

EXCLUSIVE LESSONS FROM TOM QUAYLE » SAM BELL » NICK JENNISON » GIORGIO SERCI

Guitar

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+ INTERVIEWS

MARK
TREMONTI



+ JAKE SHIMABUKURO

JOE BONAMASSA

THE **BLUES-ROCK TITAN** RETURNS WITH "TIME CLOCKS"

JOE
BONAMASSA
TECHSESSION

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Tom Ford plays **Top Tape** flatwound electric guitar strings: in production and used on era-defining records since 1961



Welcome to **ISSUE**

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WELCOME TO ISSUE 83 OF GUITAR INTERACTIVE MAGAZINE...



Editor
// Jonathan Graham

The wait is over; **Joe Bonamassa's** latest solo studio album, 'Time Clocks' is here! A testament to his musical credentials and a toast to his longtime fans—'Time Clocks'

has a raw and vital flavour, combined with a resolute skill that can only be gained through years of perseverance and an unyielding dedication to his craft. The blues-rock titan chats with Guitar Interactive Magazine to discuss the brand new record in this issue's cover feature.

Continuing our exclusive features on this issue's cover artist, Danny Gill breaks down the unmistakable phrasing and killer technique of **Joe Bonamassa** in this issue's Tech session.

If that's not enough, we also have exclusive interviews with music legends **Mark Tremonti** and **Jake Shimabukuro** to discuss their brand new releases, as well as a special Emerging Artist feature on **Black Coast**.

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, Nick Jennison, Sam Bell & Giorgio Serici.

See you next time.

Guitar Interactive

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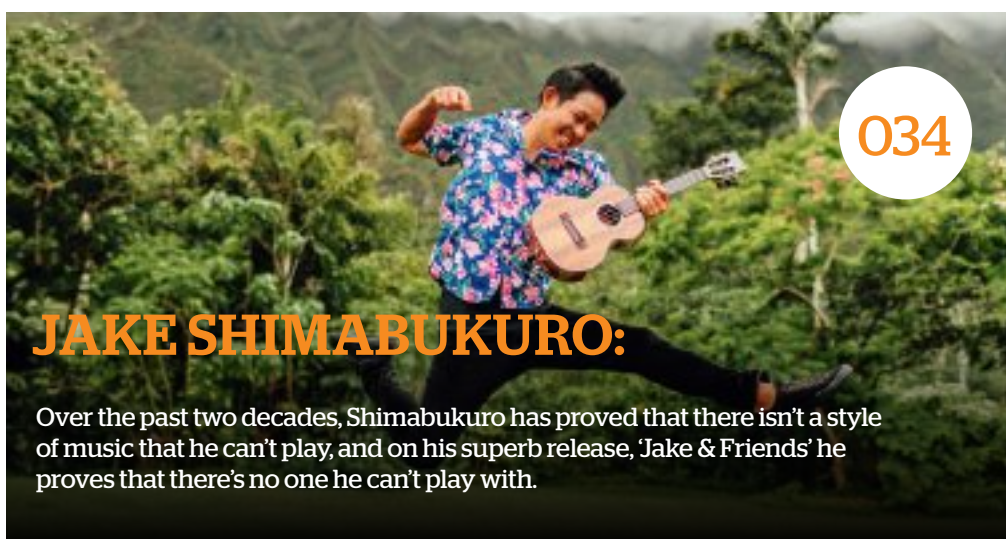
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The wait is over; **Joe Bonamassa's** latest solo studio album, 'Time Clocks' is here! A testament to his musical credentials and a toast to his longtime fans—"Time Clocks" has a raw and vital flavour, combined with a resolute skill that can only be gained through years of perseverance and an unyielding dedication to his craft. The blues-rock titan chats with Guitar Interactive Magazine' to discuss the brand new record in this issue's cover feature.

After two decades at the forefront of all things guitar, 40 million-plus units sold between Alter Bridge, Creed, and Tremonti, plus countless other accolades, **Mark Tremonti** is once again climbing an uncharted creative peak in 2021. The Grammy Award-winning multiplatinum guitarist, singer—and one of the hardest working men in hard rock— chats exclusively with Gi

While versatility for any musician is impressive, what's most remarkable about **Jake Shimabukuro's** transcendent skills is how he explores his seemingly limitless vocabulary, whether it's jazz, rock, blues, bluegrass, folk or even classical, on perhaps the unlikelyst of instruments: the 'ukulele. Over the past two decades, Shimabukuro has proved that there isn't a style of music that he can't play, and on his superb release, 'Jake & Friends'—featuring collaborations with many of music's biggest names—he proves that there's no one he can't play with.

IN-DEPTH CHATS WITH
GUITAR'S BIGGEST NAMES

Joe Bonamassa:

NO TIME LIKE THE PRESENT

The wait is over; Joe Bonamassa's latest solo studio album, 'Time Clocks' is here! A testament to his musical credentials and a toast to his longtime fans—'Time Clocks' has a raw and vital flavour, combined with a resolute skill that can only be gained through years of perseverance and an unyielding dedication to his craft. The blues-rock titan chats with Guitar Interactive Magazine's **Jonathan Graham** to discuss the brand new record in this issue's cover feature. As usual, Joe has some fantastic stories of rare guitar finds, recording and performing all over the world, and so much more. »



FOR so many artists two decades or more in the game, the challenges of staying motivated, fresh, and vital seem like a near impossibility in comparison with their earlier outings. For the few who have been able to do it—through reinvention or sheer commitment to their craft—they easily stand out from the crowd. Joe Bonamassa is one of those artists, and with his latest release (his 15th solo studio album), ‘Time Clocks,’ this could very well be the two-time Grammy-nominated guitarist at his finest.

Recorded in New York City, the album rediscovers Bonamassa at a newfound peak with heartfelt songwriting and an unparalleled

Blues Rock prowess. ‘Time Clocks’ follows Joe’s constant evolution as he continues to forge ahead, bending genres, breaking down walls and defying the odds of the music industry. He’s known as “the man in the suit”, loved by many as the ultimate guitar hero, cited by critics as “the world’s biggest blues guitarist” (Guitar World), and now the music mastermind has found yet another layer of immense new artistry to share with his fans. As one of today’s most in-demand touring acts, the road has been long and winding, but the rough journey has moulded his craft into gold.

Bonomassa hit the studio with longtime collaborators Kevin Shirley as producer and manager/business partner Roy Weisman as »





executive producer for the album. The album was recorded in New York City at Germano Studios/The Hit Factory and mixed by Bob Clearmountain (Bruce Springsteen, The Rolling Stones, Toto, Bon Jovi). The band members include Steve Mackey (bass), Lachy Doley (piano), Bunna Lawrie (didgeridoo), Bobby Summerfield (percussion), and Late Night with David Letterman's Anton Fig (drums and percussion), along with Mahalia Barnes, Juanita Tippins, and Prinnie Stevens on backing vocals. The fantastic artwork on the album was created by famous graphic artist Hugh Syme (Rush, Aerosmith, Whitesnake).

"What started out with the intentions of being a trio record turned into probably my most adventurous and involved record to date," explains Bonamassa. His longtime producer Kevin Shirley adds, "I think Joe Bonamassa has made an album that is truly transitional. From a blues musician to a superstar artist, and I'm so thrilled to be along for the ride." Joe and Kevin brought on the legendary Bob Clearmountain to mix the epic tracks, and Bob declares that "This is one of the best albums I've mixed in years. Joe is not only one of the finest blues & rock guitarists of our time, he's also a brilliant songwriter, which is impressively apparent on this record." »



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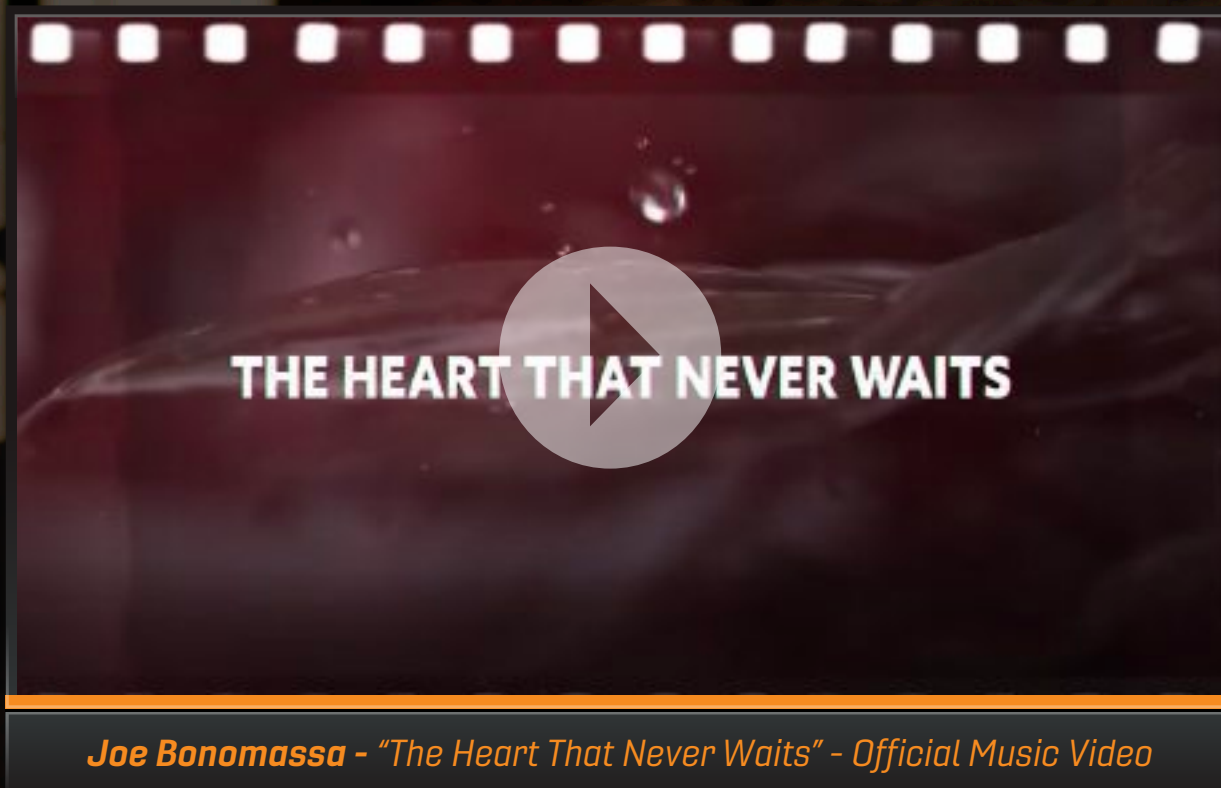
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“What started out with the intentions of being a trio record turned into probably my most adventurous and involved record to date.”

Earlier in 2021, Bonamassa dropped hints of a new album with his reeling anthem “Notches”, followed up by the blues-heavy single “The Heart That Never Waits.” Both instant classics, with the latter a tale of heartbreak that will no doubt be an undeniable showstopper in a live setting. These tracks, along with the rest of the album, are

a collection of stories that shed new light on Joe’s life as a journeyman, constantly creating and always on the run. And not to mention, a perfect example of how Joe’s voice has only gotten better with time—a rarity for an artist with such longevity in their career. These songs »





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Looking back on recording during COVID-19 and the original intention behind the album, Bonamassa reflects, “Twenty years ago, I recorded a record of covers that eventually was called ‘Blues Deluxe.’ It was recorded at Bobby Nathan’s studio in Manhattan. It captured an energy and purpose that always stuck with me as an artist. I lived in New York City at the time, and times were pretty tough. My weekly routine was a combination of hustling sessions, gigs, and opportunities that seemed few and far between. I was hungry. Literally and figuratively. The music business is tough, very tough. Especially back in those days when major labels pulled all the strings and, in my case, all the punches. I subsisted on a basic diet of peanut butter and jelly and ramen noodles pur-

chased at the bodega on the corner of 83rd and Columbus Avenue.

Cut to 2019, and I find myself back in New York and inspired by the city again. My living conditions had changed dramatically in the subsequent 20 years, but the energy that makes New York City great still remained.

In February 2021, we found ourselves at Germano Studios, cutting music as a trio (but not trio music) and having to invent ways of making records when your lifelong producer is stuck in Australia due to travel restrictions. Kevin Shirley came up with a way of linking continents and consoles to where we had literally zero latency. Add Steve Mackey and Anton Fig to the mix, a



Joe Bonomassa - "Notches" - Official Music Video

few masks and curse words, and we have the ‘New York Record’ aka ‘Time Clocks’.”

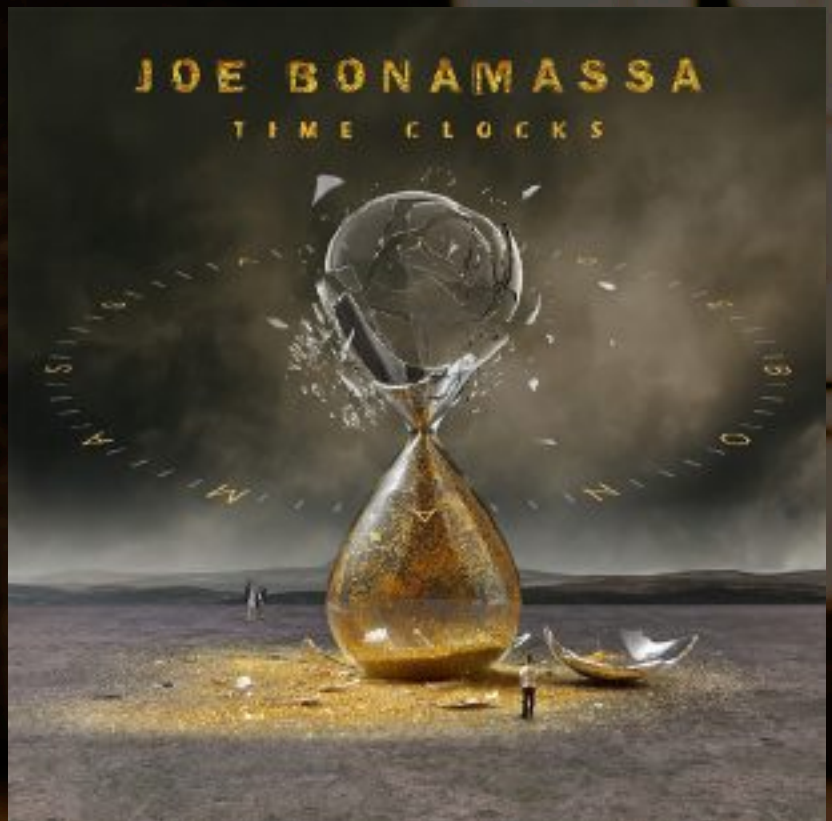
Now, with even bolder energy than ever before, Bonamassa holds the power of controlling both his artistry and his business in both hands. With 24 #1 albums, yearly sold-out tours worldwide and custom annual cruises, he’s a hard act to beat. Joe knows his worth, and albeit humble, he plans to continue to

beat the odds and exceed the expectations of naysayers. ‘Time Clocks’ will also be Bonamassa’s first album mixed to utilize spatial audio with Dolby Atmos and available for fans on Apple Music. Bob Clearmountain adds, “the Atmos version is simply breathtaking.”

Joe Bonamassa’s ‘Time Clocks’ is out now via Provogue/Mascot Label Group.

Joe Bonamassa — ‘Time Clocks’ Tracklist:

1. Pilgrimage
2. Notches
3. The Heart That Never Waits
4. Time Clocks
5. Questions and Answers
6. Mind’s Eye
7. Curtain Call
8. The Loyal Kind
9. Hanging On a Loser
10. Known Unknowns



INTERVIEWS JOE BONAMASSA

In releasing new music that's destined for the loudspeakers, Joe is elated to get back to the stage. Recently completing a sold-out tour in the US, he'll return to tour the UK for the first time in three years, when he performs five concerts in April and May 2022, including two nights at London's legendary Royal Albert Hall on Thursday 5 May and Friday 6 May. Joe will also perform concerts at

Glasgow, The Armadillo on Wednesday, 20 April, Cardiff Motorpoint Arena on Friday, 22 April, and Brighton Centre on Saturday, 23 April.

For tickets and full tour dates, visit <https://jbonamassa.com/tour-dates/>

END «



For more information on Joe Bonomassa please visit:
<https://jbonamassa.com>



JOE LIVE IN CONCERT BONAMASSA

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22 CARDIFF Motorpoint Arena

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MAY

5 LONDON Royal Albert Hall

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After two decades at the forefront of all things guitar, 40 million-plus units sold, Tremonti is once again climbing an uncharted creative peak in 2021. The Grammy-winning men in hard rock— chats exclusively with Guitar Interactive Magazine editor Joe [Name] out now via

TREMONTI

and between Alter Bridge, Creed, and Tremonti, plus countless other accolades, Mark Tremonti is a Grammy Award-winning multiplatinum guitarist, singer—and one of the hardest working musicians in rock. **Jonathan Graham** talks to Tremonti about the brand new Tremonti album 'Marching in Time' which is out on Napalm records.

Throughout his time with massive bands like Alter Bridge and Creed—and most recently his solo band, Tremonti—he has never strayed from his love of writing memorable songs with strong inspiration at their core. With their upcoming fifth album, ‘Marching In Time,’ the eponymous Florida metal crew (featuring rhythm guitarist Eric Friedman, bassist Tanner Keegan and drummer Ryan Bennett) looks to build upon this trend while exploring their love for searing heavy music, drawing from current events throughout the last year to form the basis of each colossal track. While Tremonti’s previous album—

the critically acclaimed, worldwide-charting ‘A Dying Machine’ (2018)—was an overall concept album with darker sentiments and story, ‘Marching In Time’ carries a different vibe altogether.

Featuring his signature execution of blistering, laser-precision guitar-work and a reverberating, rhythmic metallic attack, the album emerges as an upbeat offering inviting the listener on 12 individual journeys. From the driving drum beat of opener “A World Away” to the epic closer “Marching In Time,” the new album is a reflective look at the world around us today. »





“From the driving drum beat of opener “A World Away” to the epic closer “Marching In Time,” the new album is a **reflective look** at the world around us today.”

The band's unmatched musicianship permeates through the album – showcased on tracks like “Thrown Further,” “In One Piece” and the thought-provoking “Would You Kill” – while the band displays their softer side on the pensive tracks “The Last One Of Us” and “Not Afraid to Lose.” The title track, “Marching In Time,” hits a personal note, telling the story of a father having a child during a global pandemic and how he prepares for life during that time – something Mark Tremonti recently experienced in his own life. Standout debut single, “If Not For You,” displays the evolution of the Tremonti sound in 2021 and is guaranteed to become a favourite.

‘Marching In time’ is the record that will solidify Tremonti’s place in the hearts of longtime fans as well as add masses to the band’s legion of followers. The album is an exceptional auditory journey of memorable riffs, intriguing lyrics and the unmistakable sound that continues to earn the band prominent global acclaim.

Since emerging in 2012, Mark and his bandmates have continued to build on their solid foundations with each subsequent ambitious release. Their full-length debut, ‘All I Was’ sailed into the Top 5 of the Billboard Top Hard Rock Albums Chart and Top 30 of the Top 200 back in 2012. The 2015 follow-up ‘Cauterize’ then bested »



Tremonti - Now And Forever (Official Music Video)

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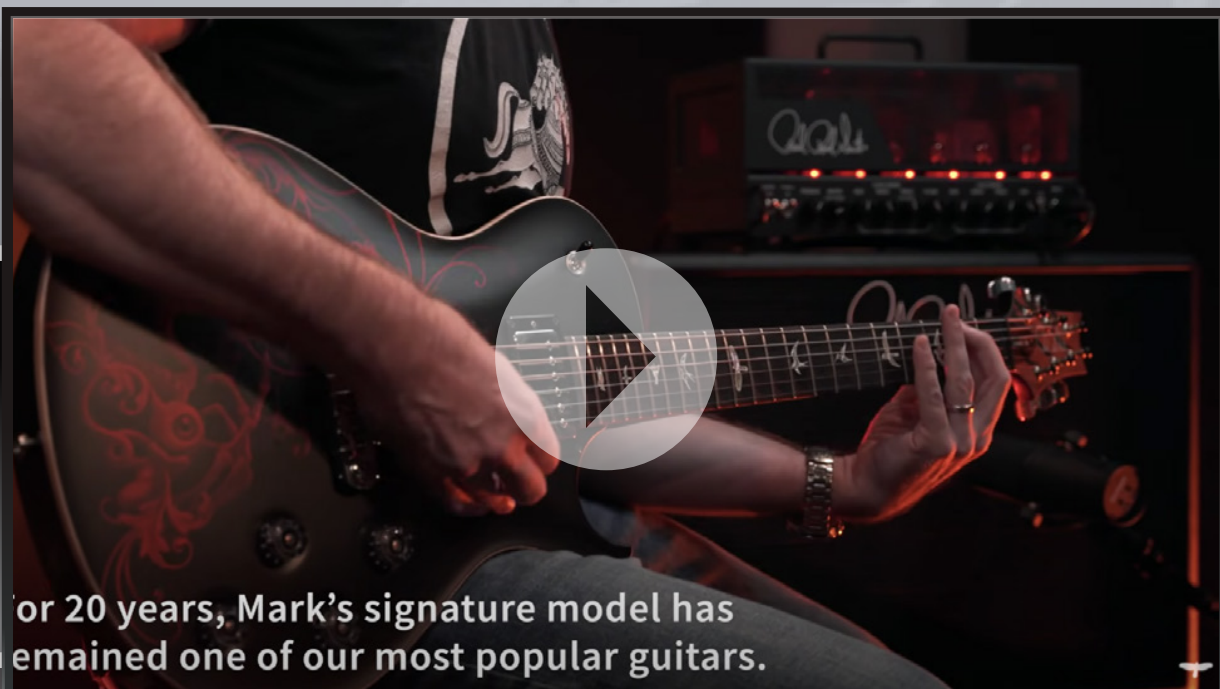
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its predecessor by taking the #1 spot on the Top Rock Albums chart on iTunes upon its release.

2015 also saw the frontman take home “Best Guitarist” at the Loudwire Music Awards just a year removed from his 2014 “Riff Lord” win at the Metal Hammer Golden Gods.

In between sold-out headline gigs and festival appearances all across the globe, 2016’s ‘Dust’ maintained that momentum; however, with ‘Marching in Time,’ Tremonti reaches heights like never before.

As if that wasn’t enough, PRS Guitars and Mark Tremonti also just announced an extremely exclusive Mark Tremonti/Joe Fenton Limited Edition guitar. These exclusive guitars were hand-painted by English artist Joe Fenton, who met Tremonti in 2013 when the famed guitarist first asked about creating a custom-painted PRS, which Fenton made for Tremonti the following year. For this limited edition, only twenty guitars will be made, commemorating the 20th anniversary of Tremonti’s first signature model with PRS, which was announced in January 2001. Each guitar is hand-signed by »



Mark Tremonti - x Joe Fenton Limited Edition Guitars



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Mark Tremonti, Joe Fenton, and Paul Reed Smith and numbered as 1/20.

“Working with PRS for the last 20 years has been one of the great honours of my career, and we wanted to celebrate that partnership with something really distinctive. Joe’s artistry was an immediate choice for me,” said Mark Tremonti. “I love the guitar he painted for me – I play it

all the time – and making more of it is special.”

Each of the twenty instruments was hand-painted by Joe Fenton with a unique design, drawing inspiration from that earlier one-of-a-kind piece. Tremonti finished each with several thin washes of acrylic paint in various mediums and took 100+ hours each.



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turned to PRS, the Private Stock team saw each guitar through to final assembly. Inspired by surrealist art, Fenton's designs are monochromatic, gothic depictions that brilliantly blend fantasy and nightmare with compelling precision.

"Creating a design for a guitar is really enjoyable. PRS guitars are a work of art in themselves. I approached designing each guitar as if I was embellishing a jewel with the shape of the guitar informing

the final design," said Joe Fenton.

Under the artwork, Mark Tremonti's core specifications are all here, including a 22-fret, 25" scale length, Pattern Thin neck and adjustable stoptail bridge. Tremonti treble and bass pickups with individual volume and tone controls mean these guitars will sound as killer as they look.

Tremonti's 'Marching in Time' is out now via Napalm Records.



"'Marching In time' is the record that **will solidify Tremonti's place** in the hearts of longtime fans as well as add masses to the band's legion of followers."

'MARCHING IN TIME' TRACKLIST:

- | | |
|------------------------------|------------------------------|
| 1. A World Away | 7. In One Piece |
| 2. Now And Forever | 8. Under The Sun |
| 3. If Not For You | 9. Not Afraid To Lose |
| 4. Thrown Further | 10. Bleak |
| 5. Let That Be Us | 11. Would You Kill |
| 6. The Last One Of Us | 12. Marching In Time |



Tremonti will also be embarking on a six-show UK tour in support of the new album, which will kick off in the new year and includes the following shows.

END <

TREMONTI - UK TOUR DATES:

JANUARY 2022

Bristol O2 Academy -
15TH

Manchester O2 Ritz -
17TH

Birmingham O2 Institute -
24TH

Leeds O2 Academy -
16TH

Glasgow SWG3 Galvanizers
- **19TH**

London O2 Shepherd's
Bush Empire - **25TH**

For more info, please visit:
marktremonti.com



Jake Shimabukuro The Hendrix of the Ukulele

While versatility for any musician is impressive, what's most remarkable about Jake Shimabukuro's transcendent skills is how he explores his seemingly limitless vocabulary, whether it's jazz, rock, blues, bluegrass, folk or even classical, on perhaps the unlikeliest of instruments: the 'ukulele. Over the past two decades, Shimabukuro has proved that there isn't a style of music that he can't play, and on his superb release, 'Jake & Friends'—featuring collaborations with many of music's biggest names—he proves that there's no one he can't play with. **Jonathan Graham** chats with Jake in the exclusive Gi feature. »





RESPONDING g to the urgent calls of his fervent imagination, the Hawai'i-born virtuoso has taken the 'ukulele to points previously thought impossible—and in the process, he's reinvented the applications for this small and somewhat underappreciated four-string instrument—causing many to call him “the Jimi Hendrix of the 'ukulele.”

Humbly, the good-natured musician, who first picked up the 'ukulele at the age of four, says, “From the time I started playing, I was just doing what came naturally and what felt like fun. I love all types of music, so I never thought, ‘Oh, I can't play that on the 'ukulele.’” He laughs and adds, “If you don't know the rules, you don't need to follow them, and then nothing can hold you back.”



Shimabukuro's incredible journey has taken him from local phenom to YouTube sensation, from playing tiny clubs to headlining the world's most prestigious concert venues like the Hollywood Bowl, Lincoln Center and the Sydney Opera House. He's performed on the biggest TV shows and has released a string of award-winning, chart-topping albums. Just recently, he was nominated by President Joe Biden to serve as a Member of the National Council on the Arts.

It's fair to say that Shimabukuro has picked up more than a few admirers – millions of them, actually – but it wasn't until he began his latest album that he discovered how many of his fans were, in fact, his very own musical heroes.

'Jake & Friends' isn't the first album on which celebrated guests appear with the main performer, but in terms of size and scope, and considering the sheer number of legendary stars who graciously loaned their inimitable talents, it can only be compared to benchmark duets albums by the likes of Frank Sinatra and Tony Bennett, and it's a shining testament to just how far the singularly gifted Shimabukuro has come.

Willie Nelson, Bette Midler, Jimmy Buffett, Kenny Loggins, Michael McDonald, Vince Gill and Amy Grant, Jon Anderson, Ziggy Marley, Moon Taxi, Warren Haynes, Jack Johnson, Jesse Colin Young, Ray Benson & Asleep at the Wheel, Sonny Landreth, Lukas Nelson, Billy Strings – Shimabukuro's own



head spins when looking over his high-wattage guest list. “I have to pinch myself when I see those names on my own album,” he says. “It’s like, ‘Did that really happen?’ Making the album was a real challenge, but I’m deeply honoured that all of the artists agreed to record with me.”

Two years in the making, *‘Jake & Friends’* started out with a modest idea of featuring perhaps two or three guest stars, but the concept quickly grew into an album comprised of Shimabukuro, at times backed by his regular band members (bassist Nolan Verner and

guitarist Dave Preston), working with a different guest artist on each track. «Sometimes we recorded an original tune, and other times we did a cover of something the guest wanted to do,» he says. «And other times, we did a new version of one of their own songs, which was incredibly thrilling.»

Willie Nelson was the first artist to take part, and significantly he chose his signature song, “Stardust,” which he first recorded over 40 years ago. The uniquely sublime pairing yields magical results – Shimabukuro’s delicate ‘ukulele lines form an intimate founda-



Jake Shimabukuro - Interview



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tion for Nelson's achingly beautiful vocal. "I was so nervous the night before we cut it," Shimabukuro admits, "but Willie put me at ease right away. I think once we got that cut finished, I was ready for anything that came next."

Shimabukuro had already become acquainted with Bette Midler – back in 2010, the two performed for no less than Queen Elizabeth II, no less – and when he reached out to the

Divine Miss M (who, as it turns out, was also born in Hawaii), he requested that they re-imagine his mother's favourite song, "The Rose." Midler sounds heavenly on this stark yet shimmering version of her Golden Globe-winning classic, and Shimabukuro's graceful, poignant playing serves as the perfect accompaniment. "Recording that song with Bette was a huge deal for me," he says, "because I knew my mother would love it."

"From the time I started playing, I was just doing what came naturally and what felt like fun. **I love all types of music**, so I never thought, 'Oh, I can't play that on the ukulele.'"

For years, Shimabukuro has had the pleasure of touring with one of his musical heroes, Jimmy Buffett, and one of his favourite parts of their concerts is performing "Come Monday," Buffett's first smash single from 1974, with his friend and mentor on stage. So it was only fitting that the two reprise their delightful rendition on 'Jake & Friends.' "I love 'Come Monday' so much, and I've been

blessed to perform it with Jimmy many times on stage," Shimabukuro says. "Jimmy is such an amazing writer, singer and musician, and I don't know any song that transitions like this one. It was a real thrill to record it with him."

"Why Not," written and sung by multi-platinum hitmaker and movie soundtrack king Kenny Loggins, is a deliciously upbeat slice of soul-pop with hooks for days and an



Jake Shimabukuro W/ Moon Taxi: Two High

effervescent ukulele solo that will set pulses racing. “Working with Kenny was a blast,” says Shimabukuro. “We started off doing things simply, but once we got going, Kenny wanted to try out different ideas, and I just let him go. Watching him do his thing was a real education in record making.”

Teaming up with the popular Nashville alt-rock band Moon Taxi, Shimabukuro revisits the group’s 2017 hit, “Two High,” and he even coaxes singer-guitarist Trevor Terndrup, a fellow ukulele enthusiast, to join him on the instrument. The new version is quieter and sparser than the original, but there’s drama in

its softer moments – the intuitive interplay between the musicians pulls you right in and carries you off. Inspired by the universal peace sign for hope, it’s a sunny and breezy balm for our troubled times.

“Recording with Moon Taxi was such a blast,” says Shimabukuro. “When I first heard the song, I had to hear it again. It was so uplifting and positive – exactly what we wanted for the new album. Trevor has an incredible voice, and he can shred on the ‘ukulele! And [guitarist] Spencer Thomson holds down the rhythm and makes everything groove. It was such a joy to collaborate with them.”



Jake Shimabukuro W/ Willy Nelson: Stardust

“I have **to pinch myself** when I see those names on my own album.”



Fans longing for all-instrumental bliss will revel in the aptly named “Smokin’ Strings,” which Shimabukuro wrote and performed with bluegrass guitar sensation Billy Strings. What starts out as a lilting, elegant dance suddenly explodes into a red-hot hoedown. And who else should turn up on Shimabukuro’s original composition “Sonny Days Ahead” but blues guitar icon Sonny Landreth? Fun and friendly, this folk-laced track is a stirring, transporting musical exchange between masters.

One of Shimabukuro’s dreams was to jam with Allman Brothers/Gov’t Mule guitarist and singer Warren Haynes, and on ‘Jake & Friends,’ he got his wish, as the two throw down in epic ways on their fiery reading of the blues-rock classic “On the Road to Freedom.” The 1973 original by Alvin Lee and Mylon LeFevre ran but four minutes, but in the nimble fingers of Shimabukuro and Haynes, it’s now a dizzying 13-minute showcase of bravura musicianship capped with Haynes’ gutsy vocals. “It wasn’t supposed to



“The Beatles repertoire, and not two, but

be that long,” Shimabukuro says with a laugh, “but as we were mixing ‘Warren’s playing is so good –

The Beatles always loomed large in Shimabukuro’s repertoire (he scored his first hits with his resplendent “While My Guitar Gently Weeps”). On ‘Jake & Friends’ he covers two, but three Fab Four gems. He duets with famed Jamaican musician Bob Marley (son of reggae icons Bob Marley) for a scrumptious, light-air rendition of “All You Need Is Love” that resonates just as strongly when it first appeared over 50

Shimabukuro and Yes singing “Roundabout.” Anderson pull off something of a masterstroke on “A Day in the Life,” using very spare instrumentation. With Preston on guitar and Evan Hecox on drums – the track explodes with the same hallucinatory wonder of the original as the two main players push the outer limits of their distinct musical gifts. “In the studio, we were,” Shimabukuro explains. “There

...s always loomed large in Shimabukuro's and on 'Jake & Friends,' he covers not one, **three Fab Four gems."**

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tracks of my 'ukulele and seven tracks of
Jon's vocals. Jon's voice turned it into a
new kind of epic."

George Harrison's "Something" stands as
one of the greatest love songs ever written,
and now one of the most moving versions
exists with the combination of Shima-
bukuro and country stars (and real-life
husband and wife) Vince Gill and Amy
Grant. The two singers don't just vocal-
ize; they bring their own shared romantic
experiences to the lyrics. And the sumptu-
ous instrumental passage – first 'ukulele
then Gill on guitar – is art in its highest
form.

The treasures continue. With guitarist Ray
Benson and Asleep at the Wheel, Shima-
bukuro dives into the jazzy side of Cream
on "Wrapping Paper" (the first song the
psychedelic power trio ever recorded).
Benson also turns up on a transplendent
take on "Go Now," made famous by the
Moody Blues in 1964, on which Shima-
bukuro and Doobie Brothers frontman
Michael McDonald complement each
other on 'ukulele. "People might not

know that Michael is an incredible 'uku-
lele player," Shimabukuro says. "A few
years ago, we bonded while playing 'uku-
lele together, and here we had a brilliant
time improvising, with Michael playing a
baritone ukulele. I love the way it turned
out."

Willie Nelson's son, Lukas, a successful
musician in his own right, recorded sever-
al songs with Shimabukuro, but for 'Jake
& Friends' the two decided on a remake
of "Find Yourself," Lukas' own soulful hit
that he recorded with his band Promise of
the Real and superstar Lady Gaga sev-
eral years ago. "Lukas and I had such an
incredible time together," Shimabukuro
raves. "What people might not know
about him is what a flawless musician he
is. Every time he sings or plays guitar, he's
perfect. He never has to do anything over.
He's a consummate pro."

'Jake & Friends' is bookended by two
tracks sure to cast beatific spells on listen-
ers. There's "A Place in the Sun," a hit for
Stevie Wonder in 1966 (and the first time
he featured social commentary in a song),

which was suggested to Shimabukuro by his chart-topping friend and fellow Hawai'i-born Jack Johnson. With Shimabukuro's whimsical ukulele playing supporting them, Johnson and guest vocalist Paula Fuga absolutely sparkle. For the album's luminous closer, there's the timely and timeless "Get Together," which Shimabukuro performs alongside Jesse Colin Young, who with his band the Youngbloods turned it into a worldwide anthem of peace, love and unity in 1969. "It was really special recording

this song with Jesse," says Jake. "Obviously, I'm too young to remember 'Get Together' when it first came out, but it's been an important message through the years, especially today."

Creatively, 'Jake & Friends' is Shimabukuro's most ambitious project to date, and the two years-plus that went into it were an immense logistical undertaking. During pre-Covid times, tracks were recorded in Maui, Honolulu, Los



Jake Shimabukuro — 'Jake & Friends' Tracklist:

1. A Place In The Sun
— feat. Jack Johnson & Paula Fuga
2. Sonny Days
feat. Sonny Landreth
3. All You Need Is Love
Jake feat. Ziggy Marley
4. Why Not - I'm Not A Scientist
Kenny Loggins

Angeles, Nashville, Austin and other U.S. cities, depending on guest artists' touring schedules, and there were even a few cuts recorded remotely during lockdown.

"Looking back on it all now, it feels like a dream," Shimabukuro says with a mixture of pride and relief. "My manager, Van Fletcher, worked really hard to map out this grand plan, and what do you know? We pulled it off. I grew up fantasizing that one day I might be able to

meet my musical heroes, and here I am on my own record playing with them. That's remarkable beyond words. I'm so fortunate to have had this experience, and I can't wait for people to hear it. I think they're going to be able to tell that I'm having the time of my life."

Jake Shimabukuro's 'Jake & Friends' is out now via Provogue/Mascot Label Group.

END «

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& Friends' | 5. Smokin' Strings- feat. Billy Strings | 10. Two High - feat. Moon Taxi | 14. Stardust - feat. Willie Nelson |
| he Sun
nson and | 6. Find Yourself- feat. Lukas Nelson | 11. A Day In The Life - feat. Jon Anderson | 15. The Rose - feat. Bette Midler |
| Ahead -
dredh | 7. On The Road To Freedom- feat. Warren Haynes | 12. Go Now - feat. Michael McDonald | 16. Get Together- feat. Jesse Colin Young |
| d Is Love -
Marley | 8. Come Monday- feat. Jimmy Buffett | 13. Wrapping Paper- feat. Ray Benson & Asleep At The Wheel | |
| Feat. | 9. Something- feat. Vince Gill and Amy Grant | | |

For more information on Jake Shimabukuro, visit:
jakeshimabukuro.com



THE Features

Black Coast burst out of their local scene in 2017 with their debut EP 'Crows Of The North,' followed by EPs 'Ill Minds Vol 1 & 2.' The five-piece showcased their talents on an international level in 2018, while simultaneously receiving national praise including BBC R1, Kerrang! Metal Hammer, Rock Sound, Kerrang, Upset Magazine and more. Following on from the release of their solid debut album 'Outworld', we take a closer look at the young band's rising career in this issue's Emerging Artist Spotlight.

HIGHLIGHTING THE BEST FROM THE WORLD OF GUITAR



FEATURES **BLACK COAST**

*Emerging
Artist Spotlight:*
BLACK COAST



Black Coast burst out of their local scene in 2017 with their debut EP 'Crows Of The North,' followed by EPs 'Ill Minds Vol 1 & 2.' The five-piece showcased their talents on an international level in 2018, while simultaneously receiving national praise including BBC R1, Kerrang! Metal Hammer, Rock Sound, Kerrang, Upset Magazine and more. Following on from the release of their solid debut album 'Outworld', we take a closer look at the young band's rising career in this issue's Emerging Artist Spotlight »



‘OUTWORLD’ sees the ‘Stokie’ five-piece Black Coast celebrate their brooding nu-metal Korn and Deftones influences, melded with the forward-thinking metallic hardcore sound for which they are lauded.

With their last tour shelved mid-way due to covid—and staring into a void of uncertainty—they entered the studio. New music gave means for reflection and a coping mechanism and writing the album ‘Outworld’ proved to be a healing process.

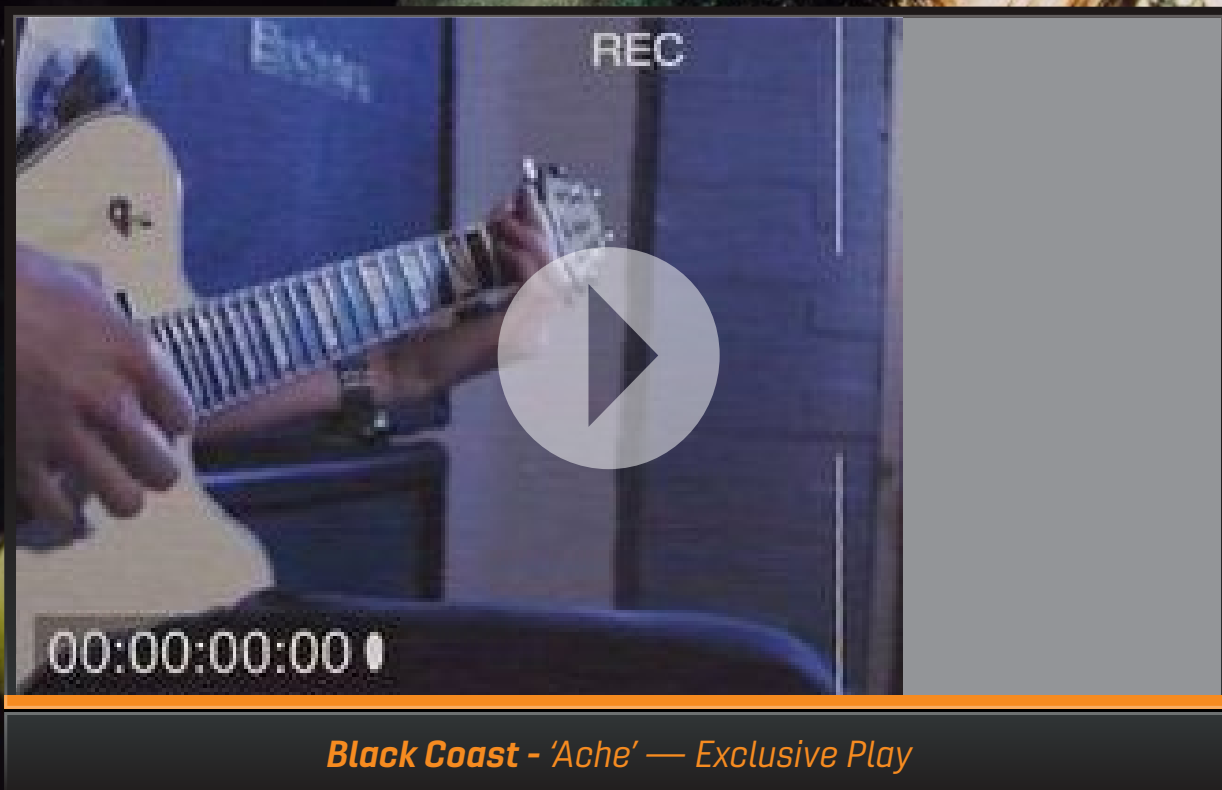
The new album is a statement of intent from the band, who quickly garnered a reputation as one of the UK’s hardest working, wracking-up and impressive supports and a relentless touring schedule both in the UK and overseas. With their last live run with Ground Culture shelved mid-way due to covid, the band entered the studio to create their most ambitious body of work to date. What emerges first is the equally brooding and furious new single Paradise, which explores a sentiment perhaps many can relate to, after vocalist Charlie Hewitt found himself coming to a personal realisation during the writing process of this song:

“It’s about questioning myself, why did I think being a certain way, a way that destroyed myself should be celebrated?” He explains, “Things in life do that to everyone at some point and dependent how people deal with them is how they move forwards. I almost revelled in this state for so long, thinking the way that I was being was okay when it was just making me lose everything around me slowly but surely.” »

“It’s about **questioning myself**, why did I think being a certain way, a way that destroyed myself should be celebrated?..”

This first of a number of singles in line to support the announcement and release of their debut album, 'Paradise' sees a growth in maturity and sound that not every band is able to establish this early in their careers. In conjunction with a new partnership with Nuclear Blasts Distribution arm 'Blood Blast', this is looking like a breakout year for the northern five-piece.

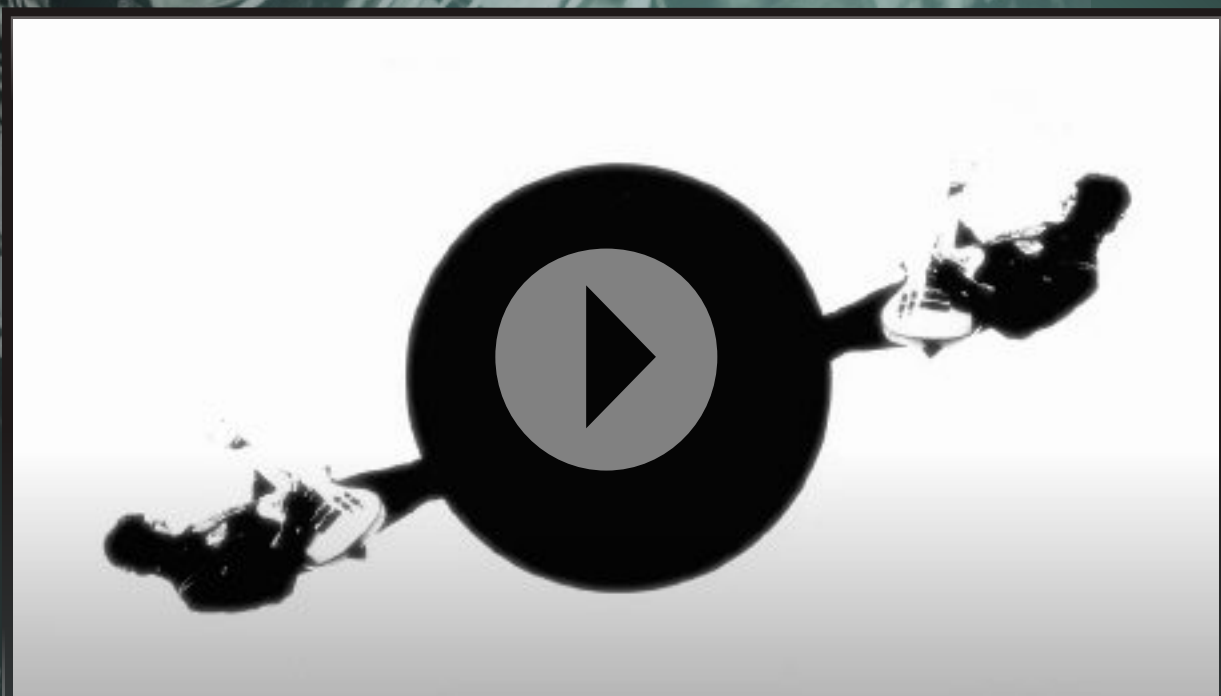
Since the band's inception, Black Coast have continued to meet widespread praise and hit career highlights. In 2018, the five-piece were offered the opportunity of a lifetime to travel to Japan to showcase their talents on an international level. Meanwhile, the bands' previous releases received national attention, including Kerrang! Radio, BBC R1, Metal Hammer, Rock Sound, Kerrang, Upset Magazine and more.





Moving into 2021, the band's first full-length release unravels the challenge and adversity filled year that 2020 was for the band personally and professionally—and the means for reflection and coping that writing their debut album was for them. Black Coast will perform at a number of Festivals across 2021 and 2022, including; Your City Festival, Burn It Down Festival and Hammerfest. »

“Moving into 2021, the band’s first full-length release **unravels the challenge** and adversity filled year that 2020 was for the band personally and professionally...”



Black Coast - Ache Music Video 2021

GOOD TO GO

WHENEVER • WHEREVER

A passion for playing means that inspiration can strike anytime, anywhere. With Elixir® Strings you know that when you pick up your guitar it's going to sound great—time and time again. That's because our featherweight coating protects your strings from the elements, keeping corrosion away and allowing your tone to sound great for longer, in any environment.

***Elixir* Strings. Performance-ready with long-lasting tone.**



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Black Coast — 'Outworld' Tracklist:

- | | |
|--------------------------|--------------------|
| 1. Ache | 8. Twisted |
| 2. Paradise - Out Now | 9. Burn |
| 3. Addict | 10. Daydream |
| 4. Mental | 11. Domino Rose |
| 5. Vodka Smile - Out Now | 12. Strangers Skin |
| 6. Void | |
| 7. Outworld | |

For more information on Black Coast, please visit
blackcoastuk.bigcartel.com



THE Tech Session

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

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

UNDERSTANDING WHAT
MAKES THE GREATS GREAT

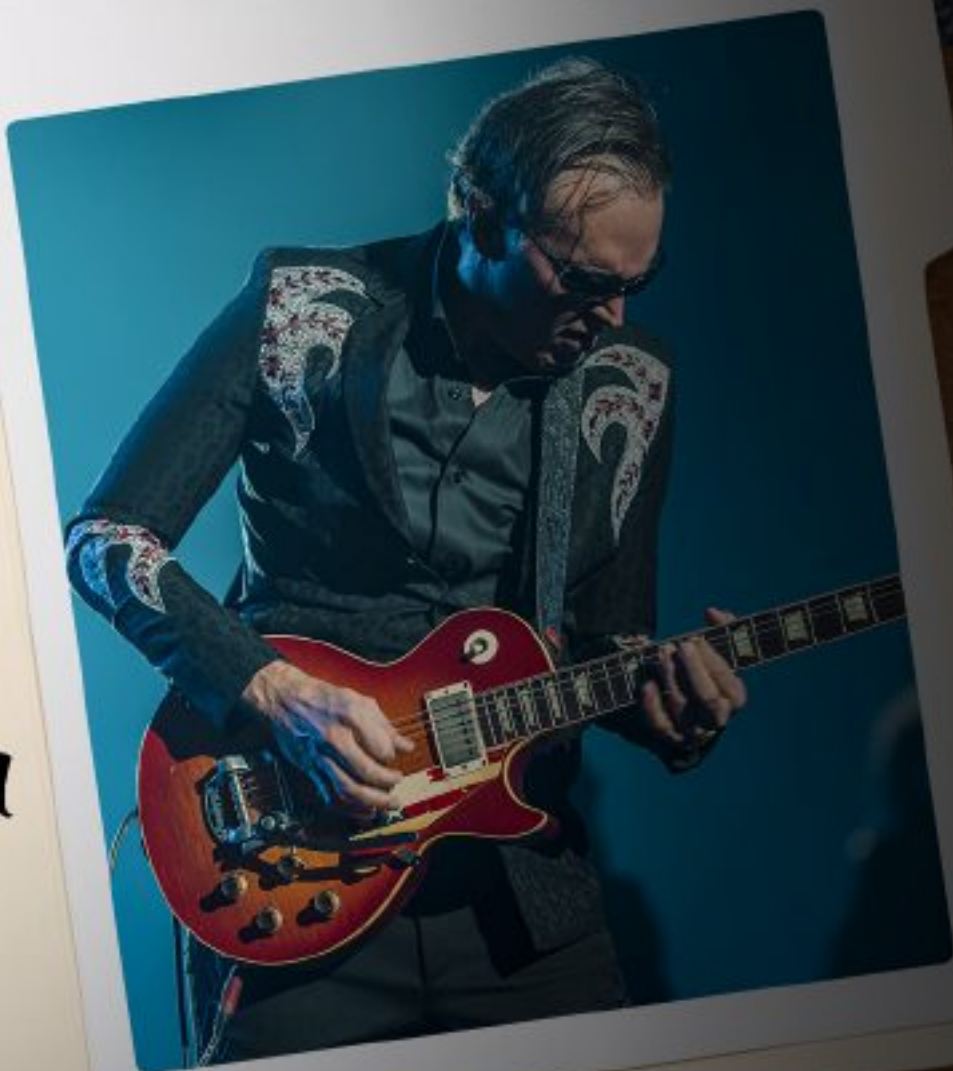
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TECH SESSION **JOE BONAMASSA**

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Joe
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Tech Session

With a solo career that has spanned more than 20 years and with 15 studio albums to his name, Joe Bonamassa's influence on modern electric guitar is truly remarkable. By drawing influences from many blues greats of the past, and fusing it with contemporary stylings, he has crafted his very own masterful blues styling. **Danny Gill** explores the Joe's incredible techniques in this issue's Tech Session. »

JOE Bonamassa is a great blues player who is also influenced by guitarists outside of the blues genre such as Eric Johnson and John McLaughlin. It's this mix of old school Blues feel and great technique that we're going to try and capture in this lesson.

What we're going to do is take an up-tempo 12 bar Blues in the key of G and solo over this 12 bar round one time. The licks will follow the basic structure of a 12 bar in G.

Lick 1: Played over bars 1-4. The bass is groovin' on G

Lick 2: Played over bars 5,6. The bass is now playing C

Lick 3: Played over bars 7,8. The bass is back on G.

Lick 4: Played over bars 9,10. In bar 9 the bass plays D; in bar 10 the bass plays C.

Lick 5: Played over bars 11,12. The last 2 bars are known as the turnaround. Everyone who plays the Blues should have a few turnaround licks up their sleeve! »



Joe Bonamassa - Tech Session Performance



Giulietta



Bobcat



Mini Guitar

**BUILT UPON A RICH AND INNOVATIVE LEGACY,
THE NEW VOX GUITAR RANGE STANDS OUT
WITH VINTAGE FLAVOUR AND MODERN DESIGN.**

The Bobcat S66 and V90 bring back the spirit of classic Italian-made guitars, the Julietta 3D and 3PS expand the possibilities of archtop guitars with the AREOS-D and Super Capacitor preamp systems, and the SDC-1 Mini makes playability and portability accessible to everyone.

Learn More at VOXAMPS.CO.UK/GUITARS

The thing that is intriguing about Blues soloing is the fact that there is no single scale that fits over all three chords.* In the key of G we're soloing over G7, C7 and D7. Sounds simple but... things get complicated by the fact that we need to switch scales (licks, arpeggios, etc.) as the chords change.

This is what keeps Blues players coming back for more; the dichotomy between the simplicity of the chords and the challenge of sounding natural while navigating the terrain.

Lick 1

The first lick combines G major pentatonic along with G minor pentatonic. Either scale would work well on its own but Joe B. (and others) often combine these two scales to get that 'bluesy' sound. Generally speaking

the major pentatonic gives a sweet sound ala BB King whereas the minor pentatonic is much more aggressive. Combining these two gives a good balance. This is sometimes referred to as the 'hybrid pentatonic' scale.

Lick 2

The second lick is a fast repetitive phrase outlining the notes of a C7 chord. The only note missing is the root note C.**

Lick 3

The third lick highlights a 'mirroring' technique where the same idea is repeated in different octaves. In this case we repeat in three octaves. The first two notes hammer on from the minor 3rd (Bb) to the major 3rd (B). This interplay between the 3rds is where the Blues lives and breathes.



Lick 4

The fourth lick is something Joe B may have gotten from a player like John McLaughlin. It is a descending sequence using the G dorian mode. Strictly speaking, G dorian works best over the C chord but it's the Blues so (almost) anything goes.

Lick 5

The fifth and final lick is a turnaround idea using hammer-ons and pull offs. You'll need to have fast fingers to pull this off but hey... it's Joe B style!

Bonus notes

*the exception is if all of the chords are major triads (OK to use the major scale) or if all of the chords are minor triads (OK to use the minor scale). In the real world of playing Blues this is kind of boring and doesn't happen very often.

**ironically it is often the root note that is the least important when arpeggiating. This is because the root is covered by the bass.

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.

GI84

GUITARS, AMPS AND EFFECTS



Ibanez Prestige AZS2209H

With a balanced-sounding ash body, boasting comfortable, shallow rear and larger forearm contours—Seymour Duncan pickups and a dyna-MIX5 switching system—the Ibanez Prestige AZS2209H could very well be the instrument for you if you're looking for top-shelf tone in a guitar that's made for today's player. Here's **Nick Jennison** to tell us more.

IBANEZ is enjoying a quiet renaissance of late, beginning with its critically acclaimed AZ series of guitars in 2018. With the introduction of roasted maple necks and stainless steel frets across the range, along with a move away from the classic “RG” outline, the AZs marked a distinct shift away from 80s shred and 2000s metal and towards a more modern vibe. With signature artists like Polyphia and CHON embracing the AZ platform, it's clear that Ibanez have got the formula right.

That's not to say that it's all modern all of the time with the AZ line though. Taking inspiration from classic early '50s single cuts, the AZS2209H boasts all of the cutting edge accoutrements of the AZ range, but with a more traditional look and tonal palate.

Built on the familiar “Tele” platform, the AZS2209H has all of the hallmarks of this “guitarchetype”: a three-saddle ashtray bridge, a 25.5” scale bolt-on neck, a single-coil bridge pickup with a large baseplate... you get the

The Ibanez AZS2209H is a **perfect example** of “classic tones with modern features” done right.

picture. That said, there are a number of ergonomic and functional “tweaks” that make this guitar a lot of fun to play. Instead of the traditional slab body, the AZS shape has comfort cuts for both the forearm and the ribcage, along with a deeply scalloped lower horn and carved away neck join for much better upper fret access. The neck is roasted maple with a super-fast satin finish and a comfy “modern C” shape, capped off with 22 tall stainless steel frets. »



Ibanez AZ2209H

MSRP: (UK) £1899 / (US) \$1999

The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High-end



For fans of

Classic "Tele" twang and bite.

Modern playability and comfort.

Not getting bruises on your ribs and forearm.

For more information, please visit:

ibanez.com



In terms of function, the AZS2209H features a Gotoh F1803 short ashtray bridge, along with three custom-designed saddles that sit in individual grooves to prevent that irritating side slippage that plagues many three saddle designs. At the headstock end, we have 6 Gotoh height-adjustable locking tuners that not only speed up string changes, but also serve to improve tuning stability and keep consistent downforce on the oil-impregnated bone nut from string to string.

In terms of electronics, Ibanez has chosen a curved control plate for better ergonomics, and while this might divide opinion on the aesthetic front, it definitely helps with speedy pickup changes and those classic “Tele tricks”

like swelling the volume and tone knob. The three-way pickup selector and “Dyna-mix” switch give a total of five tones that includes three takes on the “both pickups” sound. There’s a bridge and split neck pickup mode for authentic country twang, a bridge and full humbucker mode for a more “rock” take (think Keef), and lastly the bridge and neck pickups in series for that pseudo-humbucker tone you get with a 4-way switch mod on a traditional Tele. All the positions sound absolutely killer, but I’m left wondering why Ibanez chose to complicate the switching with a three-way blade switch and a mini-toggle instead of just using a 5-way super switch.



Ibanez AZ2209H



The pickups on this guitar are a Seymour Duncan Alnico II Pro bridge single-coil (complete with that all-important steel bridge plate) and the frankly stunning “Magic Touch” mini-humbucker in the neck position. The latter is the star of the show in my opinion, with an incredible lively, juicy midrange that’s a joy to play with gain, but still more than enough high and low-end extension for cleaner styles. The Alnico II Pro is a perfect complement to this sound, with super authentic twang and bark that’s ideal for country, classic rock, blues, soul and just about other “traditional” style you can think of.

The Ibanez AZS2209H is a perfect example of “classic tones with modern features” done right. Listen with your eyes closed and you’d swear it was a traditional Tele, but unlike the classic instruments it draws on, this is a guitar that works with you instead of fighting back. If you want those classic tones, but don’t like wrestling with a slab of wood that pokes you in the ribs, frets out on big bends and requires you to dislocate your shoulder to get in a good picking position, the AZS2209 is for you.

END◀

Vox Giulietta VGA 3PS

The new Giulietta VGA-3PS from Vox is an evolution of the classic, full-hollow archtop guitar. A single-cutaway archtop acoustic/electric guitar designed with the contemporary player in mind—its unique design features classic archtop styling, yet offers modern playability and cutting-edge sound quality thanks to Vox's new Super Capacitor Preamp System. **Sam Bell** reviews.

VOX has historically been known for their incredible amps—but let me tell you, they are no slouch in the guitars department either. In this review, I'll be taking a look at the Vox Giulietta VGA 3PS. This is a single-cutaway archtop acoustic/electric guitar, mixing between a classic Jazz Archtop design and modern features and playability. On unboxing this guitar, I was immediately inspired by the beautiful classic design and the warm stringy tones of the Vox Giulietta.

Let's take a look at the core features that make this guitar what it is!

The body features a Laminated Spruce arched top and laminated Mahogany back and sides. The neck is set Mahogany with a tilted headstock. For the review, I had the pleasure of playing the Transparent Black model. The guitar is also available in Transparent Red and Natural. The fingerboard is made from a baked Jatoba, which has been stabilised through a special drying process. This helps with the stability of the wood for tuning and intonation. Fret wise, we have 22 medium-jumbo size frets 24 ¾ in scale length neck;

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

the radius is a nice balance between classic and modern feeling at 310mm. Licks and phrases felt very natural on this instrument; the percussive nature of the archtop design inspires a certain type of playing that lets you be free with articulations and dynamics.

The Giulietta VGA3PS comes equipped with a Piezo Pickup on the bridge saddle; this is controlled by a supercapacitor preamp with USB charging feature (no batteries here!) where you can get 10 hours of use with 15 minutes of charging! The preamp section gives us some hidden controls under the pickguard for Master Volume, Master Tone, Active/Passive Switch (turn on and off the preamp) and a low cut trim pot which can be adjusted with a small flat blade screwdriver. »



Vox Giulietta VGA 3PS

MSRP: (UK) £649 / (US) \$TBC

The Breakdown

Traditional Modern



Specialised Versatile



Bright Dark



Affordable High-end



For fans of

Superb playability

Classic archtop styling

Value for money

For more information, please visit:

voxamps.com



Inactive mode, the tone control is very responsive to your playing style.

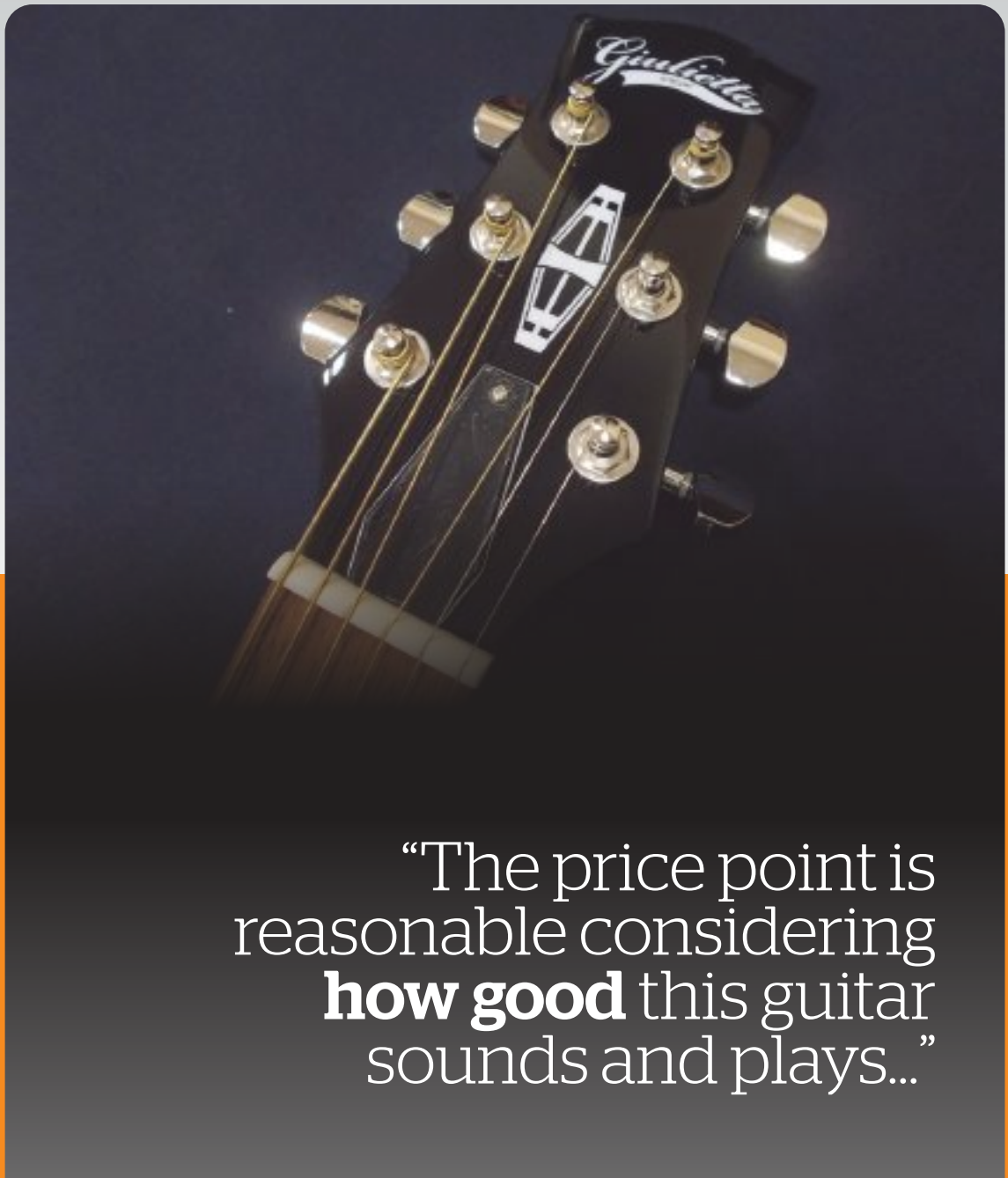
Rolling the tone down for more single note/flat pick playing and bringing it up for more jangly acoustic sounds. The guitar comes with acoustic strings (wound G string etc.) however could easily sound great with

round wound strings as well for an even smoother tone. The tonal quality brings to mind classic Jazz/Gypsy Jazz recordings.

The price point is reasonable considering how good this guitar sounds and plays. It looks the part as well. If you're looking for an archtop/hollow body in a compact de-



Vox Giulietta VGA 3PS



“The price point is reasonable considering **how good** this guitar sounds and plays...”

sign, this is well worth checking out. Vox has delivered yet again with a great guitar, great design and sound. Players looking for something a bit classy and classic sounding should definitely check the Giulietta VGA3PS out!

END <<

Rapier 33

Alan Entwistle's original Rapier 33 played a major role in shaping the landscape of the British guitar industry. The legendary guitar was the go-to instrument for many up and coming '60s British Beat groups and helped launch the careers of many guitarists in the 60s and 70s. Today, the Rapier 33 has been given a bit of a facelift whilst remaining true to its roots, ready to serve the next generation of young guitarists. Here's **Nick Jennison** to tell us more.

FUN FACT: I started playing guitar because I got in trouble in school. I was sat in detention after a French lesson with my friend Karl when he asked me "do you wanna be in my band?". We were ten years old, and it was 1994—the dark days between grunge and Britpop, when 2 Unlimited ruled the airwaves in the UK. NOBODY was in a "band", let alone a 10-year-old scallywag from just outside Newcastle, but I went with it anyway, and that night I went to Karl's house to "have a go on his Dad's guitar." That guitar was a Watkins Rapier.

Imagine my delight when I unboxed this new offering from JHS and UK designer Alan Entwistle to find a loving re-working of the first guitar I'd ever laid hands-on, right down to the gaudy three-tone sunburst finish. I was thrilled, but then I remembered just how crap those original Rapiers were.

The Watkins Rapier was one of the guitars that sprung up to fill the gap in the market created by young musicians craving the Amer-

ican guitars that the likes of Hank Marvin and Buddy Holly were playing. American guitars were like hen's teeth in the UK back then, so home-grown companies like Watkins, Burns and Dallas flooded the market with cheap and cheerful offerings that - if you squinted - looked like the real deal. Unfortunately, they played and sounded terrible.

And so, it was with trepidation that I plugged in the new Rapier 33. Was it going to join the legions of "bad" gear that we refuse to review and send back to the manufacturers? Well, clearly not, or you wouldn't be reading this now. I was absolutely thrilled to find out that this guitar is nothing short of excellent. All of the flaws of the originals - the frets that would cut you to ribbons, the dreadful pickups, the tremolo that operated basically as an "out of tune" lever - all of these have been thoroughly remedied.

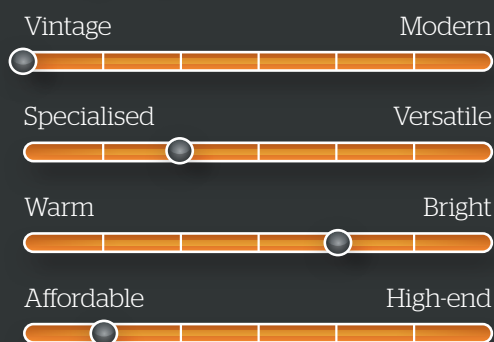
The neck is a super comfy "slim C" design made of Canadian hard rock maple and capped with a 12" radius rosewood board. It's eminently playable, but it doesn't feel like a »



Rapier 33

MSRP: (UK) £429 / (US) \$599

The Breakdown



For fans of

Classic' 50s/'60s tones.

Modern build quality and playability.

"Pawn shop" style guitars.

For more information, please visit: jhs.co.uk/collections/rapier/products/rapier-33-electric-guitar-fiesta-red



The sonics here are very “mid-20th century” - less Van Halen, more The Kinks, if **that makes sense...**”

“modern” guitar. Rather, it has a feel similar to the vintage American instruments that the original Rapiers were aping. Thanks to a well-cut nut and 6 Wilkinson machine heads, tuning stability is very good too. Interestingly, the new Rapier 33 retains the zero fret that the originals sported. These older guitars are partly responsible for the

zero fret developing a bad reputation, because it was used to avoid having to cut the guitar’s nut properly. It’s totally unjustified though, because a well-implemented zero fret will make the guitar’s open strings sound more like fretted notes, making for a much more consistent tone note-to-note.





Electronics come courtesy of three Entwistle low noise mini-humbuckers, including the signature angled middle pickup seen on the original Rapier 33s. The switching has been updated, with a three-way toggle to select between bridge pickup, neck pickup and both pickups, paired with a slide switch to bring the middle pickup into the circuit. As if that wasn't enough tonal versatility, the second slide switch engages a very tastefully tuned bass cut.

The sonics here are very “mid-20th century” - less Van Halen, more The Kinks, if that makes sense. But within that umbrella, there's an absolute ton of variety to be had, from squawky out-of-phase tones to fat and clear clean sounds. I could go over them all here, but you're better off watching the video.

Perhaps the most pleasant surprise of all is the tremolo. On the original guitars, the term didn't really DO anything... »

apart from put the guitar out of tune. On the new Rapier 33, the trem works beautifully, with a really smooth action and great string-to-string symmetry for chord shimmers and dips - and somehow, JHS and Entwistle have managed to retain the same look as the original!

If you're a fan of the aesthetic of the "catalogue" guitars of the 50s and 60s, but you've always been put off by the fact that they're barely functional as instruments, then JHS and Alan Entwistle have you covered. The new Rapier 33 is a really well-made guitar with a ton of usable tones under the hood, but with all of the charm of the vintage instruments it shares its name with.

END «



The GTRS Guitar is the next generation of guitar-products, offering a complete, lightweight digital and analog guitar system built from the ground up. This system starts off with a one-of-a-kind guitar equipped with the GTRS Intelligent Processor designed in conjunction with master guitar builders and MOOER's digital sound engineers. The GTRS Intelligent Processor System includes 9 classic guitar simulations, 126 guitar effects, 40 drum grooves, 10 metronome variations, and an 80-second loop.

GTRS



Just Play It!

MOOER

DV Mark Raw Dawg 60 Eric Gales Signature

Following the amazing worldwide success of the Eric Gales Raw Dawg signature head, DV Mark has teamed up with Eric Gales to bring us the Raw Dawg 60 Eric Gales Signature Combo. The ultimate portable amp, needing a tremendous clean, warm and dynamic amp—all in a small and cool looking package.

ERIC Gales has taken the guitar world by storm. His incredible phrasing, tone and performances have captured the imaginations of Guitarists, Musicians and Music Lovers everywhere. DV Mark has teamed up with Eric to bring us a fantastic little combo amp that is sure to appeal to many gigging musicians. Enter the DV Mark' Raw Dawg 60'.

This is a super light-weight combo amp features a single channel, 60 watts, 6205 microtube preamp, 60-watt power amp (Mark Proprietary Technology) and 1x12 DV Neo Speaker Gold. The channel itself is simple, with a level, bass, mid, hi and reverb

knobs. These are super reactive and really dramatically shape the tone of your guitar or... pedals. And pedals are what this amp is all about, Eric wanted to have an amp that really complimented his pedalboard. Many professional guitarists get all their main sounds from pedals straight into a clean amp with good headroom. Eric wanted to bring us that in a compact size, with a speaker, with the ability to really shape the tone on the amp end. This is amazing when using drive pedals particularly, often drive pedals can sound dramatically different through different clean amps depending on the situation. However, the Raw Dawg 60

“The Raw Dawg 60 is the journey musicians **dream combo..!**”

Signature

the good people at DV Mark are raising their tube-driven companion for all guitar players cabinet. Here's **Sam Bell** to tell us more.

gives us a lot of tonal flexibility to get the best out of our pedal pallet.

The clean channel itself is incredibly lush sounding and feeling to play through. There is a natural compression to it thanks to the 6205 microtube preamp; the reverb is also something to be admired. The voicing with everything set to noon is rich and punchy, a nice mix of classic and modern. And with how light the combo amp is itself, it actually resonates incredibly well with the DV »



DV Mark Raw Dawg 60 Eric Gales Signature

MSRP: (UK) £599 / (US) \$TBC

The Breakdown

Vintage Modern



Specialised Versatile



Straightforward High-end



Studio Stadium



For fans of

Small amps that pack a punch

Inspiring tones

Eric Gales

For more information, please visit:
dvmark.it



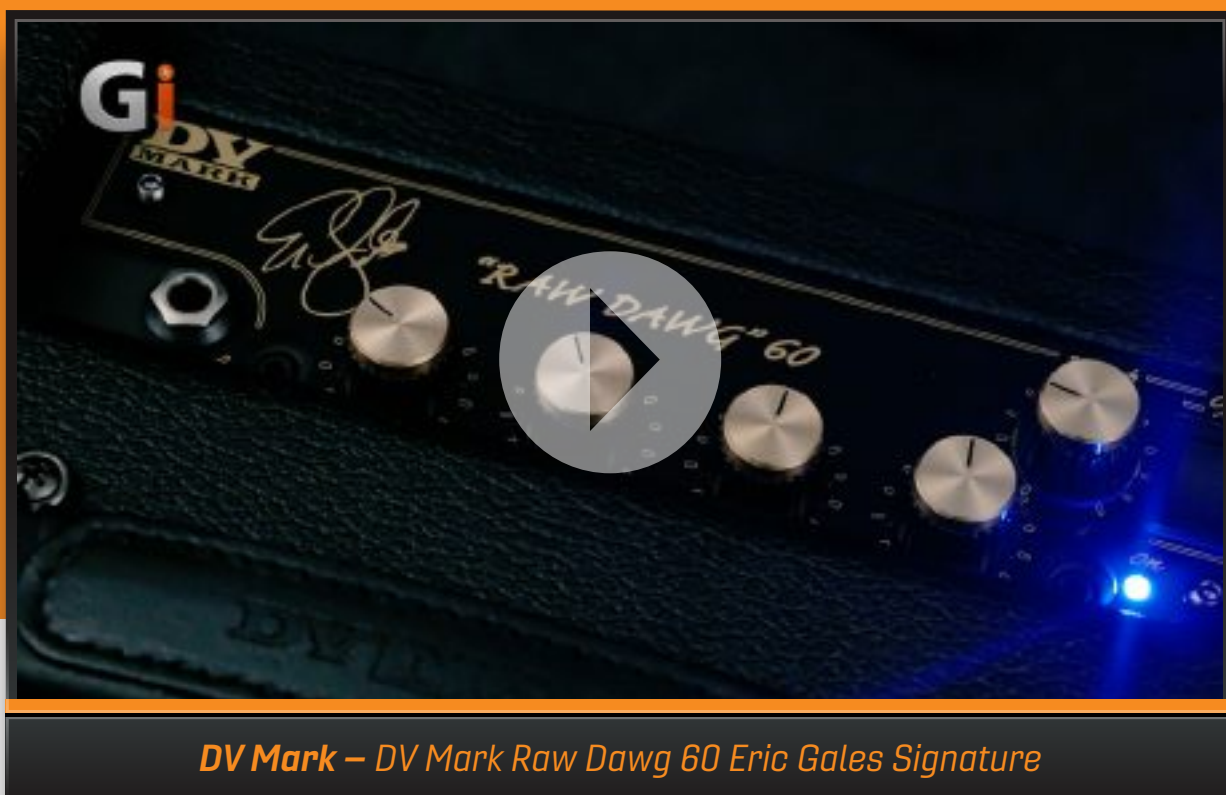
Neo Speaker. The tone fills the space perfectly. If this all isn't enough, there's an FX loop, AUX-in and Headphone out. Plus, its very reasonably priced considering how good it sounds, how light it is and how it looks.

When coming up with the ratings for this amp, the specialised vs versatile category is hard for me to fathom. It's both incredibly specialised, as it's a single channel, it's designed for pedals. However, because of this, it

also has the potential to be incredibly versatile. So in this category, I'd say it's subjective to the user and what they wish to get from it.

If you're a gigging musician looking for a light, compact Combo amp with tons of headroom and great EQ shaping possibilities. I'd look no further than this in my humble opinion; the Raw Dawg 60 is the journey musicians dream combo! Check one out!

END ◀



DV Mark – DV Mark Raw Dawg 60 Eric Gales Signature

NOT NEW!



SansAmp GT2 (1993)

Affectionately referred to as the "desert island" pedal, the SansAmp GT2 is unchanged (except for the DC input very early on). Consistently in production since introduced, it enables you to "architecturally" create your own rig in seconds.

SansAmp Classic (1989)

B. Andrew Barta's unique invention was the catalyst for the whole "going direct" movement over 30 years ago. Since then, SansAmp has evolved into an extensive line of pedals and racks, as well as being the heart of our Fly Rig[®] Series. Of the pedal formats, the SansAmp Classic is the most sophisticated.

EXCITEMENT
NEVER GETS
OLD



SansAmp Bass Driver DI (1994)

Often unseen, it's hardly a secret that the SansAmp Bass Driver is the secret weapon behind many of the rigs on arena stages around the globe. It is also widely recognized as a studio staple for virtually every genre, and will make any FOH engineer smile.

DOES SOMETHING HAVE TO BE "NEW" TO BE EXCITING?

In a world of planned obsolescence and constant upgrades, it's rare an electronic music-related product can survive a lengthy lifespan. Yet these 3, in particular, have done just that. [We have more, such as the MIDI Mouse since 1995, but let's stay focused on SansAmp.]

For over 30 years, SansAmps have been used for every kind of music style from hardcore metal to commercial jingles and with all kinds of instruments, not just guitar and bass. Engineered for both recording and live applications, all SansAmps are 100% analog, multi-dimensional, user-friendly devices that deliver the warm, rich, organic tones of the most desirable mic'd up tube amplifiers on the planet. Is it any wonder SansAmp is regarded as the standard of the industry? Now go check out which one is right for you.



TECH 21

Analog BrillianceSM
tech21nyc.com

ORANGE SUPER CRUSH 100

Nick Jennison reviews the Orange Super Crush 100 Combo Amplifier—a 1 x12-inch solid-state amp that emulated power. Building off their successful Crush Pro, the Super Crush 100 compact 100-watt power amp that pair to make it sound like you're really wailing on a giant tube amp. It features a sensitive 3-band EQ, and Orange's aggressive Dirty Channel, the Super Crush gives you plenty of control over your overdrive to just the right level of classic Orange grit.

GUITARISTS are superstitious creatures by nature. If, for whatever cruel reason, you want to make a guitar player recoil is completely unwarranted horror, try uttering the following phrases: "Buffered bypass". "Gauge 8s". "Yngwie Malmsteen blues album". Or the worst one of all - "Solid-state amp".

Yes, for some reason, the words "solid-state" have become synonymous in the minds of many guitar players with "the sound of 1000 wasps being individually hacksawed to death". Given the crimes against tone that were the cheap "transistor" amps of the 60s and 70s, it's easy to see why. But, much like men's leisurewear, things have gotten quite a bit better in the last 50 years.

Enter the Orange Super Crush 100. It's a recreation of the legendary Orange Rockerverb 100 - a firebreathing, Soldano-Esque monster from the turn of the millennium - but using solid-state technology in lieu of vacuum tubes... and it's really good! Available as either a 100w head or a 1x12 combo, it's a two-channel amp with a clean channel and a (really, really) dirty channel, footswitchable reverb, a buffered effects loop and a balanced, speaker-emulated XLR out. »



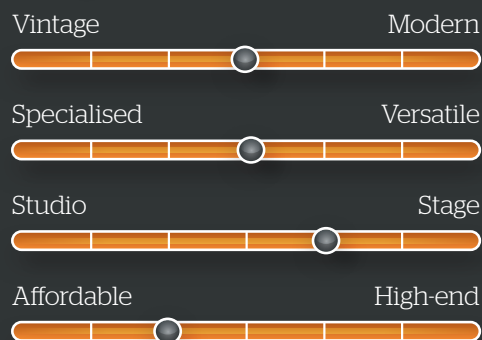
solid-state amplifier packing 100 watts of tube-
t design features a 2-channel JFET preamp and a
e amp. Equipped with four stages of gain, a pas-
sity of headroom on your clean tones while shap-



Orange Super Crush

MSRP: (UK) £599 / (US) \$699

The Breakdown



For fans of

Great classic gain and clean tones.

Simplicity.

Not having to visit the amp tech
every 12 months.

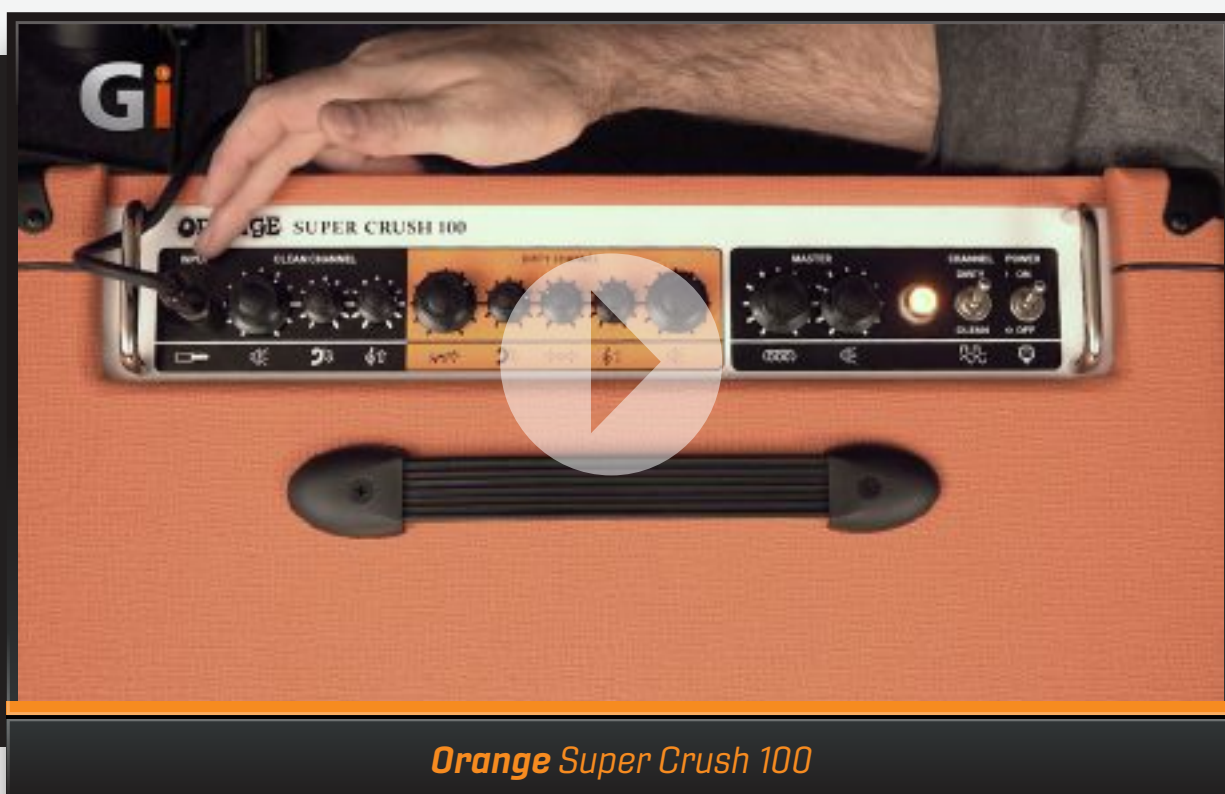
For more information, please visit:
orangeamps.com



In terms of operation, it's typical Orange simplicity. Orange has a knack of giving the player just enough controls to get the tone where you want it, and not a single knob more. There's volume, treble and bass for the clean channel; gain, volume and three-band EQ for the dirty channel and a master volume and reverb control. The effects loop, footswitch jacks, speaker jacks and XLR output are all around the back on the head, but you can find them tucked away inside the open back cab on the combo version. I won't lie, it's a bit of a pain to get to these sockets

on the combo, and it might've been better to mount them on the back.

So, what about the tone? In a word, it's great, and testimony to the fact that great amp tone depends way more on circuit design than one particular type of component. The clean channel has that signature Orange midrange push that sounds full and fruity with both humbuckers and single coils. There's plenty of sparkle if you want it, but it's also warm enough to work as a really great pedal platform too. There isn't a whole lot of breakup »



Orange Super Crush 100

INTRODUCING THE

NEW MICRO SERIES

E7 SYNTH

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

R7 REVERB

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

D7 DELAY

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

A7 AMBIANCE

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

MOOER
EFFECTS AND AMPLIFICATION

YouTube Facebook Twitter Instagram
mooeraudio.com

available on this channel, but cranking the volume does compress the front of the note a little more in a very pleasing way.

The dirty channel picks up just past where the clean channel leaves off, and at low gain ranges you can get some of that AD30 purr. Start cranking the gain control and you'll find everything from Black Crowes to Black Sabbath to Black Label Society. It's not exactly a "modern" gain sound, but there's a crazy amount of satu-

ration on tap if you want it, and as powerful as the EQ is, it's really difficult to dial in a bad sound - so much so that when I "dialled blind" for the intro jam in the video that accompanies this review, I wound up with a setting that had the bass up high and the mids turned way down (scooping the mids on a solid-state amp? Send for the inquisitor...).

The XLR output is a very handy addition that allows you to either go direct to FOH or record



straight to your DAW without the hassle of mixing up a cab. One slight oversight is that the volume of the XLR out is controlled by the amp's master volume, meaning you can't record silently using the combo without unplugging the internal speaker. That gripe aside, it's a very convincing sounding speaker simulation. The closed-back model is warmer and fuller for high gain sounds, while the open back mode has an extended high end that might suit cleaner tones. In all honesty, I found the open back

mode to be a little harsh and sizzly, but the closed-back setting sounded great - and ironically, sounded much more like the combo "in the room".

The Orange Super Crush 100 is a killer sounding amp that's loud, light, affordable and versatile. Ok, it doesn't have any hot little glass bottles inside it, but that doesn't stop it sounding all kinds of great.

END «



Peavey Invective MH Guitar Mini A

An incredible fully-featured amp designed in partnership with Misha Mansoor of Periphery shows us yet again that Peavey is constantly innovating and attracting new players to the 20W power-soak and MSDI technology, you can record silently with no need for a cab.

Nick Jennison reviews this small but monstrous bit of gear.

TO say that the Peavey Invective head is full-featured is like saying Nicholas Cage can be a little intense. It has three distinct channels (each with its own boost), gates on the two “gain” channels, two effects loops, MIDI, presets, even two 500ma 9v outputs to power your pedals! It’s also 120w, really heavy, really expensive and quite hard to get hold of in many places.

Enter the Invective MH. Unlike some solid-state “mini” versions of popular heads, this pint-sized powerhouse is a 20w all-valve design, and sports the clean and lead channels from it’s bigger sibling, along with a wealth of features for both tonal tweaking and functionality.

First of all, let’s set the record straight on power. Despite being “just” 20 watts, this amp is LOUD. Trust me - I’ve played for five people and I’ve played for 50,000 people, and this amp is louder than I could get away with on any stage. Thankfully, there are a few features »

“For **sparkling mode** channel really deliver



mp Head

phery. The Peavey Invektive MH Mini Head
their huge arsenal of amplifiers. Equipped with a
net and get the most out of your amplifier.

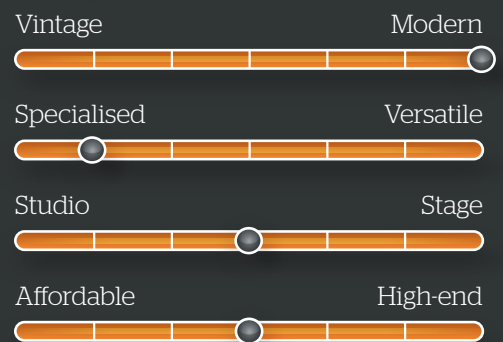
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ers..."



Peavey Invektive MH Guitar Mini Amp Head

MSRP: (UK) £699 / (US) \$799

The Breakdown



For fans of

Ludicrously good gain tones.

Recording silently.

Feeling like a giant.

For more information, please visit:

peavey.com

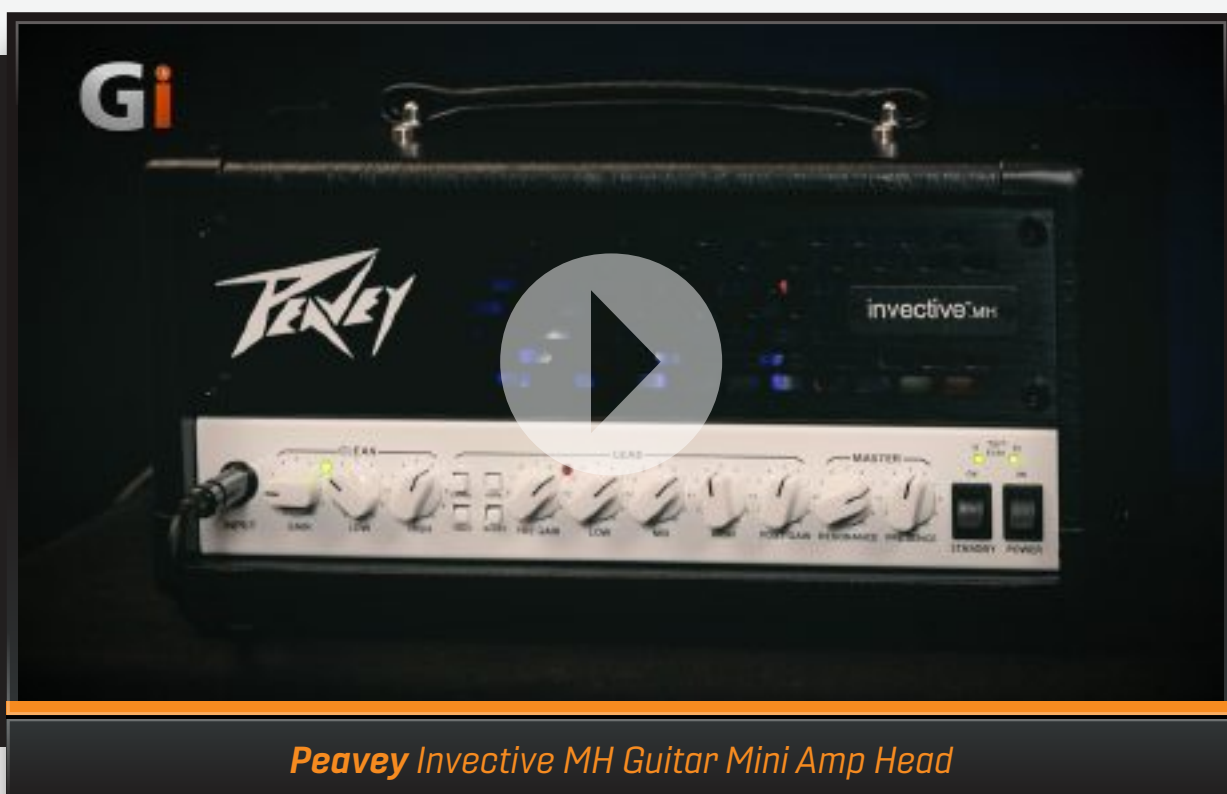


included to tame this boisterous little amp. Firstly, the power scales from 20w to 5w, all the way down to 1w for home use. But there's also a speaker defeat switch that allows you to run the amp completely silently, without a cab.

What's the point in that, you ask? Well, dear reader, it's so you can record using the included "MSDI" XLR out. This analogue speaker sim is a great sounding way to get your guitar into your DAW, or to FOH at a gig without the hassle of mixing up a cab. You can even record this signal without an audio interface by using the included USB output! If I'm

being critical, I'd like to have the option to bypass the speaker simulation and record the "dry" output of the amp to process with my own IRs, but the simulated sound is very good nonetheless.

On to the tones, then! Our first port of call is the clean channel, with its super simple three-knob control configuration - just volume, bass and treble. There's no boost function like on the Invective 120, and there's no real saturation available here (even with hot pickups like the Devin Townsend Fluences used in the video), but for sparkling modern cleans this channel really delivers. It's also very »



Peavey Invective MH Guitar Mini Amp Head

VOX

MINIGO

mini amp



VGH

HEADPHONES



responsive to the right overdrive pedal, which means filling the tonal gulf between the two channels on this amp should be easy enough if you need something in between “sparkling cleans” and “crushing gain”.

The lead channel is the real star of the show here though. It sports the same Mi-sha Mansoor-approved 6505 gain structure as the Invective 120, with switches to engage tight, gate and boost functions. The latter two aren’t adjustable like they are on the 120, but rather have been preset by Mansoor to his personal sweet spots - and they sound absolutely killer. The gate does the “djent” thing really well, with total

silence in between notes during complex percussive riffs, and while it does kill a little sustain on long-held bends, you can always use a footswitch to turn the gate off when it’s solo time. The boost function does exactly what you’d expect a “metal” boost to do - pushing the mids for a tighter, more aggressive tone. I compared it to the industry standard “Tube Screamer with the gain on zero and the level on full”, and for both aggressive riffs and singing leads, I preferred the Invective MH’s onboard boost. Lastly, the tight switch is a great feature for snugging up the low end, especially with low tunings and extended range instruments - and like like gate and boost functions, it’s foot-switchable.



A black Peavey Invective HH guitar amplifier is shown from a front-three-quarter view. It has a carrying handle on top and a perforated metal grille on the front. The Peavey logo is on the left, and the model name 'invective HH' is on the right. The control panel at the bottom includes an input jack, a gain knob, a three-position clean/tweed/overdrive selector, a master volume knob, a three-position load selector, and a master tone knob. There are also switches for power, standby, and a footswitch input.

Mooer Audio D7 X2 Delay

Mooer Audio extends its product range with the improved X2 Series. With a total of 14 effects pedal packs in more than twice the features of its smaller brother, the Micro Series outputs. The array of delay effects in the D7 X2 provide a wide range from classic analog to experimental delays such as 'Low-Bit', 'Galaxy', or 'Ping Pong' effects. **Nick Jennison** is here

THERE are really two “schools” of delay user in my experience. There’s the first camp, who just want a little bit of “space” in their tone with the least possible level of fuss: the kind of player who buys a Carbon Copy or a DD3 and never looks back, happy that they’ll never have to delve through a menu, save and recall a preset or (heaven forbid) figure out how MIDI works.

Then there’s the second camp: the players who thrive on options and tweakability, who draw on their gear for inspiration, producing grand ethereal soundscapes and textures that go way beyond what we typically think of as “guitar sound”. It’s this second group of players that Mooer has in their sights with the D7 X2.

In a previous edition of Guitar Interactive Magazine, we took a look at the D7 - a mini-pedal format “ambient delay” that boasted a whole host of outlandish delay

types in a tiny pink package. The D7 X2 is its bigger sibling, with twice as many delay types ranging from the positively conservative digital, analogue and tape delays we’re all used to hearing through to otherworldly modulated, pitch-shifted and bit-crushed repeats. It also offers stereo I/O for maximum spaciousness and compatibility with both stereo effects pedals and with other instruments like synths, drum machines, or even as studio outboard.

Other notable new features include a dedicated tap tempo switch, along with a preset scrolling mode that allows you to switch delay types mid-performance without having to take your hands off the guitar.

In terms of sounds, we could be here literally all day talking about the 14 delay modes included in this powerful little pedal, so it’s probably best you watch the video for a full run-down of every preset. What does separate this pedal from the original D7, »

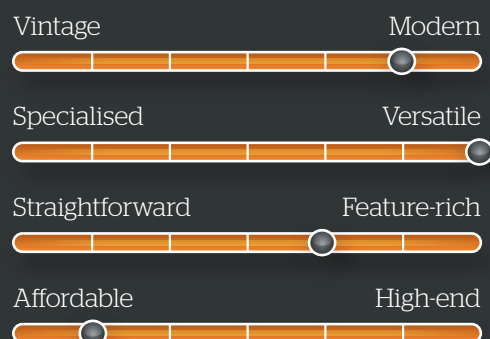
high-quality delay effects, the D7 X2 Delay effects D7 Delay, while also adding stereo inputs and analogue and tape delays to more modern and experimental to tell us more.



Mooer Audio D7 X2 Delay

MSRP: (UK) £109 / (US) \$TBC

The Breakdown



For fans of

Highly tweakable delay sounds.

Ethereal soundscapes.

Great sounding "normal" delays.

For more information, please visit:

mooeraudio.com



however, is the inclusion of five more “normal” delay types - namely “digital”, “tape”, “analogue”, “ping pong” and “dynamic”. This means the D7 X2 is a fine choice for players who want a range of delay sounds, but aren’t heavily into the ambient “thing”. Beyond that, things get progressively more whacked-out, ranging from beautifully modulated echos to the bizarre-sounding “rainbow” and “liquid” modes.

Here’s another consideration for those looking to get into the world of luxurious, out-landish sounding delays: the price. Compared to the industry standard multi-delay units, the Mooer D7 X2 is less than a quarter of the

price - barely scratching three figures at some outlets here in the UK. If you’re just wanting to dip your toe into this type of delay pedal, it’s really hard to go wrong with the D7 X2 at that price.

The Mooer D7 X2 is a hugely powerful and versatile delay pedal for very little money. With tap tempo, 14 presets, and stereo I/O, it’s well equipped to fit on any guitar player’s board. Whether you’re into 40-minute ambient guitar meditations, or you just want a bit of slapback behind your solo, this pedal has you covered.

END «



Mooer Audio D7 X2 Delay

DM-206

ARIAGUITAS

Rock'n'Roll



StriaPro II

Amplitube X-Drive

IK Multimedia's new X-Gear range is a series of boutique digital pedals, designed and constructed to provide guitarists with the best of both worlds: tried-and-true leading realism and feel with high-quality signal paths and enhanced algorithms and modern digital processing technology. The anodised aluminium chassis is sturdy and road-ready, so it won't let you down. This is the IK Multimedia Amplitube X Drive.

IK Multimedia have a brilliant range of recording plug ins for your DAW. Perhaps its most well-known product in the guitar community is the Amp Modelling and FX software Amplitube. This software gives guitarists access to brilliant sounding amps and pedals on their desktop that players such as Brian May and Joe Satriani fully approve of.

IK are now bringing their sounds to the stage with their new range of 'X' pedals. There are 4 in the range, in this review I'll be taking a look at the X-Drive. This pedal features 16 Overdrive/Distortion/Boost/Fuzz pedals from their Amplitube range and gives the user the opportunity to incorporate them into their pedalboard rig.

First of all, let's take a look at the detailed specs:

AD/DA with 24bit / 192Khz; frequency response: 5Hz - 24kHz; dynamic range: 123dB; five main parameter knobs; »

“For **sparkling mode** channel really delivers



crafted in Italy. The X-Gear range delivers industry-derived from IK's legendary AmpliTube model-let you down during a gig. **Sam Bell** reviews the

ern cleans this
ers..."



IK Multimedia AmpliTube X Drive

MSRP: (UK) £259 / (US) \$299

The Breakdown

Straight Forward Feature Rich



Specialised Versatile



Affordable High-end



Studio Stage



For fans of

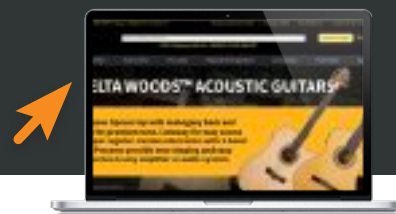
Inspiring tones

Endless options

Solid build quality

For more information, please visit:

ikmultimedia.com



one multifunction encoder. The user has access to 100+ factory presets; 100+ user presets!

Press-and-hold for custom functions; true or soft bypass selectable; bypass function; MIDI implementation; macros to control multiple parameters simultaneously; cabinet simulator with five presets; connections: 1x Instrument In, 1x Expression Pedal In, 2x Main Out, 1x Headphones Out, 1x MIDI In/Out (5-pin DIN), USB and power supply connection; USB connection for Librarian app and audio interface function; and a bright LED display.

But what does this all mean in terms of sound and playability? Is it easy to use? To address the latter, yes. The functioning of the pedal is fairly intuitive; it's nice to be able to control the basic parameters of the drive sounds with the controls along the bottom of the pedal. It's also great when dialling in a sound to be able to 'keep' the EQ and Drive parameters whilst changing the Drive Model.

The drive model's themselves are impressive; you have access to a wide range of classic and popular Drive types. Everything from the classic range from Boss (Overdrive, Distortion, Blues Drive and Heavy Metal), »



Amplitube X-Drive



Learn More at
cortguitars.com



G290 FAT

FAT TONE
FEATURE
PACKED

Cort[®]
since 1960



440 DISTRIBUTION

440distribution.com

there's also a selection of Fuzz Pedals, a Tube Screamer, Booster and Treble Booster and Amp style drives (Marshall and Modern). All of these models can be further tweaked through the parameter control where you can change the characteristics of the Mid-frequency, the colour (brightness), noise gate, compressor and even cab sim if you wish to use the pedal direct to a desk or interface. If you prefer to edit on a computer and have Amplitube already, you can access the X-Drive within the plug-in and edit from there. Then you can use the Librarian app to export the preset to the pedal itself so you can take it on the road with you.

The sounds themselves are very good, they do exactly what they say on the tin. They are responsive and, in some cases, (my personal opinion) sound better than some of the original pedals that they are modelled on! Being able to run a noise gate/compressor within the pedal as well as a huge bonus, this could free up space on a pedalboard, or leave other pedals on the board to be used in different ways. My only small critique of this pedal is not being able to 'stack' overdrive sounds. For example, imagine how cool it would be to be able to boost the classic Marshall sound with a Treble Booster within a preset. Stacking drives is incredibly important for modern

"If you're looking for a considerably versatile drive solution for your pedalboard and you love what Amplitube offers, **the X Drive is well worth checking out..!**"



players, and due to the pedal's footprint, it would have been brilliant to be able to combine drives within the unit itself, especially at the price point.

In a nutshell, the X drive is wicked. It's brilliant to be able to have the Amplitude Algorithm on your pedalboard, in a gig-ready format that sounds great and is easy to use. If you're looking for a considerably versatile drive solution for your pedalboard and you love what Amplitude offers, the X Drive is well worth checking out!

END «



HoleyBoard 123 complete package

Holeyboard offers a pedalboard experience unlike any other on the market, designed for use and most functional pedalboard around. With its unique hole mounting system, the guitar world. Here's **Nick Jennison** with the full review

THE pedalboard renaissance has been extraordinary to watch. It's hard to believe, given the ubiquity of beautifully tidy Instagram-worthy boards these days, but even as recent as a decade ago, this level of neatness and luxury was reserved for touring professionals. Nerds like us would pour over those meticulous signal flow

diagrams on guitargeek.com and dream of the day we'd be able to put together the kind of godly rigs that the big boys used, before contenting ourselves with an SD-1, a TU-2 and a DD-3, all running on batteries and connected each night with brightly coloured patch cables we bought out of a jar at our local guitar shop.

"If you're
pedalbo

Fast forward to 2020, every guitar player needs a board to mount their pedals. A little boxed of to on. Enter the folks a



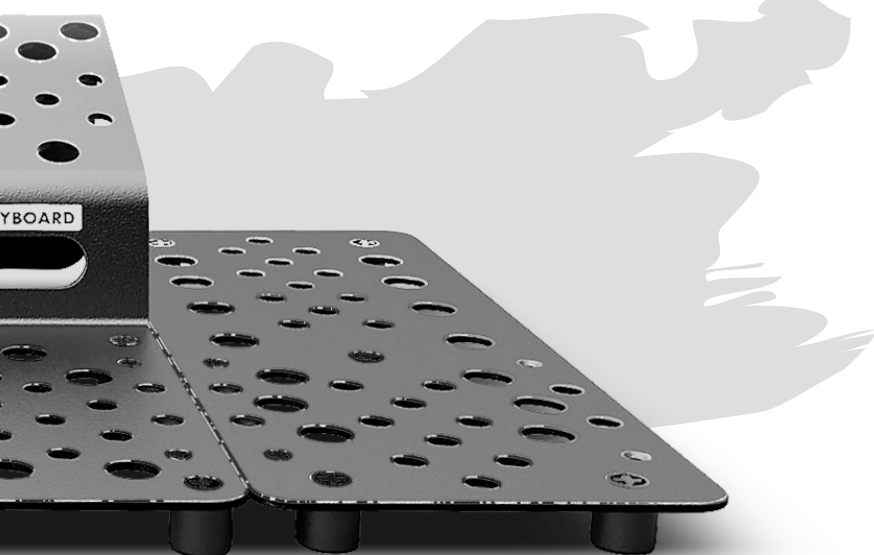
Stealth Black

around the sole principle of being the easiest to use. The Holeyboard is sure to change your guitar play-

Are you looking for your next pedalboard, this could be it..!"

1, and every other guitarist who has suffered from a gorgeous pedalboard that has caused their carefully chosen collection of pedals to suffer a total devastation at HoleyBoard,

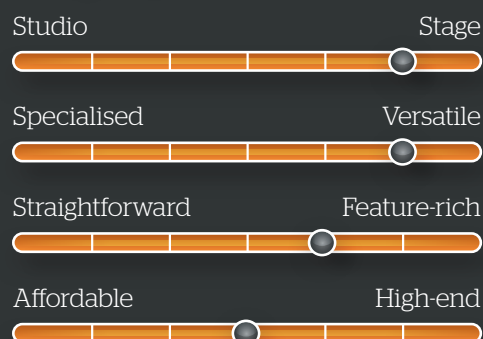
with their rather ingenious take on what a modern board should look like. Eschewing the now-ubiquitous "rails" design in favour of a 2-tier board made of a single piece of »



HoleyBoard 123 complete package Stealth Black

MSRP: (UK) £229 / (US) \$TBC

The Breakdown



For fans of

Pedals.

Constantly buying pedals.

Constantly changing pedals.

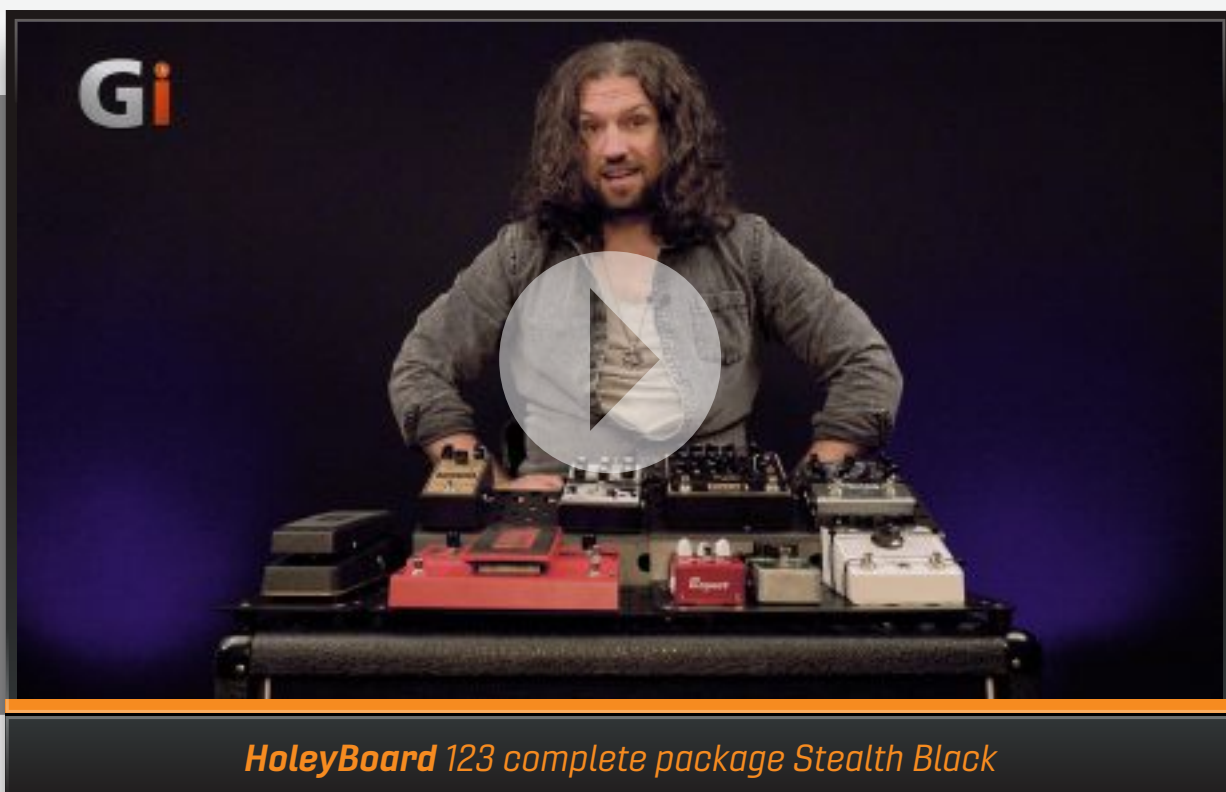
For more information, please visit:
holeyboardpedalboards.com

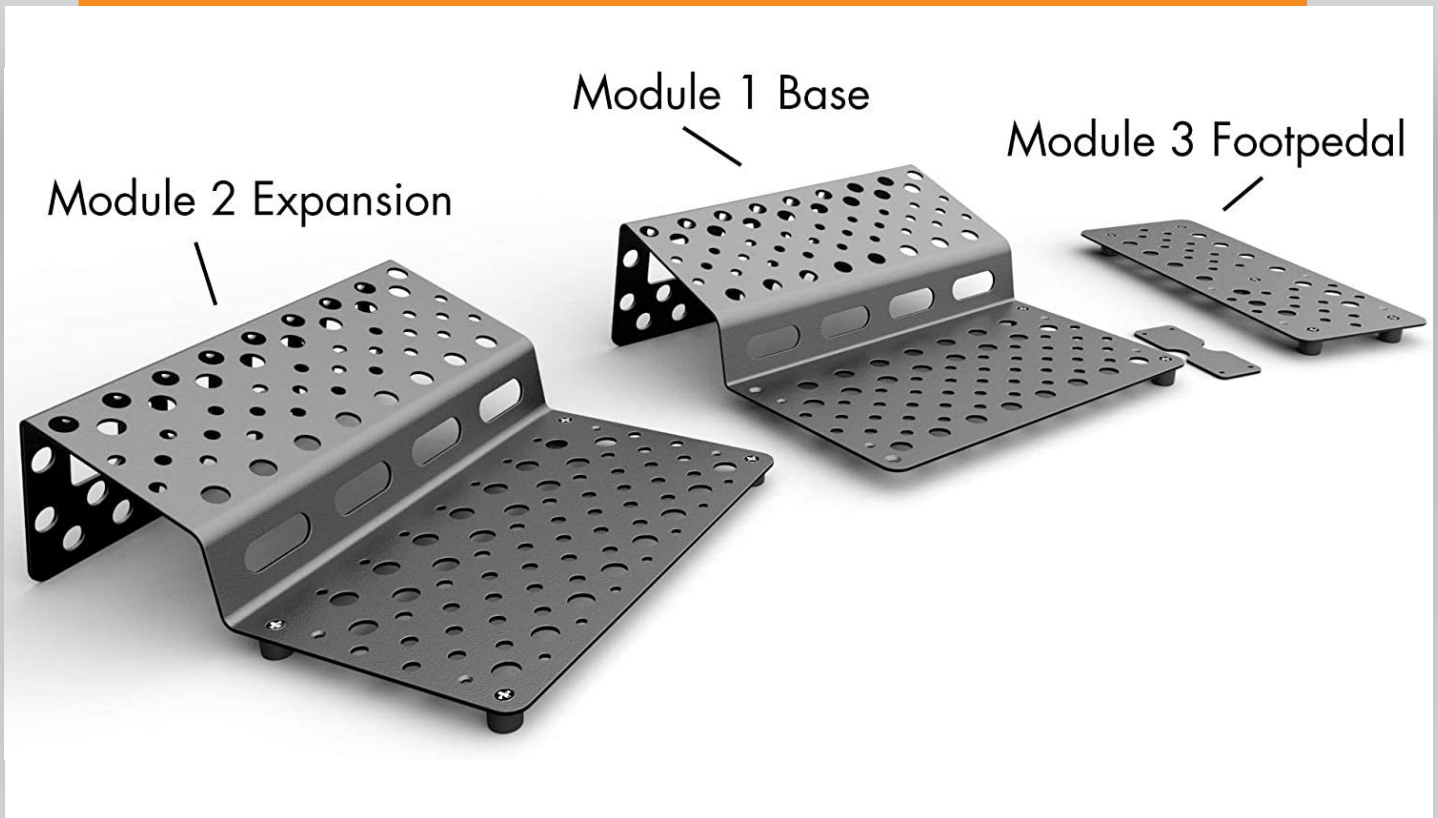


metal but drilled full of holes. Why the holes, you ask? Well, first of all, they allow you to mount your pedals to the board easily using the included cable ties. This is a much more secure method than using hook-and-loop, and it also means you don't have to stick anything to your favourite pedals. Secondly, it means you can route signal and power cables through the holes, keeping them out of sight for a clean

look.

Perhaps most interestingly though, the holes mean that the HoleyBoard is expandable - and effectively modular! You can connect parts 1 and 2 in a variety of widths to suit your needs, and the flat, wah-friendly part 3 can be mounted on either side of the board - a godsend if you're a left-foot wah user like myself. It takes





very little time to connect and disconnect the various parts, too, meaning you could take your entire board out with you one night and just your “must-have” pedals the next night by unscrewing parts 2 and 3.

HoleyBoard is a very unique and innovative take on a pedalboard, and offers some

very distinct advantages over fixed, “rail” type boards. The raised top deck of pedals is easy to get to in the heat of battle, and you can scale the board to fit your current needs on any given day. If you’re looking for your next pedalboard, this could be it!

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

GI84

PLAY IT - RECORD
IT - PERFORM IT



Vox-VH-Q1-Headphones

Nick Jennison reviews Vox's VH-Q1 Smart Noise Cancelling Headphones. Whether listening to music or using them for chatting over a Bluetooth device, these headphones were developed with the guitar player in mind giving you an adjustable, powerful listening experience.

IF you're yet to experience the joy of a great pair of noise-cancelling headphones, you're missing out. I get it - guitar players are notorious "late adopters" when it comes to technology. While bass players are rocking up to gigs with ergonomic, body-hugging instruments and feather-weight class D amplifiers, we're figuring out how to get that half stack into the family saloon. Keyboard players can cover any session imaginable with just a £100 MIDI keyboard and a laptop, but the mere mention of "modeling" will have many guitar players' toes curling.

I was pretty late to the noise-cancelling party too. I'd endure long haul flights with nothing but earplugs to keep the world at bay, and on tour I'd sleep wearing my IEMs if I was bunking with snoring bandmates. Let me tell you; I'm unbelievably glad I made the jump to a noise-cancelling set. In fact, I'm wearing mine as I write this - blissfully tuning out the world in the delightfully "meta" act of telling you about Vox's new noise-cancelling cans, the VH-Q1.

The VH-Q1 Silent Session Studio headphones are a pair of premium over-ear Bluetooth head-

phones with a number of features aimed specifically at guitar players. In addition to offering excellent sound quality and noise rejection, they have a very clever feature that Vox is calling "Smart Monitoring". Similar to the "transparency" mode found on many high-end earbuds and headsets, this function brings the outside world into your headphones. The crucial difference is that the VH-Q1 allows you to tune in to the specific frequencies of your acoustic guitar or bass, while still rejecting some external noise. There are five presets to choose from, depending on whether you're »

s. Designed for practicing your instrument,
se high-quality headphones have been
ful set of headphones with a great audio



Vox-VH-Q1-Headphones

MSRP: (UK) £349 / (US) \$400

The Breakdown

Straightforward Feature-Rich



Specialised Versatile



Affordable High-end



Studio Stage



For fans of

High-end noise-cancelling
headphones

Acoustic guitar

Peace & quiet

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voxamps.com/en-gb/



looking for a fuller or brighter sound, and the result is very impressive. I found myself playing more dynamically with the headphones on than without, and appreciating the fine nuances of the guitar's tone that might be lost in an imperfect environment.

In general use, the VH-Q1s are great sounding everyday listening headphones, although they're perhaps a bit too "hyped" for use as reference headphones in the studio. The low-end extension is

massive and deep but doesn't suffer from "Beats-itis," where the sub lows dominate everything up to and including the midrange. The soundstage is wide and detailed, with good transient response on snares and ride cymbals and clear separation even when listening to dense modern rock mixes. The mids are slightly recessive, but the upper mids and treble are clear without being harsh and fatiguing. I'd hesitate to mix anything on them, but for practicing, listening to music or watching TV, they sound great.

In terms of comfort, the VH-Q1s are on the heavy side at 320g, and my partner Nina did find them a little uncomfortable after a while, but I was personally quite happy wearing them for hours at a time with no discomfort. The foam pads are thick and comfortable with a generous amount of space in the ear cups, and there's enough adjustment room in the headband to accommodate even my massive head (seriously, I struggle to find hats that fit).

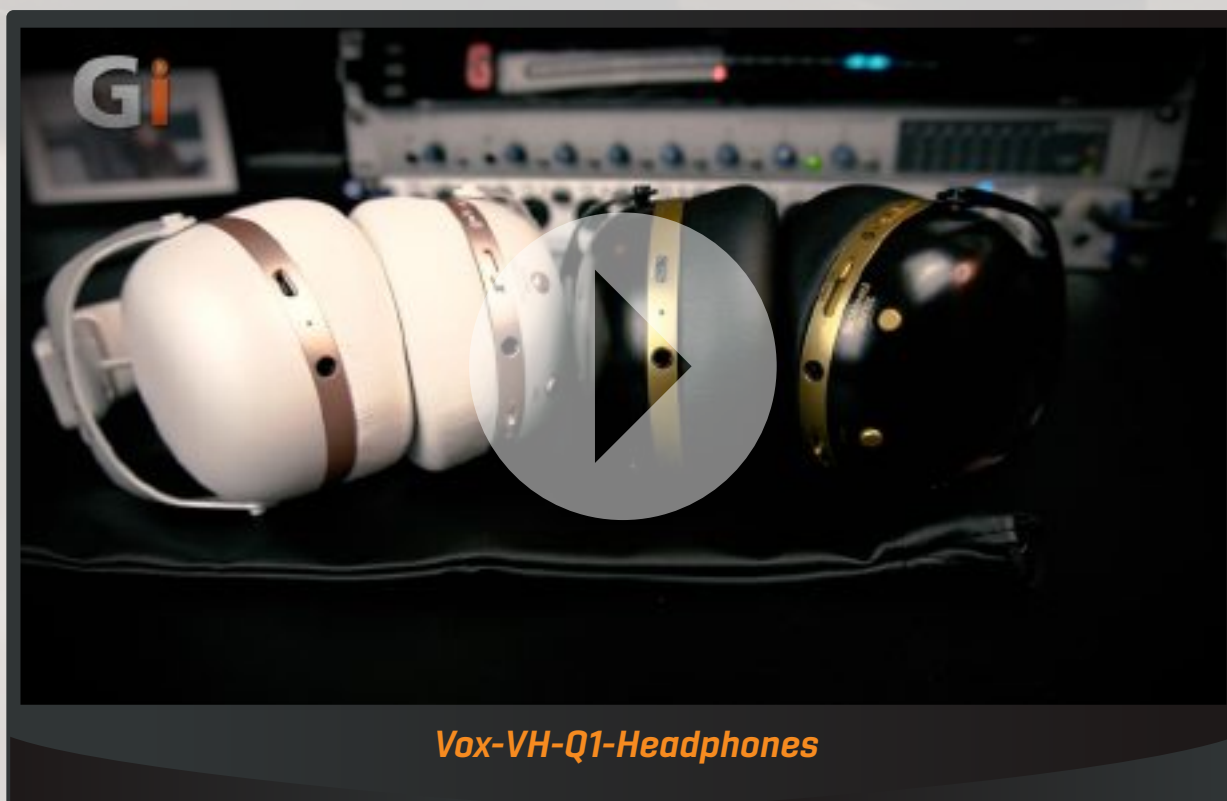


“In general use, the VH-Q1s are **great sounding** everyday listening headphones...”

The VH-Q1s are a great set of premium-quality headphones that offer some unique features that guitarists will really dig and are the perfect choice for day-to-day use as well. They're rugged, look great (especially the white/rose gold pair) and are priced fairly competitively compared

to similar offerings from the likes of Bose, Sony and Sennheiser. If you're in the market for a new set of headphones, you should definitely check them out - even if it means bringing your acoustic guitar to the store with you!

END «



Kam Power Party Bar WFS

The Kam Power Partybar WFS is a powerful all in one DMX lighting system with a footswitch to make this unit even more versatile and give total stage control. Check out this hot new product for the stage.

AFTER a long, long wait, gigs are finally back on! In the excited fervor of getting ready to play to people again, it's easy to overlook one crucial aspect of a successful live show - lighting. While some of us are lucky enough to play on festival stages or in purpose-built music venues, illuminated by dedicated lighting engineers, I'd wager that the majority of gigging musicians out there are in self-contained bands playing at bars, weddings, parties and similar events. Talking to these musicians, the same things come up time and time again - I want lights that will do the job, look good, are lightweight and easy to set up, don't cost a fortune and don't need a complex controller to operate.

Enter the KAM Power Partybar WFS. Now, if you're an experienced lighting engineer running hundreds of thousands of pounds worth of moving heads, follow spots and audience blinders, you may scoff, but for the self-contained performer this compact, powerful and easy to use package is absolutely ideal.

First up, control. You want to be able to control your lighting to control the mood of your show - moody blue lights for the quiet bits, strobes for the loud bits, blackouts at the end of songs and solid white for talking to the audience, setting up and tearing down. Sure, you could learn DMX and put together a show-stopping lighting rig (the Power Partybar WFS actually offers crazy levels of control if you hook it up this way), but if you're reading this, you're probably a guitar

Lights

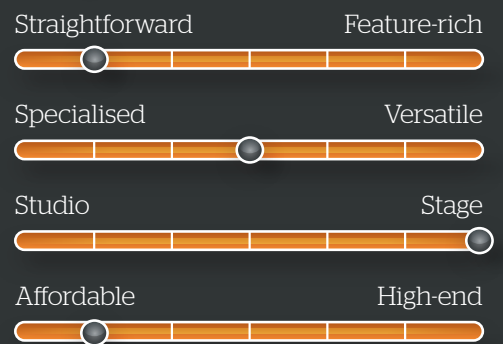
...n with a compact portable design and a wire-
freedom. Here's **Nick Jennison** to shed some



Kam Power Party Bar WFS Lights

MSRP: (UK) £229 / (US) \$TBC

The Breakdown



For fans of

More engaging live shows.

Being visible.

Not having to figure out DMX.

For more information, please visit:

<https://www.jhs.co.uk/products/kam-power-party-bar-wfs-lights-inc-lights-stand-footswitch-bag>





player and not a lighting engineer. That also means that you don't have your hands free to operate a DMX controller during the show. Fortunately, the Power Partybar WFS comes with a wireless footswitch that's easy to set up and very rugged indeed - I have a friend who breaks literally EVERYTHING (I've seen him stomp Boss pedals to death), and his KAM footswitch is still going strong after years of heavy-footed abuse.

Secondly, setup and teardown time. If you've ever played a wedding or a party, you'll be familiar with the mad rush to set up between dinner and reception. You might get an hour to set up and soundcheck if you're lucky - sometimes it's more like 30-40mins. This is not the time to be messing about hanging lighting trusses. The Power Partybar WFS is ready to go in seconds, and if you have two or more of them, the same wireless controller will work on every unit, so you don't

“It’s powerful, easy to control, compact and **very affordable**...”

even need to run cables to link them up. They’re also lightweight enough for one person to set them up, and small enough that you won’t need to hire a van just to transport your lights.

Lastly, the light itself. The Power Partybar WFS has 4 bright, easily adjustable LED heads that rotate fully, so you can throw light exactly where you need it. If your drummer is the most handsome member

of the band and needs lighting up (like mine), that’s easy. Bass player hate having light glaring in his eyes? No problem - you can easily angle one head down towards the floor without affecting the others. Have you agreed to do a “DJ set” at the end of the night while you pack down? No problem - rotate all the heads 180 degrees and light up the dance floor while you tear down in peace.



Kam Power Party Bar WFS Lights

STUDIO TO STAGE_LIGHTS REVIEW

For the self-contained band where space and setup time is at a premium, the KAM Power Partybar WFS is a no-brainer. It's powerful, easy to control, compact and very affordable. If you've been ignoring the lighting at your gigs, there's no excuse anymore.

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 Quietroom

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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.

GI84

WHEN ONLY
ACOUSTIC WILL DO



Martin GPC-13E Road Series Grand Performance Acoustic

Nick Jennison reviews the Martin GPC-13E Road Series Grand Performance Acoustic with Fans of the Martin Road Series in mind, who are looking for a little extra in terms of performance—the GPC-13E features a solid spruce-on-mutenye shell, eye-catching multi-colour sette border, and white top and back binding to really bring the whole production together.

THE easy to fixate on Martin's super high-end guitars. Their Authentic Series, signature models and new Modern Deluxe models, are breathtaking works of art, with equally hair-raising price tags. Equally though, their affordable X Series guitars are the instruments of choice for students and aspiring singer-songwriters - certainly those I've had the pleasure of teaching. But there is a difficult middle ground: guitars that are a step or two above entry-level in quality and features, but affordable enough that working players won't be always on edge taking them out of the house.

Martin's answer to this conundrum is the Road Series. These rugged, aesthetically simple guitars combine solid woods, premium electronics and Martin's signature tone at a very reasonable price point. The GPC-13E is a perfect example. An updated version of the GPCRSR, it boasts a solid Sitka spruce top and a hand-rubbed mahogany neck, but makes use of alternative materials for the fretboard, back and sides.

The back and sides are made of solid mutenye - a wood that's very similar to ovangkol, both genetically and sonically. In practical terms, it's not hugely dissimilar to rosewood. There's a gentle midrange dip and a silky high end, but the lows are a little less symphonic and the treble is a little more snappy - exactly the kind of qualities that you'd want from a great "plugged-in" acoustic, especially for strumming styles.

In fact, everything about this guitar seems tailored towards plugged-in live playing. There's an abundance of sustain, but the top is not excessively resonant (and therefore less feedback prone), and the excellent Fishman MX-T electronics sound wonderfully natural and well balanced. The soundhole mounted tuner is discreet and accurate, and automatically mutes the output - this is invaluable for live players, and it saves you bringing a pedal to the gig, or messing with your output volume while tuning with a clip-on tuner. »

Grand

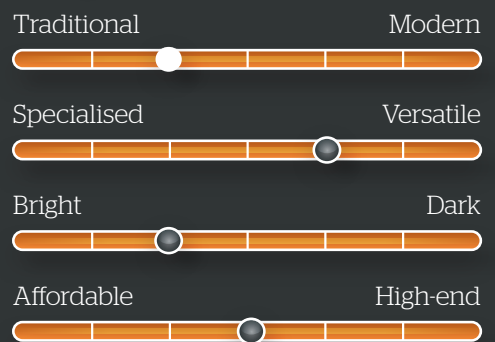
Designed
of looks and
ulti-stripe ro-
ether.



Martin GPC-13E Road Series Grand Performance Acoustic

MSRP: (UK) £1571 / (US) \$1699

The Breakdown



For fans of

Classy Looks and Tones

Sitka Spruce Top

Fishman MX-T Electronics

For more information, please visit:
martinguitar.com

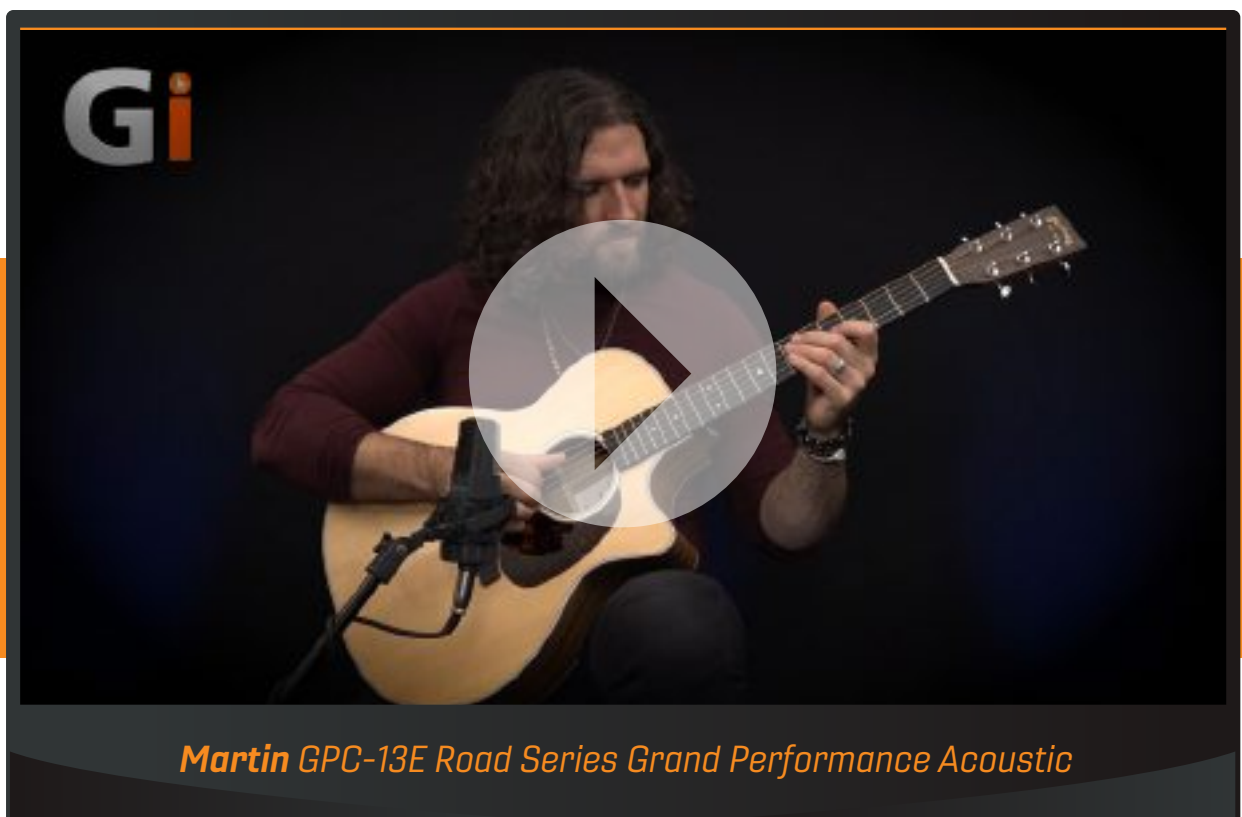


THE QUIETROOM_GUITAR REVIEW

That's not to say that the GPC-13E only sounds good amplified. Played unplugged, it has a balanced and punchy delivery that's responsive to a variety of playing styles, and because of the solid top back and sides, it'll only get better the more you play it.

The Martin GPC-13E is an ideal guitar for any gigging musician, or anyone looking to take a step up from entry-level acoustics. Solid woods, superb electronics and Martin's signature look, sound and quality mean you're getting a lot of guitar for your money. Highly recommended instrument.

END◀





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Celebrity Series

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Ovation
GUITARS

Cort Gold A8 Acoustic

The hallmark of Cort's Gold series is the Aged to Vintage (ATV) treatment that allows the Grade A+ solid Sitka spruce top to cure and open up more over time. ATV acts as a torrefaction process, giving the Gold A8 a big, open tone that's bright yet natural with a strong and warm midrange that's reinforced by the solid Pau Ferro back and sides. Here's **Sam Bell** to tell us more.

THE Gold A8 is part of Cort's 'Gold' Series; these are a range of guitars that uses an 'Aged to Vintage' treatment that cures the Sitka spruce tops to deliver the fullest and open tone of a vintage guitar, from a brand-new guitar! Cort is well known for creating high-quality instruments at an affordable price point for what you get.

Straight out the case, the guitar was perfectly in tune after having endured a UK carrier service and the changeable UK weather. The first strum of an E chord removed any doubt that this would be a tricky review; however, the resonance filled the room, and a smile crossed my face. The guitar plays like but smells

amazing. You can check out the video review for demonstrations of the sound, of course, but as promised in the video, I'll use this write up to go into a little bit more detail about the key features of this amazing guitar.

The Auditorium Cutaway body features a Solid Sitka Spruce top and Solid Pau Ferro back and sides wood. According to Cort's website, this combination leads to a strong construction due to the dense wood grain. However, it also leaves the wood resonant in the mid-range, leading to a low tight end and brilliant clear highs. The body features a UV finish; this is designed to enhance the sound as it's thinner than other finishes. »

“Cort has once again done it again... Brought **a stunning looking guitar** at a reasonable price to guitarists around the world...”



Cort Gold A8

MSRP: (UK) £899 / (US) \$TBC

The Breakdown

Traditional Modern



Specialised Versatile



Bright Dark



Affordable High-end



For fans of

Classic tones with pristine looks.

Superb value for money.

For more information, please visit:

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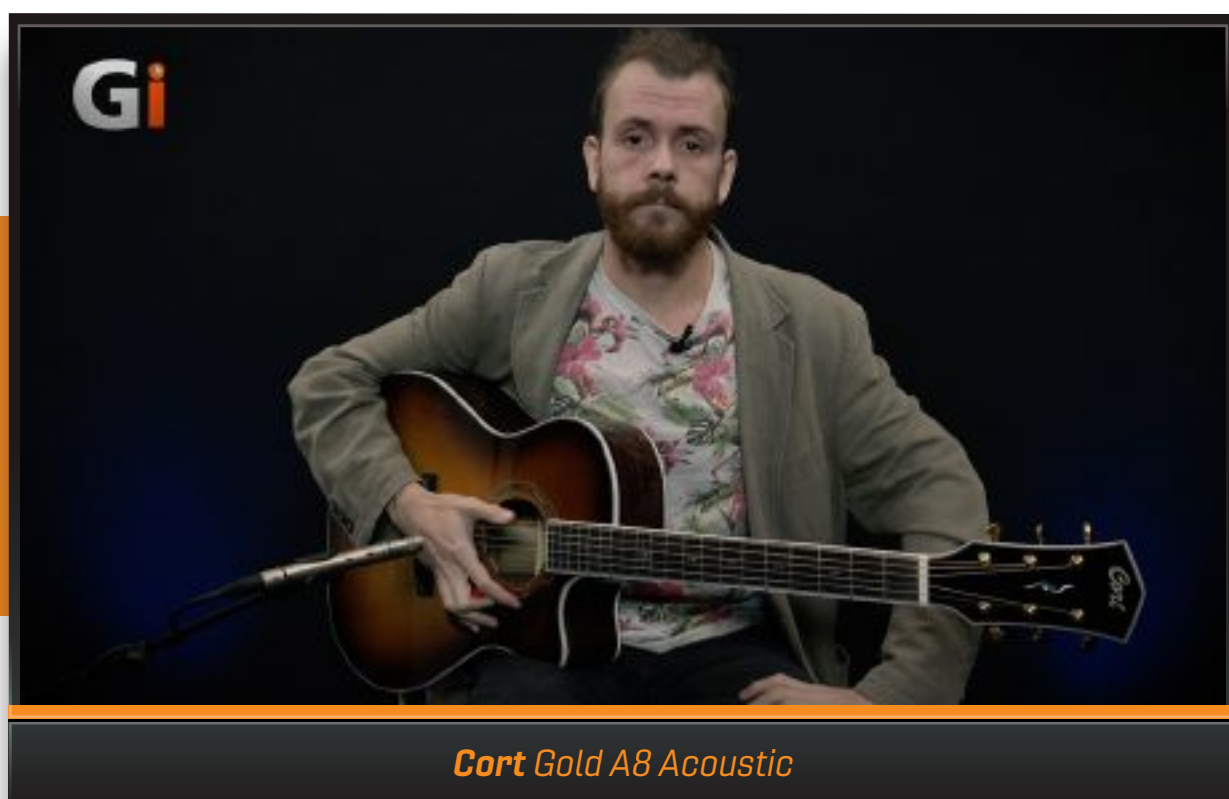


You can further attune the guitars wonderful resonant tone with the built-in 'Fishman Flex Blend' system. This system comes with a built-in tuner, Volume, Tone, Phase and Blend functions.

The neck features an Ebony fretboard, and it looks stunning along with the Gold Custom MOP inlays. The frets have been hand-rolled; this gives a lot of comfort for the fretting hand, with no sharp edges. This is something that is usually featured on very expensive instruments. However, Cort has

made this available on this range of guitars. The neck itself features a double lock neck joint, giving a tighter connection between the body and the neck, leading to the best chance to get a full transfer of tone between the two parts of the guitar.

All the extras on this guitar, the ebony bridge pins, the vintage gold tuners, the white binding with triple-ply purfling all add to the stunning aesthetics of this amazing looking instrument. In the video, I had the pleasure of playing the 'Light Burst' finish; however,





there is also a 'Natural Gloss' finish as well for different tastes. Both look fantastic. If this isn't enough, the guitar comes with a high-quality soft case so you can chuck it over your shoulder on the way to the gig.

Cort has once again done it again. Brought a stunning looking guitar at a reasonable price to guitarists around the world. Cort may get associated with their great electric solid body guitars, but their acoustics also pack a huge punch and are well worth checking out. The Gold range is really worth considering if you're in the market for a high-quality acoustic guitar with amazing tone and playability.

END <<

THE Basement

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THE PLACE
FOR BASS

PRODUCT RECOMMENDED
Gi
PRODUCT RECOMMENDED



Darkglass Harmonic Booster Pedal

Designed to be the perfect complement to Darkglass' distortion circuits and boasting tremendous headroom, the Harmonic Booster could very well be the perfect one-stop solution for gigging musicians in search of a preamplifier. **Dan Veall** tells us more.

AS I understand it, when Douglas Castro began what has become one of the most exciting brands in bass across the world, one of his first pedals was in fact, an early inception of the Harmonic Booster that we are checking out here in this review.

Back with a facelift and bundled with some very handy features, this pedal has already proved to me that its uses are far wider-reaching than that of the description as a perfect complement to Darkglass' range of distortion pedals and amplification.

The panel features are dead easy to get your head around, and actually, the simplicity of the whole thing is deceptively luring you into thinking that the pedal may be a one-trick pony. That, it is not.

Anti-clockwise around the fascia, we start with a clean boost / cut of 20dB for punching in for solos when the pedal is situated after your drive pedals, or for seriously driving saturation levels when placed before. That alone is a great feature to have on any pedalboard. Booster indeed!

Underneath the boost, Harmonic Booster features a low noise, high headroom three-band equaliser with a semi-parametric mid range control. Bass centred at 80Hz feels really good to me. Low enough that I can get some deepness to the tone, but high enough that the all-important punch is being serviced in the sound too. I also like the Treble boost and cut being centred at 5Khz - which happens to be a great place to boost those harmonics on bass. Push this one up when placed in front of a distortion pedal, and you'll get extra saturation in the top end, allowing the low end to be left with less driven for extra clarity. Cool trick!

Whilst on the subject of tricks, check out my review video for a 'hack' I learned from guitarist David Maxim Micic who made a video placing an overdrive pedal in front of his audio interface, which in turn was running an amp' sim on his desktop. The mid-boost heavy Tube Screamer is well known for being able to tighten up the low end in high gain metal guitar tones (something I often use myself), but it actually works by sculpting the tone from your instrument into a »

al

endous flexibility and portability, the Harmonic
of a precise and harmonically rich clean



Darkglass Harmonic Booster Pedal

MSRP: (UK) £179 / (US) \$279

The Breakdown

Specialised Versatile



Affordable High-end



Straightforward Feature-Rich



Traditional Innovative



For fans of

Driven tones

Clean tone sculpting

Dialling sounds easily!

For more information, please visit:

www.darkglass.com



In my review video, I also suggest this might be a **great way to travel light** if you are an IEM user too....”



Darkglass Harmonic Booster



DAW too. My point? You can do the same with the Harmonic Booster! Dial-in, this mids with the three-band, add some top-end bite, then feed into your favourite DAW plug-in. Watch my video for more thoughts on that one. (Just be aware and keep an eye on your interface gain control, though!)

Rolling around back to the top of the controls and we have certainly the main feature of the Harmonic Booster in the shape of the character dial. In my video I try to describe what I feel the effect is as the knob is advanced - there's undoubtedly some perceived boosting of certain frequencies, and I can tell that some are being dipped out. For my passive P bass that I used specifically to see how far I could get away from its inherent tone, the overall effect was a more modern sound that would blend well in a laden guitar mix, but the accentuating of frequencies would certainly mean that there's still definition to each note. I have a plug-in on my DAW with a 'de-swamper' control on it. It's the sort of description I'd use for this character knob. It kinda makes bass "fit" in a mix sweet spot.

So, you get the idea! Having a powerful three-band equaliser and this progressive

character control (rather than, say, a pre-shape button on an amplifier) is hugely beneficial. Running the pedal before a drive gives you boost options, running it post-chain, well, a superb EQ and clean boost - but as a stand-alone, what a great way to jettison your old school vintage bass sound into a hyper-active modern bass machine without cutting holes in your beloved! It's almost too easy a solution.

In my review video, I also suggest this might be a great way to travel light if you are an IEM user too. Dropping into a Dep' gig, the character control could be particularly useful in dialling an "amp" sound without the difficulties suffered when using in-house gear or "micing up" in an unusual environment.

I can see this pedal getting a lot of use in that respect.

The pedal is very versatile for all the reasons talked about above. It's good to once again see thought going into creating a pedal that really works for the bassist, and considering what it is and how useful it's worthy of your kit bag.

END <<

Source Audio Ultrawave Multiband

If you're a bass player with an ear for nontraditional fuzz/distortion sounds and synthy character tones to be discovered in the Source Audio Ultrawave Bass pedal. The Ultrawave has up to 10 bands and lets users crank and saturate each to taste, yielding some of the filthiest Ultrawave Bass does doom, desert, and industrial with aplomb; however, it's this pedal's so **Rodney McG** to tell us more.

THE Source Audio Ultrawave for Bass has a similar characteristic to other Source Audio units, in that it is deceptively simple from the outside. With an interface containing only four knobs and a small toggle switch, it could easily be looked at as just another simple Bass Distortion unit with a few tone-shaping options. But when we look underneath the hood, there's much more going on.

Essential to using the Ultrawave is the Source Audio Neuro app. The app can function from a phone, tablet, laptop, or desktop system. Hooking the Ultrawave up to the app unleashes its true potential. The Ultrawave boasts 44 different Distortion types. These can be combined, blended, and morphed in a mind-boggling amount of ways. They can also be applied to specific frequency bands by setting split points across

the EQ spectrum, and applying the Distortion to some, or all in varying degrees.

It also includes a number of other tone-shaping effects onboard. If controls, an 8 band graphic equalizer, noise gate, and ring modulator are available in every preset. All these options can be used in conjunction with stereo ins and outs that can be configured in a number of different ways outside of traditional routing.

The huge assortment of sonic possibilities will keep even the most serious of tone chasers occupied indefinitely. I could easily see the Ultrawave being used as a sound-shaping tool, or with other instruments as well as bass. I'm specifically thinking of synths and keyboards. The Ultrawave's huge routing versatility and available tone sculpting options definitely make it more than just another bass distortion. »

Bass Processor Pedal

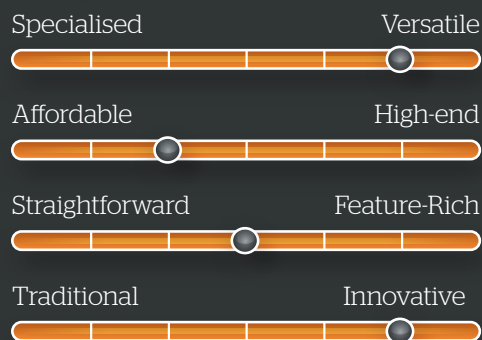
scades of colour, there's a slew of gooey, glitchy
e splits monophonic and polyphonic signals in
t riff distinguishers on the planet. So naturally,
offer side that will really surprise you. Here's



Source Audio Ultrawave Multiband Bass Processor Pedal

MSRP: (UK) £259 / (US) \$249

The Breakdown



For fans of

Vintage tones with a modern twist

Onboard versatile effects

Exceptional build quality

For more information, please visit:
sourceaudio.net





Source Audio *Ultrawave Multiband Bass Processor Pedal*

If you're not in the market for a distortion, but are looking at filters, and bass synth-style pedals, the Ultrawave is still well worth a look. It fits easily in the sound design category and not just a single item processor. My personal favorites so far are the ability to use multiple compressors at different frequency bands for really interesting textures, and using the stereo outs for the tremolo and ping pong style spatial movements that seem to be a specialty of the Source Audio Units. Truly, the Ultrawave is a unique and impressive piece of tone sculpting gear in an amazingly small package.

END◀



Nordstrand Acinonyx Short Scale

Lovingly nicknamed the “Cat Bass” in the Nordstrand workshop—the Acinonyx is an insane, somewhat weird, and deceptively menacing instrument. This bass has all of the playability and tone you would expect from a short scale, plus the added fun of the tone control switches that are available with a simple push of a button. Here’s **Dan Veall** to tell us more.

ON opening up the box of this “30” delight, a very helpful fold-out leaflet dropped out. I suddenly felt like a teenager opening up the gatefold of a brand new purchased vinyl album from a favourite artist. I quietly read the entire thing from start to finish with the half unwrapped Acinonyx perched on my leg. “The Acinonyx is a reimagined homage to the Goya Panther. In case you missed that day in biology class,” the leaflet goes on to say, “Acinonyx is a genus in the cat family with only one living member, the Cheetah.

If only I could pronounce it, “ah-SIN-uh-nix” the leaflet explains further, or as Nordstrand Audio like to call it, “The Cat Bass”!

The story goes that bass supremo Juan Alderete brought his own vintage Goya Panther bass in to the Nordstrand workshops and, Carey Nordstrand, who you should already know

has incredible knowledge and love for pickups and electronics, also has a deep interest in all things bass (as do I!)

It wasn’t long before, I guess, the mental cogs were turning and, fast forward in time, out pounced Acinonyx from the Nordstrand empire like a wild beast.

The bass itself is lightweight and short scale which means that sat on your lap it is more Garfield than its beast namesake suggests.

The Alder body has a downsized outline that feels quite skinny in comparison to a standard P bass. Its quirky shape is eye-catching but also well behaved on the lap.. unlike Garfield!

On the subject of Nordstrand, well known for some of the best pickups available in the world today, Acinonyx gets a strong tone, and voice care of two custom P90-like pickups with

Ceramic magnets and a 30-wire {Carey} coil for a balanced sound. Yikes! too!

Departing from the norm for a moment, this instrument has some options up its sleeve that are brilliant. I don’t mind despite having lots of options it’s the programming on stage. “A set and instant” process. So the knob-twiddling two sets of physical super-fast tone controls selection and the useful EQ options these are all passive

The pickup selection, optional bridge and solo as well as pair like a jazz bass in fourth button is a

Bass

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or offers the tradi-
neck positions in
ing the pickups,
parallel wiring. The
mute switch! I find



Nordstrand Acinonyx Short Scale Bass

MSRP: (UK) £899 / (US) \$TBC

The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High-end



For fans of

Vintage-inspired instruments using modern-day tech

More sounds than you can shake a stick at!

Short scale basses

For more information, please visit:

[https://www.bassdirect.co.uk/bass_guitar_specialists/Nordstrand_Acinonyx Bass.html](https://www.bassdirect.co.uk/bass_guitar_specialists/Nordstrand_Acinonyx_Bass.html)



that a fun addition, actually, but not as much fun as pushing all the buttons in at once: the two pickups are configured for series wiring, offering more output and that familiar bump in the mid-range.

This, coupled with the four-position equaliser tone buttons, offers everything, including a mid-scoop for a modern like tone to a low 60's thud that would have any mud-bucker lover reaching for the tissues. (To mop up tears of joy :-))

Hardware on this 30" scale treat comes courtesy of Hipshot USA, including the custom design bridge - and even then, given the vintage vibe of the instrument, lightweight tuning keys and slots in the bridge for fast string changes are still included.

Colour choices available for Acinonyx cover enough ground to keep everyone happy. We are looking at the Dakota Red version here, but Black, Olympic White and Surf Green as well as Lake Placid Blue,



Nordstrand Acinonyx Short Scale Bass



look superb in the advertising blurb. Oh, and you'll need to choose between a tortoiseshell or parchment pickguard to top off the look!

The maple neck features an Indian rosewood fretboard and has a slim, jazz-like size with what feels like a C profile in my hands. The compound radius to boot makes the bass feel super comfortable to play and, with the 3x1 headstock means it's balanced both on the knee and on the strap. The whole package weighs in at around 3Kg! It's a small parcel packed full of fun with enough bite to keep you on your toes.

END «



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CLASS IS BACK
IN SESSIONCOLUMNS EXCLUSIVE COLUMNS
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SOLOING OVER CHORD CHANGES – PART 2

Becoming More Advanced

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

HI there guys and welcome back to my column for this issue. Hopefully you've all been working on your intervals and developing a good working knowledge of roots, 3rds, 5ths and 7ths for all of your basic 7th chord types. As usual, if you've not read last issue's column, I recommend that you go back and check that out before embarking on this issue's material as it forms the basis of this, and the next few issues study. »

For this issue we're going to be moving into more harmonically involved territory and laying the ground work for developing much greater fretboard knowledge. In the previous issue we dealt with primarily diatonic material, using a common Pop or Rock style chord progression. This time we'll be dealing with a more involved chord progression that is very commonly used in the Jazz world. Whilst this chord progression is certainly more complex than the one used in the previous issue, it serves to demonstrate that the principles you learnt last time will translate very nicely into more complex material as long as you understand your basic 7th chord construction and can find root notes plus 3rds, 5ths and 7th chord tones in relation to them.

The chord progression for this issue is a well known one that is from a very common standard that shall remain nameless for the sake of copyright, but the Jazz guys will recognise it immediately. It goes as follows, with one chord per bar.

Cm7, F7, Bbmaj7, Ebmaj7, Am7b5, D7alt, Gm7, G7alt

Now, whilst this is a more involved chord progression than we dealt with last time, the same rules apply in locating the chord tones. Let's look at the intervallic structure of each chord to find which chord tones we need. One thing to bear mind here is that we will be treating the 7alt chords as standard dominant 7th chords for this issue so we won't



Soloing Over Chord Changes: Part 2

need to worry about what the alt part means just yet. We'll deal with that later.

Minor 7 chords - Root, b3, 5, b7

Dominant 7 chords - Root, 3, 5, b7

Major 7 chords - Root, 3, 5, 7

Minor 7 b5 chords - Root, b3, b5, b7

To develop our ability to 'see' these intervals and root notes on the fretboard we're going to develop our skills in a sequential manner attempting to end up with something we'll term 'Bach Jazz'. This refers to a constant stream of 8th or 16th notes that outline the harmony or chord progression going by with a series of chord tones relating to each chord. The reason this is named 'Bach Jazz' is because J.S. Bach would often compose material with very strict rhythmic qualities, such as constant 8th or 16th notes that would outline a series of chords by way of scalar and chord tone based lines. We'll be using this idea but composing lines based purely from chord tones.

To start with, just play the progression using root notes only, finding as many variations on the fretboard as you can, forcing yourself into fretboard positions that you are less familiar with in order to push yourself and learn more. Next, try to play two notes per chord - this could be a root note plus another chord tone or two chord tones of your choice. The idea is to construct a constant

stream of half notes or minims that outline the harmony with two notes per chord.

When you are good at this exercise in as many areas of the fretboard as you can find, try to play three notes per chord and then four notes per chord, working your way up to eight notes per chord if you can, always looking for the root note first, followed by visualising the other chords tones around it. Once you can do this you'll be able to play lines that outline each chord exactly, very precisely 'performing' the harmony as you go. Obviously, this isn't an ideal way to construct a good solo but the idea is to use this exercise to develop your fretboard awareness and knowledge so that you can play over any 7th chord based progression with just a knowledge of root notes and the relevant chord tones.

As a quick introduction to next issue's session, I also play some scalar harmony over the chord progression. Next time we'll be dealing with this in a much more in depth manner with II-V-I progressions but for the time being work on your knowledge of chord tones using any 7th chord progressions you can lay your hands on. A great place to start would be any Jazz 'Realbook' or one of the numerous websites with Jazz chord charts on. You'll find plenty of examples of lines for the progression in this issue both in the video and accompanying tablature.

Good luck and see you in the next issue.

END◀



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

IN this issues column I am going to continue on the same theme as the previous instalment of this series. I am presenting you with a short etude which once broken down to its core parts give us some inspiring ideas of how to approach chordal playing in our own music or as an accompanist. I want to showcase some unique ways of playing 'Rhythm Guitar' a phrase which denotes there is a difference between a Lead Guitarist and Rhythm. I feel however the lines can be blurred and as a 'Rhythm' player we should be able to play melodically and creatively using our knowledge of Lead technique. In this column we're going to be taking a look at using Tapping to add to our chords and create harp like flurry's, we're not going to get too technical here, but we're hopefully going to tap into some fresh 'Rhythm' guitar approaches. Let's dive in with this columns example:

The Harmony:

This examples chord sequence is very spacious and simple. We have the following chords:

DMaj9 – C#m7#5 (x3) – F#m9 »

These chords come from the Key of A Major/F# Minor. The D chord is the IV chord of A.

The Example:

This columns example is very simplistic but the focus here is more on space and also implementing the tapping technique into our Chordal playing. We've all seen many great uses of Tapping, this particular concept that we're going to dive into in this column has been used by many great players such as Allan Holdsworth and Tosin Abasi to 'add' to chords in a modern sounding way. It's important to note that even though I am using a clean tone, I am using a touch of compression to even out the notes sound so the voicings ring through more clearly.

If we take a look at the very first chord, we have the essence of today's lesson. I am holding down a DMaj9 chord, I hammer on to the M3rd on the B string my little finger before tapping the 12th fret B string which gives us the 13th over our D Chord. We're

using the fretted chord effectively as a Melodic Capo. Visually I am thinking about the chord voicing and what I can technically do with it in terms of fingerings then for the (in my case) right hand tapping, I am visualising inversions and extensions of the chord higher up the neck. We could also go as far as visualising whole scale fingerings higher up the neck in order to find other melodic notes. Check out the video breakdown for further explanation and thoughts on this. Be sure to refer to the TAB that comes with this lesson, analyse where the melody notes are, which ones stand out to you?

The Nature and Sound of tapping mixed with the guitars unique standard tuning gives us the ability to 'add' to our chords whilst they are being sounded. Almost like playing a Piano, playing a chord with the left hand and then adding to it with notes in the right (however Piano players can do much more than that) but on the Guitar it's not as easy as we can only really sound up to 6 notes (depending on the fingerings of the chord voicings) at the same time.

Conclusion:

Tapping doesn't have to be Van Halens Eruption or Michael Romeos Sea of Lies, with the focus on creating lead lines that cascade like molten lava over the musical soundscape (which is awesome) Tapping can be used to add to our chordal playing, give us more freedom of note choice with voice leading in our chordal playing, it also gives us a more piano like tone and attack on the notes which can lead to all kinds of inspiring ideas. Have lots of fun and I'll see you soon at Guitar Interactive Magazine!

END «



Rhythm Guitar Concepts – Part 9

THE QUIETROOM_ **GIORGIO SERCI**

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CREATIVE FINGERSTYLE

Study n.23



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's Quietroom. In this column we'll be looking at another composition of mine called Study n.23

This piece features a few compositional ideas I love using. This might have come across to the avid followers of this column (! - Ed), from most of my previous compositions written for and featured in Guitar Interactive. For example, rhythmic displacement, pedal tones, 'campanella' or 'cascade' melodic lines, modal interchanges, to name but a few.

Hope that studying this piece will stimulate your appetite for knowledge on the above-mentioned topics.

Rhythmic displacement: We know, more often than not, it's not what we say, but how we say it that counts. This is particularly true in music, and it is evident in this piece, whereby choosing to arpeggiate the harmonic content in a more syncopated manner by pushing an 8th note subdivision a 16th ahead, creates a much more rhythmically driving outcome.

PEDAL TONES:

This consists of playing the same bass note for two or more chords. This is evident in the first few bars, where the first few chords share E as a lowest denominator. This effect creates harmonic tension and release, but also improves playability of certain passages.

‘Campanella’ or ‘cascade’ effect: This articulation strategy enables us to play melodic passages in a very legato manner, as the sound of consecutive notes overlaps thanks to the chosen fingering and exploiting open strings. This is evident in the tag section (bar. 34)

MODAL INTERCHANGES AND HARMONIC INGREDIENTS:

The chords in the first 16 bars are as follows: E6, F#/E, Am6/E and E. This sequence is repeated four times for a total of 16 bars. On bar 8, the E chord will morph in to a E/D to link into the first chord of the next section. E/D can be seen as a E7 third inversion, and creates an effective tension to be released with the C#m7. This can be seen as a substitute for an Amajor chord, which like the C#m7 belong to the so-called ‘tonic’ family. (Tonic family features chord I, iii and Vi – these chords are interchangeable, as these have 2 or more note in common)

The C#m7 chord in section B is followed by an E/F# (this can be seen as an F#9sus4), Bmaj7, Emaj7, A#m7b5, GDim7(b13) and

Ab6/9, for a total of 8 bars.

At this point, we play the first 8 bars from the very top (D.C. = Da capo), then take the coda (tag), which include the following chords:

Cmaj7#5, A5 and then following the ‘a Campanella’ phrase we’ll play F6/9#11 (this can be seen as a polychord containing a G and an F triads juxtaposed), and the same harmonic structure descending: Eb6/9#11, D6/9#11, C6/9#11 and B6/9#11, followed by a final Eadd9.

RHYTHMIC INGREDIENTS:

The rhythmic content features recurrent syncopations and pushed chords, with stylistic nuances, idiomatic to traditional Brazilian music.

MELODIC INGREDIENTS:

The melodic content gravitated around an Emajor, with the occasional non-diatonic note and passages to navigate the sporadic modulations, on order to add tension and release, as well as creating an element of surprise.

ARTICULATIONS:

The choice of 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 punc-



tuations including glissando also known as slides, hammer-ons, pull-offs as well as punctuations such as 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.

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



Giorgio Serci - Study n.23

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: Little f on fret 4 of e, ring f on fret 4 of G, index on fret 2 of D and B.

BAR 2: 4/6 barre' on fret 2, middle f on fret 3 of G.

BAR 3: Middle f on fret 2 of D, ring f on fret 2 of G, index f on fret 1 of B and little f on fret 2 of e.

BAR 4: Middle f on fret 2 of D, index on fret 1 of G open e and B.

BAR 5: as bar 1

BAR 6: as bar 2

BAR 7: as bar 3

BAR 8: as bar 4 but with open E on Beat 2

BAR 9- 15: as from bar 1 to bar 7 but with open E on Beat 2

Bar 16: as bar 8 but with open D on beat 2.

SECTION B:

Bar 17: Little f on fret 4 of A, middle f on fret 2 of D, index fret 1 of G, open e and B.

BAR 18: Middle f on fret 2 of E, ring f on fret 2 of D, index on fret 1 G, open e and B.

BAR 19: Index on fret 2 of A, ring on fret 4 of D, middle f on fret 3 of G, little f on fret 4

of B. Index on fret 2 of E on beat 2.

BAR 20: Open E, index on fret 2 of D, ring f on fret 4 of G, little f on fret 4 of B.

BAR 21: Index on fret 1 of A, ring f on fret 3 of D, middle f on fret 1 of G, little f on fret 2 of B. Open E on beat 2.

BAR 22: Middle f on fret 3 of E, index on fret 2 of D, ring f on fret 3 of G little f on fret 4 of B.

BAR 23: Middle f on fret 4 of E, index on fret 3 of D, G and ring f on fret 4 of B.

BAR 24: Hold chord from previous bar and play an Ab with middle f as per bar 23.

BAR 25-31: as from bar 1 to 7.

BAR 32: as per bar 16.

BAR 33 Ring f on fret 3 of A, middle f on fret 2 of D, index fret 1 of G, open e and B.

BAR 34: Middle f on fret 2 of D, ring f on fret 2 of G and open A.

Cascade passage: open B, ring f on fret 5 of G, index on fret 3 of B, open E, little f on fret 7 of B, index on fret 4 of e and open e.

BAR 35-36: Middle f on fret 8 of A, barre' on fret 7 and ring finger on fret 8 of G. Same shape descends following the following intervallic pattern: Tone, semi-tone, tone, tone



(this features index on fret 1 of E, middle f on fret 1 of A, open D, G, e and ring f on fret 1 of B).

BAR 37: Open E, e, and B. Middle f on fret 2 of A, little f on fret 4 of D and index f on fret 1 of G.

Congratulations, you have completed Study n.23!

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.



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.*

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PART 1



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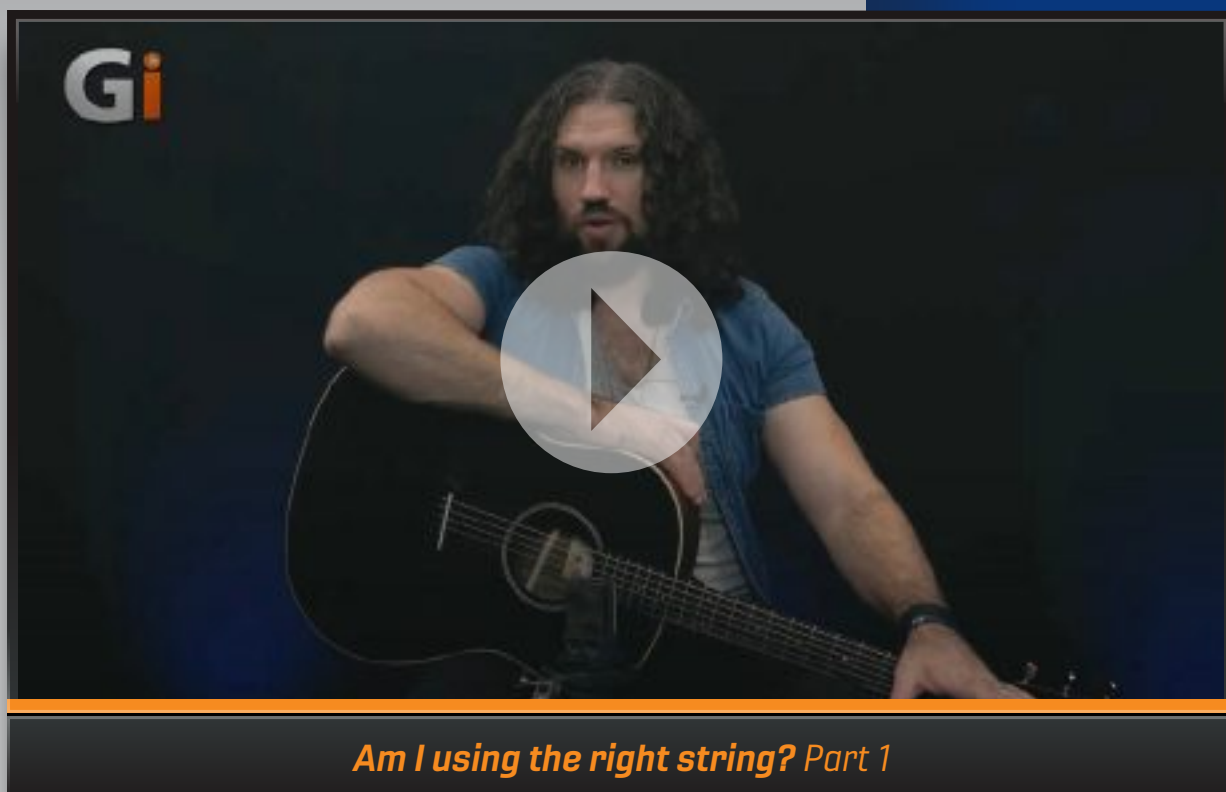
SETUP

is very individual thing, and there's no one right or wrong way for a guitar to "feel". What feels great for some players will be a struggle for many others, and not enough of a struggle for others still. The way your guitar come set up from the factory is likely a nice balance that suits the "average" player, but - as we've said before - you're not an average, you're an individual. »

Setup (as far as playability goes) generally comes down to two factors: how hard the strings are to press down (string gauge) and how far you need to press them down to get a note (action height). Let's start by discussing the latter:

SADDLE AND NUT HEIGHT:

One of the determining factors for your guitar's action (the distance of the strings from the frets) is the height of the saddle and the nut, and unless something is very wrong with your guitar, you should probably leave these alone unless you're very experienced with guitar repairs (in which case, this lesson probably isn't for you).





While it's possible to file down the slots in your guitar's nut, or sand down your saddle to get a lower action, it comes with a host of risks. First of all, you'll need expensive luthier's tools. Secondly, if you take too much material away, you'll need a whole new nut/saddle. Thirdly, if your guitar has an under saddle pickup, sanding too much off the saddle can impact the way this pickup performs. Probably best to leave well alone here unless there's something very wrong in which case, take your guitar to an experienced tech.

NECK RELIEF:

The other factor that affects action height is neck relief, which is adjusted with the truss rod, and refers to how bowed or straight the guitar's neck is. It might seem counter-intuitive, but a perfectly straight neck is rarely desirable, because the strings need room to vibrate without smacking into the frets (which causes fret buzz, which may or may not be acceptable based on your playing style - more on that later). Generally, neck relief affects the action in the middle of the neck the most, since that's where the "bow" will be most pronounced. If you only ever play down in first position, you can likely get away with a fairly pronounced relief. If you play all across the neck, probably not so much.

PRACTICAL CONSIDERATIONS:

Let's take a look at how two different neck relief profiles work with two different string gauges - 10s and 12s. The former is about as light as acoustic guitar strings get, while the latter is a pretty standard gauge for most new acoustic guitars. We're going to focus more on the playability than the sound here, but we'll discuss that in a future lesson.

The 10s will be much easier to fret, and offer less resistance under the picking hand, but they also vibrate in a larger arc, meaning they're more prone to buzz. By contrast, the 12s require more fretting pressure, but can tolerate a lower action before they start rattling. Some observations from the four setups we looked at in the accompanying video:

10S + LOW NECK RELIEF:

The easiest play feel of all four examples, and a great choice for players with a delicate touch. The low neck relief means the action is similar right across the fretboard, and the 10s are very easy under the fingers. However, with aggressive strumming, this setup is a little prone to buzzing. This might be fine if all you're after is string noise in a dense production, but may be a problem for solo guitarists. »





10S + HIGH NECK RELIEF:

Still very easy to play down at the lower frets, but the higher neck relief kills a lot of the buzz - at the expense of fretting ease and intonation higher up the neck. If you're a player who mainly stays in the open position, but has quite a light left hand touch, this setup might be great for you.

12s + low neck relief:

A little tougher to fret than the 10s, but much more resistant to buzz and rattle when it's time to dig in. The action is nice and consistent all across the fretboard, and responds well to both delicate and aggressive playing styles. Probably a good default choice for most players.

12S + HIGH NECK RELIEF:

Easy enough to play in open position, but very tough further up the fretboard. However, this setup is the most buzz-free and open sounding out of all the setups we tried. For "bashers" this is unquestionably the way

to go, but it'll take a strong set of hands to venture higher up the neck (even for barre chords).

So clearly, there's a lot of mileage to be had in experimenting with your guitar's setup. It's important to remember that what might play and sound great in the hands of another player might be totally inappropriate for you, so don't be afraid to try things - remember, the best setup is the one that lets you play your best!

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