

EXCLUSIVE LESSONS FROM TOM QUAYLE » SAM BELL » GIORGIO SERCI

Guitar *Interactive* 83

+ INTERVIEWS

JOANNE SHAW
TAYLOR



+ ERIC BIBB

RORY GALLAGHER

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LEGACY OF A **BLUES GUITAR LEGEND.**



RORY
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Welcome to **ISSUE**

83

WELCOME TO ISSUE 83 OF GUITAR INTERACTIVE MAGAZINE...



Editor
// Jonathan Graham

To celebrate the 50th Anniversary of Rory Gallagher's eponymous 1971 debut solo album release—this issue of Guitar Interactive Magazine takes a deep

dive into the legend of one of electric guitar's finest, featuring exclusive interviews with Rory's long-time bassist Gerry McAvoy, and MD of the Rory Gallagher Archives (and Rory's nephew) Daniel Gallagher.

Continuing our exclusive features on this issue's cover artist Rory Gallagher, Nick Jennison breaks down the unmistakable phrasing and killer technique of the man himself in this issue's Guitar Interactive Tech session.

If that's not enough, we also talk with blues legends Joanne Shaw Taylor and Eric Bibb about their brand new releases, an Elixir Artist Spotlight on Marcus King, as well as a special feature on the rich history of VOX electric guitars.

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

See you next time.

Guitar Interactive

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Guitar Interactive

Welcome to *Guitar Interactive Issue 83*

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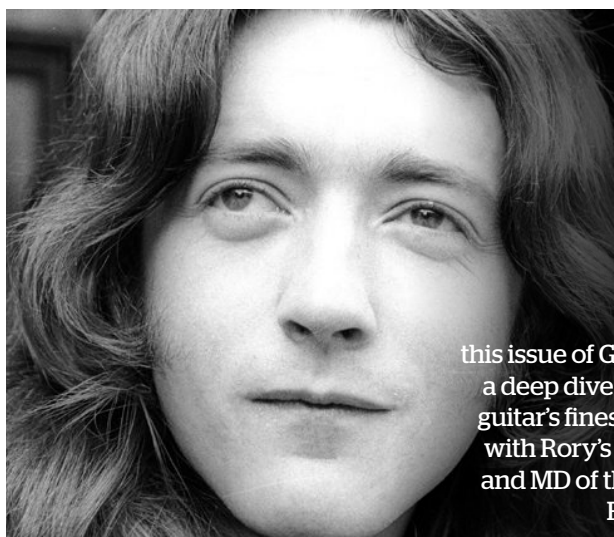
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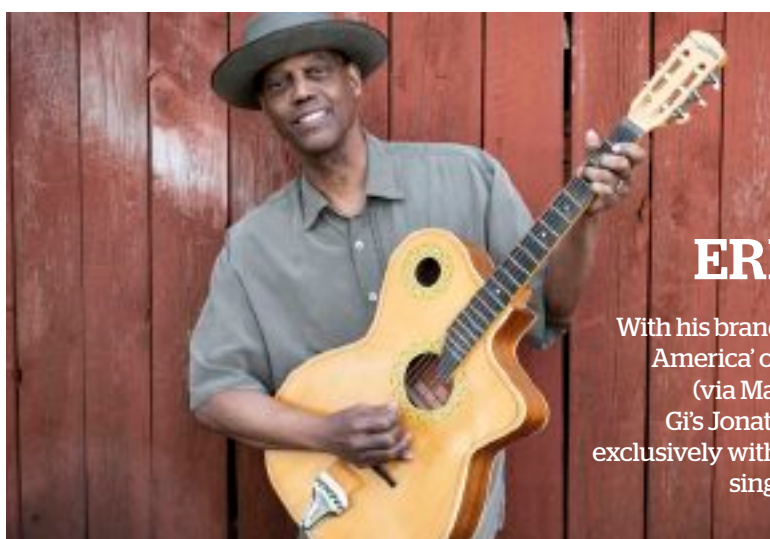
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this issue of Guitar Interactive Magazine takes a deep dive into the legend of one of electric guitar's finest, featuring exclusive interviews with Rory's long-time bassist Gerry McAvoy, and MD of the Rory Gallagher Archives (and Rory's nephew) Daniel Gallagher.

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Universally hailed as one of the UK's premier blues-rock guitarist, Joanne is back with the release of her seventh studio full-length record 'The Blues Album.'



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RORY GALLAGHER

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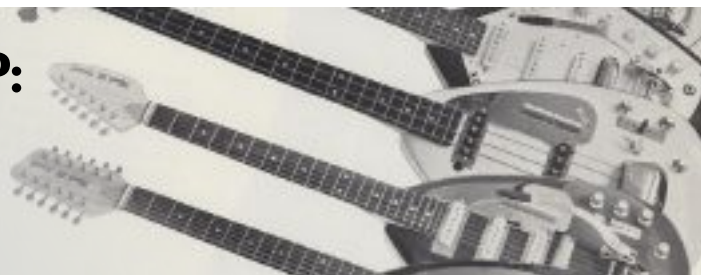
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To celebrate the 50th Anniversary of **Rory Gallagher**'s eponymous 1971 debut solo album release—this issue of Guitar Interactive Magazine takes a deep dive into the legend of one of electric guitar's finest, featuring exclusive interviews with Rory's long-time bassist **Gerry McAvoy**, and MD of the Rory Gallagher Archives (and Rory's nephew) **Daniel Gallagher**.

Critically acclaimed British guitarist and singer-songwriter **Joanne Shaw Taylor**, universally hailed as one of the UK's premier blues-rock guitarist, is announcing the release of her seventh studio full-length record 'The Blues Album' on September 24, 2021 released via Joe Bonamassa's independent blues label KTBA Records. The superb 11-track album features Joanne's personalised covers of eleven rare blues classics originally recorded by Albert King, Peter Green, Little Richard, Magic Sam, Aretha Franklin, Little Milton, and many more. Guitar Interactive Magazine talks with Joanne about this exciting new release and more.

Eric Bibb has known many different Americas, the good, the bad and the ugly. Born in New York City on August 16th, 1951, the thunderbolt of the Sixties folk revival remains an era so alive in the 69-year-old's memory that he can still recall the idealism on the night air of Greenwich Village and picture Bob Dylan standing in his living room. Yet just as vivid are the dark societal flashpoints of the last year, when protesters highlighted the open wound of US race relations while a bitter Presidential election scrawled jagged battlelines. With his brand new album 'Dear America' out now worldwide (via Mascot Label Group), Gi's Jonathan Graham chats exclusively with the veteran blues singer and songwriter.

IN-DEPTH CHATS WITH
GUITAR'S BIGGEST NAMES

THE GREAT, YET SOMEWHAT UNSUNG INFLUENCE OF RORY GALLAGHER

To celebrate the 50th Anniversary of Rory Gallagher's eponymous 1971 debut solo album release—this issue of **Guitar Interactive Magazine** takes a deep dive into the legend of one of electric guitar's finest, featuring exclusive interviews with Rory's long-time bassist Gerry McAvoy, and MD of the Rory Gallagher Archives (and Rory's nephew) Daniel Gallagher. »



ONE of the guitar-o-verse's pet topics is underrated and overrated guitarists. There is a rare cadre of players who receive widespread adulation that is 100% deserved (think genre-defining titans like Hendrix, SRV, EVH etc.). Then there are the "overrated" players—I'm not going to get into who this label might apply to, but I'm sure you'll all let us know on social media.

Finally, there are the «underrated» players. Players who are every bit as groundbreaking and sensational as the biggest names in guitar, but who often go overlooked by the masses. In my mind, nobody exemplifies this more than Rory Gallagher.

So often referred to as an "Irish bluesman", Ballyshannon-born Gallagher was a player of such phenomenal range and depth (especially for his time) that "bluesman" almost seems insultingly reductionist. It's a little like calling Eddie Van Halen "the tapping guy". Sure, Rory was as tasteful a blues player as anyone you care to name, but he was also a fearsome rock firebrand and a masterful slide player. His acoustic playing touched everything from barrelhouse country blues to beautiful Celtic folk with a level of authenticity few of his peers could hope to match. All this, and we haven't even touched on his singing, songwriting or legendary live energy.



It's rumoured that Jimi once referred to Rory in a Rolling Stone interview as the «best guitar player in the world», and while the providence of this quote is questionable (with Rory's long-time bassist Gerry McAvoy telling us he suspects it was «never said»), it does hint at the esteem Rory's peers held him in. So what better way to explore Rory's legacy than by examining the players he influenced.

Tone:

As far as legendary guitars go, Gallagher's '61 Strat is up there with the likes of Peter Green's Les Paul, Hendrix's Monterey Strat and EVH's Frankenstrat. But an often overlooked component of Rory's phenomenal tone is his combination of a Vox AC30 and a Dallas Rangemaster Treble Booster. Gallagher began using AC30s when he cut his teeth playing in showbands in the early '60s, and while he dabbled »

When asked, “How does it feel to be the best guitarist in the world,” Jimi replied: “I don’t know, why don’t you go and ask Rory Gallagher.” - **Jimi Hendrix.**

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with other amps, his AC30s were a constant throughout his entire career. Cranking the volume on the dark-sounding “normal” channel and slamming the input hard with a Rangemaster produced a searing, singing tone that could also be cleaned up using the guitar’s volume knob.

It’s an iconic setup, but one that’s perhaps more commonly associated with another guitar player - Brian May. A pre-Queen May would regularly watch Gallagher perform at London’s Marquee club, even going as far as to hide in the toilets to avoid being kicked out just so he could ask Gallagher about his incredible tone.

Let’s be honest: we’ve all done this (apart from the toilet bit, maybe?), and it’s reassuring to know that our heroes are no different! According to May, Gallagher was very welcoming and more than happy to share the details of his setup. May ran out and bought a pair of AC30s and Rangemaster, and the rest is history

Scales and phrasing:

Take a listen to pretty much any rock or blues guitar solo from the late ‘60s, and »



you'll hear a very similar vocabulary. Lots of pentatonic scales and licks were lifted from black blues artists and adapted for the rock sensibilities of the era. Even innovators like Hendrix and Page would fall back on these ideas when solo time came around. Now compare that to Rory Gallagher's work with Taste. Yes, there's a healthy amount of traditional blues in there, but there's also the beginnings of the kind of cascading modal phrasing that would later be exemplified by the guitar heroes of the mid and 70s like Michael Schenker (in fact, if you take a listen to the solo from "Rock Bottom", large swathes of it could pass for a Rory Gallagher solo).

Fast forward to the 1980s, and GnR axeman Slash would draw huge influence from Gal-

lagher's integrity and tasteful blend of blues class and modal flash. To Slash, Gallagher's playing was an antidote to '80s neo-classical excess, which Slash himself later came to embody. His solos are practically littered with Rory Gallagher licks - and I can't help but feel his penchant for plaid shirts owes something to Gallagher, too!

Influence on heavy metal:

"Hell Bent For Leather" by Judas Priest.
"Two Minutes To Midnight" by Iron Maiden.
"The Power And The Glory" by Saxon. »



Rory Gallagher - 50th Anniversary Edition Unboxing Video



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“Hellbound” by the Tigers Of Pan Tang. “Metal Thrashing Mad” by Anthrax. Ever noticed how all these riffs sound basically the same? That’s because they’re all basically taken from Rory Gallagher’s 1976 track “Moonchild”. Seriously, go take a listen: it’s uncanny.

It should come as no surprise that Judas Priest guitarist Glenn Tipton considers Gallagher as a pivotal influence on his style. Tipton would regularly watch Gallagher in a “Mothers” in Birmingham and (much like Brian May) would emulate Gallagher’s AC30/Rangemaster setup. While the AC30s would later be replaced with 50w Marshalls, the Rangemaster remained a key part of Tipton’s tone. Today, it’s standard practice for metal guitar players to boost an already high gain amp with a bright, mid-forward boost pedal, and there’s an argument that we can trace the lineage of this setup back to Tipton’s early work with Judas Priest - who in turn got the idea from Gallagher.

Cultural impact:

We could talk about Rory Gallagher’s musical influence forever, but we’d be remiss not to take about his cultural impact, too - especially as an Irish musician in the 1960s. While the likes of The Beatles and The Rolling Stones undoubtedly had a profound influence on a generation of Irish musicians,

Gallagher’s mainstream success with Taste gave Ireland its first homegrown rock superstar. Artists like Gary Moore, Phil Lynott, The Edge and Vivian Campbell have all spoken of the impact Rory’s success has had on their careers. What’s perhaps even more important is that even during “The Troubles”, Rory was insistent on touring in Ireland - even when artists like Van Morrison wouldn’t. Gallagher’s legendary 1972 New Year’s Day gig at Ulster Hall in Belfast marked the end full six months without a single rock concert in the city, and one year and one day after Belfast’s biggest ever bomb blast. As it would happen, Gallagher was playing in Belfast on that night too, and went on to play a barnstorming set for the Belfast University ball.

If ever there were a guitar player whose importance is too often overlooked, it’s Rory Gallagher. As a musical and cultural icon, few have done as much with a guitar as Rory - or with as much quiet dignity, class and integrity.

To celebrate the 50th Anniversary of Rory Gallagher’s eponymous 1971 debut solo album, UMC/UMe is pleased to announce the September 3 release of a five-disc deluxe box set of the album. Rory Gallagher 50th Anniversary Edition will include a brand-new mix of the original album, 30 previously unreleased outtakes and alternate takes, a six-song 1971 BBC Radio John Peel Sunday Concert, plus four 1971 BBC Radio Sounds of the Seventies session tracks, all mastered at Abbey Road Studios. »



Rory Gallagher - 50th Anniversary Edition Band Of Friends Concert

I really liked Rory; he was fine guitarist and singer and lovely man.” - **Jimmy Page.**

Also included is a previously unreleased 50-minute DVD of Rory’s first-ever solo concert, which was filmed in Paris for the “Pop Deux” television show. All formats are available to order [HERE](#)

The extensive box set package will also contain a 32-page hardback book with many rare and previously unseen photographs from British rock photographer Barrie Wentzell, essays and memorabilia from the album recording, including hand-written song lyrics by Rory, and an exclusive limited-edition poster.

The 2CD and 3LP editions of the album will be cut-down versions from the deluxe box set. There will also be a special limited-edition Neon Orange (transparent) 1LP featuring the John Peel Sunday Concert exclusively available via UMG’s online stores uDiscover and Sound of Vinyl.

The box set will also include exclusive liner notes written by his brother and manager Donal Gallagher, his long-time bass guitarist Gerry McAvoy and photographer Barrie Wentzell, plus a full 1971 interview with Rory by journalist Roy Eldridge.

The debut album features some of the most beloved Rory songs such as “I Fall Apart” (Rory’s second most-streamed song), “Laun-

dromat” and “Just The Smile.” While reviewing numerous tapes during the 2021 mixing sessions, two songs were added to the collection: the previously unreleased “At The Bottom,” a track Rory ended up re-recording for his 1975 *Against The Grain* album, plus “Advision Jam,” a rocking instrumental. The recording saw Rory Gallagher on guitar and lead vocals as well as alto sax, harmonica and mandolin, Gerry McAvoy on bass and Wilgar Campbell on drums. Atomic Rooster’s Vincent Crane plays piano on two out of the ten songs on the album “Wave Myself Goodbye” and “I’m Not Surprised.”

Recorded at the legendary Advision Studios in Fitzrovia, London, Rory’s eponymous debut album showcases the Irish guitarist as a multifaceted interpreter of the blues with a cross-section of the blues from acoustic to heavy blues soul. Advision was one of the hottest recording studios in the 60s and 70s and home of classic albums recorded by The Yardbirds, The Who, The Move, T. Rex, David Bowie, Kate Bush, Elton John, Slade, Gentle Giant, Gerry Rafferty, and many more.

‘Rory Gallagher 50th Anniversary Edition’ is out now worldwide via UMC/UMe.

END«



Rory Gallagher – ‘Rory Gallagher 50th Anniversary Edition’ Tracklist

4CD + 1 DVD Deluxe Set / Super Deluxe Digital

DVD

Interview

Hands Up

Wave Myself Goodbye

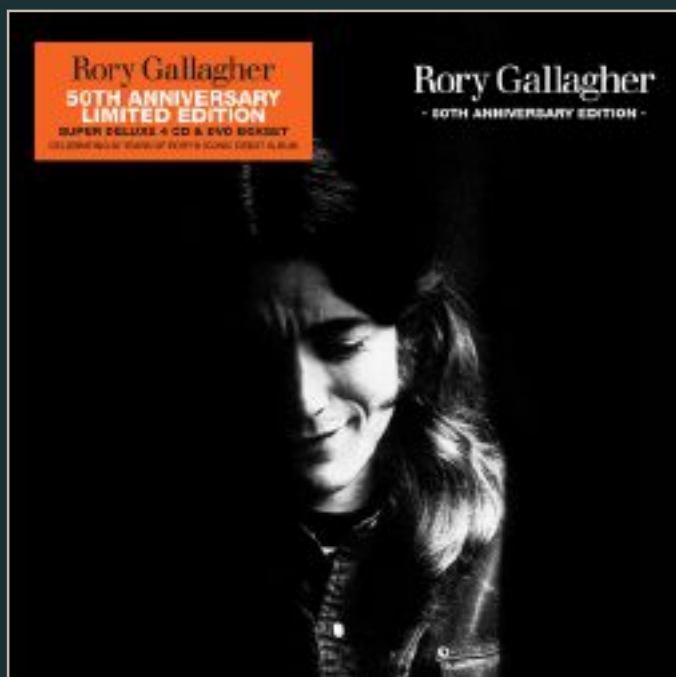
It Takes Time

Sinner Boy

For the Last Time

The Same Thing

I Fall Apart



CD1

Laundromat - 50th Anniversary Edition
Just The Smile - 50th Anniversary Edition
I Fall Apart - 50th Anniversary Edition
Wave Myself Goodbye - 50th Anniversary Edition
Hands Up - 50th Anniversary Edition
Sinner Boy - 50th Anniversary Edition
For The Last Time - 50th Anniversary Edition
It's You - 50th Anniversary Edition
I'm Not Surprised - 50th Anniversary Edition
Can't Believe It's True - 50th Anniversary Edition

CD2

Gypsy Woman - Tangerine Studio Session
It Takes Time - Tangerine Studio Session
I Fall Apart - Tangerine Studio Session
Wave Myself Goodbye - Tangerine Studio Session
At The Bottom - Alternate Take 1
At The Bottom - Alternate Take 2
At The Bottom - Alternate Take 3
At The Bottom - Alternate Take 4
Advision Jam
Laundromat - Alternate Take 1
Just The Smile - Alternate Take 1
Just The Smile - Alternate Take 2
I Fall Apart - Alternate Take 1
Wave Myself Goodbye - Alternate Take 1
Wave Myself Goodbye - Alternate Take 2

CD3

Hands Up - Alternate Take 1
 Hands Up - Alternate Take 2
 Hands Up - Alternate Take 3
 Hands Up - Alternate Take 4
 Hands Up - Alternate Take 5
 Hands Up - Alternate Take 6
 Sinner Boy - Alternate Take 1
 Sinner Boy - Alternate Take 2
 Sinner Boy - Alternate Take 3
 For The Last Time - Alternate Take 1
 For The Last Time - Alternate Take 2
 For The Last Time - Alternate Take 3
 It's You - Alternate Take 1
 It's You - Alternate Take 2
 I'm Not Surprised - Alternate Take 1
 I'm Not Surprised - Alternate Take 2
 Can't Believe It's True - Alternate Take 1

CD4

For The Last Time - Live On BBC "Sounds Of The Seventies" / 1971*

Laundromat - Live On BBC "Sounds Of The Seventies" / 1971*

It Takes Time - Live On BBC "Sounds Of The Seventies" / 1971*

I Fall Apart - Live On BBC "Sounds Of The Seventies" / 1971*

Hands Up - Live On BBC "John Peel Sunday Concert" / 1971

For The Last Time - Live On BBC "John Peel Sunday Concert" / 1971

In Your Town - Live On BBC "John Peel Sunday Concert" / 1971

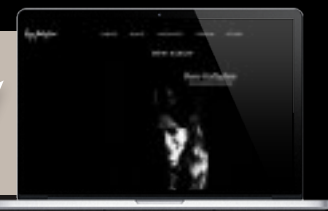
Just The Smile - Live On BBC "John Peel Sunday Concert" / 1971

Laundromat - Live On BBC "John Peel Sunday Concert" / 1971

It Takes Time - Live On BBC "John Peel Sunday Concert" / 1971

* Off-air recording

For more information on Rory Gallagher, please visit:
rorygallagher.com



A photograph of Joanne Shaw Taylor, a female guitarist, playing a red electric guitar. She has long blonde hair and is smiling. The background is dark with blue and red lighting. A microphone stand is visible on the left.

INTERVIEWS JOANNE SHAW TAYLOR

Joanne Shaw Taylor:
THE BLUE

THE BLUES ALBUM

Critically acclaimed British guitarist and singer-songwriter Joanne Shaw Taylor, universally hailed as the UK's premier blues-rock guitarist, is announcing the release of her seventh studio full-length record 'The Blues Album' on September 24, 2021 released via Joe Bonamassa's independent blues label KTBA Records. The superb 11-track album features Joanne's personalised covers of eleven rare blues classics originally recorded by Albert King, Peter Green, Little Richard, Magic Sam, Aretha Franklin, Little Milton, and many more. **Guitar Interactive Magazine** talks with Joanne about this exciting new release and more. »



"I'd known from the beginning of my recording career that one day I wanted to record an album of blues covers, I just wasn't sure when the right time to do that would be," says Joanne. "I've always found it far easier to write my own material than come up with creative ways to make other artists' material my own." When the pandemic put the brakes on from musicians from touring during 2020 and most of 2021, Joanne thought it was the right time to head into the studio to record 'The Blues Album.' "I mentioned my new project idea to Joe Bonamassa," recalls Joanne. "He asked me for my song choices. Immediately he began sending me notes and was texting me song suggestions." Joanne and Joe have been best friends and fans of each other's music for many years.



‘The Blues Album,’ is the follow up to 2019’s critically acclaimed album *Reckless Heart*, features Josh Smith (guitar), Reese Wynans (keyboards), Greg Morrow (drums), Steve Mackey (bass), Steve Patrick (trumpet), Mark Douthit (sax), Barry Green (trombone). Joe Bonamassa plays guitar and sings on the track *Don’t Go Away Mad*. Mike Farris also joins as a special guest on *I Don’t Know What You’ve Got*.

Joanne always wanted to work with Joe if the right project or collaboration came about. “He was already acting as a mentor as well as an unofficial producer on ‘The Blues Album,’ so I asked him if he’d fancy the job, officially,” says Joanne. “Thankfully, he accepted. ‘The Blues Album’ has been everything I hoped it would be. It’s been a labour of love, overseen by an artist, producer, and friend who I trust beyond measure. “We wanted to make a tough vocal-centric straight blues record that showcases Joanne’s amazing talent but in a slightly different light,” explains Bonamassa. “Joanne is a dear friend and a superstar. Josh and I focused on testing her limits and pushing boundaries that might not have occurred before. It’s all about making a statement and having the listener want to play the music repeatedly.”

Joanne’s covers album pays tribute to artists and bands that are not obvious choices, including Little Village, Little Milton, The Fabulous Thunderbirds, James Ray, but, at the same time, she covers seminal blues icons including Albert King, Fleetwood Mac’s Peter Green and Magic Sam. Some of the songs covered are B-sides of singles. »

“We **try not to live** in the well-worn trails of the blues...”



“We try not to live in the well-worn trails of the blues,” explains Bonamassa. “Each song has to stand on its own while paying tribute to the original masters.” “Joe made it known from the get-go that his main objective for this album was to push me as a singer,” recalls Joanne. “Obviously, Joe has seen me perform many times over the years and knows my voice well. I think he felt that he could my vocal performance more, and get more out of it, especially since I’d had over a year to rest my vocal cords.”

As a musician and a recording and performing artist, Joe Bonamassa has always been a fan of Joanne’s music. Ultimately,

what did Bonamassa set out to achieve by co-producing this magnificent, rich, and beautifully recorded and performed album for Joanne? Joe explains, “If you focus on what people might not associate with an artist and work hard on those areas it allows her fans to discover things and sets her up in a different light. Joanne’s a great singer and always has been. The guitar, unfortunately has overshadowed it until now. A lot of us in the business have the same problem.

“On the new album, I mostly played my own guitar, my 1966 Esquire ‘Junior’,” says Joanne. “I tried to use a few of Joe’s Tele’s, but they’re set for much »



Joanne Shaw Taylor - *“If That Ain’t A Reason”* - Official Music Video



bigger hands than mine. I did use Joe's vintage amps - I believe one of his 60's Vibroverbs mixed with a fumble overdrive for pretty much all of it. We didn't use any pedals." It goes without saying that the production team of Joe Bonamassa and Josh Smith are at the top of their game. They recently produced new albums for Joanna Connor, Jimmy Hall, and Eric Gales. Joanna Connor's album, 4801 South Indiana Avenue, met with great critical acclaim worldwide, was the second album released on Bonamassa's independent label KTBA Records and debuted at #1 on the Billboard Blues Chart.

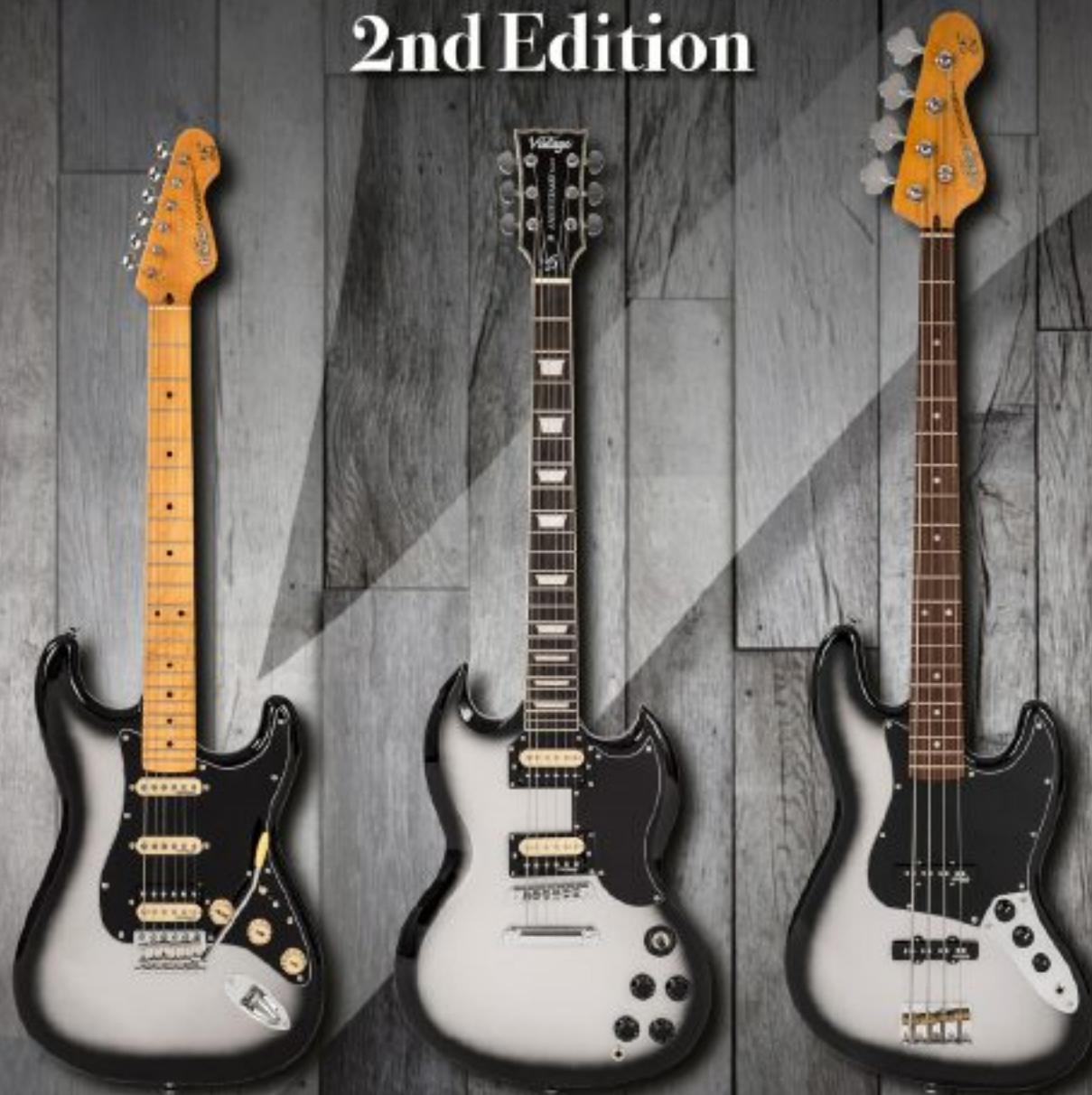
"Joe and Josh make a fantastic team," insists Joanne. "Both bring something different to the table that the other maybe couldn't. I loved working with them. I was worried about working



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“I’d known from the beginning of my recording career that one day **I wanted to record and blues covers**, I just wasn’t sure when the right time to do that would be...”

with Joe for obvious reasons, (we are very close friends), but you never know how that will translate into a working relationship. It was cool to work with two guys not much older than me. Most of the producers I’ve worked with so far haven’t been so close to me in age, plus Joe and Josh have the added benefit of understanding what it is to tour on the same scene as me and what me touring this album will look like. All in all, it was a very relaxed fun session and hang.” »

JOANNE
SHAW
TAYLOR

Joanne Shaw Taylor - "Let Me Down Easy" - Official Music Video

rding
album of
ight time

'The Blues Album' is out on September 24, 2021, on all formats worldwide via KTBA Records.

JOANNE SHAW TAYLOR — THE BLUES ALBUM' TRACKLIST:



- 1. STOP MESSIN' ROUND**
- 2. IF THAT AIN'T A REASON**
- 3. KEEP ON LOVIN' ME**
- 4. IF YOU GOTTA MAKE A
FOOL OF SOMEBODY**
- 5. DON'T GO AWAY MAD feat.
Joe Bonamassa**
- 6. SCRAPS VIGNETTE**
- 7. CAN'T YOU SEE WHAT
YOU'RE DOING TO ME**
- 8. LET ME DOWN EASY**
- 9. TWO TIME MY LOVIN'**
- 10. I DON'T KNOW WHAT
YOU'VE GOT feat. Mike Farris**
- 11. THREE-TIME LOSER**

Due to the ongoing pandemic, Joanne Shaw Taylor's early 2021 tour was rescheduled to November 2021, with four additional dates added.

END <<



IN ASSOCIATION WITH NEIL O'BRIEN ENTERTAINMENT

JOANNE SHAW TAYLOR

2021 UK TOUR

RESCHEDULED DATES

TUE 02 NOV	GLASGOW, ST LUKES
WED 03 NOV	EDINBURGH, LIQUID ROOM
FRI 05 NOV	NEWCASTLE, RIVERSIDE
SAT 06 NOV	KENDAL, BREWERY ARTS CENTER
SUN 07 NOV	MANCHESTER, ACADEMY 3 <i>NEW SHOW</i>
TUE 09 NOV	LIVERPOOL, ARTS CLUB
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ERIC BIBB: *Dear America*

Eric Bibb has known many different Americas, the good, the bad and the ugly. Born in New York City on August 16th, 1951, the thunderbolt of the Sixties folk revival remains an era so alive in the 69-year-old's memory that he can still recall the idealism on the night air of Greenwich Village and picture Bob Dylan standing in his living room. Yet just as vivid are the dark societal flashpoints of the last year, when protesters highlighted the open wound of US race relations while a bitter Presidential election scrawled jagged battlelines. With his brand new album 'Dear America' out now worldwide (via Mascot Label Group), Gi's **Jonathan Graham** chats exclusively with the veteran blues singer and songwriter. »

FIERCLY literate and historically informed, Eric Bibb is a global citizen whose US motherland – with all its pain and shame, hope and wonder – has bled into his art at every juncture since 1972's debut album, *Ain't It Grand*, announced him as a new force in blues, folk, and any other genre he cared to alight on. But the Grammy-nominated singer-songwriter has perhaps never addressed the United States – or shone a light on himself – with such focused eloquence as 'Dear America.' "On this record, I'm saying all the things I would want to say to somebody dear to me," Bibb considers. "But it's a self-portrait as well."

If you could call out to your country, what would you say? When Eric Bibb embarked on the title song that would galvanise the 'Dear America' album, the songwriter found himself unpacking a seven-decade relationship with a partner of dramatic extremes. «It's a love letter,» he explains of the record's root concept, «because America, for all of its associations with pain and its bloody history, has always been a place of incredible hope and optimism. To be American, and particularly to come from New York City, is to be blessed. »





“On this record, **I’m saying all the things** I would want to say to somebody dear to me...”



“But the definition of love is truth,” counters the songwriter. “You have to tell it like it is. There is so much shocking hatred in America at this point, and that aggression and violence is really America’s history returning on the rubber band. This album is a real communication, a real attempt to bare my soul, heal hurt and help bring forth a new world. That’s what it’s all about.”

‘Dear America’ brings Bibb full circle, taking the pulse of these febrile times while returning the songwriter to his proud roots in New York. In November 2019, as the bandleader hit Brooklyn’s Studio G to track ‘Dear America’ with producer/co-writer Glen Scott, a crack studio band and guests including the talismanic drummer Steve Jordan and Memphis guitar sensation Eric Gales, the electricity in the air was palpable. «My home now in Sweden,» says Bibb, «But New York City was where I came of age. So

to be there, recording this album that had so much to do with my whole journey – it was really inspiring.”

Destiny is a glib concept, but from his earliest years, all the signposts were pointing Bibb towards a life less ordinary. His father, the late Leon Bibb, was the big bang that set it all off: a charismatic singer, actor and leader of men, who marched at Selma with Martin Luther King in ‘65, moved in the orbit of social earth-shakers like Bob Dylan and Paul Robeson (Eric’s godfather), and brought home the ethos that art was more powerful when imbued with real life. “My dad was the door to the world that I live in,” nods Bibb, who took ownership of his first acoustic guitar aged seven and never put it down. “That whole connection between music and forward-thinking social movements has always been at the bedrock. I never ‘decided’ I was going to be a writer »

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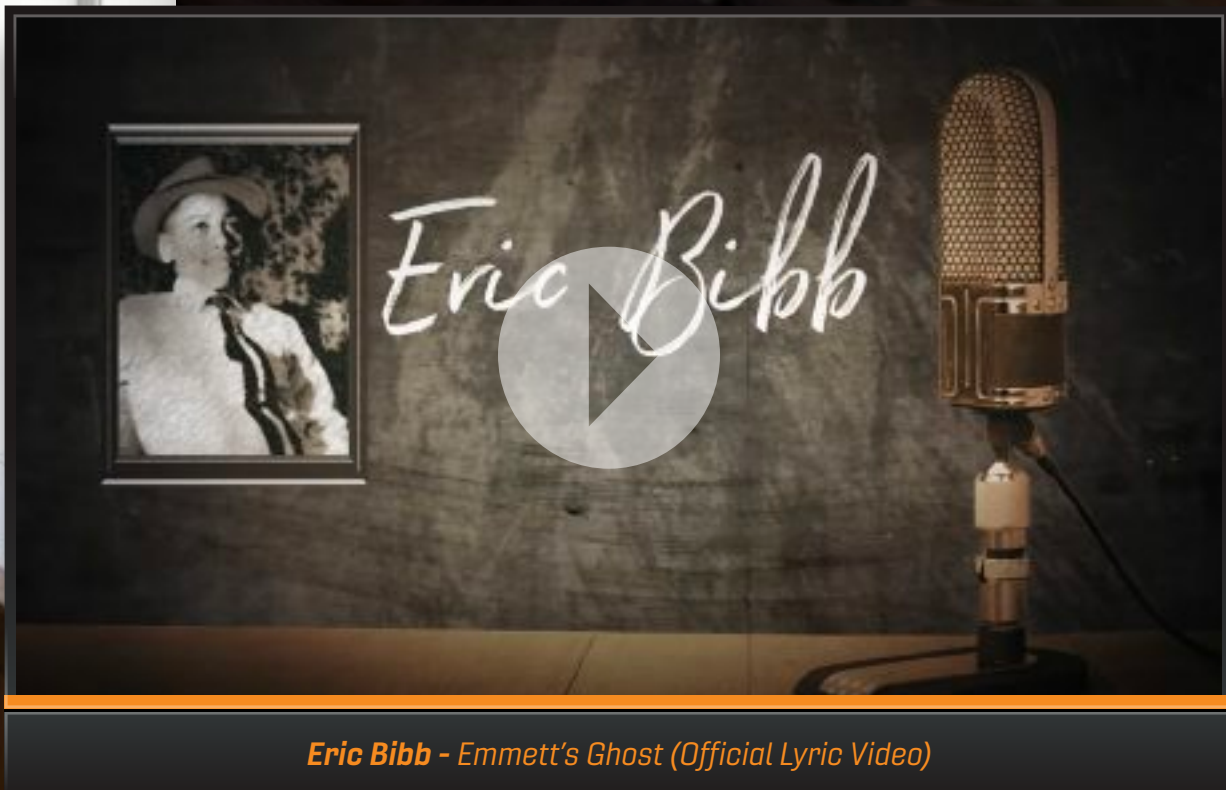


and America's

of socially pointed songs. It was intrinsic. It has to be there. I write what I see.”

There were other early touchstones, too, each influence still a strand of Bibb’s musical DNA, driving his music far beyond than the ‘acoustic blues’ tag that only scratches the surface. He reels off an abridged list: “Odetta, Judy Collins, Mavis Staples, Taj Mahal, Motown, Stax, Howlin’ Wolf, Bobby Womack, Gabriel Fauré, John Coltrane... it was all in the mix, from the beginning, finding its way into my music. But the earliest music that really impacted me were people like Lead Belly: that kind of song forms, those kind of voices, that kind of language. Woody Guthrie, y’know? That whole era where musicians were intermingling, both African-American and not.”

Ducking school to spin records and leaving his studies at Columbia University when the call of music became too strong, Bibb cut his teeth as a performer in the States – you might have seen him everywhere from the house band of TV talent show »





Someone New to the Negro Ensemble Company at St Mark's Place – but found his voice in Europe and beyond. Paris, Stockholm, London: he laid his hat across the world, his musical antennae always up.

Pre-war blues is a defining shade, but Bibb's musical palette has always been boundless, his distinct voice and questing spirit pulling that genre in bold new directions. In the late-'90s, he made himself a home with Manhaton Records – founded alongside former manager Alan Robinson – and his catalogue began rolling at pace with classics like 1997's *Me To You*. Featuring both Taj Mahal and Mavis Staples, that album announced that the pioneers were ready to make Bibb a custodian of this music. "I could write a book about Taj," smiles Bibb. "He's been a huge influence, ever since a high school friend bought me *The Natch'l Blues* album. And, y'know, Mavis, she's been a real beacon for delivering a certain type of American message."

That appetite for collaboration is perhaps the closest thing to a constant in this wonderfully unpredictable career. Bibb operates just fine under his own steam (a multiple winner at the Blues Music Awards, he hesitates to pick out a favourite solo album, although fans might argue the case for the thrilling 2006 release *Diamond Days*). Yet he has always stood as testament to the power of roots music to blur boundaries, working with artists as eclectic as Michael Jerome Browne, Rory Block, Jean-Jacques Milteau and Danny Thompson, even finding synergy with the kora maestros and griots of Mali and Senegal. 'It's my first trip to West Africa,' goes the lyric of *On My Way To Bamako*, a highlight of 2012's *Brothers In Bamako* album with Habib Koité. 'And I'm pretty sure, in some kind of way, it's going to feel like coming home...' »



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“You have to tell it like it is. There is **so much shocking hatred** in America at this point, and that aggression and violence is really American history returning on the rubber band..”



and
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'Dear America' carries that sense of a homecoming, too, not to mention the distinct impression of a career peak. With a title that portentously considers Bibb, the content had better measure up, and the songwriter gave himself the space to pen the most robust material of his life and corral his dream band. «It was a kind of cosmically orchestrated series of events,» he reflects. «I was so pleased to record with Ron Carter, who I have an early connection with through my dad. Tommy Sims was all over the sessions, a wonderful bassist who I've worked with before in Nashville. I've played with many great drummers, but Steve Jordan has that authority: it's just about the hit, man. As for Eric Gales on *Whole World's Got The Blues* – he was just sublime, probably the most powerful electric blues player right now.»

Recorded before the pandemic shuttered the world's recording studios, the chemistry on 'Dear America' is palpable, with each musician playing with the emotional commitment demanded by the material. There are lighter songs across the tracklisting, stresses Bibb, »



Eric Bibb - *Whole World's Got the Blues* (Official Music Video)

pointing to the benevolent chug of the locomotive-themed Talkin' Bout A Train, or the graceful opener Whole Lotta Lovin', with its heartfelt salute to the American roots music that put him on his path. «It's affectionate and playful,» he says of the latter. «In contrast to the heavier material that follows. The reason I wanted Whole Lotta Lovin' to start the album was because if I had to choose one thing about America that I consider an untarnished and glowing gift – it's the music.»

Elsewhere, as the new album unfolds, these songs do not pull their punches. Always a writer with a fluid sense of time and place, Bibb slips between US states and seismic eras, chronicling the nation's past and present, for better or worse. On the wistful Emmett's Ghost, he revisits the appalling murder of Emmett Till, whose incendiary lynching in 1955 galvanised the civil rights movement. «That song was written before the George Floyd case,» he explains, «but it feels like it has particular resonance right now.»

Meanwhile, on the glowering Whole World's Got The Blues, Bibb puts an ear to the ground to tap the street-level malaise in his homeland and beyond. «All you have to do is turn on the news and you see conflict after conflict,» he says, ruefully. «I'm talking about violent conflict, and it's global, y'know?»

And yet, just as the human history of the United States has both light and shade, so 'Dear America' is a record that laces its exploration of the nation's most poisonous issues with hope, love and a brighter road ahead. All is not lost, stresses Bibb, and neither are we. As the songwriter departs, for

now, with the glad-hearted and glowingly optimistic closing songs, Love's Kingdom and Oneness Of Love, he leaves no doubt that the future is ours to write. «I wouldn't be a town crier for bad news,» he says, «if I didn't think that spreading bad news was a step towards getting to good news.»

«This album is a love letter,» Bibb says again, «because all of America's woes, and the woes of the world, can only come into some kind of healing and balance with that energy we call love. That's my conviction. You see young people now, and it's amazing, with the whole Black Lives Matter movement. All of those things let me know that there is a kind of reverberation from that Sixties energy. You can't keep a good thing down. Now we're at that 'watch and pray' moment, and it's an incredibly inspiring time to be writing songs...»

'Dear America' is out now worldwide via Mascot Label Group.





ERIC BIBB

Dear America Tracklist

Whole Lotta Lovin' (feat. Ron Carter)

Born Of A Woman (feat. Shaneeka Simon)

Whole World's Got The Blues (feat. Eric Gales)

Dear America

Different Picture (feat. Chuck Campbell)

Tell Yourself

Emmett's Ghost (feat. Ron Carter)

White & Black

Along The Way

Talkin' Bout A Train Part 1 (feat. Billy Branch)

Talkin' Bout A Train Part 2

Love's Kingdom (feat. Tommy Sims & Glen Scott)

One-ness Of Love (feat. Lisa Mills)

For more information on Eric Bibb, please visit:

Ericbibb.com



THE Features

'Octet' weaves a sonic tapestry of strident electric rhythm guitars, delicate acoustic sections and full-on shredding, with each artist getting to stretch their creative wings. From 5-string bass to 8-string fan-fret guitar—the piece is a celebration of the instrument, its versatility and diversity! Guitar Interactive Magazine talks with **Chris Woods** about the project's creation and much more in this exclusive feature.

HIGHLIGHTING THE BEST FROM THE WORLD OF GUITAR

INTERVIEWS **EXCLUSIVE** INTERVIEWS
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Artist Spotlight: MARCUS KING

Marcus King is the complete package. Retro-styled yet forward facing—he plays searing blues guitar, delicate acoustic country and sings like an angel with buckets of soul. Following on from the release of his chart-topping debut album *El Dorado*, we take a closer look at the young career of man himself in this issue's **Elixir Artist Spotlight**.

BUSTING with charisma, talent and steadfast determination, last year, the Greenville, South Carolina native put the pain of lost friends and broken hearts behind him and set out to Nashville, TN. The album title 'El Dorado' is, in part, inspired by his new home. Marcus explains, "That's how I see Nashville Nashville - the city of gold. I wanted to be closer to the source of music and opportunity." Taking a leap of faith, he added, "I signed the lease agreement on the road for the house I rent without even seeing inside. When the universe speaks to you, listen."

Moving to a new city is always a challenge, but for Marcus, it was made a lot easier by having Dan Auerbach as a friend, who quickly introduced him to various key players in town and began collaborating with him at his Easy Eye Studio. Previously, the pair (along with Pat McLaughlin) co-wrote "How Long," a track from The Marcus King Band's most recent album *Carolina Confessions*, which saw Marcus begin to ease away from high octane blues-rock to focus on a more concise and soulful direction. "After 'How Long' we quickly became pals," Marcus says. "I moved in December and we were working on 'El Dorado' as soon as early 2019."

The resulting record, 'El Dorado,' due for release January 17th, 2020 via Fantasy Records, is a contemporary sonic exploration of classic rock, blues, southern R&B and country-soul where subtle acoustics and pedal steel shines brightly alongside raucous electric guitars and blistering solos.



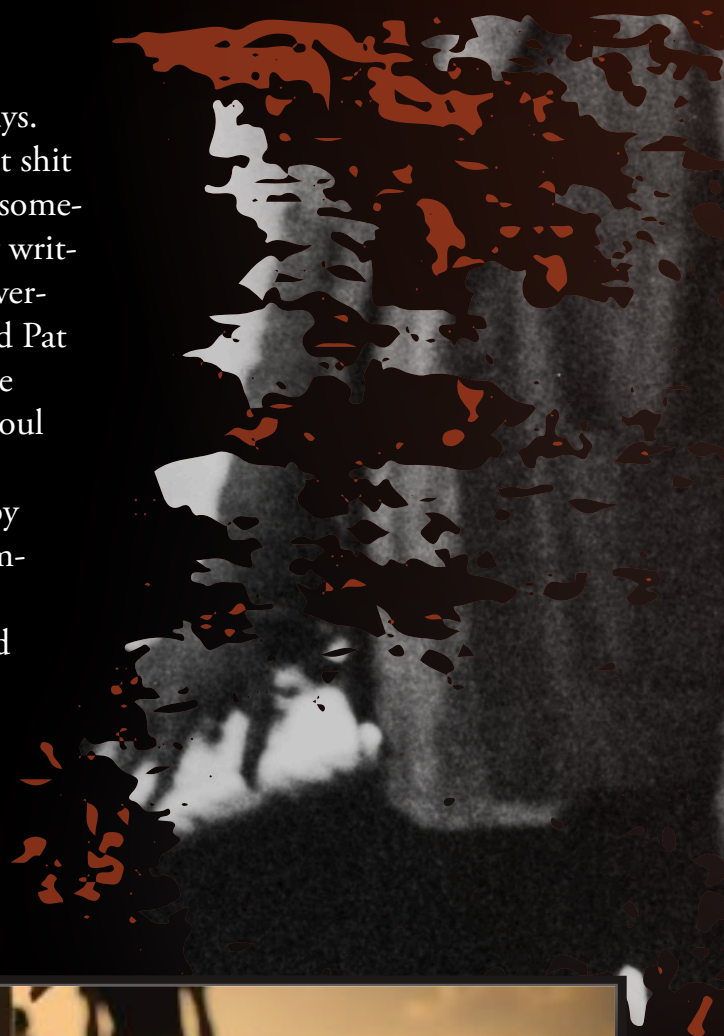
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FEATURES ARTIST SPOTLIGHT: MARCUS KING

“Marcus is known by so many **as a phenom guitar player**, and rightfully so. He’s regularly the best player in the room, hands down. - **Dan Auerbach**

The pair co-wrote the 12 songs in only three days. “Me and Dan are the same in that we like to get shit done,” added Marcus. “If I’m passionate about something I can work for hours straight.” Legendary writers joined them in the studio including Paul Overstreet, Ronnie Bowman and the aforementioned Pat McLaughlin. Auerbach also enlisted some of the most revered studio musicians in country and soul music history for ‘El Dorado,’ including drummer Gene Chrisman and keyboard player Bobby Wood, two of the original members of the Memphis Boys, the house band at Chips Moman’s famed American Sound Studio. Their renowned work includes Dusty Springfield’s “Son of a Preacher Man,” Elvis Presley’s “Suspicious Minds,” and hits by Bobby Womack, Joe Tex and many others.



Marcus King - The Well (Official Music Video)



On working with Marcus, Dan stated, “Marcus is known by so many as a phenom guitar player, and rightfully so. He’s regularly the best player in the room, hands down. I was equally blown away by the way he can sing - so effortless, so soulful, straight from the heart. He’s a naturally gifted writer too, which was clear right away. Everything for him is so innate – that’s why he can always go right to the heart of a song and connect in a deeper way. He’s really one of a kind, and I’m proud I got to work alongside him on this record.”

On ‘El Dorado,’ Marcus and Auerbach continue the shift away from King’s guitar to his considerable gifts as a singer and songwriter. “I took a sweeter vocal approach to this record,” Marcus stated. «I grew up performing in bar rooms where the PA was insufficient, and the amplifiers were too loud. I was cutting the vocal for ‘Break’ which is almost a whisper, and then Dan said... ‘We got a lot of vocals to recut - this is the sound.」»

“That’s how I see Nashville - the city of gold. I **wanted to be closer** to the source of music and opportunity...”

Album opener “Young Man’s Dream” is a country-folk tune with technicolour guitars shimmering over an irresistible gut-bucket groove. ‘El Dorado’s’ first official single “The Well” with its fuzzy, electric-blues groundwork, rumbles down the highway like Marcus’ jet black El Dorado. Lyrics reflect on hard work and hard times. “When you have a \$70 check go bad, you know times are tough,” Marcus recalls. “‘The Well’ for me symbolises the source of all my influences. It is everything that has happened to me to make me the man I am today.”

Marcus’ songwriting, and vocal performance are the highlight of ‘El Dorado.’ Each song vibrates with its own personality, given life by King’s honeyed rasp, insightful words and always brilliant guitar work. He is romantic and slow-burning on “Wildflowers & Wine” and “Love Song” and vulnerable and personal on “One Day She’s Here,” of which he confesses was inspired by “my experience of inconsistent female presences in my life. It’s about wanting to keep hold of them while you watch them slip away.” Marcus slides

into the sultry ‘70s soul groove of “One Day She’s Here” and tears up the country-funk on “Too Much Whiskey.” On the delicate “Beautiful Stranger,” Marcus shines as a lyrical storyteller and demonstrates a subtle mastery of his voice.

On the album cover, Marcus stands by his beloved vintage Cadillac which helped him solidify his decision to title the album ‘El Dorado.’ “The name just kept on coming to me like a neon sign on the highway,” he says. ‘El Dorado’ took on additional significance for Marcus when he recently discovered it’s the name of the first guitar he ever fell in love with, his father’s El Dorado acoustic. «I remember at around three years old reaching out and grabbing at it.»

Marcus started learning guitar at age three or four. He has played professionally since he was 11 and always knew he wanted to make music his life. A fourth-generation musician, Marcus has followed in his family’s footsteps. His grandfather was a country guitarist, and his father continues to perform live.

A close-up, profile photograph of Marcus King, a young man with long, wavy brown hair, wearing a wide-brimmed cowboy hat and a dark jacket. He is smiling and looking towards the left. The background is dark and textured.

They are both influential figures in his life - his father watched him proudly as he recently made his Grand Ole Opry debut playing his Grandfather's guitar and dedicating his performance to him. "I think this would have been my Grandfather's favourite record of mine so far."

Marcus' pursuit of music often made him feel like an outsider but equally provided comfort, especially when he was 13 and lost a friend during a tragic car crash. "She was the first girl I had feelings for, that was a really heavy moment, and writing songs was my expression." He adds, "The kids at school were good folks, but we were worlds apart. I also had undiagnosed bipolar disorder and my appearance and interests were not embraced by my educators and their pupils. It kind of felt like being in prison and all I really needed to learn was music."

From the start, Marcus earned rave reviews for his kinetic musicianship, with The Washington Post describing him as a «guitar phenom» at age 20. Carolina Confessions, helmed by GRAMMY-Award winning producer Dave Cobb (Chris Stapleton, Sturgill Simpson), topped the Americana radio charts and received critical acclaim from the likes of VICE Noisey, NPR and Rolling Stone, who described him as an “electrifying rock performer.” Marcus also recently embarked on a string of dates with Chris Stapleton, who called him “one of his favourite artists” when he recently joined him on-stage. The Marcus King Band, founded in Greenville, South Carolina, in 2013,

is his honoured foundation. Drummer Jack Ryan, bass player Stephen Campbell, trumpeter/trombonist Justin Johnson, sax/steel guitarist Dean Mitchell, and Marcus bring an irreplaceable combination of commitment, craft, and soul to their work and are one of the hardest working bands today. They have played 140 shows in the last year and sold out countless venues, including Brooklyn Bowl three nights in a row and Marcus’ namesake festival, The Marcus King Band Family Reunion. This year, the festival featured acts such as Jason Isbell & The 400 Unit, Yonder Mountain String Band, Josh Ritter, Amanda Shires, and many more.



Marcus King & Dan Auerbach - No Pain (Acoustic at Easy Eye Sound)

Marcus King continues to re-write his fast-moving and surprising story. You can hear the change in the wisdom of his lyrics and deeply soulful vocals, the beautifully textured, nuanced songwriting and the sheer musical command he brings to every track. A profoundly rewarding listening experience from beginning to end, 'El Dorado' shows Marcus is an artist who came to Nashville in search of his sound and found it was waiting for him in his city of gold. 'El Dorado' is out now on all formats worldwide.

END «

MARCUS KING — 'EL DORADO' TRACKLIST:

YOUNG MAN'S DREAM

THE WELL

WILDFLOWERS & WINE

ONE DAY SHE'S HERE

SWEET MARIONA

BEAUTIFUL STRANGER

BREAK

SAY YOU WILL

TURN IT UP

TOO MUCH WHISKEY

LOVE SONG

NO PAIN



For more information on Marcus King,
please visit: marcuskingband.com



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Having been used by the very best of rock & roll, from The Beatles to The Rolling Stones, to The Yardbirds, The Who, and The Jimi Hendrix Experience, to name a few, we describe VOX amplifiers as legendary. In this feature, we take a look at an equally rich history and the future of the brand.



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FEATURES NOT JUST AN AMP: THE CONTINUING LEGACY OF VOX GUITARS

NOT JUST AN AMP.

THE CONTINUING LEGACY OF VOX GUITARS

biggest names in music, such as The Beatles, The Rolling Stones, The Animals, The Dave
ian May, Tom Petty, Rory Gallagher, The Edge...the list goes on—it's no understatement to
ndary. However, the British brand's guitars (not to mention, that classic Wah pedal) share
one that, with its current 2021 line-up, shows no signs of slowing down. In this special **Gi**
closer look at the past, present and future of one of electric guitars' most iconic brands. »

VOX Amplification's legendary sound begins with Dick Denney—a young amplifier designer who began working for England's JMI Corporation in 1957. Dick, a guitarist himself, had his finger on the pulse of the rapidly evolving world of the electric guitar in the late 1950s and worked tirelessly with the JMI staff to design an amplifier that could offer the volume and sustain that guitarists of the time were craving. The result of their work was introduced to the world in January of 1958. This amplifier, dubbed the AC1/15, marked the very first appearance of the VOX name on a guitar amplifier and thus began an institution that has thrived for over six decades. Later shortened to the AC15, this amplifier quickly became the choice of London's top guitarists, including Vic Flick, who used an AC15 on his iconic recording of the "James Bond Theme."

With Rock' n' Roll on the rise in the spring of 1960, Dick Denney and the VOX crew quickly recognized that London's up and coming bands were craving more power from their amplifiers. Rather than designing an entirely new amplifier from scratch, Denney decided to stick with what he knew was a winning design and doubled the power of his beloved AC15. To accommodate the increased power of this amplifier, Denney saw it fit to expand the dimensions of the amplifier's cabinet and add an additional speaker. The resulting amplifier



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was dubbed the AC30/4 Twin. Boasting 30-watts, two 12" Celestion speakers, four inputs, and two channels – Normal and Vibrato, the AC30/4 Twin was a hit amongst Rock' n' Rollers in London and quickly established VOX as the most desired amplifier in all of Britain.

In July of 1962, two young lads from Liverpool named John Lennon and Paul McCartney would acquire their very first VOX amplifiers, an AC15 Twin and a Top Boost equipped AC30 Twin. Later that year, the group would emerge from the studio with a song called "Love Me Do" and change the world of popular music forever. The unforgettable sound of The Beatles jangling guitars would become the standard for great guitar tones for decades. This song, and the frenzy that was to follow this young group in the months to come, would result in VOX becoming the most sought after guitar amplifier in the world.

Taking no time to stop and smell the roses, the British brand quickly branched off into the guitar-making business. At this point in the early '60s, the electric guitar was still largely in its infancy, and although there was already some heavy hitters in the game, there was only a limited number available in the UK. »

FEATURES VOX SPECIAL

Initially built by a cabinet making company in Shoeburyness, Essex in the UK, the first guitars and basses produced by VOX included the Shadow, Ace, Stroller, Clubman and a handful more that were somewhat similar in design to other solid-body, bolt-on neck guitars of the era. The company recognized early on that its guitars needed to have a distinctive appearance to help stand out in a marketplace that was becoming largely dominated by American brands. To this end, VOX's Tom Jennings enlisted the assistance of the London Design Centre in 1962 to suggest unique body shapes for future guitar models. Through these efforts, the iconic shapes of the original VOX Teardrop, Phantom I and Phantom II guitars were developed. These instruments featured a satin black polyester finish and were assembled in the UK using bodies, necks and hardware purchased from various outside suppliers. The Phantom I and II had three single-coil pickups, a three-position pickup selector, a vibrato arm, a bolt-on neck and a contoured back. »



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VOX Guitars Range 2021

FEATURES VOX SPECIAL

Like most of the other models in the 1962 VOX range, the Phantom I and Phantom II guitars were equipped with VOX V.1. single-coil pickups with “bar type” magnets and chrome covers.

While the Phantom I guitar was equipped with a three-position rotary pickup selector, the Phantom II featured three on/off slide switches, one for each pickup. Even though VOX claimed these individual switches enhanced the frequency response of the Phantom II, it was the three-position rotary pickup selector switch from the Phantom I that was incorporated into all later Phantom guitar production. These guitars were equipped with the VOX “Standard” Tremolo unit with a roller bearing for a smooth action.

Within a year, Jennings had another unique instrument on his hands called the Mark VI. Featuring a somewhat lute-shaped body with two single-coil pickups and a Bigsby style bridge unit, the new model quickly became a favourite of Brian Jones of The Rolling Stones, playing the guitar on many live performances, including an Ed Sullivan Show appearance.

A major revision to the guitar line came in 1963, largely made possible by their development of vastly improved pickups, bridges and tremolo units. VOX replaced both the Phantom I and II with one new six-string Phantom model that would take advantage of these new components. The upgraded Phantom was now equipped with three VOX V.2. single-coil pickups, as well as the new “Hank Marvin Tremolo Unit.” The highly regarded lead guitarist with The Shadows was famous for his tasteful use of the tremolo arm while soloing. The “Hank” tremolo unit was a two-piece system that included a Bigsby like roller action tailpiece and a micro-adjustable bridge. The tailpiece casting featured the inscribed signature of Hank Marvin.

By 1965, the popularity and worldwide demand for VOX instruments caused Jennings to enter into a contract with Eko in Italy to supplement UK guitar production, including the Phantom. Most of the VOX Phantoms sold in America were made by Eko in Italy. These Italian made Phantoms included a snap-on, padded cloth back pad.



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FEATURES NOT JUST AN AMP: THE CONTINUING LEGACY OF VOX GUITARS
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The mid-1960s would also usher in four Italian made thin-line semi-hollow guitars from VOX. Named the Bobcat, the New Orleans, the Super Lynx, and the Super Lynx Deluxe. The 1966 US VOX catalogue described the V219 Bobcat Guitar as follows: "The professional electro-acoustic; three six-pole extended range pickups; hinged true vibrato tailpiece; 2-position string damper; vibrato; hand-bound throughout; double T-bar and adjustable truss rod; sunburst finish." »



The boys with Bob Levine, mail manager



VOX Bobcat BB 4 S66



FEATURES VOX SPECIAL

The Bobcat guitar was produced for VOX by both Eko and Crucianelli in Italy. The Crucianelli version of the Bobcat had a “batwing” shaped pickguard and was pictured in the 1966 “VOX; It’s What’s Happening - Beatles Cover” catalogue of the time. The Eko version of the Bobcat sports the more traditional pickguard shown at left.



“Fast
of it

The semi-acoustic body of the Bobcat by Eko is a bit more fish. The original single-coil pickup has a rectangular plate and a batwing-shaped pickguard. The “VOX Bobcat” featured a humbucker pickup, a three-position pickup selector switch and a three-position tone knob. The bolt-on neck is made of maple.

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FEATURES NOT JUST AN AMP: THE CONTINUING LEGACY OF VOX GUITARS



st forward to today, and VOX currently has one
s **most impressive guitar line-ups** to date.”

oustic, double-bound
1960's era V219 VOX
eko had a thick poly fin-
ginal Bobcat had three
pickups with black rec-
stic covers and a kidney-
guard with an engraved
cat” inscription. It also
inged vibrato tailpiece,
tion pickup selector
four rotary controls with
minium control knobs.
, removable neck fea-

tured Eko open-gear tuning ma-
chines. The neck included the Eko
exclusive “Double T” aluminium
extrusion plus an adjustable truss
rod with the classic vertical VOX
logo was engraved into the head-
stock. The Bobcat retailed for \$330
in 1966, or about \$2600 adjusted
for 50+ years of inflation.

By 1982 all guitar production was
moved to Japan and done by what
had to be the biggest guitar manu-
facturer in the country, Matsumoku.

Music instrument giant Korg ac-
quired VOX in 1992 and began
building VOX amplifiers by '94. The
following year saw VOX producing
a series of S-Type inspired guitars
and basses known as the White
Shadow and White Shadow M
series. Surprisingly Korg/VOX did
not make the Phantom and Droplet
guitars from 1998 to 2012. How-
ever, limited edition runs such as
the 50th Anniversary Mark III Brian
Jones model would surface. »

By 2013, VOX re-introduced the guitars under the names Mark III and Mark V. The Mark III being the “Teardrop” shape, and the Mark V the “coffin shape.”

Fast forward to today, and VOX currently has one of its most impressive guitar line-ups to date. Combining many classic elements from the company’s legendary designs, the revamped range effortlessly walks the fine line of mixing past successes with some modern-day improvements. Take, for example, the new Bobcat semi-hollow models. VOX has given them a makeover in offering a new single-coil pickup version, and following on from the two models launched last year; we now have the Bobcat V90 and S66 Bigsby models to add to the collection in 2021.

Like the original Bobcat, the 2021 VOX Bobcat S66 Bigsby reissue features a poly finished double bound semi-acoustic body. Available in two new finishes: Jet Black and Sapphire Blue. Both VOX Bobcat models share the same basic construction method; a maple plywood body with a weight-relieved spruce centre block, plus a 25.5” scale length mahogany neck and an Indonesian ebony fretboard.

The 2021 VOX guitars range also includes two new Giulietta models, as well as the Avena-1 and the Mark III mini guitars. The Avena-1 is a modern-day take on some classic VOX designs, like the VOX Apache.

It even has a built-in amplifier with effects and a ‘rhythm machine’ that can replicate 11 genres.

The VOX Mark III Mini Guitar models are dinky versions of the very famous VOX Teardrop shape we all know and love—and, in spite of being teeny, they can actually be used in standard tuning (or whatever tuning you like. See our first look video for more on that). They come with two single-coil pickups and are available in three colours: Aqua Green, Lipstick Red and Marble. Trust us when we tell you that the VOX Mark III Minis are a lot of fun to play.

The VOX Giulietta VGA-5TD is an archtop acoustic-electric design with onboard digital modelling via VOX’s AREOS-D system, which gives you access to synth sounds, reverb and overdrive, as well as more acoustic and electric guitar sounds. This modelling system was used before on the Starstream-1 models back in 2016; however, this tech, combined with the traditional look of the new Giulietta models, is a winning formula.

VOX has also added the Giulietta VGA-5TPS model, which, again, brings classic looks in just the right amount. It has an onboard Super Capacity Preamp System with a piezo pickup and a low cut control and features a patent-pending hybrid wood/aluminium bridge. This model will be available in Pearl Rose and Pearl White finishes.

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FEATURES NOT JUST AN AMP: THE CONTINUING LEGACY OF VOX GUITARS

So, with it's most impressive and comprehensive guitar line out to date, what could we see next from VOX? A reissue of the Escort? A limited run of the Scorpion model? Or even just something entirely brand new? Either way, this once small brand that grew to be a giant of the industry seems like it's listening to what guitar players and long-time fans want, and with that mindset, it will be in safe hands for decades to come.

END «

THE EXCITING SOUND AND WAY-OUT EFFECTS OF '68

This electronic 'special effects' implant is also available built in to the following VOX Guitars: Phantom IV, Phantom VI and Phantom XII, Mark IV, Mark VI and Mark XII and New Escort Guitar.



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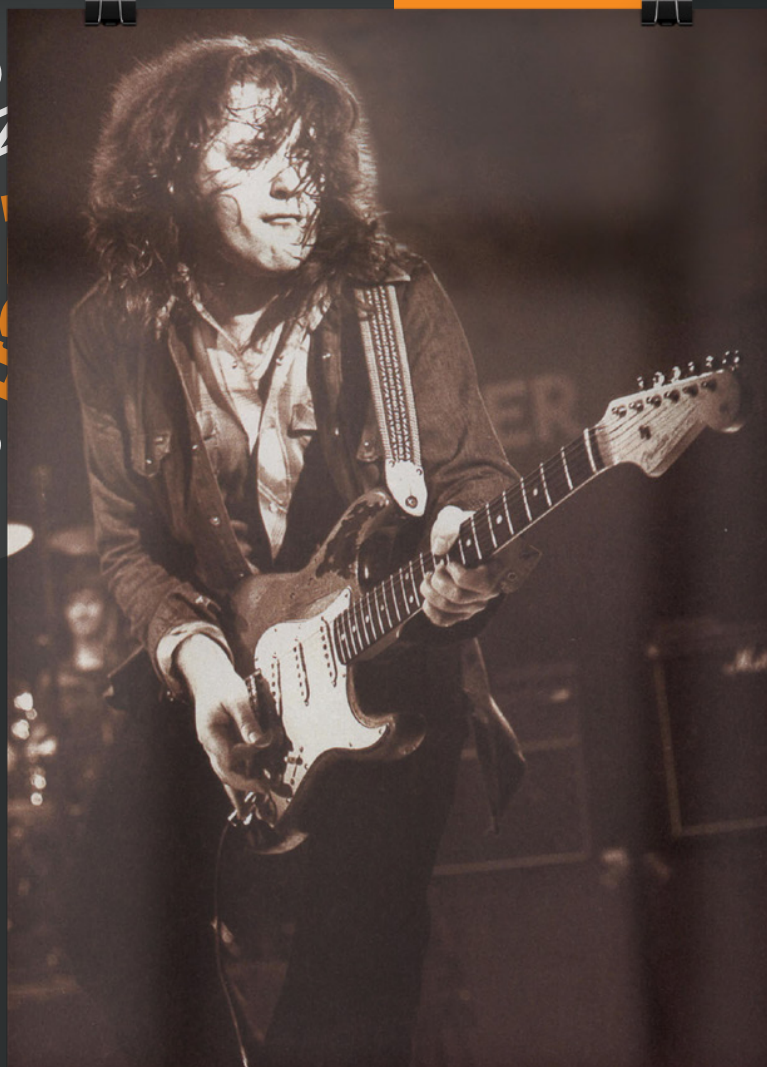
THE Tech Session

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.

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MAKES THE GREATS GREAT

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TECH SESSION RORY GALLAGHER

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Rory
Gallagher



Tech Session

Continuing our exclusive features on this issue's cover artist, Rory Gallagher, **Nick Jennison** breaks down the unmistakable phrasing, note choice and killer technique of the man himself in this edition's Guitar Interactive Tech session. »

THE problem with trying to teach the style of a player like Rory Gallagher is that you really need about four Tech Sessions to do his playing justice. You'll need a session dedicated to his open tuning slide playing; another dedicated to his acoustic playing; yet another to his hard rock playing from the mid 70s onwards... so consider this session where we focus on Rory's barrelhouse blues playing a mere snapshot of a very deep and diverse guitar player.

TONE:

As usual, we'll begin with a look at the gear! Emulating Rory's classic setup is fairly simple, requiring just three pieces of equipment, but each element adds something important and unique to the mix. First, the guitar. While Rory played a number of different guitars throughout his career, the instrument he's most closely associated with is his '61 Strat. To that end, you're going to want to use a strat if you have one - ideally with vintage-spec single coils in the neck and bridge position (where we're going to be spending most



of our time). Leave the tone controls wide open, but ride the volume down for cleaner passages.

Next up, amps and pedals. For the classic Rory Gallagher sound, you're going to want an AC30 and a Rangemaster Treble Booster. You might be thinking that a Strat bridge pickup and a treble booster into a bright, forward amp like an AC30 will sound like an ice pick to the forehead, and usually, you'd be right, but there's one crucial detail here: Rory plugged into the AC30's dark-sounding "normal" channel. The bright sound of his Strat, along with the upper midrange push from the treble booster, turned the usually mushy and indistinct sound of this channel into an articulate, singing tone with tons of touch sensitivity and sustain.

If you don't have an AC30 and a Treble Booster, fear not - there are a few ways you can emulate this tone with different setups. Take a dark-sounding, vintage-style amp and crank it until it starts to break up. Hit it with a bright, mid-forward overdrive (a Tubescreamer will do in a pinch, so long as you keep the gain low and the tone and level dimed), and you should get in the ballpark. Myself, I cheated and used a Victory V4 Copper preamp, which has this sort of tone baked right in.

Ok, so now we've got our gear in order, let's get stuck in!

BARS 1-8:

First up, we have an example of the kind of rapid-fire full-band accents that featured heavily in Rory's work with Taste and in his early 70s solo albums. You'll notice that the tab would imply that we're playing 16th notes over a swung 8th note feel. In fact, it's not anywhere near as strict as that. Just focus on fitting all the hammer-ons and pull-offs into the space between the chord stabs, and you're good to go!

BARS 9-17:

Our first solo section, with some of Rory's trademark flowing legato phrasing. You'll hear this sort of hammer on and pull off flourish all over Rory's solos, and his particular sense of timing and use of repetition and variation is instantly recognisable. It's counterintuitive, but try not to be too "in time" with the 16th/8th triplet phrases and instead let the notes blur across the beat.

As far as picking goes, you're looking for downstrokes on every beat with legato notes squeezed in between - something Rory did frequently, and which is quite common for guitarists who usually play as part of a trio as a method of keeping time!

BARS 18-23:

An example of the sort of chord progression Rory might have chosen for a verse. What you'll notice is that these chords aren't your typical blues I-IV-V, drawing from the natural minor scale in contrast to the dorian-sounding power chord stabs in bar »

17. The feel changes yet again with a bright sounding Asus2 (which is actually an Aadd9 thanks to the A major arpeggio in the bass).

Roll your volume back to clean the sound up for these chords, and arpeggiate them with a slow, controlled strum.

BAR 24-31:

More full-band accents, this time with a 5th position legato pattern. Again, we're looking for that "downstrokes on the beat" with the right hand, with the left hand filling in the notes in between. Focus on the 5th fret notes on the G and D strings, and let the rest fall where they may!

BAR 32-39:

A repeat of the verse from bars 18-23. Take this time to locate your slide!

BAR 40-47:

Rory was a masterful slide player, making use of dedicated open-tuned guitars for songs like Bullfrog Blues. However, what always tickled me was the way he'd occasionally grab his slide out of his pocket mid-song and throw down some slide licks on his standard tuned guitars too!

While Rory tended to play with a pick for his slide work, there's nothing wrong with using your fingers if you don't have the same level of control that Rory did - playing these lines cleanly with a pick takes a lot of practice!

BAR 48-53:

Some of the more "traditional" blues comping that Rory might use to break up his

more frenetic playing. It's also a good opportunity to put the slide away without breaking flow! Again, roll your volume back a little to clean these chords up.

BAR 54-57:

Another accent figure, this time a little more measured. Dynamic control is important to get the feel right here - make sure the grace notes are quiet, and the loud notes really pop. Lay into the trill in bar 57, nice and heavy, too!

BAR 58-65:

These kinds of legato flourishes are one of the defining elements of Rory's solo playing. We're going to look at some "licks" here, but I don't think Rory thought in terms of runs and licks that were set in stone - rather, he had a number of ways of navigating these scale "pathways". Don't be afraid to explore different timings and different combinations of the notes in these runs.

The first two runs are largely the same, with a "four notes/three notes" rhythm that doesn't need to be super strict - better to think of it as "faster/fast/faster/fast". The third run (starting at bar 62) is a little more structured, with an "overlapping 3s" pattern that Rory frequently made use of.

BAR 66-68:

On to some of Rory's more straight-ahead blues licks, starting with a quick arpeggio followed by a wailing bending figure. Notice the 16th fret G# note blended in with the minor pentatonic scale that forms the basis of this phrase: one of the best parts of playing in a power trio is that it affords a player »



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the freedom to play with tonalities like this - something Rory took full advantage of!

BARS 69-75:

Another characteristic Rory Gallagher trick is to start and finish phrases in places you might not expect - like this one, which starts on the third bar of the solo. We have another “overlapping 3s” idea, followed by a country-style bend and a rapid-fire Em arpeggio - a little microcosm of Rory’s diverse influences in one lick!

BARS 75-81:

More straightforward again, with some classic blues clichés here - repeated picking on soaring bends, followed by some aggressive trills - imagine Rory using this opportunity to get the attention of his bandmates before giving the nod to go to the five chord in preparation for the next section (in bars 80-81, outlined with some sliding B7 chord tones).

BARS 82-110:

Some thundering power chord playing that exemplifies Rory’s “proto-metal” work



like 'Shadow Play' that clearly had a profound impact on bands like Judas Priest and Iron Maiden. Keep an eye out for the rapid-fire legato run in bar 97 - a lick that could just as easily have come from his old touring buddy Gary Moore.

After the build-up in bar 88, start chugging the A string with aggressive palm-muted 8th notes, but try and let the other strings ring out if you can - it's a tough trick to carry off, but it's a fantastic way to manage the intensity of a part like this, and it's something Rory used to great effect in his live playing.

So, there you have it! A look at the work of one of the most diverse and quietly influential players of his generation. I usually find myself finishing these sessions by saying something like, "we're just scratching the surface", but in this case, it's truer than ever. Have fun with the ideas we explore here, but be sure to explore the other facets of Rory's playing too - maybe we'll cover those in a future session!

END «



THE Reviews

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

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

GUITARS, AMPS
AND EFFECTS

Fiore Mark Lettieri Signature Electric

From his time with instrumental ensemble Snarky Puppy to countless studio sessions and his acclaimed solo work, Mark Lettieri knows a thing or two about guitars. Amid their constant journey to innovate the electric guitar, PRS decided to tap into Mark's vast experience and knowledge, a collaboration that resulted in the Fiore. Here's **Nick Jennison** to tell us more.

CAST your mind back to January 2018. It's the NAMM show, and PRS and John Mayer have just dropped the most controversial guitar of the last 10 years - the Silver Sky. For what is fundamentally quite a conservative three single-coil, vintage-inspired instrument, it REALLY got some people worked up. Well, three years have passed, the Silver Sky is very much here to stay, and PRS have just released their next bolt-on, single-coil instrument: the Fiore.

Designed in collaboration with musical polymath Mark Lettieri, the Fiore looks similar in silhouette to previous bolt-on models like the DC-3 and Brent Mason signature, but with a few notable cosmetic and functional differences. The most obvious is the lack of a pickguard and pickup rings - a first for PRS's flat-topped bolt-on guitars. The result is very elegant, like a classier update on a 90s Charvel.

The HSS layout is something that usually fills me with dread, if I'm honest. Because humbuckers and single coils usually have very dras-

"I can't overstate the crazy versatility on offer here..."

tically different frequency content and output, and that they usually like to "see" different pot values (typically a warm-sounding 250k pot to take the edge off single coils vs a clearer 500k pot for humbuckers). While it's a great idea in principle to have beefy humbucking tones in the bridge position for gainy tones and vintage single coils for everything else, but the reality is usually a humbucker that's way too loud and dark, and single coils that are too quiet and ear-piercingly bright. It's an incredibly hard pickup configuration to balance, but PRS has absolutely nailed it. Part of this could be down to the loud, thick-sounding single coils, which are notably fuller and hotter than those found on the Silver Sky (which are already meatier than a typical Strat single-coil). »

Electric Guitar



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All of the tones you'd hope to find on this sort of guitar are there in abundance, with great clarity and authority in all five pickup selections. That's not all though. The two-tone controls have push-pull functions that greatly expand the Fiore's tonal palette. Pulling the bridge tone control switches the humbucker from series to parallel, which produces an airy chime that's somewhat reminiscent of a Filtertron - it's single coil-esque, but still with the firm low end punch of a humbucker. Pulling the second tone control gives access to either neck and bridge pickups together, or all three pickups at once.

I can't overstate the crazy versatility on offer here. The bridge humbucker alone can give you either mid-forward PAF power or hollow Gretsch clang, while the various single-coil combinations offer everything from clean Strat cluck in positions 2 and 4 (with the humbucker parallel) to muscular Texas blues in positions 2 and 5 (with the humbucker in series), right through to two very convincing Tele tones that cover everything from country twang to Keef depending on how you set the bridge pickup. It's hard to conceive of a style, a tone or a gig that this guitar couldn't cover.

»



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“I could take this guitar blind into any gig, **safe in the knowledge** that not only could I achieve any tone I’m ever likely to want..”

Playability is predictably excellent, thanks to a super comfortable maple-on-maple neck and 22 tall-but-slim frets. As many of you know, I’m a PRS artist and love their guitars, but their factory setup is usually a little stiff for my tastes. I was all set to make my usual setup adjustments, but honestly, the Fiore played “just right” out of the box. It also balances beautifully on either leg and feels reassuringly weighty without being heavy and cumbersome.

If (heaven forbid) all of my guitars were lost to a bizarre gardening accident, and I had to choose just one PRS guitar to replace an entire collection, the Fiore would be at the top of the list. I could take this guitar blind into any gig, safe in the knowledge that not only could I achieve any tone I’m ever likely to want, but that I can play anything I’m ever likely to want to play on it, too. I’ll be sad to see this one go.

END◀

Ibanez Q54 - Q Series Headless Guitar

Part of Ibanez's boundary-pushing Quest series, the Q54 vaunts a headless design built from the ground up to maximize tone, performance, and playing comfort. While this solidbody electric guitar is extremely lightweight, its ergonomic nyatoh body resonates with rich, woody tones that belie its compact profile—the Ibanez Q54 is guaranteed to unlock unlimited creative possibilities. **Nick Jennison** tells us more.

IT'S very important when reviewing gear to express one's biases upfront. For example, if I'm reviewing a piece of gear from a company I endorse, I'll always go out of my way to tell you. So let's get my bias out in the open here: I don't like headless guitars.

Let me explain why. Firstly, I'm a pretty big chap, and normal-sized guitars already look like toys when I play them. Take away the headstock and I look even more ridiculous! It's not just pure vanity though. I like a guitar with a bit of "meat", and it's been my experience that (at least to a point), more wood = more resonance. Before we dismiss this as "tonewood voodoo", let's recall the famous story where Eddie Van Halen cut a huge chunk out of his Explorer and ruined the tone in the process. Wood matters. It's been my experience that many headless guitars just don't have the same acoustic resonance that more traditional models possess, and it shows in the tone. Then there's the play feel. For example, if the guitar is too light, I can't get my arm involved in bending and vibrato without

pushing the guitar off my leg. I could go on... So, it was with some degree of cynicism that I reviewed one of Ibanez's forays into the world of headless guitar - the Q54. And you know what? I actually really quite liked it!

Tonally, it's clear that these **guitars are designed to be** clean, loud and articulate..."

Aimed squarely at contemporary instrumental players, the Quest series is a line of ultra-modern headless guitars with small, thin bodies and slim, flat necks - purposely designed to be worn high and played fast. While slant-fretted models are available, I resisted the urge to review one of these guitars for fear that I'd get too lost in adjusting my technique to form an accurate impression of the tone, feel and build quality of the instrument, but I will say this: »

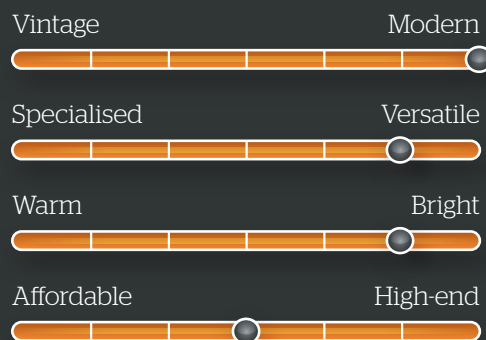
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Ibanez Q54 - Q Series Headless Guitar

MSRP: (UK) £TBC / (US) \$TBC

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they feel weird. When your muscle memory is as deeply ingrained as mine, angled frets throw everything off. However - and this is super important to remember - I am NOT the kind of player that these angled-fretted models are intended for. Looking outside of my “traditionalist” lens for a moment, it’s easy to see how a player like Sarah Longfield, Yvette Young or lead Quest series artist

Ichika Nito would benefit from this layout. Thankfully for old dogs like me though, there are straight fretted models like the Q54.

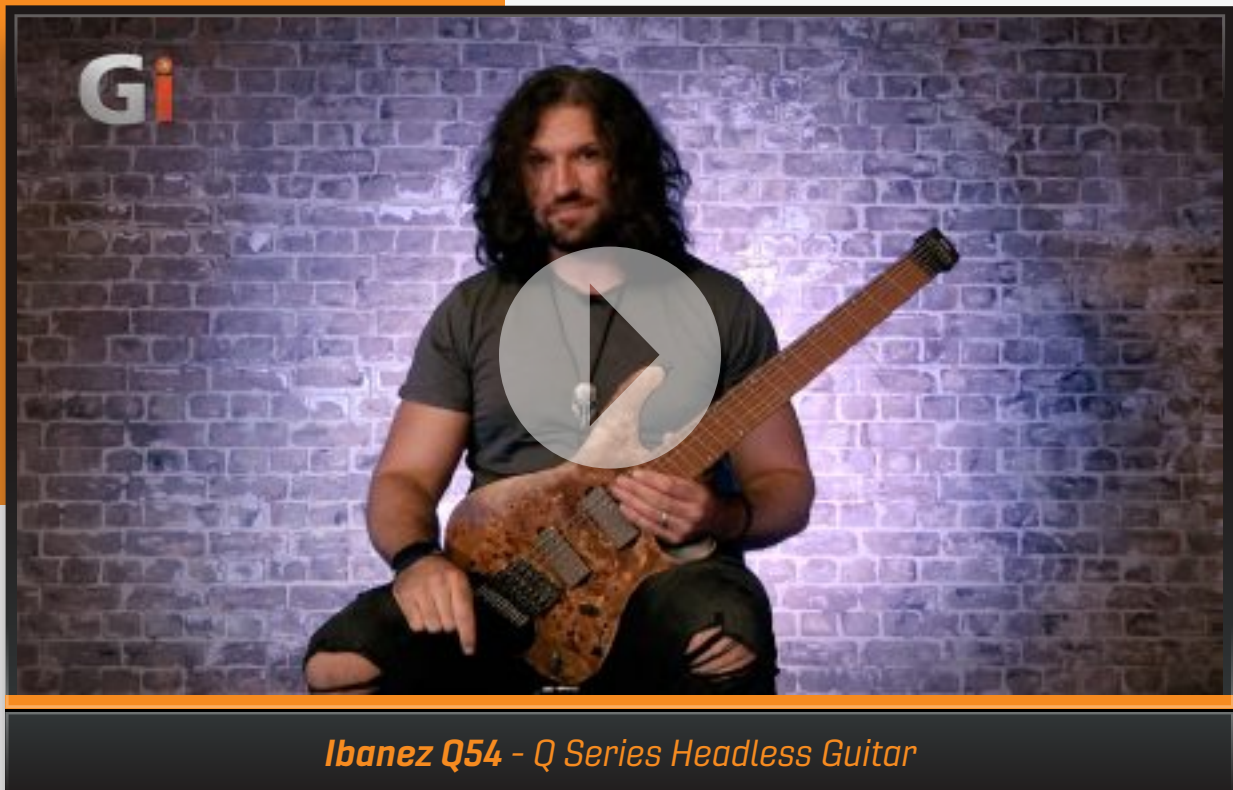
It goes without saying that the Q54 plays well. The 20” fingerboard radius and tall Jescar EVO frets allow for a very low action while still giving plenty of clearance from



the fretboard for grabbing bends, as well as providing that all-important tactile feedback on fast legato lines. Fretboard radius aside though, the neck profile is a fairly traditional “slim C”. It’s nice to see that Ibanez have resisted the urge to re-invent the wheel with the neck shape into some angular monstrosity that forces the player into a single hand posture. As a result, the technical adjustment period when going from my regular guitars to the Q54 was basically zero

- not something I can say about most headless guitars, where the form factor can be very distracting.

Tonally, it’s clear that these guitars are designed to be clean, loud and articulate. There’s a lot of output from the pickups, but (unlike many traditional high output passive pickups) the low end is tight, the midrange is slightly tucked and well balanced and the highs are percussive and sparkling. »





While the tones are very “refined” and smooth, there’s plenty of resonance from the nyatoh body to keep the guitar from sounding anaemic and sterile. Played clean, there’s plenty of piano-like clarity, while distorted tones have a “produced” feel that’s perfect for a particular modern aesthetic. That said, you can coax convincing tones for just about any style out of this guitar, so if you’re not necessarily a hyper-modern instrumental player and just want a lightweight, high-quality guitar to save your back on long gigs, the Q54 has you covered there too.

As you’d expect from Ibanez, the quality of the hardware is first class. The String Lock nut does away with the need for fancy double ball-end strings, which not only make strings easier to find, but also allows for more experimentation with custom gauges and different materials. The Monotone bridge allows for a

much greater range of intonation adjustment than many similar designs, and sport legitimate geared tuners instead of fine tuners. Not only does this make tuning feel more positive, but it also prevents you from accidentally knocking the tuners with your right leg when playing in the classical position.

With its resonant body, rock-solid hardware and excellent playability, the Ibanez Q54 has quite thoroughly debunked my claims about headless guitars being inherently lifeless and uncomfortable. I’m still not in a hurry to run out and buy a headless guitar, but that’s just because I look like an ungainly giant playing one. But ignoring my own vanity and focusing solely on the Q54 as a tool for making music (especially if no one was looking), I’d happily play one all day long.

END «

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VOX BOBCAT S66

Vox is synonymous with the British Invasion bands of the 1960s. Those classic AC30 tones of the era are instantly recognisable, from The Shadows to The Beatles to The Stones. We're all familiar with Vox's legendary '60s amps - but I'd guess that perhaps not as many of you will be familiar with Vox's guitars from the same era. **Nick Jennison** explores the brand's rich history as he reviews the new Vox Bobcat S66

ORIGINALLY produced in Italy at the height of Beatlemania, Vox's Bobcat and Lynx models were semi-hollow guitars with a similar outline to other classic semi hollow-models of the era, but with unique cosmetic appointments and pickup configurations and placements.

New for 2021, the Bobcat S66 is a faithful recreation of its classic namesake, albeit with some modern updates to improve playability.

“The Bobcat S66 is a very cool and inspiring instrument for players looking for something a little **different from the norm...**”

It's a semi-hollow design, but with what feels like a much larger centre block than you'd find on a guitar like a 335. Cosmetically, it has the same headstock design, distinctive logo and unique pickguard design as the original guitars, as well as the binding and block inlays found on '60s models. Unlike those guitars, the S66 is a set neck design with a tune-o-Matic style two-post bridge - two very welcome updates.

Tones come courtesy of three single-coil pickups - certainly unusual for a semi-hollow guitar, but it's actually a really cool configuration. If you're expecting “Strat” tones, think again. While there's plenty of wiry, chiming character, the tone is very different. There's more midrange punch, less low-end extension and a little more grit in the highs - a little like the difference between an AC30 and a Deluxe Reverb. It's less Buddy Holly and more Brian Jones.

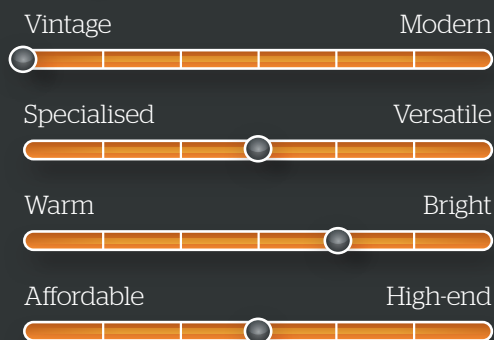
Another interesting feature is the control layout. There's a three-way toggle that selects between neck, bridge or neck and bridge »



Vox Bobcat S66

MSRP: (UK) £1299 / (US) \$1399

The Breakdown



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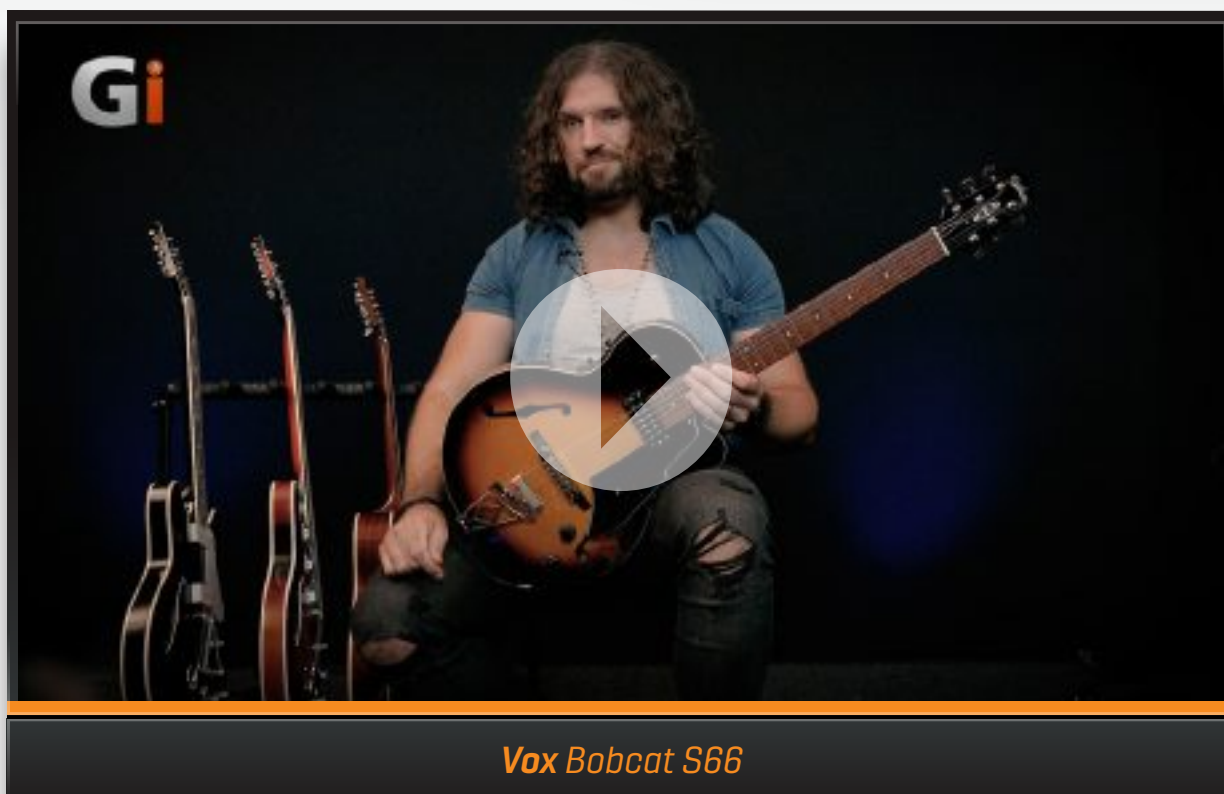
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pickups together, and a separate volume control for each of the three pickups. The volume control for the middle pickup works independently to the pickup selector, effectively allowing you to blend the middle pickup in to any position, and with the pickup selector in the middle position, you can blend all three pickups to taste for some really interesting tones.





While there are a practically unlimited number of tonal blends available, this guitar is very much a “vintage” style instrument. If you’re expecting tight percussive metal, piano-like cleans or smooth lead tones; you’re best off looking elsewhere. However, for rockabilly, surf and garage rock, this guitar has an outstanding and unique voice. If you’re quick with the volume controls (or you can live with a bit of hum) it’s also a fantastic choice for fuzzed-out grunge and noise rock.

The Bobcat S66 is a very cool and inspiring instrument for players looking for something a little different from the norm. Whether you’re a ‘60s nut looking for those authentic British Invasion tones, or you’re looking for an instrument that’s as unique as your music, the Vox Bobcat S66 is a fine choice.

END «

Freidman Vintage S

Dave Friedman and Grover Jackson are both world-renowned for products of the very highest order, so it comes as no surprise that the Grover Jackson designed Friedman Cali is a guitar that just screams quality. With each piece of wood hand-selected, there are no compromises here, just superb craftsmanship. **Phil Short** steps straight back to the '80s as he reviews the full-on power spec'd super-strat, The Friedman Cali.

FRIEDMAN Friedman has become not only a household name in the amplifier world, but a recognised juggernaut of tone, especially amongst those who love hard rock and the brown sound of the late 1980s. With a wide range of amplifiers now on offer to suit all players of any style, the only thing missing from their shop was a guitar of their own design! Of course, with Dave Friedman being the tonal wizard of the century, having built amps for the likes of Steve Stevens and built rigs for none other than the



Friedman Vintage S



Friedman Vintage S

MSRP: (UK) £1299 / (US) \$1499

The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High End



For fans of

Superb playability & tone

High powered Strats

Custom guitars

For more information, please visit:

friedmanamplification.com/
friedman-guitars



king of tone himself, Eddie Van Halen, only a legend in guitar building would do to carry forward the quality and uncompromising tonal quality of the Friedman brand.

Enter guitar building heavyweight, Grover Jackson! Responsible for some of the most highly-regarded guitars in the rock and metal world of the 1980s, Mr Jackson knows a thing or two about how to build a guitar. Having built guitars and designed guitars for some of the most famous players in the world (Randy Rhodes under the Jackson brand and for Dimebag Darrel when Jackson moved on to work for Washburn in the 1990s) it only made sense to work with someone who knows what a high-end player wants from their instruments.

Over the last 5 - 10 years, there has been an increasing trend of players leaning more and more towards vintage-styled guitars, with more and more people falling back in love with some of music's earliest and most original guitar sounds. This is where the Friedman guitar line sits so perfectly. The problem with a lot of vintage gear is that it's not actually that well suited to a lot of modern players needs, who want the modern playability of more

contemporary guitars, but prefer the tone and aesthetic of the earliest vintage designs.

Now there have been a large number of companies who have been offering instruments of that nature for quite some time. Big-name boutique builders like John Suhr and Tom Anderson have been major players amongst others, so what makes Friedman different from the rest of their competition?





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The Kustom KMOD20 is the world's easiest to use modelling amplifier. The engineers at Kustom have already initiated all of the setup steps for you. Just choose the amp model preset you want, and adjust the volume to your desire. It's that simple. The KMOD20 utilizes 24 different amplifier models, 24 bit digital reverbs, delays and modulated effects as well as EQs, cabinet simulators and signal enhancing conditioning. The result is natural and intuitive.

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A number of small, but significant factors, give Friedman guitars their own unique vibe. Enter the Vintage-S. The relic finish is nothing new, but the level of detail to the relic'd finish and the dual colour coat is really quite exquisite, and is often only found on custom shop guitars at a much higher price point. Many boutique relic'd guitars still have very smooth and 'finished' feeling necks, that despite their old school appearance, still feel pretty modern to the touch. The Friedman's differ here with a much rougher feel, that feels genuinely worn in, and earthy in the hands.

The other significant factor is the voicing of their own pickups. These are truly vintage in both voicing and output, and have a very familiar sound to the original stylings of vintage spec'd Fenders. They differ with a little more bass and slightly less top end, but the difference is marginal and still leaves us with a truly vintage tone that is dynamic, bold and sweet.

The instrument also sports a compound radius fretboard and a slim C shaped neck, which feels comfortable, not too skinny but not too big either for those who like to shred. The frets are vintage spec'd, so this

lends the guitar a slightly more traditional feel despite it's slimline neck profile, but the fretwork is immaculate, and all instruments are set up with the fabled Plek machine for optimum string clearance and action height. A goth 510 two-point bridge offers modern performance whilst the vintage saddles offer vintage looks and tone, complimenting the vintage-style locking tuners that complete the look without any of the hassle.

All models are available to custom order through a registered dealer, with your choice of finish, woods and pickups. There are just enough custom options so that you can have something more tailored to you, but not so many options that you suffer from option paralysis.

Tonally, we're able to get everything from authentically vintage strat tones, all the way up to authentic Van Halen esq hard rock tones. It won't djent, but I don't think the "djenters" amongst us will mind. A truly versatile high end workhorse that will please the most discerning of professionals in their quest for ultimate tonal authenticity and modern reliability and performance.

END «

Greg Koch
GRISTLE-TONE
SIGNATURE SERIES
P90

For more information visit Fishman.com/Fluence



FISHMAN FLUENCE®

AMT CH-2 “OZZULATOR” Chorus

A tip of the hat to Ozzy guitarist Zakk Wylde’s classic sound and his distinctive tone (especially his solo), the AMT CH-2 Ozzulator could very well be your latest must-have pedal for that ever-increasing

WHEN it comes to chorus pedals, there are usually two main camps. One is the warm, rich, and rolling sounds, usually a favourite with fretless bass players and more elegant styles. The other being the shimmering, hyper clear and hi-fi sounding choruses popular with distinctive tones from artists like Alex Lifeson of Rush. The Ozzulator is definitely in the latter camp. It offers a precise sound with a number of controls designed specifically to get

exact tonal colourations that offer wide stereo affected styles of chorus, while maintaining clarity and detail.

Looking at the routing options, the Ozzulator is a true stereo pedal with two ins and two outputs. As far as controls over the sound, the four main dials on the face of the unit offer a wide range of effects from traditional chorus to flange and even tremolo and ring modulator style sounds. »



AMT CH-2 “OZZULATOR” Chorus

specially on the 'No More Tears' album), The
easing collection. **Rodney McG** tells us more.

"The Ozzulator excels
in **hyper clear sound**
while maintaining
richness and balance..."



AMT CH-2 "OZZULATOR" Chorus

MSRP: (UK) £130 / (US) \$TBC

The Breakdown

Specialised Versatile



Affordable High-end



Straightforward Feature-rich



Traditional Innovative



For fans of

Zakk Wylde style chorus

Thick, lush tones

True Bypass

For more information, please visit:
amtelectronics.com



Although the Ozzulator is an incredibly small and compact pedal, I didn't have any problems getting my hands around the dials and was able to operate all of them without touching or affecting any of the others.

The effective knobs are:

Width—determining how wide the modulation swings.

Rate—adjusting the modulation frequencies from .1hz to 10hz.

Mix—sets the level of processed signal versus dry signal.

Delay—offering control over the exact amount of time before the affected signal is placed against the original.

The additional options that make this pedal stand out from other choruses are the two switches on the left and right. The first being the chorus type that, in its upper position, offers a chorus with three lines of delay and sine modulation. In the lower position chorus is a stereo chorus with two delay lines and a square modulation. The lower position offers a richer and wider stereo image, while the upper is a little more focused and direct.

The other switch is colour. This chooses the effects overall brightness. In the up position, it's at maximum brightness, and the lower position is slightly rolled off for a less present and aggressive tone. I was able to imitate sounds and signature chorus tones on fretless bass reminiscent of bands like Pink Floyd and players like Pino Palladino. For guitar, getting multiple eras of an Alex Lifeson style

tone from Rush, Zakk Wylde's signature style chorus, and especially a lot of the greatly sought after choruses from the 80s used by solo virtuosos like Joe Satriani.

Finally, via its rear of the pedal port, it can also be integrated into the new AMT bricks pedalboard, which allows all of their units to connect together without cables and communicate with each other for advanced switching and programming options.

The Ozzulator excels in hyper clear sound while maintaining richness and balance. I found it worked well on guitar and bass equally.

END <<



SE

BEST OF BOTH WORLDS

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



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Fishman Greg Koch Gristle-Tone P90

Fishman artist and six-string wizard Greg Koch has garnered a well-deserved reputation among masterful technicians, and respected guitar clinicians. Fishman previously tapped Greg Koch for a Telecaster pickup set, and now they've reconvened to put Greg's madcap spin on the P90. The new Fluence P90 pickup set presents a panoply of drool-inducing P-90 sounds, from jangly clean to

Nick Jennison reviews.

A WISE man once said that P90s are the ultimate guitar pickups, apart from the fact that you can't use them in 80% of venues because of how badly they hum... and that boy was Albert Einstein. No, wait. Guthrie Govan. It was Guthrie Govan. Basically the same, right?

The point stands, though: P90s are the dog's proverbials. I often hear them described as being "between a single-coil and a humbucker", but to my ear, they're like having both on at once. There's the grind and sparkle of a great single-coil pickup, but there's also the punchy, meaty low end and nasal "poke" of a great PAF.

"So if these pickups are so great, how come they're not in every guitar?" I hear you cry. Well, there are downsides. First of all, it's notori-

ously difficult to balance the tones of P90s in the bridge and the neck positions. Secondly, the kind of P90s that are killer for muscular rock and blues are usually too honky and dark for more subtle styles, and vice versa, the beautiful underground P90s with extended highs and lows can sound a little-washed out when you hit the gain. But worst of all is the noise. Oh my goodness, the noise. Imagine an unshielded Strat... now imagine five of them all at once. Unfortunately, my list of "venues where I can take my P90s" is about a tenth of the length of my list of "venues where P90s will get me fired".

Enter Fishman and Greg Koch. Hot off the heels of their partnership, they produced the frankly outstanding Gristle Tone Fluence Telecaster pickups; the smart people at Fishman and the Gristle King have given us »



P90 Signature Pickups

Known as one of today's finest contemporary pickers, Greg Koch is famous for their wildly popular Gristle-Tone Telecasters. Fishman Fluence Greg Koch Gristle-Tone Signature Pickups deliver authentic P90 tones to muscular overwound-coil punch.

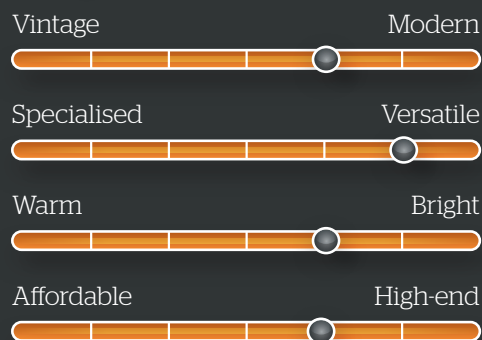
The point stands, though:
P90s are the **dog's
proverbials...**



Fishman Greg Koch Gristle-Tone P90 Signature Pickups

MSRP: (UK) £249 / (US) \$289

The Breakdown



For fans of

Authentic P90 tones.

ALL of the authentic P90 tones.

No noise

For more information, please visit:
fishman.com



a set of P90s that address literally all of the issues that usually plague traditional soapbars.

First of all, like all Fluence pickups, they're completely noiseless. And not in the way that P100s are, where all of the noise is removed along with most of the tone and character, leaving what's basically a slightly rubbish humbucker. No, these pickups retain every inch of that tonal signature and response we love about P90s, but even the most questionable lighting rig won't trouble them.

They're also perfectly balanced between the bridge and neck positions, both in output and in frequency content. The bridge position is full and beefy, while the neck pickup is sparkly and clear... and that's only Voice 1. There are no less than three distinct voices on tap in each pickup, and because of the unique way Fluences are designed (and the discerning ear of my Koch), they're all absolutely killer. Basically, you have access to a beautiful, perfectly balanced vintage P90 set in Voice 1, an overwound mid-pushed P90 set in Voice 2, and super authentic Tele-style single coils in »





Eric Stet's Gibson ES335 with Stop-Tail Stetsbar

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THE RETRO-FIT VIBRATO SYSTEM

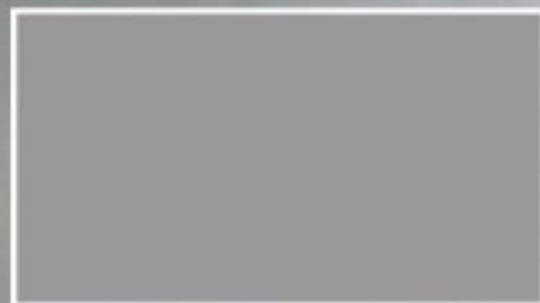
Great Range, Great Feel,
No Mods, No changes

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



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Voice 3. Critically, unlike in Fishman's other multi-voice pickups, the single-coil voice is the same volume as the other voices too.

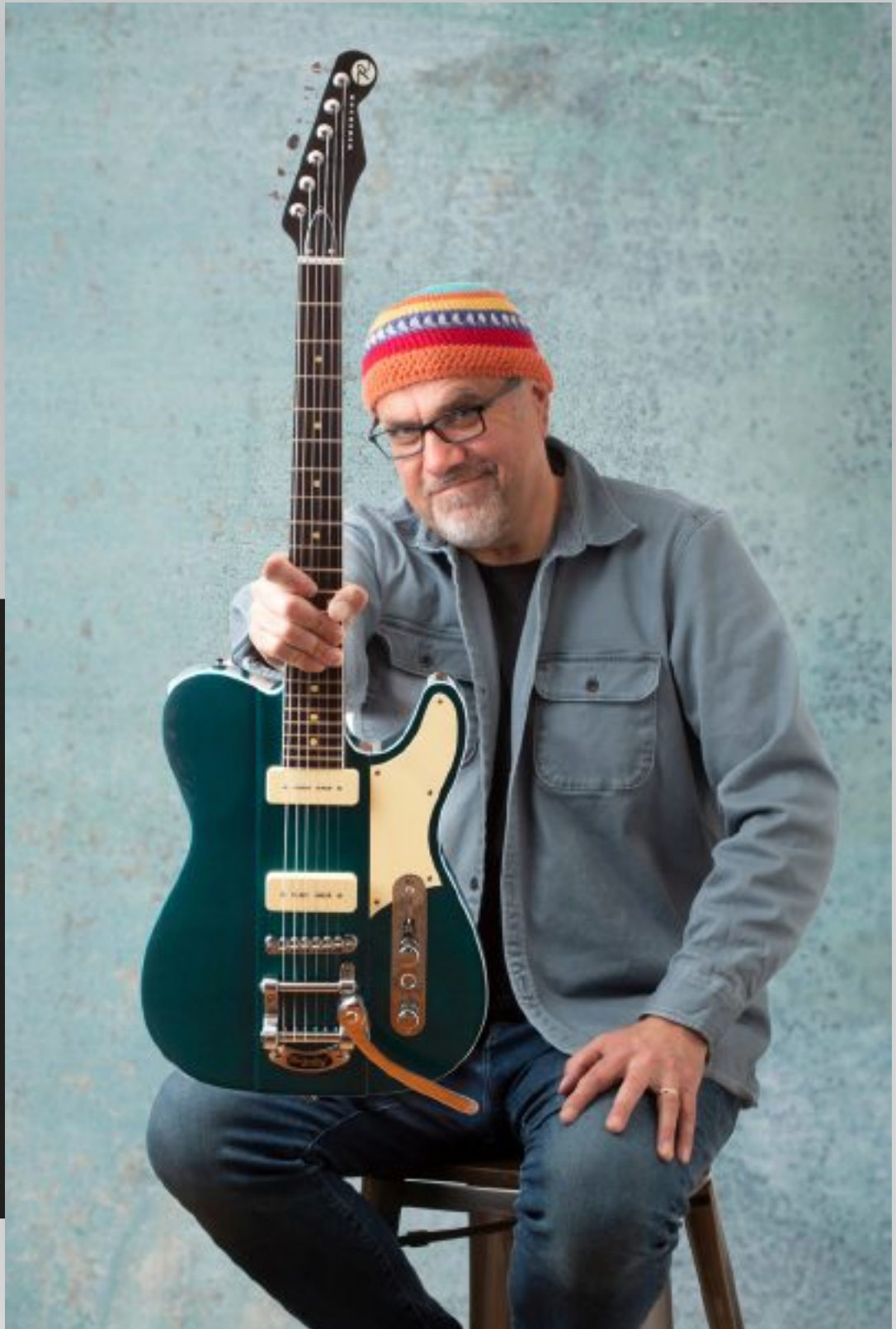
Because of these features, you can use these pickups in situations where regular P90s would be unusable. Stacking on tons of amp gain or a massive-sounding fuzz sounds incredible, and you're only a click of a switch away from clean sparkle or

country twang. They even look like "normal" P90s, too.

I could wax lyrical about these pickups all day, but I'll leave you with this thought: I put these pickups in my McCarty Soapbar for this review, and I have absolutely no intention of taking them out. If you're into P90s, you need to check these out. If you're not into P90s, you're wrong.

END «





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

GI83

PLAY IT - RECORD
IT - PERFORM IT



Roland MIXER PRO-X

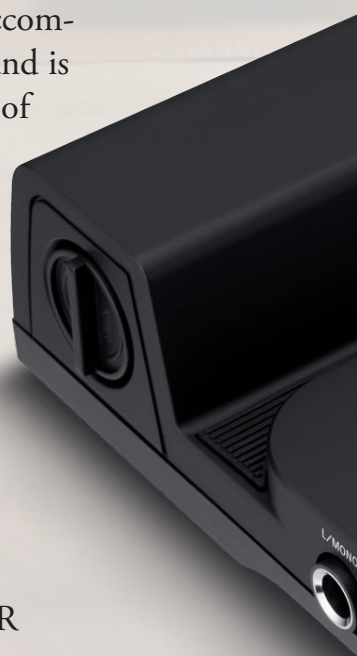
The latest addition to Roland's GO:MIXER series is here in the GO:MIXER PRO-X. This compact 9-channel audio line mixer is perfect for the musician or collaborator to please even a small ensemble. The GO:MIXER PRO-X pre-mixes multiple tracks (multiple instruments, microphone, and more) down to a stereo track that's instantly exportable. Here's **Rodney McG** with the full review.

THE Roland GO:MIXER Pro-X is a compact one-stop unit for live streaming, mobile recording, practicing, and collaborative video and audio recording. The unit is based on using a smartphone as a single source for all video and audio recording, with the unit being the single interface. The GO:MIXER Pro-X offers multiple ins and outs, including mono and stereo options, as well as a phantom power option for using condenser mics for high-quality recordings on the go.

You can track multiple instruments at once or perform them in layers. Record each one at a time, and then using Roland's app available on Android and iPhone to compile them into a multi-window simultaneous performance. You can also use this option if you have other artists in your col-

laboration that can send you their recordings to be compiled with your completed work. This can be accomplished inside the app quickly and is able to be streamed in a matter of minutes. You can combine and a number of different layouts and window options to get the best version of your multi-layered performance.

Simple, compact, and light, it would easily fit in a small personal bag, or the front pocket of a gig bag. For power, the GO:MIXER Pro-X can be powered by a battery loaded in at the top left-hand of the unit, or the entire unit as well as the phantom power can be powered from your smartphone.



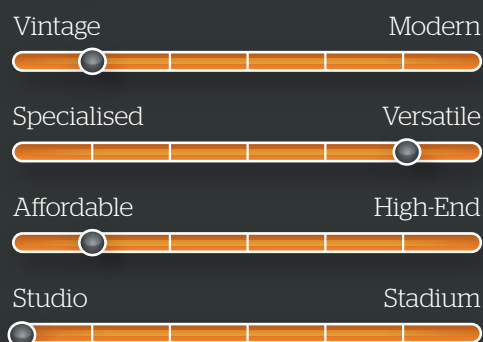
PRO-X – now with even more great features!
Content creator on the go, with enough inputs
for multiple sources of audio (guitar, keyboard, backing
vocals) and the ability to stream directly to your favourite streaming media ser-



Roland MIXER PRO-X

MSRP: (UK) £129 / (US) \$149

The Breakdown



For fans of

Versatile, lightweight and compact design.

Grab-and-go convenience

For more information, please visit:

roland.com





The GO:MIXER Pro-X opens up a number of different on-the-go options aside from just streaming. Being able to demo songs with multiple instruments while on the road, keeping all your recordings inside your phone to be later dumped into your home studio for final processing and editing. You can also record and overdub instruments you're performing on while

live-streaming simultaneously. Another option is to do small performances by playing into the unit while also having pre-recorded music to accompany yourself coming from an outside source into the inputs, or even played through your phone while simultaneously recording to it.

“You can also record and overdub instruments you’re performing on while live-streaming simultaneously...”

The GO:MIXER Pro-X has enough inputs to even record even a full ensemble at once with vocal mics, stereo in for other sources or keyboards, multiple guitars or bass, and a number of other possible simultaneous configurations.

Versatile, lightweight, compact, and feature-loaded, the go mixer Pro-X is a hard to beat package, especially at its low price point.

END «



Boss Pocket GT

The Boss Pocket GT could very well be your one-stop-shop when it comes to practicing at home or even playing live. Built on the legendary BOSS GT sound engine to give you access to all the classic guitar effects models in a pocket-sized portable format. **Tom Quayle** gives us the

SINCE it was launched back in 2005, YouTube has grown to become one of the biggest and most useful teaching and practice resources for guitar players. It's a bit of a minefield trying to find the best material, but with all the songs, backing tracks, lessons and edutainment videos available on the platform, it's incomparable as a free learning and practice resource.

This phenomenon hasn't gone unnoticed by Boss and, with their Pocket GT, they are aiming to integrate YouTube use with a truly pocket-sized amp modeller and multi FX for the ultimate portable practice and learning setup.

At its heart, the diminutive Pocket GT is based on the same core technology as Boss' GT1 floor unit. This GT sound engine offers up over 100 amp models and ef-

fects, allowing you to create pretty much any tone you can imagine and save your sounds to 99 user memories. There are three small rotary dials on the front of the unit allowing you to assign and control up to six parameters directly from the hardware. By default they're mapped to Gain, Level, Reverb, OD/DS amount, Mod and Delay levels, but can be re-assigned if required to whatever you use the most. A small LED display shows you the current patch number and basic tuning info for the onboard tuner, whilst a larger main dial allows you to browse and select between your presets.

Mobile devices can connect via Bluetooth allowing you to edit the sounds in more detail from the free Pocket GT Tone Studio app (iOS, Android, Mac and PC compatible). Selecting effects and amp models is a breeze and the signal path can be rearranged if you need some effects »

s to recording, jamming, song learning, and
 ou more than 100 assignable amp, stomp, and
 e full breakdown.



Boss Pocket GT

MSRP: (UK) £219 / (US) \$359

The Breakdown

Straightforward Feature-Rich



Specialised Versatile



Affordable High-End



Studio Stage



For fans of

YouTube practice/learning

Portable practice setups

Making life easier!

For more information, please visit:

boss.info





before or after your amp block. The Bluetooth connection also streams audio from your mobile device to the Phones/Rec output of the Pocket GT so you can play tracks from your phone or tablet for jamming along with. The integrated USB connection allows for the same functionality from a desktop or laptop computer and even turns the Pocket GT into a fully-fledged, guitar-based audio interface with ASIO and Core Audio compatible, low latency operation in your DAW.

The real power and fun comes from the app's integrated YouTube session view, where videos can be added and then controlled using the hardware transport

controls on the unit. Adding videos is a simple case of copying and pasting the relevant URL from your browser or the YT app and multiple videos can be added to create longer practice or learning sessions as required.

Controlling the playback of videos is cool, but Boss has gone a step further by allowing you to add custom markers » at any point in a video that will automatically switch the preset on the Pocket GT wherever a marker is placed. This functionality allows the user to set up different sounds for different sections of a video or practice session without ever touching the hardware. Let's say you're learning a Pink Floyd song - paste



Boss Pocket GT

“The Pocket GT **really is** a fantastically useful practice and learning tool...”

the relevant video URL into the app and then setup all the sounds you need for the intro, verse, chorus and solo section. Then place markers at the exact spot in the video that you need the sounds to change and then hit play - all the sounds will now change automatically for each section of the song!

The possibilities here are limitless and represent some fantastic opportunities for streamlining your practice sessions and learning without having to change sounds on the fly. Just plug in your guitar, grab your mobile device and press play! No more excuses for not practising. Boss also allow you to setup A/B loops for a particular spot in the track that you might be struggling with. There's no slow down function for now, but hopefully, that will come in a future update.

Once you've set up your markers you can save the video URL and marker information as a file or to the app itself so that you can recall everything for your next practice session or share everything with a friend or student. Tones can be saved or exported for recall or sharing too, so you could send all the sounds you've programmed for a particular YouTube video

plus all the marker information for when those sounds should change. A fantastic addition!

Boss has also included an aux input for any devices without a Bluetooth connection and a useful centre cancel function that aims to remove vocals and guitar solos from most tracks. The built-in rechargeable battery gives you around four hours of runtime (slightly more if you're not using the Bluetooth connection) and takes around three hours to fully charge from flat.

The Pocket GT really is a fantastically useful practice and learning tool. Being able to carry such a useful device, with some great tones onboard, around in your pocket is amazing, allowing you to practice in any environment with just a guitar, cable, headphones and your phone! Having the recording functions and superb YouTube integration makes this package pretty irresistible for anyone looking for a portable and powerful practice setup. Another great release from the guys at Boss. Highly recommended!

END «

TO DAW

TASCAM's newest line of USB audio interfaces – the **US-HR Series** – offers three models for every type of home studio environment. Whether you need one or four inputs, the US-1x2HR, US2x2HR, and US-4x4HR provide a variety of great-sounding versatile I/O options for producers, engineers, podcasters, live streamers, and musicians of all skill levels.



When creativity strikes, you don't want frivolous technology to get in the way. But you also want a powerful easy-to-use multi-track that can do the job. That is the concept of a TASCAM **Portastudio**.

Choose from the powerhouse DP-32SD or DP-24SD, to the compact but tactile DP-03SD eight track, to the portable DP-08EX or DP-006.

OR, NOT TO DAW



DP-32SD



DP-24SD



DP-03SD



DP-08EX



DP-006

Plug, Play, Create.



TASCAM
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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.

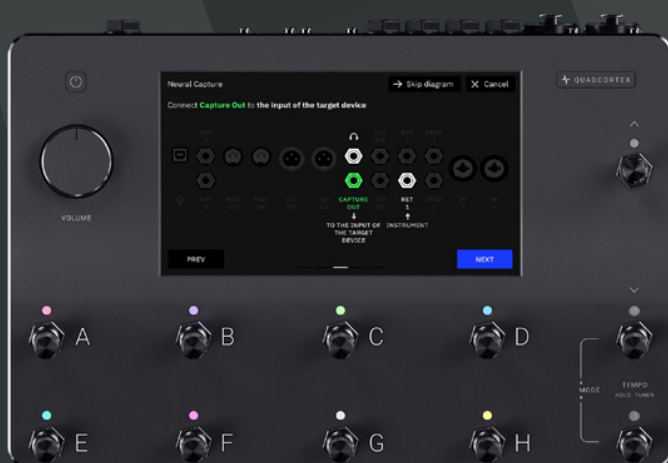
If it's in Gi, then it's gear we'd buy! All of our written reviews and breakdowns are accompanied by a detailed video – so you can see and hear for yourself if it's right for you.

Sponsored by Rotosound



GI83

THE PLACE FOR BASS



Modern Vintage MVP-62 Surf Green

Every Modern Vintage instrument is painstakingly crafted with the finest materials available. Correct materials are sourced, and the modern updates are the result of many years of research and refinement. Keep the old-school sound, feel and vibe, while ‘tweaking that elusive formula to meet serious demands. **Dan Veall** takes a closer look at the Modern Vintage MVP-62, a nod to a

YES of course, we know that the marketplace is absolutely swamped with P’s, J’s and MM look-alike instruments. Testament to the absolute brilliance and marketable designs of one Leo Fender.

So is there really enough room for yet another brand having a go at dish-ing out another example? Well, in my experience of over 30 years geeking out over bass design, there have been the hits and definitely the misses. This one, I think, could be on your shopping list.

Modern Vintage, a collaboration lead by John Files of Sonata Marketing with Robert Elrick of Elrick guitars, delivers delicious recreations of two of the most well-known bass designs: The precision and the Jazz bass. Indeed, John’s own vintage Fender basses were the inspiration behind the P and J models available. John then went on to iron out a few niggles that

could be easily fixed with modern manufacturing techniques as well as some nice upgrades to boot for a real modern version of a vintage classic, “Modern Vintage”.

In my hands here is a wonderful ‘62 inspired instrument. Starting with the vintage appointments, the alder body comes in a range of classic finish colour choices with a high grade 4 ply pickguard. Note that there’s a decent-sized truss slot there for no-nonsense neck adjustments - well, I can tell you this bass needed no adjustments whatsoever out of the box!

Vintage voiced low noise pickups and control harness takes care of getting a rich sound out to your amplifier and a quality bridge with (my preferred) steel saddles for this type of instrument.

Over to the maple neck, and it gets the bang-up-to-date ageing treatment in the form of a modern “roast-

ing” process that heats the wood but is safe for the tonal qualities of a vintage instrument. At this point I can announce that the tone is absolutely perfect for a studio rig. That’s enough up with some pleasured tone control dialled in. Those harmonics r

The neck is home to a rosewood fretboard with a slice there, too, no stuff thrown at chance on the market here. Look! Clay dot markers installed as well—detail.

Reaching up to the colour matching of the looks great - and v looking place to h no surprise to see

en Precision

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to meet today's
1962 era staple.

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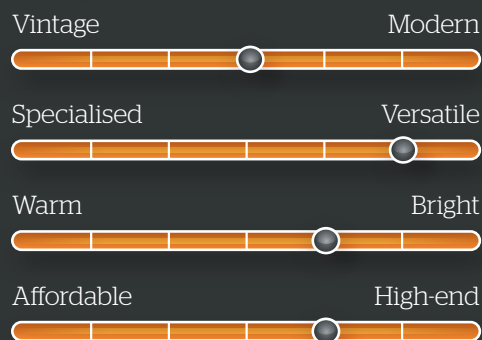
e headstock and a
ap on each model
with such a good
ave tuning keys, it's
that Modern »



Modern Vintage MVP-62 Surf Green Precision

MSRP: (UK) £1399 / (US) \$TBC

The Breakdown



For fans of

Superb Playability

Indian Rosewood Fingerboard

Lightweight instruments

For more information, please visit:
modernvintageguitars.com



Vintage has opted for super accurate and rock-solid, clover-top lightweight tuners from Hipshot - all the looks out front without the neck dive.

The fretwork is exemplary, meaning that the bass also came with a really comfortable action and a very smooth and fast playing platform. The neck profile I would describe

as thinner than the chunky '76 I own, which is great news for those of us who are looking for something that delivers the articulate P bass tones but without the boat anchor proportions. A speedy negotiation of the neck is practically effortless.

For the money, when you compare against the prices of at least one signature P I can



Modern Vintage MVP-62 Surf Green Precision



THE REVIEW

think of, this bass represents serious value for money with the modern appointments on board. There's no reason to be put off with the basses made in South Korea either, as a number of brands are having work carried out in high-quality manufacturing complexes with stunning results.

It's a solid thumbs up here, a most enjoyable instrument to play; I wonder if a custom order is possible?

END «



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Neural DSP Quad Cortex Captures

The Quad Cortex floor processor from Neural DSP fuses high-precision studio guitar and bass with a Core SHARC DSP powers this slim, self-contained floor processor and Neural's proven sound engine to deliver the ultimate in grab-and-go session accessibility. Inside, more than 50 amps, 1,000 cabs, and more than 100,000 presets for your favourite rigs. **Dan Veall** tells us more.

NOT too many years ago, Douglas Castro, founder of Neural DSP and Darkglass Electronics was telling me that in the very early days of Darkglass Electronics, he was working tirelessly, practically penniless and sometimes having to sleep under his office desk to build his business vision.

This incredible story has played out as a success and today, both of these brands are respected in the world of bass and guitar.

Neural DSP's latest product, Quad Capture is a new product for floor-based multi-function processing. We've

gone way beyond simply calling these devices "effects units". Today's musicians demand greater flexibility that doesn't end at wanting to change the order of their pedals on the floor.

In the development of the Quad Capture, producers, sound designers and top musicians gave their time and skills to creating many of the available sounds on board.

Let us look at the features:

First up, making tweaking insanely easy, Neural DSP's designers have included a hardened glass touch screen

"Quad Capture's **features studio-quality** outputs, along with for devices such as

with fast access to both main signal path menus but also the "under the bonnet" configuration settings. As I write this a new firmware has just been released offering new functionality. This tells me that future-proofing the design with (free) updates is important to Neural DSP.

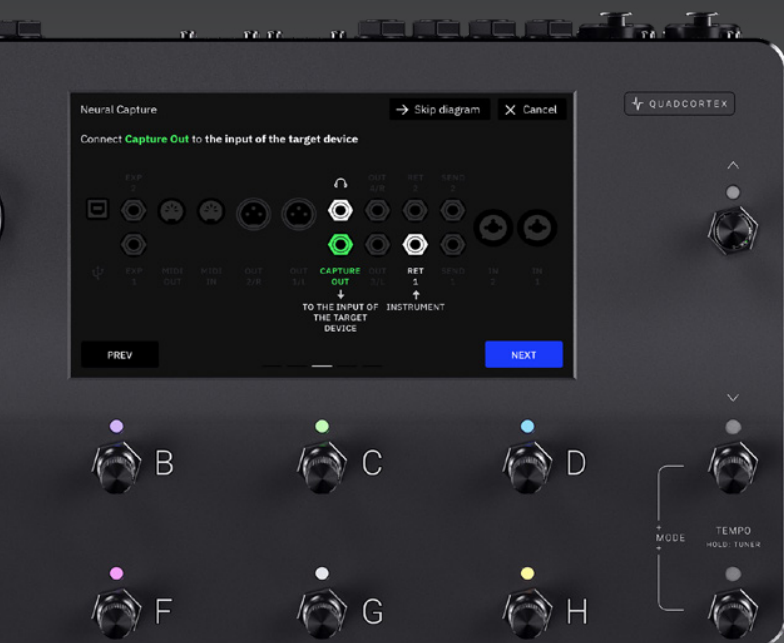
Whilst we are venturing down this avenue, right now, Quad »





pass tones with real-world gigging flexibility. Quad-
and-modelling technology to bring today's players
and 70 stumps serve as building blocks for crafting

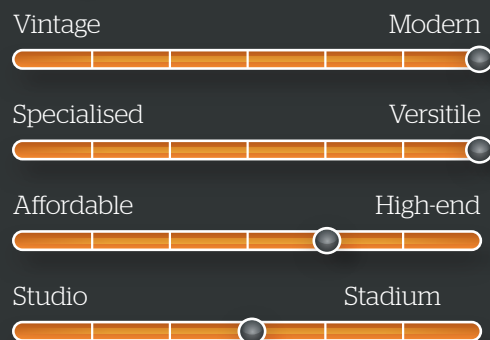
capture's hardware
quality balanced in and
h 48v Phantom Power
s Microphones..."



Neural DSP Quad Cortex Captures

MSRP: (UK) £TBC / (US) \$TBC

The Breakdown



For fans of

Supremely lifelike amp capture

Processing power

Slick UIs

For more information, please visit:
neuraldsp.com



Capture has a mobile application for saving, uploading and sharing patches, amplifier “captures” and impulse responses. Yes, not only does Quad Capture come with a full complement of your favourite effects, amplifier and speaker models, it can profile your equipment for you. Need that 1969 Marshall Super Bass stack tone in your mate’s closet-sized studio? You can capture the roaring sound from amp, cab and microphone combination on the Quad Capture and just take the processor with you instead! Oh, and does it sound good? Very. Very good indeed.

Neural DSP has meticulously modelled some of the finest amplifier and cabinets on the market and set them into Quad Cortex’s architecture, but giving the end-user the option to profile their amplifier, cabinet and drive pedal combinations has, with no surprises, been happily received by its user base. Especially given the onboard WiFi means you can send those captures direct to your mobile device for sharing.

Neural even have a walkthrough guide on the screen to tell you how to set up your devices ready for taking a profile capture.



Neural DSP Quad Cortex Captures



It's that easy!

Quad Capture's hardware features studio-quality balanced in and outputs, along with 48v Phantom Power for devices such as Microphones.

Each footswitch, of which there are 11 have been shock tested to ensure they will last the beating expected on tour, which is frankly surprising when it turns out that each of the footswitches is also a rotary controller. When entering an effect block, say a "distortion pedal" model, each rotary control represents one of the controls on

screen - which you can also adjust using the touch screen should you wish! Nice touch.

The whole thing is of really solid construction, even the touch screen glass is hardened. I left the processor on for long periods and found ample ventilation around the shell meant that it all stayed as cool as the brushed aluminium casing.

The effects on board, aside from modelling capabilities are all excellent. Quad Capture's early days out in the wilds does mean that there may be fewer effects onboard it versus machines that are »

“It’s a 5/5 for me and **I don’t give** those kinda scores away lightly, as you know...”



long-established out there. Interestingly, I spent less time fussing around with not having 10 different types of the chorus effect. So actually, slightly less choice right now made me more productive in the long run. You know me, I like to tweak!

I chose not to run a capture in my review, but having tried it myself off-camera, it works very smoothly. The capture process of course does not work with modulations, modulating filters, reverbs or delays.

When I received Quad Capture, I was particular pleasantly surprised at how I managed to set up a whole effects chain based on the signal path on my more usual processor and found that I could do this

“”blind”” without bass or amp to hand and the results were very close to that I was expecting. And, I didn’tdidn’t use the manual (always read the manual!)

All in all, so far a joy to use and the form factor suits me well and my needs on stage and in the studio.

Quad Capture has an array of connections across its back panel offering dual balanced combination inputs for full stereo operation or more than one instrument/microphone combination. Two effects loops that can be dropped into the signal path(s) anywhere also operate as additional in and out insert points. I’mI’m pleased to see pairs of outputs for both PA or recording device as



well as hooking up to personal monitors or amplification.

A feature more commonplace on devices is, like in this case, a fully functional multi-in/out USB audio interface. As a desktop processor, you could travel very light with just a laptop and a set of earphones and be guaranteed some top-notch recorded guitar tones, aside from it's obvious wider use on stage.

I could write another four pages about the features on Quad Capture however, to sum up for now:

This is an ultra-modern processor that is certainly capable of capturing some of those

vintage sounds (7) and there is no doubt whatsoever that it is amongst the most versatile hardware on offer to musicians (7). With it being a high-end offering, comes a price tag, but you can not argue that it is way cheaper than actually owning just a handful of the amplifiers Quad Capture has accurately modelled on board. This is certainly feature-rich(7) innovation (7).

Is it the best processor on the market today? Well, it depends on your needs, but it makes a case for itself that is very hard to argue with. It's a 5/5 for me and I don't give those kinda scores away lightly, as you know.

END «

AMT Bass Bricks Pedals and Bass

In this edition's Bassment, we're taking a look at the latest Bass offerings from AMT Electronics—the A-Bass, and the O-Bass, as well as the new modular class D Power Amp, the full breakdown.

THE 'bricks' series preamp pedals are most notable for their solid metal construction, miniature size, and, most interesting - an onboard 12 aX7 preamp tube. Definitely something you don't see very often in pedals and offers a new sonic palette to the preamp pedal market.

First is the O-Bass. Based on the Orange Amplifiers series of bass heads, the O-Bass is a surprisingly accurate recreation of the British Style bass head with its throaty mid frequencies and plenty of gain and distortion on tap. The O-Bass carries the same simple

layout as the others in the brick series, being gain, level, high, low, and mid, as well as a bright switch and controller options to allow it to interface with other brick series pedals. The O-Bass tone is rich, thick, and warm. It saturates almost immediately when pressing the gain and can go easily into all-out old school style British amp distortion.

The A-Bass is a replication of the well-loved single rack space preamp from Alembic. AMT went the extra mile here by adding along with the traditional brick series controls a mid-frequency selector and treble



Zealot BZ 300



Zealot Amp

electronics. For review today, two new preamps from the Bass Zealot 300. Here **Rodney McG** with the

adjustment switch. These allow you to tailor options the same as were available in the original Alembic. It's surprisingly transparent while adding rich harmonics, clarity, and fullness to the signal.

Both preamps can be used in either preamp or drive mode. Drive mode offers the option of turning it into more of a boost and EQ style pedal, but with the flavour of the amp, it's modelled after. An interesting option and a welcome added versatility.

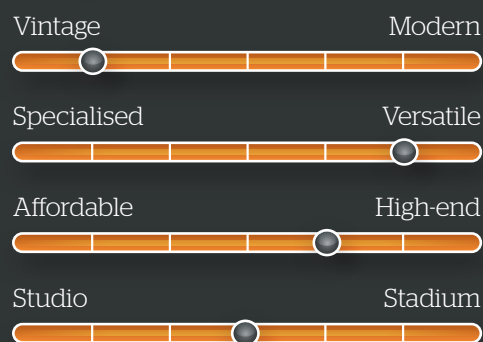
Finally, we have the Bass Zealot 300 class D modular power amps. Offering a different way of looking at how you would normally interface with a Poweramp, the Bass Zealot offers only an attenuator as a volume boost. The intention here is not to be used as a volume, however, but to achieve the perfect amount of gain going into the amp to maximize its output and clarity and for you to use the volume on your preamp as the master volume. »



AMT Bass Bricks Pedals and Bass Zealot Amp

MSRP: Varies. Head to the brand website for prices

The Breakdown



For fans of

Superb build quality

True bypass Pedals

Small footprint

For more information, please visit:
amtelectronics.com



AMT O Bass

Along with the standard speaker outs, the Bass Zealot boasts a direct line out for going to the board or sending a post preamp signal to another amplifier. But most interesting is the fact that the Bass Zealot can be combined with another identical unit to double its output power.



AMT Bass Bricks Pedals and Bass Zealot Amp



AMT A Bass

Two units can link together by using mini pins and create a single unit bridged by one cable. This effectively doubles the watts and turns the power amp into a single rack space sized 600-watt unit. Being able to use the same unit for smaller gigs and then add on an identical unit for the same sound but more power at larger shows is an option I'm sure many working musicians will find intriguing. All three units offer new ideas in the current space of pedals and class D power amp offerings. AMT deserves a look and consideration for anyone building a downsized, easy to carry modular bass rig.

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
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COLUMNS
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SOLOING OVER CHORD CHANGES – PART 1

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

WELCOME back to my column. You may or may not be glad to know that we're completely changing topic for the next few issues, moving away from chordal and harmony ideas, into the techniques and concepts involved whilst playing over chord changes. This is a huge topic that takes years of dedicated practice to master but some fairly basic ideas can go a long way, so we'll be dealing with some basic information first before moving onto more complex ideas in later issues.

For this session we'll be dealing almost exclusively with diatonic progressions, meaning chord progressions that are composed using the notes of a single key or scale. In later issues we'll deal with non-diatonic and modal progressions and the techniques required for playing over more complex chordal structures.

Before we really dive in, let me outline some basic assumptions that I'm making about your knowledge. I'm going to assume that you already know basic chordal harmony and understand the intervallic structure of triads and 7th chords. If you don't know or understand chord construction or basic intervals then this lesson may be too advanced for you at this stage, in which case, don't worry, you just need to go and read-up on basic harmony and chord construction from any music theory book or online lesson. There are some perfect examples on the Lick Library site for example. Just in case you've forgotten this basic information, here's the intervallic structure of the most common chord types you'll encounter.

Major Triad – Root, Maj3rd, Perfect 5th

Minor Triad – Root, Min3rd, Perfect 5th

Diminished Triad – Root, Min3rd, b5th

Augmented Triad – Root, Maj3rd, #5th

Major 7th Chord – Root, Maj3rd, Perfect 5th, Maj7th

Dominant 7th Chord – Root, Maj3rd, Perfect 5th, Min7th

Minor 7th Chord – Root, Min3rd, Perfect 5th, Min7th

Minor 7b5 Chord – Root, Min3rd, b5th, Min7th



Soloing Over Chord Changes: Part 1

If you're not familiar with this information then you need to learn this first before moving on.

For this session we're going to be dealing with major scale harmony and specifically a chord progression in the key of C. What people tend to do when soloing over tunes in a particular key is to find the relative minor (built from the 6th degree or note in the major scale) and solo using a minor pentatonic scale from that root note. In the key of C major this would yield an A minor pentatonic scale. A quick way to find this relative minor pentatonic scale is to find the tonic note or 1st degree of the key that you're in on the fretboard and then go back 3 frets on the same string. From C at the 8th fret of the E string for example, if we go back three frets we arrive at the 5th fret, A.

Using the relative minor sounds great but won't outline the sound of the chord progression you're playing over and as a soloist you want to be able to hear the chord changes in your solo, even if the band aren't playing any chords behind you. We need another system for outlining the sound of each chord when we play and most people do this by using the chord tones of each chord arranged as an arpeggio.

The problem with arpeggios is that most people learn them as a specific shape on the instrument and when it comes to improvising or writing a solo they'll just run up and down that shape, finding it hard to be musical. If you teach your brain a large arpeggio

shape then your brain will always take the easiest route through that information and you'll find it hard to manipulate the notes in any meaningful way. If we break each chord down into its constituent intervals and look at how those intervals relate visually to the root note of the chord then we can build up smaller, more manageable and malleable pieces of information that will allow us to improvise or write more freely.

Let's take the progression C, G, Am and F. Each of those triads has a root, 3rd and 5th of some description. If we start with the C and find a root note somewhere on the fretboard, we have multiple options as to where we can play the 3rd (E) in relation to that root note. If we take the C at the 3rd fret of the A string then we could play the 3rd at the 2nd fret of the D string, the 7th fret of the A string, on the open low E string or even at the 5th fret of the B string. The point is that each of these 3rds makes a specific visual shape against the root note and after some practice each one can be remembered and catalogued so that every time a major triad comes up you'll be able to immediately see where all the 3rds are against any given root note.

If you practice doing this from all of the C's on the fretboard then, when the chord changes to G, you just need to update your root note to G and all of the 3rds will still look the same against this new root note. By learning small pieces of visual information (that will also inform your ears) you will find

it much easier to manipulate and improvise with these notes rather than when running up and down a larger shape.

If you now repeat the process but with the 5th of the chord and then for the 7th you will build up a very comprehensive and malleable knowledge of a major triad without relying on large, complex arpeggio shapes and you should be able to see multiple ways to play the same phrase across the fretboard. For a whole progression, such as the one above, you are simply updating your root note reference point from C to G, then A to F whilst keeping track of all the 3rds, 5ths and 7ths as you go. Whilst

this sounds like a lot of work at first you soon get the hang of it and will find yourself constructing much more interesting solos that really outline the sound of each chord in the progression.

In the TAB for this lesson you'll find some of these intervals laid out for you for each of the basic chord types. All of these intervals are mapped out from the note C so your job is to map these out for each of the chords for our progression. Learn these intervals visually against their root notes and you'll be all set for the next issue! Good luck.



T O M Q U A Y L E

Signature SESSION



GUITAR
LESSONS

Tom Quayle's Signature Session is here!

In this brand new course designed for players of all levels, Danny Gill debuts his track “Per”, a 5 part rock extravaganza in which he talks in depth about his approach to melodic soloing, improvisation, chordal arrangement and modal playing. Each section of “Per” is performed with the supplied backing track and then broken down for you.

In addition to teaching the rhythm and the melodies, Danny talks about some of the scale choices available to you so that you can

easily play through each section regardless of your current playing level. There is even a section of ‘cool licks’ to add to your collection as well as a scales section showing you each of the scale patterns Danny refers to in the lessons.

‘Per’ features a bit of everything, starting off slow and dynamic and finishing with a heavy double time feel giving you plenty of opportunities to be creative and expressive over this rock instrumental.

lick **LIBRARY**



Guitar Interactive Magazine veteran, **Sam Bell** continues his new and exclusive column focused on getting the most out of rhythm guitar playing.

Sam Bell Rhythm Column 9

FROM this point onwards in this column I am going to be diving into practical applications of many of the Rhythm Guitar Techniques we have looked at over the previous 7 columns. In these columns I am going to present short musical situations that I have composed to highlight the thought process that goes behind creating musically interesting and appropriate accompaniment parts in contemporary music.

The Harmony:

In today's example I am showcasing the following chord sequence as a rough Harmonic outline for our Guitar Part:

FMaj7 – Gsus2 – Am7 – BbMaj7(#11)

The first 3 chords come from the Key of C Major/A Minor. Which gives us the following set of Triads:

C – Dm – Em – F – G – Am – B Dim

We can also extend them to their 4 note 7th chord voicings:

CMaj7 - Dm7 - Em7 - FMaj7 - G7 - Am7 - Bm7b5

You may be wondering where the BbMaj7(#11) chord comes from. This is a cool substitute for the II chord Dm. We could also view this as Modal Interchange, whilst the Dm is the II chord in the Key of C, Dm could also be seen as the IX chord in the key of F and the BbMaj would be the relevant IV chord. This chord substitute is used all over the place in Pop, Fusion and RnB. In the year of 2018 we can hear it used constantly in Calvin Harris & Dua Lipa hit tune 'One Kiss'. All in all we could view this many different ways in terms of how it functions in the progression, but for now I'm just going to say 'it sounds cool!' and we'll go from there.

The Guitar Arrangement:

Bars 1 - 4:

Here I am replacing the FMaj7 and Gsus2 with Fadd9 and Gadd9. Add 9 chords are basically '9th' chords without the 7th, the intervals as follows:

1 - 2(9) - 3 - 5

This gives us a nice crunchy m2nd interval between the 2nd and 3rd degrees of the chord. I chose these voicings as they give a nice ambience to the style I was going for. Because there was plenty of space in the arrangement (Bass/Drums) I chose to pick notes out of the chord voicings to form a short melody out of the Gadd9 in the first bar.

When we arrive at Am7 and BbMaj7, I kept the same feel going by replacing them with Amadd9 (1 - 2(9) - b3 - 5) and Bbsus2 (1 - 2 - 5).

Bars 5 - 6

Here is where our main sequence repeats, however this time I am going to use a melody on the B string to connect the movement of the chosen chord voicings. As we discussed in the first part of this column, there are 7 available triads in C Major/A Minor, the first part I use an Am Triad with the C in the bass before moving to a Dsus4 triad resolving to an Em Triad with the G in the Bass. I really love creating moving rhythm parts like this, it's as close as I will ever get to being a piano player! I've written these voicings in the TAB.

Bars 7 - 8

I love using open strings in order to create more resonance and space in chord voicings. Here I highlight the #11 interval (E) over the

BbMaj7 with the open E string before descending down to the 3rd and 9th giving us the core notes from a BbMaj9 chord. On the second time around I grab the 8th fret on the B string which gives us the 13th over Bb.

Conclusion:

Hopefully seeing, hearing and looking into my personal thought process behind composing this part is some food for thought in your own rhythmic/accompaniment playing in your own music and with others. You can hear parts like this all over 80s pop tunes and now much more common in modern guitar arrangement as well. It leaves space for other instruments and vocals whilst also giving you a chance to create something beautifully simple, unique and melodic. Have fun and I'll see you next time!

END«



Concepts 8: Speed Triads

THE QUIETROOM_ **GIORGIO SERCI**

FIN



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*Giorgio Serci*

CREATIVE FINGERSTYLE



Giorgio Serci treats us to a special lesson inspired by this issue's Quiet Room interview star, interviewed by Giorgio, Peppino D'Agostino.

HELLO there and welcome to guitar interactive.

In this column we'll be looking at another composition of mine called 'Peppin' Blues, dedicated to the acoustic guitar virtuoso Peppino D'Agostino.

When I was asked to interview Peppino for Guitar Interactive I have been listening again his beautiful music, so I decided to write a short solo guitar piece dedicated to him. It is essentially a 12 bar Blues with a slow Ragtime feel to it, so it features most of the idiomatic ingredients one can expect to find in this style.

HARMONIC INGREDIENTS:

The harmonic content includes a frequent use of dominant 7th chords, following a typically Blues sequence as depicted below:

I7	IV7	I7	IV7	I7	VI7#9
IV7		#IVo7		I7	
ii iii IV		V7		I7	
#IVo7					

Another idiomatic harmonic ingredient is the #IVo7 (diminished 7th) chord which create tension and release between chord IV and I, as a result of the ascending chromatic movement from the root of IV (A), of #IV (A#) and the 5th of I (B). This sequence was introduced in gospel music as the #IVo7 chord can be seen as the perfect harmonization of the so-called 'Blue-note', namely the b5 (or #4).

RHYTHMIC INGREDIENTS:

The rhythmic content features a variety of 8th note triplets as evident from bar 3 to bar10. Syncopations and pushed chords are also recurrent and the piece is characterised by a swung 8ths feel.

MELODIC INGREDIENTS:

The melodic content has strong Blues connotations, featuring a combination of major and minor pentatonic scales as well as arpeggios and chromatic passages (as evident between bar 9 and 10). Another recurrent melodic devise is creating melodic tension and release shifting from the minor to the 3rd of a Dominant 7th chord. This is evident in bar 1 as well as between bar 10 and 11 and 11 and 12.

The melodic content is to be found both in the upper part or the harmony as well as in the lower part, particularly in the bass line, like for example in bar 1. The bass line in Ragtime often consists of alternating root and 5th of each chord, however, it is effective to add more melodic or singing-like qualities to it for a more contrapuntal effect.

ARTICULATIONS:

The choice or articulations is very important in the construction of any composition, as these can be seen as the 'how we say our story' or to continue using the metaphor of ingredients,



we could see articulations as the way we mix and cook the aforementioned ingredients. A few articulations and punctuations including glissando also known as slides, hammer-ons, pull-offs as well as punctuations such as staccato, marcato have been used, as notated in the embedded PDF.

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

The picking-hand pattern is predominantly as follows:

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

'p' focuses predominantly on the bass lines, while 'i, m, a' play the melody and counter-melody or harmony part.

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.



Giorgio Serci - Peppin' Blues

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

Pick-up bar: little f on fret 3 of e, middle f on fret 2 of B and ring f on fret 3 of G

BAR 1: Beat 1 and 2: Slide the shape/chord from the previous bar up a semitone and add an open E. Index on fret 2 of A and then of D, with the top three strings played simultaneously. Open D.

BEAT 3 AND 4: Index on fret 4 of A, open G, little f on fret 5 of B and little f on fret 5 of e. Open e followed by an open A and middle f on fret 2 of B. Open G and D.

BAR 2: BEAT 1 AND 2: Add and open E and the index on fret 1 of G followed by an open e. Middle, ring and little f to play fret 2 of D, G and B followed by and open D and G.

BEAT 3 AND 4: Add and open E and the index on fret 1 of G, then an open e. Next ring f on fret 3 of E and little f on fret 4 of E.

BAR 3: Beat 1 and 2: Open A, then open G, ring f on fret 2 of B and little f on fret 3 of e. Add middle f on fret 2 of D.

BEAT 3 AND 4: Play simultaneously and open A, G, ring f on fret 2 of B and little f on fret 3 of e. Open e. Next, middle f on fret 2 of D, open G and ring f on fret 2 of B. Pull-off to an open B, followed by an open e.

BAR 4: Ring f on fret 4 of G and middle f on

fret 3 of B. Play the same double-stop in 8th note triplets, accompanied by a walking bass line including an open E, then ring f on fret 4 of E, fret 4 of A and open D, followed by an open e.

BAR 5: As bar 3.

BAR 6: As bar 3 but with the index on fret 1 of A and subdividing in 8th note triplets.

BAR 7: As bar 4.

BAR 8: Beat 1 and 2 as bar 4.

BEAT 3 AND 4: Optional percussion on the down beat (on the top of the guitar) followed by a C#7alt played with ring f on fret 4 of A, middle f on fret 3 of D, index f on fret 2 of G, open B and e, followed by an open E.

BAR 9: Index on fret 2 of E, little f on fret 4 of D. Same pattern up a tone, then a semitone, one more semitone and a final one, landing on fret 7 (beat 1 of bar 10).

BAR 10: Beat 2: index f on fret 7 of e, middle f on fret 8 sliding to fret 9, open e and B, middle f on fret 2 of G followed by open G.

BAR 11: Add open E and index on fret 1 of G followed by open e. Next, middle f on fret 5 of A, index f on fret 4 of G followed by e. Next, middle f on fret 4 of A, index f on fret 3 of G followed by e. Next, middle f on fret 3 of A, index f on fret 1 of G followed by open D, G and middle f on fret 1 of A.



BAR 12: Slide from fret 1 to 2 of A and add open E, D and index on fret 1 of G, followed by open e. Next, middle f on fret 2 of D, index on fret 1 of G and ring f on fret 2 of B, followed by and open E, D, index on fret 1 of G and little f on fret 3 of B.

Congratulations, you have completed 'Pep-pin' Blues!

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.

END«

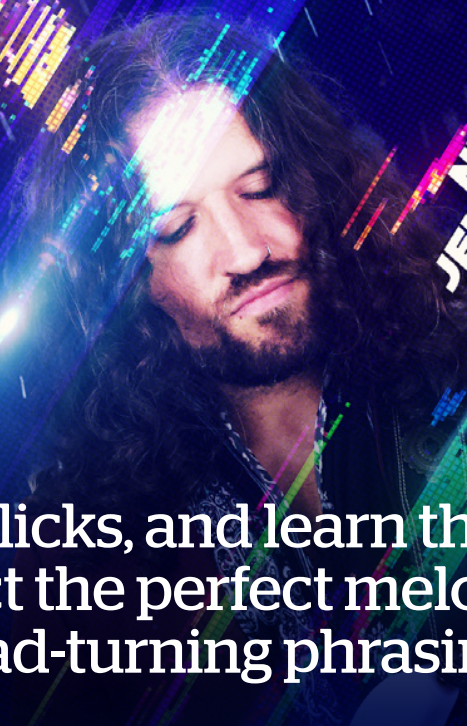


You can also find me on **instagram** on **giorgio_serci** or **twitter** **@giorgioserci** as well as on **facebook.com/giorgiosercimusic**

*Until the next time -
Good-bye.*

Check me out here at
www.giorgioserci.com





NICK JENNISON'S THE ULTIMATE GUIDE TO MELODY & PHRASING

Go beyond just licks, and learn the secrets of how to construct the perfect melodic guitar solo packed with head-turning phrasing.

Improvisation guru **Nick Jennison** presents the key ingredients that make up modern blues, progressive rock and minor blues guitar phrasing; including note choice, resolution and nuance—combined into study solos to engage your ears as well as your fingers! Want to truly master your craft? Then check out part one of this exclusive Guitar Interactive course.

Ever wondered what goes into writing a truly great melody? What about solos that take you on a journey with them, like a story within a song? In this course, Nick Jennison guides you through the process of creating the kind of evocative, memorable lines that are the hallmark of not just great guitar players, but all great musicians.

The **Ultimate Guide to Melody & Phrasing** includes 50 examples of melodic development exploring everything from note choice, intervals and melodic contour to timing, expression and dynamics, along with and three full-length solo studies in three different styles: “Modern Soul,” “Melodic Prog” and “Minor Blues.” Each of these solo studies is accompanied by note-for-note tuition, as well as a complete masterclass explaining the rationale behind the composition.

If you want to become a more musical player, this is the course you’ve been waiting for.

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