like. While you’d be foolish to expect huge cinematic lows from a guitar this small, there’s plenty of

projection for strumming styles, especially if you have a lighter touch or use a thinner pick. This guitar really shines with gentler styles though, with a sweet and mellow voice that’s ideal for fingerstyle playing. That said, single-note leads sound great too, and definitely benefit from the loose playing feel.

The Soundsation BA200 Compact is a very well built guitar that’s a lot of fun to play. The small body size makes it an ideal travel guitar, and when you combine this with a slinky playing feel and a sweet, mellow tone and you have the perfect instrument for students - especially younger players with smaller frames. That said, pretty much any player will get a kick out of this guitar.

END «



THE Basement

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

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

Sponsored by Rotosound



THE PLACE
FOR BASS

Rotosound ULTRAMAG Bass strings

Dan Veall deals deep into the latest revolution in bass guitar technology from extraordinary Rotosound, with his review of the Rotosound ULTRAMAG bass strings.

ROTOSOUND'S history starts long before the brand name was registered in around 1969 and the company have one of the most famous names in bass guitar strings. You only have to look at the long, long list of artists, endorsers and players from across the world to see that these strings are reliable from show to show, gig to gig, night after night.

Zooming up to the present day, the company, based in Sevenoaks, Kent, England employ a dedicated staff manufacturing a huge turn-out of strings every week.

One of my favourite points of note is that Jason How, son of James, the brand founder is every bit hands-on in the running of the company, right down to designing and building the high tolerance precision machines that wind each of the different types of string and their specific gauges. That really is impressive.

- And when he's not looking after machines, or running the company, you'll definitely find him on the stands at the many trade shows connecting with artists and casual players alike.

It's the feedback that he receives from the many players from around the world and keeping an eye on a shift in musician demand that allows for new products to be tested and brought to market - we have said bass goodies in today to look at and try out! »





gs

ary minds at



Rotosound ULTRAMAG Bass strings

MSRP: (4 String) £30 / (5 String) £40

The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High-end



For fans of

Longlasting and reliable strings!

Inspiring tones

Great value for money

For more information, please visit:

rotosound.com



“Interestingly, long after recording the video, I picked up my ’76 Precision featured in the review, and it was still **bang on in tune.** Thumbs up..!”



Rotosound ULTRAMAG Bass strings

Rotosound’s Ultramag strings: Advertised in two different gauges of the four-string set and one set for a five-string bass, they come in airtight sealed bags ready to be installed fresh and corrosion-free.



For my review today, I thought, what better way to try out some brand new strings, but to show you one method to install your strings correctly and for them to maintain tuning ready for performance. Watch the video review to see the string install in detail and finish up with listening to the Ultramag Standard Gauge four-string set.

One of the things I wanted to mention in my video is that it is also wise to lay the bass down and apply downward pressure to the strings over the saddles and also either side of the nut too. This can help the strings bend nicely at the correct angle over the hardware. Then, last little string stretches to ensure everything is settled ready for that final tune-up.

Interestingly, long after recording the video, I picked up my '76 Precision featured in the review, and it was still bang on in tune. Thumbs up!

So, what do I think of the Ultramag strings now that I've had a good time to play them?

The strings definitely do sound different to the type I had on the bass before restring. That's understandable as the strings that came off were a different brand and made from different materials. What I can tell you though, is that in comparison, I noticed some extra midrange detail in the sound

(as well as that 'new string zing' that I love) - and in some ways the instrument even seemed to be more responsive - which is usually the case when mid-range frequencies are accentuated. The feel of the strings is really nice too. If you can imagine the difference between Stainless Steel strings and their textured finish verses Nickel coated strings that seem smoother - well, you like these for the latter with less friction on softer fingers.

I like what they do for the tone of my bass - well, it is a precision bass after all and the detail is in the mid-range in my opinion - so anything that helps to lift the richness of that tonal area is of interest to me. The low end is nice and beefy without being woolly- which in tandem with the midrange could feel a little like the top end was less bright than say "ultra bright" style strings on the market. The top end is there though and a tweak of your tone control will give you what you need.

The Rotosound Ultramag strings feature 'Type 52 Alloy' that I understand refers to a 52% Nickel mix in the string wire. Either way, numbers aside, the result is a pleasing warmth in the sound.

END <<

Orange Bass Butler Bi-Amp Preamplifier

The Bass Butler from Orange is the ultimate fly rig, the perfect studio tool, and quite possibly you'll ever need. Featuring a sturdy steel enclosure, 18V DC power for high headroom, and ready ruggedness mean that the Bass Butler is willing and waiting for a lifetime in your service. **Dan Veall** tells us more.

IT seems that almost every week a new drive pedal appears on the market, either on shop shelves or through the boutique online marketplace - pretty much every flavour of drive you can imagine is now catered for with us bassists in mind. We no longer have to rely on complex effect loop pedals to be able to dial in the lost low end that is encountered from plugging into a guitar distortion pedal.

Today, Orange has brought us the Bass Butler to get down to business with, and it was immediately obvious from the get-go we were in for a treat as I began effortlessly dialling in my first gritty sounds with the unit.

What makes this pedal of interest to me is that it really feels like you are running into both a bass amplifier and a guitar amplifier at the same time, rather than just a

distortion pedal. (FYI, You won't actually damage a guitar amplifier running a bass into the drive channel. That's a video for another day! Just watch your volume and what the speaker comes are doing!)

This isn't a new technique by the way, some of my favourite bassists are well known for recording their bass through both to create a richer sound. In this scenario, the bass amp provides all the low end and depth, lower midrange frequencies and warm grit (should you need that too) - the guitar amplifier with its speakers suited to the upper midrange frequency range will complement nicely when blended. With more gain available to play with from a guitar set up, it's possible to run more drive on the top end than low end thus giving you more control over the resultant tone without the low frequencies becoming less coherent, something I hate! »



mp Pedal

ly the only pedal
all-round road-
vice.



Orange Bass Butler Bi-Amp Preamp Pedal

MSRP: (UK) £287 / (US) \$399

The Breakdown

Specialised Versatile



Affordable High-end



Straightforward Feature-rich



Traditional Innovative



For fans of

Amp-in-a-box pedals

Orange classic design

Powerful tones

For more information, please visit:

orangeamps.com



“Distortion naturally compresses a signal, so **it makes sense** that there is a compressor on the clean channel too..”



Orange Bass Butler Bi-Amp Preamp Pedal



The Bass Butler is exactly that - a bass amplifier circuit and a carefully tailored “guitar amp” style circuit - and what’s more, both XLR outputs feature speaker simulations from paired configurations - an Orange OBC410 bass cabinet for the bass amp side and an Orange PPC412 guitar cabinet for the guitar side. It’s almost too simple! The socket marked “Amp” is a blend of the two signal paths but doesn’t include the cabinet emulations, which makes sense as you’re going to be running the pedal in to an amp and cabinet anyway - which is what you are hearing in my review - my Bergantino reference rig was mic’d so you could hear what the pedal sounds like through a single amplifier.

As usual, I want you to check out the video review as I explain each control. Simply though, two rows: The top row is your guitar amp sound. The “square wave” icon on the left-hand side suggests a clipped waveform or “distort-

ed” and underneath a sine wave suggesting a clean signal waveform. - the bass amp sound.

Distortion naturally compresses a signal, so it makes sense that there is a compressor on the clean channel too. But, nay, this is no ordinary compressor! If there’s something that Orange has seemed to nail (on the Little Bass Thing as an example) is a compressor that changes the colour, character of the amplifier and this is also immediately noticeable in this pedal. Advancing the dial adds level as the make-up gain of the compressor is actually quite severe verses that of a studio compressor. The effect adds tons of midrange punch and an uncanny “tubey” feel and there’s an assuring sweet spot to be found. Visual indication that you have hit the effect threshold is via a red LED that flashes within the pedal indicator above the footswitch. It’s subtle and we found it difficult to see under the bright lights of the studio. »

“It does sit in a higher price bracket, but then you are **saving the cost** of buying two amplifier rigs :)...”

The clean channel is active all the time and the footswitch onboard brings in the drive channel - which I believe is probably the best way to have the pedal configured, unless of course you specifically wanted the whole device bypassed. I suspect that wasn't the plan from Orange though, seeing this as an “always on” clean signal that would be ran to front-of-house for live use.

Orange has had the foresight to include an external control of the drive channel gain: All you need is an expression pedal connected to this socket. You can throttle back for a mild grit or push the pedal forward to access face-melting saturation!

The pedal itself, as you can expect from Orange is pretty bullet-proof and designed to deal with the rigours of the road. It is much larger than that of other pedals available on the market that offer a similar configuration, but

I think you'll forgive that when you hear what it can do. You may even decide to lose a pedal or two off of your existing board that would otherwise be required to offer what this can in one box.

Rounding up then, we have a versatile pedal that concentrates on one specific feature set, I.e. blending amplifier sounds for anything from a very mild «tone warmed up» bite to a full out gain assault.

It does sit in a higher price bracket, but then you are saving the cost of buying two amplifier rigs :)

It is, as I said above, surprisingly easy to use considering the range of sounds available from a well thought out design.

END <<



Don't wait any longer...

**SUBSCRIBE
FOR FREE!**

go to
[www.guitarinteractivemagazine.com/
subscribe](http://www.guitarinteractivemagazine.com/subscribe)
and sign up today!

GR Bass Dual 800

Dan Veall reviews the GR Bass Dual 800. Utilising the latest lightweight amp technology and transparent preamps with great tonal flexibility, making them suitable for almost any situation.

GR BASS, hailing from Monopoli, Italy head to our studio once again, following our review of the Cube 800 combo back in issue 63 - A superb combo that impressed us all.

With more functions than you can shake a stick at, I am diving straight in to the details as we have lots to get through. GR Bass didn't scrimp last time and they sure didn't this time either!

The Dual 800 is a single 800W RMS amplifier (in to 4 ohms) that features two separate pre-amplifiers. Each preamplifier feeds in to the same power amplifier yet also has its own DI XLR output too that can send an independent signal to external devices.





and super
tion.

This means that this amplifier is capable of some pretty cool tricks and in my video I set up just one example, though the possibilities are much wider reaching and I would need a far longer video to describe all.

Both channels can be used completely separately - run a keyboard or drum machine in to channel one, run your bass in to channel two and enjoy the tonal tweaking that both channels offer. Each channel could be ran out to separate inputs on a PA system for level mixing. However, it is possible to mix the channels one board - and in my case I used the drive circuit on channel two enabled to create a pseudo “dual signal path” sound. I set up a deep a fat rumble on channel one but on the second channel a more mid present driven tone - not dissimilar to the method Billy Sheehan has used for many years himself. With the drive structure I was able to remove much of the low end using a filter option and sculpt the top end, but when blended with the deep sound of the clean channel, it all meshed very nicely and, certainly on stage in the studio.

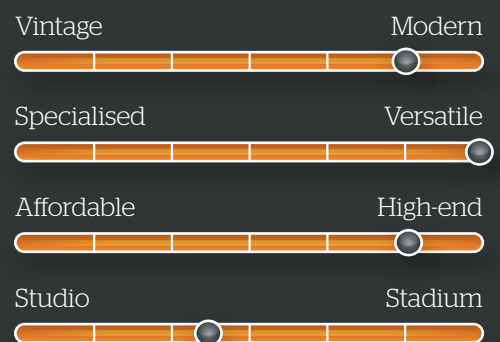
The GR Bass Dual 800 may look daunting to the casual onlooker, but actually, the signal path, aside from the additional mixing functionality isn't dissimilar to other amplifiers in the GR Bass range - there's just two rows of controls instead of one as found on most. »



Orange Bass Butler Bi-Amp Preamp Pedal

MSRP: (UK) £287 / (US) \$399

The Breakdown



For fans of

Inspiring tones

Superb build quality

Portability

For more information, please visit:

bassdirect.co.uk/bass_guitar_specialists/GR_Bass_800.html



“Distortion naturally compresses a signal, so **it makes sense** that there is a compressor on the clean channel too..”



GR Bass Dual 800



Two inputs on the left hand side, one for each channel each feeding in to separate gain controls to optimise input level as well as, on channel two having an effect on the drive saturation. The Dual 800 has a four channel equaliser per channel with added “deep” and “bright” switches (the deep in this case is pronounced and adds a real added weight to a passive 4 string bass). I am also, as usual, a fan of some sort of parametric midrange and this amplifier has two per channel. You can adjust the centre frequencies using each of the three way switches on the front panel. The low mid reaches down to 185hz (thank you GR!!!) Which is within one of my favourite areas to tweak; it’s an important bass guitar frequency that often gets missed on tone controls!

To the right of the equaliser and easy to get to are a pair of line out level knobs one for each channel - As I mentioned earlier, two XLR sockets on the back of the amplifier can be configured to blend the two channels or

send them separately to an engineer.

The final controls on the right hand side include, on the top row: A “Pure Switch” that bypasses all EQ functionality giving you a clean power amplifier sound at the touch of a button. For silent practice or IEM use, the Dual 800 has a headphone output with level control. Beneath is channel two’s drive section. Two knobs for drive (saturation) and (dry/wet) blend provide mixing in the distortion effect to taste, but I was especially pleased to see a switchable low-filter for getting rid of unnecessary low frequencies when pushing the saturation up. A mod switch offers hard or soft clipping too.

GR Dual 800 features a row of LEDs across the top of the unit - I touched on these briefly in my review video. A Mod button allows you to scroll between four VU meter display modes or to select the in-built tuner, or finally if LED light shows aren’t your thing, the option to turn them off. »



For those who aren't a fan of whirring fans whilst recording in the studio, GR Bass does have an option to suppress the fan/s operation.

In my review you will see we connected the optional foot pedal which communicates via a CAT ethernet cable with locking connectors.

The whole amplifier is finished in a rather fetching white colour but something that pleased me no end is that you can order a GR Bass amplifier or cabinet in custom col-

ours! Check out GR Bass' website for more details and see examples of some of their eye catching creations.

Let's finish off at the back of the amplifier: Two speaker connectors and an effects loop complete the audio connections mentioned in this review. The amplifier has an auto-sensing power supply for hitching up anywhere whilst on your world tours. But wait! What is this? Firstly a USB charger output and right next to that an output to power your 9v

DC pedals! Genius! In simple it's such a good idea these included! Both to 300mA of DC current peripherals.

It's round up time: A modern amplifier that is so well found use away from altogether! Of course an end example utilising craftsmanship and a feature. There will be a price tag you know, it's much less

Sponsored by Rotosound



It's almost too good an idea to have provided up to the moment for your

super modern, so versatile it's from bass guitar to this is a high quality work- the rich design. to match, but less than I was

expecting for such an example. It has plenty of power to cut through on stage, but the extensive routing options means that it's just as at home in the studio, so it's right down the middle on my evaluation scale below.

Really, there's nothing not to like and this amplifier is almost a Swiss army knife in amplification. A very nice, very well made Swiss army knife!

END <<



Bass Direct

Largest
Selection
of new and used
**BASS
GUITARS
BASS
AMPLIFICATION
BASS
EFFECTS
BASS
ACCESSORIES**
in the UK



Tel: 01926 886433
bassdirect.co.uk

Tech 21 Steve Harris SH1 Signature

The Steve Harris SH1 features all-analog SansAmp technology, two-channel modes with in active EQ, and a Bite switch to activate a “Steve” boost for extra clank and clarity. Other feat Output to go direct to the PA desk or studio board. Here’s **Dan Veall** with the full breakdown

WHEN it comes to classic bands known the world over, do I really need to introduce the bassist of truly one of England’s rock royalty? Pounding out countless tracks that have stood the test of time since their forming in the mid-seventies by the man in question, one Steve Harris.

Steve Harris’ bass tone has been forever present in every single Iron Maiden release and is surely testament to the very iconic tone we are looking at today, more or less unchanged since the beginning, but in a good way. Unwavering, bold, and in your face.

Steve’s playing technique featuring melodic baselines, chords and at times relentless galloping is based on a two finger right hand technique (index and ring) and he uses his nails to get a brighter tone.

His signal path on stage and studio has been a fairly simple set up in comparison to that of other touring artists. Bass, wireless, pre-amplifier, compression, power amplifiers and then in to front loaded cabinets that feature ElectroVoice EVM12L speakers that are not known for their super deep low end actually.

Steve has mentioned that he doesn’t want to hear low end sub-frequencies on stage anyway and would rather blend in with the guitars for a brutal tone onslaught - and it works!

Steve’s main Fender Precision bass is a mid-70’s model with a Seymour Duncan SPB-4 Steve Harris signature pickup, and he uses his signature Rotosound SH77 flat wound strings. We are using my own ’76 precision bass strung up with Rotosound’s new Ultra-mag string set for this review, though I am choosing to demonstrate “non-Steve” tones as well to show what else this pedal can do.

So, what is it we are looking at today? It’s an emulation, a distilled signal path in a pedal. Steve himself has said quite openly how pleased he is with how close it sounds to what he has been used to for so many years.

The pedal offers up a two-channel approach allowing for gain or level boosts as you’ll see in my video. There’s a pair of each control, and the settings are foot-switchable.



e Sansamp

individual Gain and Level controls, Blend, 4-band
features include a chromatic tuner and an XLR
output.

Next, a four-band equaliser is an interesting one, and I immediately smiled when I saw the chosen EQ centres—specifically having two mid-range controls that have low-mid centres rather than going for the usual low-mid / high-mid adjustments. Everyone knows that a good precision bass has lots ‘going on in the mid-range’, so having these selected centres compliments perfectly.



The

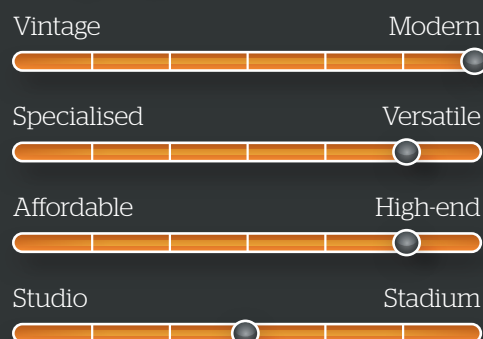
“bite” button is the magic though and adds all of that top-end zing and clank shaping we have been hearing on Iron Maiden’s releases for nigh on four decades.. and the speaker emulation switch engages an EVM12L tone that Steve has had in his backline for, I guess the same amount of time! »



Steve Harris SH1 Signature Sansamp

MSRP: (UK) £349 / (US) \$415

The Breakdown



For fans of

Galloping fleet-fingered Bass Guitar

All-analog SansAmp technology

Rugged, all-metal housing

For more information, please visit:
tech21nyc.com



“At this price point **it is good to see** the inclusion (and I expect no less) of a worldwide power supply included...”



Tech 21 Steve Harris SH1 Signature Sansamp



Dialling your clean sound is a breeze with the blend knob, though in my video I concentrated on the tonal colour of the pedal itself.

In my video, I endeavoured to dial in a few different sounds that I hope come across in the mix to show that this pedal can do some brilliant 'classic' amp sounds as well as the signature colour, making it so useful - let's not forget you get a tuner thrown in too and a DI output (with ground lift) for running the pedal alone straight to PA or recording device. How easy can this get? It's really rather good.

At this price point it is good to see the inclusion (and I expect no less) of a worldwide power supply included. Tech 21's packaging is a tasteful embossed tin with the Tech 21 logo. A small gesture but something that makes this brand stand out in the boutique market.

This is a modern pedal designed to emulate Steve's classic bass tone. It's not just about that one tone as the pedal is incredibly flexible, but even in Steve's own words it nails what he wants from his sound in one small package. Yes, this is a boutique priced item, but it is built for the road (it's in Steve's set up) but will form the centre of any recording rig easily. It's a great unit.

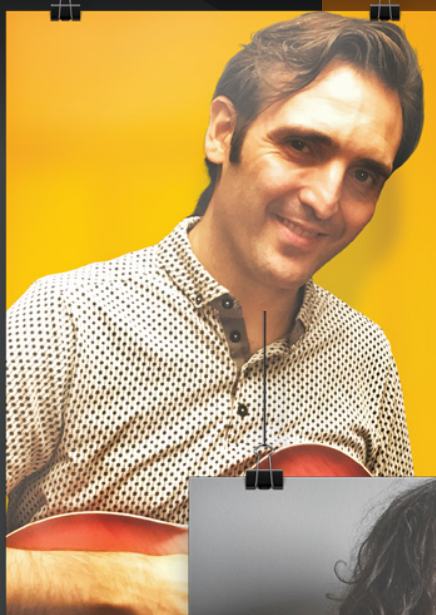
END «

THE Columns

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

CLASS IS BACK
IN SESSION

EXCLUSIVE COLUMNS
Gi
EXCLUSIVE COLUMNS



SHOULD YOU U

*plugins or pedals
for effects?*



SPONSORED BY



COLUMNS NICK JENNISON SILENT RECORDING HACK

USE

GUITAR AMPLIFIERS
HAND BUILT IN ENGLAND

With guitar effects technology now speeding forward at a pace like never before, it can sometimes be challenging to know what's right or wrong when it comes to getting the best sounds out of your effects. With that in mind, Nick Jennison delves into the pros and cons in relation to plugins vs pedals in this issue of Guitar Interactive Magazine. »

THERE'S a nugget of received wisdom regarding effects when it comes to recording guitars: record dry (ie: without effects) and add the effects “in the mix”. The rationale here is two-fold:

- 1) It gives the recording engineer control over how much of the effect to apply.
- 2) Studio effects are “higher quality” than guitar pedals.

Let's refute both of these right away:





GUITAR AMPLIFIERS
HAND BUILT IN ENGLAND

1) In home recording, the guitar player usually IS the engineer. As long as you're careful dialling in your tone, you should be fine. Also, committing to a sound will prevent option anxiety later on.

2) Once upon a time this might've been true, but pedals like Strymon's Big Sky are a match for even the most high end studio reverb, while the character of a great analogue delay can add something very special to a sound that a clean digital delay just can't.

So now we've put those two to bed, let's take a look at the pros and cons of both pedals and effects plugins:

RECORDING WITH YOUR PEDALS:

You know how your pedals sound, and you've chosen them for a reason.

Pedals interact with your guitar and amp in a way that plugins can't.

Recording with your pedals can feel much more inspiring than recording dry and adding effects later

You'll probably spend ages trying to find a plugin that sounds like your favourite pedal anyway!

RECORDING WITH PLUGINS:

- Your plugin collection will usually offer more variety than your pedal collection (unless you have a particularly huge pedal collection!)

If you record a killer performance but you don't like the sound of your effects, you can change them after the fact.

Plugins can usually be tweaked much more precisely than guitar pedals (especially analogue ones).

You can use more advanced recording techniques like automation, parallel processing, mid-side processing etc with plugins (not that you need these techniques to make great sounding recordings!).

It's clear there are compelling arguments for recording using both pedals and plugins for your effects. That just leaves the question of which you should use and when. To figure this out, let's look at three important categories of effects: distortion, modulation, and delay/reverb. »

DISTORTION:

This is the easiest of the bunch - it's pedals (and amps) all the way! Even the cleanest of clean guitar amps exhibit what engineers would consider "distortion" - harmonic saturation that compresses the guitar's dynamics and adds sparkle and life to the tone. Clean Fender Twins are "distorted". Mesa Dual Rectifiers are REALLY distorted.

I can't overstate how important a role a guitar speaker plays in making distortion sound good. It filters out the high end nastiness and really rounds out the tone, and if you add your distortion after the fact then all this scratchy fizziness is left unfiltered.

MODULATION:

Modulation is a little more nuanced. For more organic sounding, traditional guitar effects like tremolo, uni-vibe, phasers, flanger, chorus etc I usually prefer pedals, for two reasons. Firstly, the effect can really "inform" your playing choices. Secondly, your amp and speaker will filter the edges of the effect and help it blend with your tone.

That said, you can do some unique and creative things with plugins, and stereo effects can really give your guitar a sense of space and width in the mix. Speaking of which:

REVERB AND DELAY:

This is where things get tricky. For more typical applications of reverb and delay (adding space and depth to a sound), it's a good idea to reach for a plugin. They're usually stereo, which will help with the "width and space" part, and you can send multiple sounds to the same reverb or delay effect - cutting down on CPU usage and creating a more cohesive result. You'll also get a much more "hi-fi" result because the reverb and delay aren't being filtered through your guitar speaker.

That said, analog delays and spring reverbs have a character that's tough to beat, specifically because they **aren't** "hi-fi". For slap-back delays that are more "part of the tone" than an effect that sits behind the tone (think country/rockabilly slap, or even the rhythmic delay on "Ain't Talkin' 'Bout Love"), or for splashy spring reverbs, reach for your pedals.

IN CONCLUSION:

Contrary to conventional recording wisdom, there are lots of times when using your pedals to record is a great idea. That's not to say you should always use pedals and never use plugins - far from it! They're tools in your toolkit, and choosing the right tool for the job will make your recording process easier and lot more fun - they'll probably sound better too!

SPONSORED BY



GUITAR AMPLIFIERS
HAND BUILT IN ENGLAND

COLUMNS NICK JENNISON SILENT RECORDING HACK

Links

*Celestion Cenzo
Townshend IR:*

www.celestionplus.com/free-download/

*Two Notes
Wall Of Sound:*

www.two-notes.com/wall-of-sound

Poulin LeCab2:

<https://vst4free.com/plugin/958/>

Ignite Amps TPA-1:

[www.kvraudio.com/product/
tpa-1-by-ignite-amps](http://www.kvraudio.com/product/tpa-1-by-ignite-amps)



Nick Jennison Silent Recording Hack

FIN

TABLATURE DOWNLOADS

PDF

DOWNLOAD



SPONSORED BY



YAMAHA



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 this edition of Creative Fingerstyle.

In this column I would like to share a composition of mine, originally recorded for my CD 'Silver Lining' under the name of 'Momentum' and also later re-arranged with a feature solo from the legendary trumpeter, composer and arranger Kenny Wheeler for the CD 'Scaramouche'.

This composition has been sung and played by many wonderful artists and, as a result, the arrangement has slightly

evolved and morphed, incorporating a few stylistic nuances deriving from the performers' interpretations.

Lately, the wonderful singer and author Basia, with whom I have been honored to play guitar for the last 9 years, as well as record and tour worldwide, liked the tune and not only did she decide to sing it, but she also wrote some lovely lyrics dedicated to my elder son. The song is now called 'Matteo' and has been climbing on the most prestigious charts internationally, including the US Billboard chart, reaching n.4 since May 2018. »

The one presented in this column is an arrangement for solo guitar, which I thought would serve the great purpose to demonstrate the creative potentials of using harmonic inversions, to enhance the melodic qualities of a composition.

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 'Matteo'.

Melodic and harmonic ingredients:

The melody mainly gravitates around the key of C minor, however, it travels through a few closely related tonalities with the purpose of adding tension and release.

The harmony features many inversions and slash chords, with the main purpose to add melodic qualities to the bass line. The harmony in the first few bars for example, could be described as follows:

Cm	Ab	D7	G7
C7	F	Fm	Gsus4 G7

However, with the harmonic inversions these morph into the following:

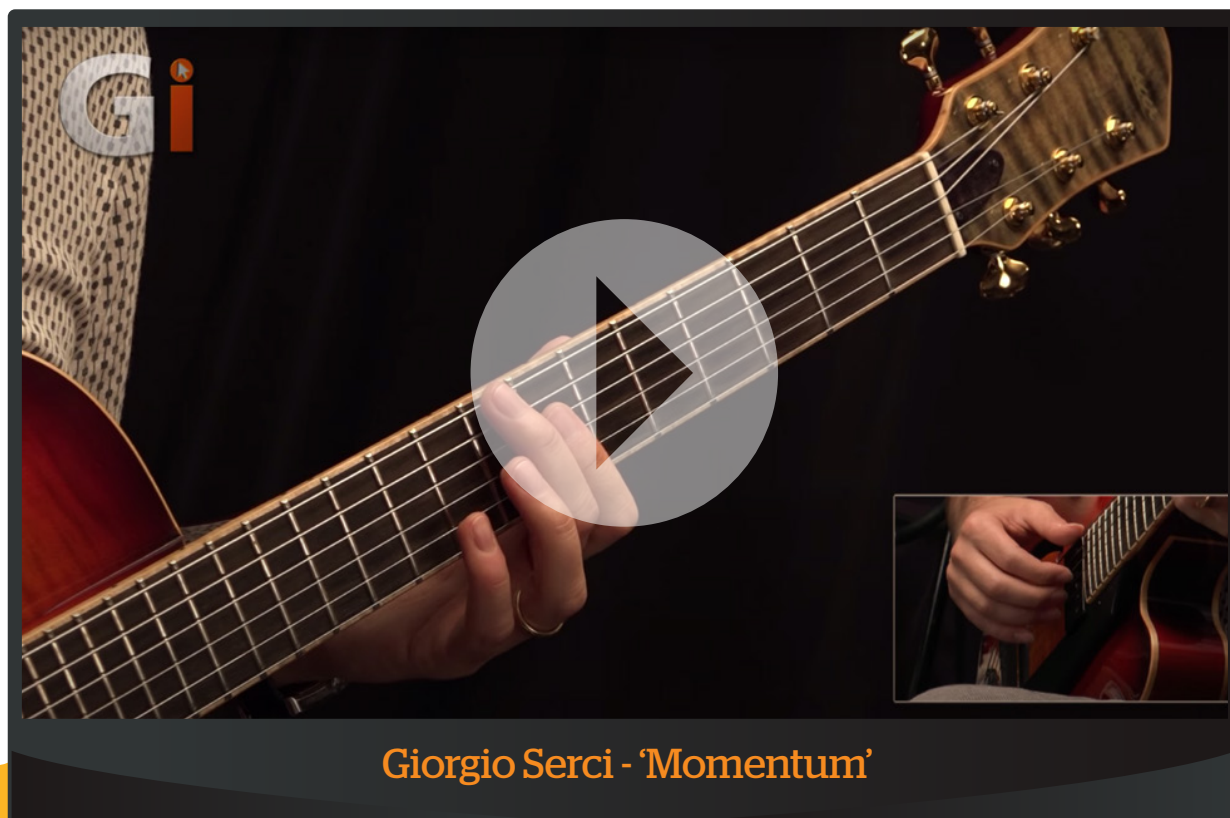
Cm	Ab/C	D/C	G/B
C/Bb	F/A	Fm/Ab	Gsus4 G7

NB. Please note (play & sing the new bass line: it descends chromatically from C to G. Furthermore, I do love the effect of pedaling over a C bass for the first three bars.



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

Cm	Ab/C	D/C	G/B
C/Bb	F/A	Fm/Ab	Gsus4 G7
Cm	Ab/C	D/C	G/B
C/Bb F/A	Bb/Ab Eb/G	Ab/Gb G/F	G7 G/F
C7/E	Fm	F#O7	G7 G/F



C7/E	Fm	F#O7	G7 G7b9
Cm	Ab/C	D/C	G/B
C/Bb F/A	Bb/Ab Eb/G	Ab/Gb G7	Cm
G7b5			

RHYTHMIC INGREDIENTS:

The rhythmic qualities are inspired by the style 'Bossa Nova', therefore the melody is often pushed and syncopated.

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 countermelody 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: Index on fret 3 of A, ring f on fret 5 of D and little f on fret 5 of G to start a melody, followed by fret 3, 4 of B (with index and middle f), then little f on fret 8 and 9 of B.

BAR 2: Middle f on fret 8 of E, index on fret 6 of D, ring f on fret 8 of G and little f from 9 to fret 8 of B.

BAR 3: Play fret 7 of D, G and B with index and middle f on fret 8 of E.

BAR 4: Same shape used in bar 2, down one fret. Middle f plays F on fret 6 of B.

BAR 5: Same shape used in bar 3, with index on fret 5. Index plays fret 5 of G.

BAR 6: Same shape used in bar 2, down three frets. Middle f plays Eb on fret 4 of B.

BAR 7: Same shape used in bar 3, with index on fret 3 and little f on fret 5 of G.

BAR 8: Index on fret 3 of E, D, B with little f on fret 5 of G, replaced by ring f on fret 4 of G.

BAR 9-12: As bar 1 till 4.

BAR 13: As bar 5 and 6 (harmonic rhythm=double time)

BAR 14: As bar 7 and 8

BAR 15: Index on fret 1 of D, G and B with middle f on fret 2 of E. Next, index on fret 1 of E, open D, G and little f on fret 3 of B, followed by index on fret 1 of B.

BAR 16: Ring f on fret 3 of E, open D, G and B. Index on fret 1 of E, open D, middle f on fret 1 of G, open B.

BAR 17: Open E, middle f on fret 2 of D, ring f on fret 3 of G, index on fret 1 of B. Open e, ring f on fret 3 of 'e'.

BAR 18: Barre' on fret 1 of E, D, G, B and little f on fret 4 of 'e'. Ring f on fret 3 of e and index on fret 1 of e.

BAR 19: Little f on fret 4 of B, middle f on fret 2 of E, index on fret 1 of D and ring on fret 3 of G. Little f on fret 3 of B.

BAR 20: Ring f on fret 3 of E, open D, G and index on fret 1 of B. Index on fret 1 of E, open D, middle f on fret 1 of G, open B. »

Descending countermelody, with index from fret 1 of G, open G, ring on fret 3 of D and middle f on fret 2 of D.

BAR 21-23: As bar 17-19

BAR 24: As bar 8.

BAR 25-30: As bar 9-14.

BAR 31: Index on fret 1 of D, G and B with middle f on fret 2 of E. Next, open B, G, D and little f on fret 3 of E.

BAR 32: Index on fret 1 of B, open G, D and little f on fret 3 of A. Countermelody with open D, index on fret 1 of D and open D again.

BAR 33: Middle f on fret 3 of E, ring f on fret 3 of D, little f on fret 4 of G and index on fret 2 of B.

Congratulations, you have completed 'Matteo'.

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.

Till the next time, Good-bye!

Giorgio Serci

END «

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.*

THE QUIETROOM_NICK JENNY



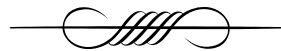
Sponsored by

FISHMAN®

Inspired Performance Technology™

CREATING **DRUM GROOVES** ON ACOUSTIC GUITAR - Part 2

Nick Jennison continues his exploration into the world of percussive acoustic guitar playing in brand new and exclusive column.



In our last lesson, we looked at how to create drum sounds on acoustic guitar - kick drums, snare drums and even tom fills. This time, we're going to examine how to put everything together in a groove, and how to layer it on top of a strumming pattern.

It might sound like a strange place to take inspiration, (I'm definitely no expert on the subject), but the way beatboxers tend to layer beats with pitched sounds is by working on them in isolation and then put them together, and that's exactly how we're going to approach this

THE CHORDS:

So we can keep the focus firmly on the percussive elements, we're going to keep things fairly simple in terms of the chords and strumming patterns we're going to employ. We're going to use a simple diatonic progression in Em, using spread-voiced triads. Take a look at the tab for Ex. 1 or consult the video to see exactly what's being played.

In terms of the strumming, it's worth practicing as we mean to go on, since we're going to have to employ a slightly unusual approach to make the "golpe" work. We're going to strum everything using the index »



finger of the right hand only, strumming “down up” on the first three chords followed by a single “up” on the C maj.

THE GROOVE:

Next up, we’re going to take a look at the groove. On it’s own it’s fairly simple, but once we start combining that with the chords from Ex.1 things will get pretty complicated, so let’s take a little time to get this right. Make sure the “golpe” is nice and firm, making good contact with the bone of your finger on the body of the guitar. By contrast, the thumb slap can afford to be a little gentler.





Take your time, work to a metronome and focus on even volume with each hit.

PUTTING IT TOGETHER:

Ok, now for the challenging part! Let's start with the first strum, which is an index finger downstroke at the same time as a "golpe" kick drum. This is a tricky manoeuvre to pull off and warrants a bit of practice just to get the technique down, but once you've cracked it you should find the rest of the groove easy enough. We'll follow this with an index finger upstroke, a slap and

another golpe on it's own. I'd suggest taking a bit of time to practice this little musical unit on it's own, since the Em, D and G chords all use essentially the same idea.

Things change a little once we get to the Cmaj, which employs an upstroke without a golpe, followed by a simple rhythmic "fill" while the C rings out. You can of course substitute this fill with a "tom fill" using your thumb to tap near the sound-hole - be sure to check out the previous lesson to see how this is accomplished! »



LOOKING FOR INSPIRATION:

Of course, this is really just the tip of the iceberg with this stuff, and the best source of inspiration is the very musicians we're trying to emulate - drummers! Have a listen to some of your favourite tracks and see if

you can emulate the drum parts. Once you have a handle on that, try layering them over some chord strumming and see where that takes you. The sky is the limit with this stuff, so practice hard and most importantly - have fun!

END «



For more information on please
visit: www.fishman.com/





Sponsored by


SoundSation
Rider series



THINGS I WISHED I'D KNOWN EARLIER

- PART 1

In this new series of columns, **Nick Jennison** shares some of the things he wished someone had told him long before he had to figure it out the hard way. Hopefully it'll stop you from making the same mistakes, and help you become a better player, faster!

THE road to mastery of the electric guitar has more twists and turns than I care to mention. If there's a wrong turn to be taken, I assure you I've taken it. I've made just about every mistake you can think of when it comes to guitar playing, and I've learned from them - and accrued a fair amount of wisdom in the process that might help you on your journey. Of course, the road to mastery is one nobody ever reaches the end of, because there's always more to learn, but it helps to have a bit of guidance on your way.

QUALITY BEFORE QUANTITY.

"Quality before Quantity" is simple maxim that, if applied, can improve just about every aspect of your guitar playing life. It gets to the heart of what really matters when it comes to playing the guitar (and music, and even life in general, but life advice is waaaaay outside my field of expertise!), and will make you a happier and more fulfilled musician in the process. »

Let's start by discussing what this maxim *doesn't* mean. It doesn't mean that "quantity" is bad. It doesn't mean you should minimalism everything about your guitar playing life, from your phrasing to your pedal collection. Rather, what it means is that you should strive for "quality" FIRST, before you pursue "quantity". Let me explain.

QUALITY PRACTICE BEFORE QUANTITY.

Let's start with the big one. We've all heard tales of legendary practice routines that span hours and hours, dealing with every subject imaginable in a single herculean sitting. It's a romantic idea, but for most guitarists it's a sure fire way of becoming frustrated and unfulfilled.



SoundSation

Rider series

For one thing, the expectation that you need to practice 4, 5, 6 hours a day (or more!) to make the progress you want is enough to stop a lot of people from practicing at all. If you can't make that sort of time commitment, why bother trying? Secondly, even if you can re-schedule your life to make way for such a practice routine, chances are you won't benefit from it as much as you'd think.

Think back to the last time you had a guitar in your hands for hours and hours on end. Did you really make the most of every minute? Unless you're very disciplined, chances are you made

some progress, but you probably spent most of that time noodling distractedly. That's normal - don't feel bad.

Now imagine if you took that 4-hour session and broke it up into six 30-minute sessions across the week where you can really focus on quality practice, without distraction. How much progress would you make? I'd wager at least six times as much as you did in that single sitting.

"But how can I possibly cover everything I need to cover in 30-minutes?" I hear you cry. Improvisation? Sight reading? Scales? Chords? Learning songs? »



Quality Before Quantity

Well, remember the maxim. You don't need to work on everything *right

Pick one or two skills and spend a month focussing on them. You can re-visit the rest later - there's plenty time, trust me.

QUALITY GEAR BEFORE QUANTITY.

How much gear do you really need? Let me be clear: I love gear, and I know how exciting it is to buy a new guitar, a new pedal... but have you really mastered the gear you have? Take your guitar. Have you explored every tone you can get out of your instrument? The Soundsation Rider Pro I used for this column is a very affordable instrument, but there are so many sounds to be explored with just the guitar's controls. How about pedals? It's easy to lose hours selecting the perfect drive pedal (or worse, shopping for the perfect drive pedal) - hours of tweaking that you could spend making music.

The important thing here is to remember that "quality" doesn't mean "expensive" - it's about mastering the gear you already have before you look outwards for gear to "fix" your guitar playing.

QUALITY TECHNIQUE BEFORE QUANTITY.

Again, let's take a moment to remember what I'm not saying here. I'm not saying

it's bad to have lots of techniques at your disposal, or that it's bad to play lots of notes - I'm in no position to lecture anyone on playing too many notes, that's for sure! But there are so many techniques and styles of guitar playing out there, and it can feel as though you need to master them all. You don't, and you *definitely* don't need to master them all RIGHT NOW.

Instead of "hoarding" styles and techniques, take a moment to work out what you really like the sound of and what you'd really like to be able to do. Texas blues? Sweep picking? Travis picking? Funk rhythm playing? Pick one (maybe two) and spend a while really working on it. You can deal with the rest later - if you want to! You don't have to be the best at everything to be a happy, fulfilled guitar player.

These are just a couple of areas where the maxim of "Quality before Quantity" applies to guitar playing, but there are many others. Next time you find yourself wracked with option anxiety - be it over which pedal to use or what to practice - move towards quality. Quantity will be there when you're ready for it.

END«

WANT TO FEATURE IN THE NEXT **GUITAR INTERACTIVE?**



IT'S SIMPLE. TO ADVERTISE...

**Get in touch with our sales team and let them
help you book your advert.**

Helen - UK AND EUROPE.

helen@guitarinteractivemagazine.com

T: +44 (0)7803 726 012

Lisa - USA.

lisaspiteri@guitarinteractivemagazine.com

T: 973-610-0441



STILL THE WORLD'S
NO.1 FREE
DIGITAL MAGAZINE

Get social and **follow us now.**



visit www.guitarinteractivemagazine.com

www.guitarinteractivemagazine.com

