

EXCLUSIVE LESSONS FROM TOM QUAYLE » SAM BELL » CHRIS BUCK » GIORGIO SERCI

Guitar ^{Interactive} 87

STEVE
LUKATHER
TECH SESSION

+ INTERVIEWS



DAN
PATLANSKY

TAKING THE CROWN

EXCLUSIVE INTERVIEW WITH BLUES GUITAR ROYALTY ERIC GALES



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AND MORE



OUR GENERATION

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Welcome to **ISSUE** 87

Hello and welcome to issue 87 of Guitar Interactive Magazine!



Editor
// Jonathan Graham

Eric Gales is a blues firebrand. Over 30 years and 18 albums, his passion for the music and his boundless desire to keep it vital has never waned, even when his own light dimmed due to his substance struggles. Throughout it all, he continued to reinvigorate the art form with personal revelation in his lyrics and bold stylistic twists in his guitar playing and songwriting. With his latest album 'Crown' out now worldwide, Sam Bell speaks with the blues-guitar icon in this exclusive Guitar Interactive cover feature.

Guitarist, singer-songwriter, and globally respected purveyor of the blues—Dan Patlansky sidles into his second successive decade as one of the world's finest

blues-based storytellers of his generation. With the release of his new studio album 'Shelter of Bones' set for February 25, 2022, Dan chats exclusively with Gi.

If that's not enough, Sam Bell breaks down the powerful phrasing and killer technique of Steve Lukather, in this issue's Tech Session.

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

Guitar Interactive

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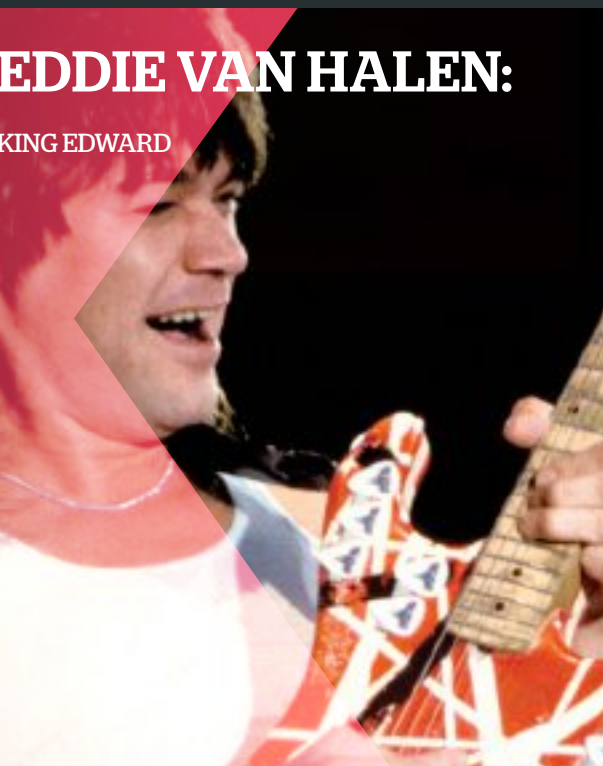
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Eric Gales is a blues firebrand. Over 30 years and 18 albums, his passion for the music and his boundless desire to keep it vital has never waned, even when his own light dimmed due to his substance struggles. Throughout it all, he continued to reinvigorate the art form with personal revelation in his lyrics and bold stylistic twists in his guitar playing and songwriting. With his latest album 'Crown' out now worldwide (via Provogue Records/Mascot Label Group), **Sam Bell** speaks with the blues-guitar icon in this exclusive Guitar Interactive cover feature.

Guitarist, singer-songwriter, and globally respected purveyor of the blues—**Dan Patlansky** sidles into his second successive decade as one of the world's finest blues-based storytellers of his generation. With the release of his new studio album 'Shelter of Bones' (via Virgin Music Label and Artist Services) set for February 25, 2022, Dan chats exclusively with **Guitar Interactive Magazine**.

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GUITAR'S BIGGEST NAMESINTERVIEWS EXCLUSIVE INTERVIEWS
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INTERVIEWS **ERIC GALES**

LaEric Gales is a blues firebrand. Over 30 years and 18 albums, his passion for the music and guitar playing has been a constant, despite his substance struggles. Throughout it all, he continued to reinvigorate the art form through his songwriting. With his latest album 'Crown' out now worldwide (via Provogue Records/MCA Nashville), he's ready to take the blues to the next level.

Interactive co

ERIC GALES TAKING THE CROWN

Gales:
TAKING
THE
CROWN

and his boundless desire to keep it vital has never waned, even when his own light dimmed with personal revelation in his lyrics and bold stylistic twists in his guitar playing and (Mascot Label Group), Sam Bell speaks with the blues-guitar icon in this exclusive Guitar over feature. »

ERIC Gales is taking the world by storm with his unique playing style, voice behind his music, and super energising performances. Over three decades, he's released 18 albums, and in all this time, his passion for the music and his drive to keep it fresh has never waned, even though the turbulence of his life's darker days. Throughout it all, he continued to develop his craft with personal insight in his lyrics and bold stylistic twists in his guitar playing and songwriting.

Five years sober, creatively refreshed, and sagely insightful, Eric is ready for a new era in his career. His masterful new album, which came out on the 28th January 2022 on Provogue/Mascot Label Group, is called 'Crown'. On this new release, Eric opens like never before, sharing his struggles with substance abuse, his hopes about a new era of sobriety and unbridled creativity, and his personal reflections on racism. The songs are delivered with clarity and feature Eric's personal experiences and hope for positive change. In addition, the 16-track collection boasts his finest singing, songwriting, and his signature guitar playing that burns throughout. Produced by Joe Bonamassa and Josh Smith, this is Eric at his most boldly vulnerable, uncompromisingly political, and unflinchingly confident. The album has a potency to it, fuelled by the events in America over the Pandemic, George Floyd's Murder, the unheard voices in America, Eric had a bottomless well of inspiration and passion to draw from for the new music on this album. Personal experience, combined with world events and musical mastery coming together as something truly meaningful and refreshing in 2022.

It's safe to say that Eric isn't a new guy on the block in the world of Blues and Guitar. Since 1991, the Memphis-born guitarist has blazed a path reinvigorating the blues with a virtuosity and rock swagger that have him being heralded as the second coming of Jimi Hendrix. He was a child prodigy with bottomless talent and fierce determination, and at just 16 years old released his debut, The Eric Gales Band, on Elektra Records. He's earned high praise by guitarists' guitarist and household name axemen such as Joe Bonamassa, Carlos Santana, Dave Navarro, and Mark Tremonti. In addition, he has »

"The story behind
when as teenage
wunderkinder an

and 'Crown' dates back to the early 1990s
ers Eric and Joe were both hailed as blues
and torchbearers..."

held his own with some of the greatest guitarists in the world, including Carlos Santana at Woodstock 1994, Zakk Wylde, Eric Johnson, and a posse of others as a featured guest touring with the Experience Hendrix Tour.

The story behind 'Crown' dates back to the early 1990s when as teenagers Eric and Joe were both hailed as blues wunderkinder and torchbearers. Eric is three years older than Joe, and Joe used to open for Eric. The pair went on to very different lives and careers, but Eric's full potential was hampered by his addictions. "While I was dealing with my affliction, Joe's career skyrocketed. I put myself in the backseat through my drug addiction. The world knows me, but the world doesn't know me," he says.

Eric and Joe reconnected in a big way in 2019 when Joe invited Eric to play with him onstage at a blues cruise encore performance. It was the first time the guys had played live together onstage in 25 years, and it has since been named one of the most explosive guitar duels ever, amassing over 3 million plays on YouTube.

"There was always a brotherhood with us. When we reconnected, Joe said to me, 'You're a badass guitarist; it's your turn to get your seat at the table to wear your crown'," Eric recalls. Shortly after their iconic face-melting jam, Eric approached Joe to produce him. Eric reveals: "We cried when we talked about it, he said 'you have no idea how long I waited for you, now I am going to do my part' »



Eric Gales - Interview

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to lift you where you're supposed to be.” ‘Crown’ finds Eric stepping up to receive his due.

I had the pleasure of interviewing Eric the day before the release of ‘Crown,’ a busy man about to leave to play the album release show the next day before embarking on a 3/4 month tour! He was at home, sorting out his merchandise for the first weekend of shows. He was very kind to give us some time to talk to him, and he had a lot to say about his drive behind this album. I left the interview feeling invigorated myself, questioning my own choices as a musician. A truly inspiring chat; check out the video!

It can be rare these days for ‘Guitar Heroes’ to have strong messages behind their music, apart from ‘listen to this lick!’ however, it seems for Eric that his playing is secondary to who he is as a human being and yet Music and Guitar is a vehicle that brings his story to everyone. When he’s on stage, he finds himself through his music. Eric expresses his story through his playing; he puts into motion his feelings that can’t be described by mere words themselves. And yet the words and voice he gives to this album show us who he is, where he is, why he is, and his vision for a better future for all of us.

Eric Gales returns with his latest album ‘Crown.’ The new release is available on all formats worldwide via Provogue Records/Mascot Label Group.

»

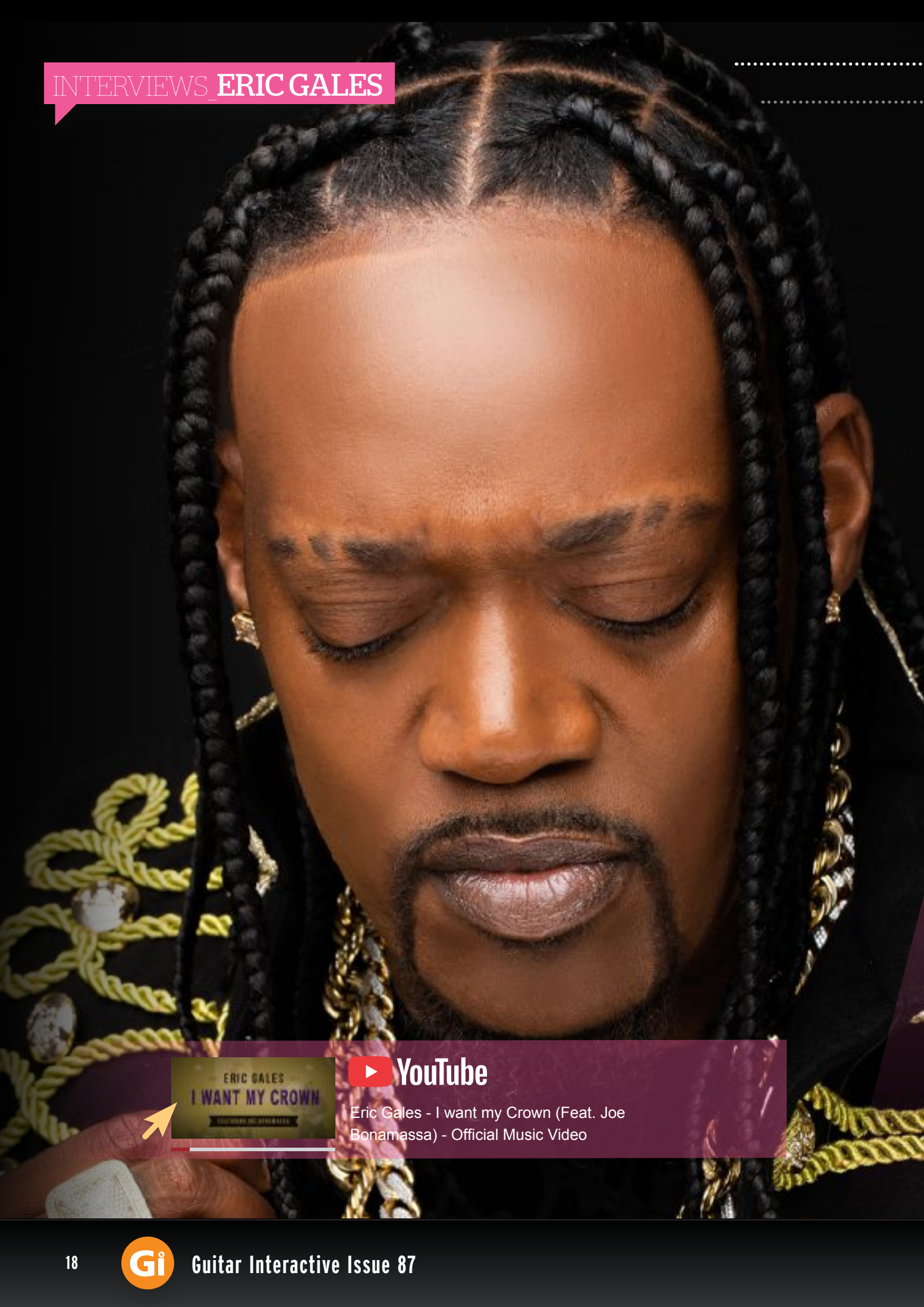


 **YouTube**

Eric Gales - “Stand Up”
(Official Music Video)



ERIC GALES TAKING THE CROWN



YouTube

Eric Gales - I want my Crown (Feat. Joe Bonamassa) - Official Music Video

ERIC GALES 'CROWN' TRACKLIST:

1. Death of Me
2. The Storm
3. Had to Dip
4. I Want My Crown
(feat. Joe Bonamassa)
5. Stand Up
6. Survivor
7. You Don't Know the Blues
8. Rattlin' Change
9. Too Close To The Fire
10. Put That Back
11. Take Me Just As I Am
(feat. LaDonna Gales)
12. Cupcakin'
13. Let Me Start with This
14. I Found Her
15. My Own Best Friend
16. I Gotta Go



In support of his new album 'Crown,' Eric Gales will hit the road across the UK this year at the following dates.

ERIC GALES UK TOUR

MARCH 2022

Brighton Concorde 2 -
Wed 23rd

Dover The Booking Hall -
Thu 24th

London O2 Academy
Islington - **Fri 25th**

Southampton 1865 -
Sat 26th

Bristol Fleece -
Sun 27th

Nottingham Rescue Rooms -
Tue 29th

Bilston The Robin -
Wed 30th

Manchester Academy -
Thu 31st

APRIL 2022

Glasgow Oran Mor -
Fri 1st

Whitley Bay Playhouse -
Sat 2nd

Leeds Brudenell Social Club
- **Sun 3rd**

JUNE 2022

Leamington Assembly -
Thu 2nd

Chester Live Rooms -
Sat 4th

York The Crescent -
Sun 5th

Newcastle The Cluny -
Mon 6th

Bury Met Theatre -
Tue 7th

Basingstoke The Haymarket
- **Wed 8th**

For more information, visit
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Shelter of

Original Photo ©Tobias Johan Coetsee

DAN PATLANSKY *Bones*

Guitarist, singer-songwriter, and globally respected purveyor of the blues—Dan Patlansky sidles into his second successive decade as one of the world's finest blues-based storytellers of his generation. With the release of his new studio album '*Shelter of Bones*' (via Virgin Music Label and Artist Services) set for February 25, 2022, Dan chats exclusively with **Guitar Interactive Magazine**.



EVER since his debut album, *Standing at the Station*, followed by his 2004 major label (Blue Note, EMI produced) masterpiece *True Blues*, Patlansky has immersed himself in the rich and rollicking world of blues-rock music. In February 2005, and again in July 2006, Selwyn Miller, the New Orleans based manager of David Gates, Bread, Randy Crawford and Petula Clark, took Patlansky to New Orleans to showcase his outstanding talent.

'Shelter of Bones' was recorded over a three-year period from 2019-2021. «The pandemic allowed me to take my time, and really think about how I want the songs to come across,» reflects Patlansky.

“In many ways, I tried to keep the sound from past albums that I’ve become known for in my arrangements and songwriting, but definitely took some different turns along the way. I’ve always seen a record as a time capsule of where an artist is in a particular time of their lives.” »



Original Photo ©Allan Jones

“My **goal is always** to try make a record that I would want to listen to...”



Original Photo ©Tobias Johan Coetsee



Hounds Loose (Official Video) -
Dan Patlansky

For Patlansky, ‘Shelter of Bones’ covers a three- year period of many ups and downs, and, as a result, the South African guitarist believes the process has been a very interesting journey.

“My goal is always to try make a record that I would want to listen to,” says Patlansky. “I’m very happy and proud of this album. I produced it myself because I wanted a very particular sound. On three of the tracks, I enlisted a good friend and ex-keyboard player from Hamburg, Tom Gatza, who brought a fresh feel to these songs, especially the ballads (“I’ll Keep Trying” and “Shelter of Bones”).

“‘Shelter of Bones’ is an accurate representation of who I am currently as an artist, which is a modern twist on what I love most, the Blues.»

Dan Patlansky breaks down each song on ‘Shelter of Bones,’ track by track.

SOUL PARASITE

“Commentary on the soul destroyers that run the modern world. This to me is the biggest problem facing society in general. It doesn’t matter what political side you fall under. I see most current day leaders as two-faced, and in it for mostly personal gain. The sole purpose of a leader is to serve in the best interest »



Dan Patlansky - Interview



Intelligent Guitar

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of the people. That mind set has been completely diluted over the last century.”

SNAKE OIL CITY

“A fictional place where liars, thieves, chancers reside. It is strikingly like the current South African government. It currently feels like there is very little law and order, tax money is being pocketed, corruption is rife, and if you have enough money, you can basically get away with any crime imaginable. When it comes to writing blues songs, South Africa is sadly a bottomless source of subject matter to write about.”

SELFISH LOVER

“A true story about my relationship with tobacco, and finally trying to say goodbye to something that has been such a huge part of my life. I’ve always seen tobacco as a selfish lover because it really gives absolutely nothing back to you, just a false sense of enjoyment and relief, but even knowing that it still feels like a friend that been through thick and thin with me.”

LOST

“There was a time a while back when my wife Gisela fell ill and the doctors thought the worst, luckily everything turned out great in the end, but it was a very scary and uncertain time, and the song expresses the absolute turmoil I was feeling.”

BAD SOUL

“Some people are just born bad and can’t be changed. I grew up and got to know some people that seemed to just possess a bad streak in them, and no matter how hard people tried to steer them in a different direction, they would just end up being ‘bad ass’s’ in everything thing they did.”

PRESENCE

“We spend most of our lives either living in the past or the future and not enough time in the present. It a lesson I learnt the hard way and lost a lot of ground in my life by obsessing in the past and the future. My kids helped ground me, and they made me realise the power of living in the present.” »

“In many ways, I tried to keep the sound from past albums that **I’ve become known** for in arrangements and songwriting, but definitely took some different turns along the way.”



Original Photo ©Tobias Johan Coetsee

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I'LL KEEP TRYING

“A song about my personal flaws and the effect it has on my relationship with my wife, and the will to improve myself. Taking a hard look in the mirror and identifying one’s short comings is an incredibly hard task to perform, but the personal growth from the exercise is huge! Constant improvement all round is one of my biggest goals in life.”

DEVIL'S DOPAMINE

“Modern societies addiction and reliance on the digital world is alarming to me. Back in the day, only true experts would be granted a platform to voice their educated opinions on topics and issues in the fields of expertise. Nowadays anyone with an opinion can be heard depending on their social media reach. It very hard to believe anything on the internet these days.”

SWEET MEMORIES

“As hard as lockdown was, we will one day look back on it as some of the most special

times of our lives because of the time we all got to spend with our families. There’s a silver lining to everything. In the past I’ve spent a lot of time on the road, away from my family, and have missed so many milestones because of it. The last two years I’ve really been blessed to have the opportunity to make up for lost time.”

HOUNDS LOOSE

“The Blues cliché tale, of selling your soul to the devil. Now he is coming to claim what is his. I’ve always been fascinated about the story of Robert Johnson and other bluesmen that sold their souls.”

SHELTER OF BONES

“A message of advice and concern to my kids on what they can expect growing up in today’s world. One of my biggest fears is what the world will do to my kids as they grow up. I thought it fitting to be the title track on the album because all the songs on this record could be bits of advice to my kids going forward. “It’s like my heart is beating without the shelter of bones.”



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Dan Patlansky's new studio album 'Shelter of Bones' will be released digitally and on CD February 25, 2022, via Virgin Music Label and Artist Services.

DAN PATLANSKY — 'SHELTER OF BONES' TRACKLIST:

- | | | |
|------------------------------|---------------------------------|----------------------------------|
| 1. SOUL
PARASITE | 5. BAD SOUL | 9. SWEET
MEMORIES |
| 2. SNAKE OIL
CITY | 6. PRESENCE | 10. *HOUNDS
LOOSE |
| 3. SELFISH
LOVER | 7. *I'LL KEEP
TRYING | 11. *SHELTER
OF BONES |
| 4. LOST | 8. DEVIL'S
DOPAMINE | |



UK TOUR 2022

DAN PATLANSKY

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 APR 01 NORWICH WATERFRONT
 APR 02 NEWCASTLE CLUNY
 APR 03 GLASGOW ÒRAN MÓR
 APR 05 SHEFFIELD GREYSTONES
 APR 06 BRISTOL EXCHANGE
 APR 08 LEEDS BRUDENELL
 APR 09 MANCHESTER DEAF INSTITUTE
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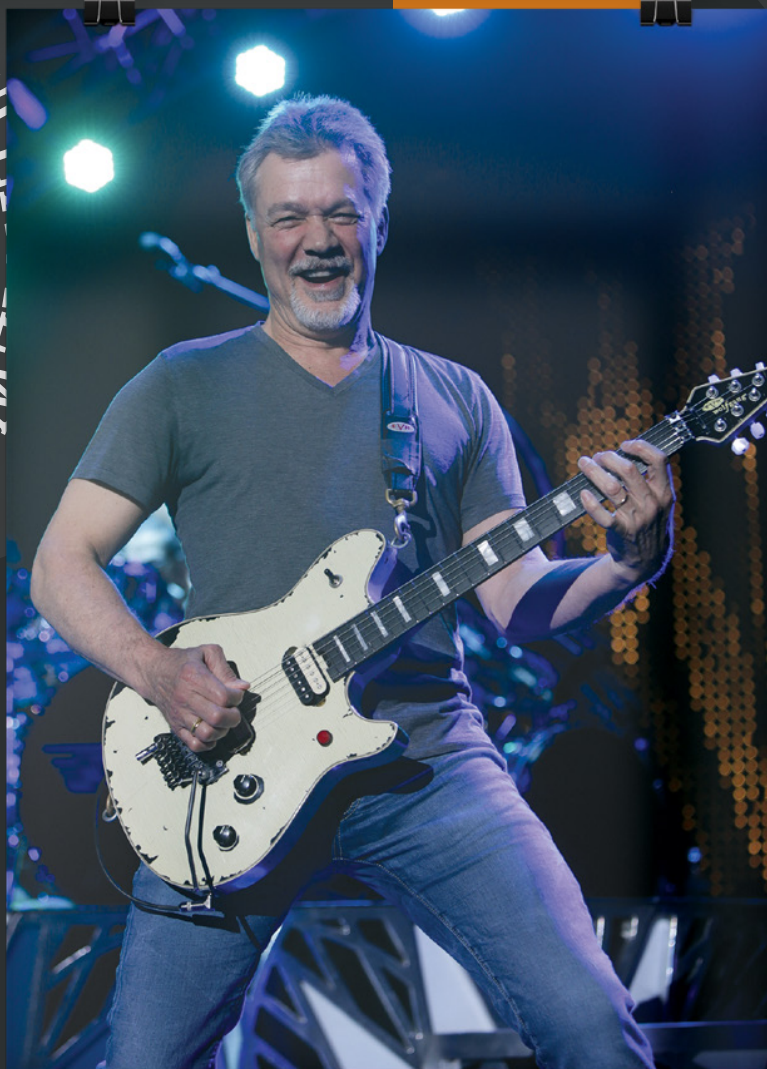
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www.danpatlansky.com



THE Features

In this Guitar interactive special feature on the history and legacy of EVH, **Jonathan Graham** talks with the man, who over the course of three decades spent dozens of hours interviewing Eddie Van Halen; former editor-in-chief of Guitar World Magazine, **Brad Tolinski**. Meanwhile, **Nick Jennison** explores the incredible intricacies of Van Halen's elusive and in many ways incomparable guitar style.

HIGHLIGHTING THE BEST FROM THE WORLD OF GUITAR



KING EDWARD

It's cliché, but where do you begin to start writing a tribute to Eddie Van Halen? The most impactful electric guitar player of the past 40 years—arguably filling even more column inches than even Hendrix. Ed was a one of a kind, a master of his art, but more than that he was an innovator. In this Guitar interactive special feature on the history and legacy of EVH, **Jonathan Graham** talks with the man, who over the course of three decades spent dozens of hours interviewing Eddie Van Halen; former editor-in-chief of Guitar World Magazine, Brad Tolinski. Meanwhile, **Nick Jennison** explores the incredible intricacies of Van Halen's elusive and in many ways incomparable guitar style. »

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BACKING TRACK

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IN the entire history of rock guitar, there have only been two players to revolutionise the way we play the guitar overnight. The first was Hendrix. The other was the now sadly departed Edward Van Halen. Van Halen's eponymous 1978's debut was an absolute tour de force of tone, groove and next-level technical innovation that remains unsurpassed in terms of sheer impact on the guitar community. It's also (in our opinion) probably the strongest start-to-finish debut album a rock band has ever produced, perhaps rivalled only by *GNR's* 'Appetite For Destruction.'

When guitar players first heard "Eruption", it's swirling cascade of tapped arpeggios boggled minds. We take this kind of technique for granted these days, but at the time it was utterly groundbreaking - so much so that many refused to believe that such a sound could come from a guitar. Of course, it's easy for the uninitiated to pigeonhole EVH as "the tapping guy", but there's so much more that we have to thank Ed for. Here's a short - but by no means exhaustive - list.





FEATURES EDDIE VAN HALEN

- Humbuckers in strat-shaped guitars.

- Locking tremolo systems.
- High gain amplifiers.
- Reverb and delay as “must-have” effects for solos.
- Heavy guitar in pop music.
- Pop hooks in heavy guitar music.
- The bulk of “shred” vocabulary



... and about a thousand other things, but you get the picture. Without Eddie, the landscape of rock guitar would look VERY different. In this lesson, we're going to try to capture some of his magic. Let's get stuck in!

TONE:

Ok, let's clear up a few misconceptions here. Yes, the classic EVH tone is a 100w Marshall run at some mythical reduced voltage using a variac, but still at deafening, stadium-melting levels. But here's the thing - Eddie sounded like Eddie through just about anything. Take the solo from "Beat It" - recorded in 20 minutes through borrowed gear (allegedly a solid-state Hartley Thompson amp on loan from Allan Holdsworth). If Ed didn't need his legendary Plexi to produce the magic, neither should you, but here are some pointers:

Use a British-sounding amp with a fair bit of gain from both the preamp and poweramp tubes. If the amp has a low power mode, consider using this since it'll likely lower the plate voltages for more of that classic VH sag. A 4x12 with Celestion Greenbacks is ideal.

Guitar-wise, any guitar with a reliable tremolo system and a bridge humbucker will do the trick. If the guitar is a bolt-on and the humbucker is medium output with a bit of midrange growl, even better. Light strings will sound more authentic, and help with that swinging vibrato.

For effects, you'll want a phaser and a tape-style delay. Run them into the front of the amp and be conservative with the settings - especially on the delay! Lastly, add a plate reverb to taste - either in the amp's effects loop or after the speaker cab if you're using a modeller.

TOUCH:

Here's where the tone really comes from. You'll want to be assertive but not aggressive with your picking hand, with a fair amount of right-hand fingertip grazing the string as you play for the squawk and growl that characterises EVH's touch. Keep a light grip on the pick (or use a thin pick) and use the angle and depth of your pick attack to control how much harmonic there is in each note. The same goes for your left-hand touch - you want to be deft with chords, bends and hammer ons, but aggressive pull-offs (especially on tapping licks) will give you the "meowing" sound that you're looking for here.

TIMING:

Paul Gilbert famously said of EVH: "I learned a bunch of his solos, but I learned ALL of his rhythms." Nobody, and I mean NOBODY swings the way Eddie did. His timing was taught and muscular, but at the same time laid back and swaggering - its very hard to describe, and the only way to nail it is to listen to a LOT of Van Halen. He was also a master of note duration, so be sure to make those staccato passages really snap!

By contrast, many of his faster lead lines weren't rhythmically rigid in the slightest (which is why the notation above the tab for these looks so bizarre!). I've heard some very anal discussion regarding Eddie's groupings of 5, 7, 9 etc., but its best to think of these passages as more of a "blur of notes". Start and finish in the right part of the bar, and let the chips fall as they may.

FEATURES EDDIE VAN HALEN: KING EDWARD

Guitar Interactive

**EDDIE
VAN
HALEN**

PERFORMANCE

NICK JENNISON TECH SESSION

Eddie Van Halen Tech Session - Performance

“Ed was not afraid. His playing was virtuosic but it was also joyful, dangerous, and **most importantly, human...**”

PERFECTIONISM:

If you take ONE thing away from this study of EVH, let it be this: Do not be afraid to take chances and make mistakes. I've heard Eddie's playing described as "scrappy" or even "sloppy". I prefer the term "human". All of us make little scuffs and fluff notes occasionally, and in the modern era of guitar playing where everything exists online to be scrutinised at half speed, instagram "improvisation" can be the result of a thousand takes and jawdropping technical feats are stitched together note-by-note in Pro Tools and Final Cut, it's easy to feel the pressure to be perfect. In fact, this exclusionary "arms race" mentality is what killed shred guitar in the 90s.

Ed was not afraid. His playing was virtuosic, but it was also joyful, dangerous, and most importantly, human. He was never ashamed of his mistakes, and neither should you be. In a world of unattainable guitar perfection, we should all strive to be more like Ed.



BARS 1–9:

Inspired by both the stabs in “Eruption” and the opening gambit from “Somebody Get Me A Doctor”, these brash open chords are followed by a series of natural harmonics with a hint of bar vibrato (move the bar down only for maximum authenticity, since Ed set up his tremolos so they were flush to the guitar’s body). The chromatic/blues scale lick that follows starts with a screaming semi harmonic and some of that signature slow Van Halen vibrato - medium/wide and a little asymmetrical top-to-bottom. Don’t feel like you have to observe any rigid time feel for this lick, but you should keep the notes short and staccato.

BARS 10–11:

A classic early Van Halen-style riff inspired by “Feel Your Love Tonight” and “Janie’s Crying”. There are a number of “non-notes” here, such as the slide up from the A string 3rd fret and the open A string that punctuates the 5th position chord stabs. These should be more of a muted “noise” than an actual note, and serve more as rhythmic devices than anything else. We’re going to keep the first part of this riff the same and explore some of Eddie’s favourite “guitar fills” as this section progresses.

BARS 12–13:

Our first fill is a classic “tap and bend” line, first heard on “You Really Got Me”. To make this work, execute the bend (4th fret on the G string) and hold it while you tap with your right hand on the same string. The vibrato should come from your LEFT hand here, with the right hand holding the tapped note in place.

BARS 14–15:

An open-string pull-off line inspired by “I’m The One”, this sort of swirling blur of notes was something that littered Ed’s playing throughout his career. Probably the best way to think of this is as a three-note unit of “index/pull off/pinky (or ring)” that moves from string to string. Pick the index finger note and let the pinky finger hammer on to the new string without picking it.

BARS 16–17:

Some sweep picked/raked natural harmonics - barre your finger across the appropriate fret (7 or 5) with a light touch and strum through the strings slowly to create an arpeggio-type effect. No need to stress about the precise rhythm, as long as you land each sweep/strum in time.



BARS 18–19:

We're rocketing up the fretboard here for an "Eruption" inspired stretchy legato lick. This is a little tricky because the index finger note on the high E string (an F#) is a semitone lower than the pinky finger note on the B string (a G), and this can throw



your ear off. Take your time and perfect the (relatively simple) left-hand sequence, then shut your eyes and go for it.

Be super aggressive with the open string pull-off at the end of this lick so that the dive bomb really "meows".



Van Halen - Unchained (Official Music Video)

BARS 20–21:

One of my favourite Van Halen shred licks, a symmetrical “non-scale” taken from “I’m The One”. This is a simple case of putting one finger in front of the other in a 1-2-4 sequence, but then letting finger 4 stay on the D string while the other two fingers advance up to the G string - super simple once you get the hang of it, but it’s still really cool. For the last note, once again it’s a really aggressive pull-off followed by more of that swaggering vibrato.

BARS 22–25:

A Staccato chromatic blues phrase, much like the one from the intro, but this time in the 5th position. Use the edge of the pick to cut these notes short for a characteristic “squeak” at the end of each note!

For the end of this section, slide up the low E before aggressively pulling off into a hammy bar dive, then slowly release the bar and strike a staccato A chord as soon as it returns to pitch.

BARS 26–31:

Some staccato fingerstyle plucks here, reminiscent of “Little Guitars”. You’re free to use either your right-hand thumb and index finger or (like me) your middle and ring fingers to pluck the strings, as long as you can find somewhere to stash your pick while you do so. I tend to keep mine tucked away in the crook of my index finger, hence my choice of plucking fingers. Whatever feels good for you is fine!

BARS 32–33:

A quick time signature change for some arpeggiated chord lines, again in the vein of “Little Guitars”. Roll your volume control back for a cleaner sound, and try to palm mute the A string notes a little while allowing the D and G string notes to ring out - not easy, but well worth the effort!

BARS 34–39:

Some tapped harmonics inspired by “Dance The Night Away”. Keep your volume rolled back for a cleaner (but not totally clean) sound here. These harmonics are sounded by fretting notes (chords in this case) with the left hand and then quickly and forcefully “tapping” the wire of the fret 12 frets above the note your left hand is fretting (NB: you can produce these 7, 5 and even 4 or 3 frets higher than the fretted note too, but we’ll stick with 12 frets higher for this example).

The technique is a little tricky, because you have to be on and off the string in the blink of an eye to let the harmonic ring out, but also forceful enough to sound the note in the first place. You might think of the sting as being like a hot stovetop that you can “tap”, but not “touch”. Please do not try this with an actual stovetop.

BARS 40–41:

Inverted triads inspired by the verse riff from “Unchained”. These arpeggios spell out Bb and C chords in the first inversion, and are

a classic Van Halen riff-writing device. Once you know how to spot them, you’ll see just how many songs they feature in!

BARS 42–49:

The synths swell in, and we’re into Hagar-era Van Halen with this “Dreams” inspired pedal tone riff. The guitar pedals away on an open D note while the synth and bass guitar move between D, F#, B, G and A underneath it for an uplifting vibe that’ll have you dreaming of piloting your very own fighter jet.

BARS 50–57:

With the dizzying array of flashy licks he’s known for, it’s far too easy to overlook EVH’s melodic solos. This deceptively simple line revolves almost entirely around a Dadd9 arpeggio, with the chords changing underneath it for that anthemic flavour. Look out for the whammy bar antics in bars 52 and 56 - they’re an example of Eddie’s tendency to momentarily “bail out” on a melody for some noisy flash, only to get right back into the melodic stuff.

BARS 58–59:

We’re into the “solo” section proper here, with a blues lick taken straight from “Panama”. It’s the sort of line that everyone from Clapton to Page to Schenker to Bonamassa has used, but this particular version is Ed’s characteristic spin on it. It also feels really, really good under the fingers.

BARS 60–61:

The legendary Van Halen tremolo lick! Found in “Beat It” and all over Eddie’s improvised solos, we’re outlining a hexatonic minor scale (or a minor pentatonic with an added 2nd degree) up a single string while tremolo picking furiously for that fluttery effect. Eddie had a very unique way of executing this, with his right hand completely floating and using a rotational movement, but that’s totally to sound authentic. Once you hit the apex of the bend at the conclusion of this lick, keep picking until it’s time to slide downwards out of the lick with the left hand and/or your pick.

BARS 62–63:

A descending tapping flurry from both “Jump” and “Hot For Teacher”, this lick uses a symmetrical fingering (the same frets on each string) and an asymmetrical sequence. It’s best to think of it as “pinky-TAP-pinky-ring-index”, with the pinky leading the transition to each new string.

BARS 64–65:

An ascending lick that’s equal parts “Jump” and “On Fire”, this shows how much mileage you can get from a symmetrical 1-2-4 fingering. It starts with the same “tripping over itself” pattern from bar 21, but this time we’re palm muting just a touch for a percussive effect. From there, we’ll move into a classic Van Halen trick of hammering one string and alternate picking the next. This produces a really interesting contrast

between the smooth legato notes and the percussive attack of the picking.

BARS: 66–69:

More tremolo, this time in the vein of “Eruption”. Set your right hand away like an outboard motor and let your left hand handle the timing. We’re playing “free time” from here on out, so feel free to be as loose with the timing as you like - as long as it feels good to you!

BARS 70–71:

A two-string variant of “that” tapping lick, which cropped up regularly in Ed’s live versions of “Eruption” as well as in the “Beat It” solo. Think of this as “TAP-index-pinky”, with the tapping finger leading the string changes.

Once this lick is done, we’re going back to a «bend and tap» idea with a held bend on the 15th fret of the B string and a series of taps on top of it, followed by a tapped slide right up onto the pickups and a whammy bar dive for a noisy, chaotic exit.

BARS 72–77:

The lick you’ve all been waiting for - the “Eruption” tapping sequence! This “TAP-index-pinky” sequence is so ubiquitous that I’ve had students within their first month of playing the guitar turn up having learned it with no idea where it came from - just that it looks and sounds cool and it’s surprisingly easy!

FEATURES **EDDIE VAN HALEN**



The devil is in the detail here, however. Something I'm convinced Ed did that I haven't heard anyone else talk about is "modulating" his fretting pressure to create an effect similar to a wah or a phaser. Yes, there was a Phase 90 on the original recording of "Eruption", but there are a bunch of live versions where Ed doesn't kick the phaser on and that "swirl" is still there. Try it for yourself!

BARS 78–83:

The final cadenza of our study is one of my all-time favourite EVH licks - an ascending two-string run that moves between the Dorian and Aeolian modes based (presumably) on which fingering feels nicer at any given part of the run! The trick to making this sound authentic is to hammer the notes on the B string and alternate pick the notes on the E string, creating a stark contrast between the smooth notes on the bottom and the aggressive and articulate notes on the top. You can be pretty forceful with your picking here too.

Once we get to the top, repeat the last sequence as many times as you see fit before sliding up into a high tremolo picked bend. Slide-out of this bend and strike a staccato open E power chord and we're done!

One of the highlights of my job is that I get to examine the playing of my heroes, and share the observations I've made over years and years of study with you, our readers. With the tragic passing of Eddie shortly prior to writing this piece, it's an unbelievable honour to pay tribute to his legacy with this tech session. Hopefully, you've had as much fun learning it as I've had putting it together.

I've said it already in this piece, but it bears repeating: play with joy, play dangerously and don't be afraid of making the occasional mistake. Strive to be better each day, but don't be ashamed of your imperfections. In short, "be more Ed".

THE Tech Session

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

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STEVE LUKATHER TECH SESSION



Tech Session

Continuing our exclusive features on this issue's cover artist, Steve Lukather, **Sam Bell** breaks down the unmistakable phrasing and killer technique of the man himself in this issue's Guitar Interactive Tech session. »

STEVE Lukather is a household name in the guitar/session world, and for good reason. Known for his multitude of musical abilities across many projects—including his work with the legendary Toto—Luke has appeared on hundreds of albums with a mix of fiery blues phrasing, huge bends, fast pentatonic and chromatic lines with bucket loads of tone and attitude.

The solo i've created for this issue's Tech Session is based on some ideas I've picked up from various performances of Luke's;

however, I've focused the general vibe of this tech session on the solo section to Toto's "Girl Goodbye" track.

The main riff is based around A Natural Minor, focusing on the b7 and Root of Am, then climbing up the scale Root, 2nd, then Minor 3rd. The solo is transcribed from the 2nd round of the riff, and I'll refer to the bar numbers by the tab. So grab your guitar, load up the tab and video and let's dig in.



Steve Lukather - Tech Session Part 1

Bars 1 - 2

This intro phrase is in position 1 Am pentatonic, starting with a quick flurry of 16th notes and going directly into a minor 3rd bend on the D string 7th fret. Be sure to really grab that vibrato on the final note of this phrase.

Bars 3 - 5

This phrase basically mirrors the first phrase, except on the next set of strings, grabbing a bend on the 7th fret G string and adding some additional tapped notes to further the range of the bend. The bending comes from the fretting hand, and the notes are sustained by firm tapping on the same string. See the video for details of what this actually looks like.

Bars 6 - 7

This phrase is a classic blues lick, focusing on some slurs between the 4th and b5 of the Blues Scale going down linearly through the Octaves. Landing on the root note on the low E string, we're also going to grab a lower version of that Minor 3rd bend from the opening lick. This adds continuity to the phrasing and more pyrotechnics for the listener!

Bars 8 - 9

This is a classic Lukather 16th note line for the time. We're ascending an Em triad over the Am chord progression, grabbing a descending 3rds sequence in position and then grabbing another classic ascending 3rds sequence on a single string to rise up to the 17th fret, which leads us into the next section of this solo.

Bars 10 - 11

Here's another variation on the bending theme from the start of this solo; however, it's happening on the High E string between positions 5 & 1 of the minor pentatonic scale.

Bars 12 - 13

This phrase features a cascade of Pentatonic Minor 3rd bends moving down the neck through positions 1, 5 and 4 of the Minor pentatonic scale. The transcription's rhythm has been oversimplified to show the 'chunks' of the line. See video for further details on this classic Lukather style phrase.

Bars 14 - 15

This phrase is similar to the classic line we hear in Toto's track 'Rosanna'; however, I love playing it in a more Minor context. This line takes place around the 10th fret, position 3 A Minor Pentatonic. It uses hammer on's, slides and chromatics to create a liquid sounding 16th note line.

Bars 16 - 17

Here's another classic Lukather phrase with plenty of slides, chromatics and all taking place around the 12th to 15 frets. The line ends with some ascending pentatonic string pairs.



22

22A

23



Giulietta



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Summary:

Plenty of classic lines to get into here. If you want to take your Lukather exploration further, please check out the late Michael Casswell's 'Quick Licks Steve Lukather', which I had the pleasure of transcribing Guitar TAB for at LickLibrary. Lukather is a remarkable example of a well-rounded musician, a rock-blues player with a jazz influence. We can learn a lot from him. Long live Luke!

END «



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THE Reviews

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

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

GUITARS, AMPS
AND EFFECTS

Ibanez RGT1221PB

With its lightning-fast 7-piece Wizard neck and stunning poplar burl top, the Ibanez Premium RGT1221PB is a showstopping speed demon. An American basswood body provides a balanced tone, and a gorgeous ebony fretboard—punctuated with jumbo stainless-steel frets—sings out with lively projection and miles of sustain. The Ibanez RGT1221PB's DiMarzio Air Norton and Tone Zone humbuckers are voiced for metal, brimming with aggression and ready to howl. All this adds up to a solidbody electric that's a rock 'n' rolling, metal-making machine. **Nick Jennison** reviews

SINCE the launch of their AZ line of guitars in 2018, Ibanez has been at the top of the list of “guitar brands to watch” for much of the guitar community. Understandably so, since the AZs were a paradigm shift for the legendary Japanese brand. With a conservative, modern silhouette and a wealth of high-end features like baked maple necks, stainless steel frets and innovative switching systems, the AZ series offer the outstanding performance Ibanez are known for in a package that's less visually ostentatious than their most famous model - the RG.

But what if (like me) you love the RG shape and the “golden era of shred” looks encapsulated? Well, Ibanez has the guitar for you, and my word, it's good. The new RG Premium line boasts the same high-performance features as its AZ cousins, but with the crazy-fast neck and bold aesthetics of an RG. As if this wasn't a tantalising enough prospect, these new RGs also boast neck-through construction and gorgeous burlled poplar tops. You'd be forgiven for

As you'd expect, this thing is **solid as a rock** and laughs in the face of even the most violent dives, flutters and warbles.

thinking these guitars were from the high-end “Prestige” line, and the fact that a guitar of this quality is being offered in the mid-priced “Premium” range is frankly mind-boggling.

Let's start with the tones. If you were an Ibanez player in the early 2000s (as I was), you'd remember the practice of swapping out the pickups in RGs for DiMarzios, and these new RGs come loaded with the “holy grail” set from that era - a Tone Zone in the bridge »



Ibanez RGT1221PB

MSRP: £1099 / (US) \$1928

The Breakdown

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Specialised Versatile



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Affordable High-end



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AZ versatility.

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and an Air Norton in the neck. I absolutely love these pickups, especially the Air Norton, which remains one of the best next humbuckers ever made - it's clear, vocal and articulate, and sounds open and well-rounded both clean and distorted. By contrast, the Tone Zone is fast, aggressive and tightly centred in the midrange, with incredible harmonics when you crank the gain up. These pickups are paired with the "Dyna-MIX10" switching system, offering a huge range of tones from fat humbucker

sounds to a whole rainbow of single-coil tones. Whether you want sparkling cleans, punchy country tones, wiry fusion sounds or all-out shred, the RGT1221PB delivers in spades.

RGs are synonymous with fast, easy playability, and the RGT1221PB is no exception. The neck isn't quite '87-era skinny, but it's still very thin and flat with a 16" radius and 24 huge stainless steel frets. The action from the factory is super low, and the play feel is absolutely effort-



Ibanez RGT1221PB

“Visually, the RGT1221PB **is stunning...**”



less. » If you have the chops to handle a guitar like this, you'll be rewarded with unparalleled playability that feels completely transparent under the hand. The neck-through construction and deeply scalloped cutaways offer supreme upper fret access, and despite the

lower-than-low action there isn't a choke or rattle to be found anywhere on the neck.

Visually, the RGT1221PB is stunning. The Deep Twilight Flat finish over the burl wood top and exposed neck-through results »

in a “rainbow of black” that’s reminiscent of a starling’s wing - the more you look at it, the more subtle colours reveal themselves. The RG body shape is unashamedly aggressive, but it also results in a guitar that balances beautifully on either leg or on a strap, with a very comfortable body and incredible upper fret access. You might get funny looks taking a guitar like this to a funk, jazz or country gig, but the tones will silence the doubters.

If you want the versatility and high-end features of an AZ, but with a more ostentatious look and an even faster neck, the RGT1221PB is the guitar for you. Trem models are available too!

END◀



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VOX Giulietta VGA-3D

Nick Jennison reviews the VOX Giulietta VGA-3D single-cutaway archtop acoustic/electric. Inspired by classic full-hollow archtop guitars, the new Giulietta VGA-3D guitars add sophisticated 21st-century modelling technology to bring you versatility and advanced performance in a full-scale, compact instrument.

“VERSATILE”

is one of those buzzwords we hear all the time in reference to guitars. Admittedly, I'm guilty of contributing to this in no small way. But what does that even mean? Well, usually, it means a guitar that can do fat humbucker sounds and a variety of single-coil sounds too. But that's a pretty unambitious definition of “versatile”. I draw your attention to “the breakdown” in the corner of this review - specifically the “specialised/versatile” slider. When we first dreamed up this rating system, I struggled to imagine what a guitar that's all the way to the right on this slider might look like. I struggled, but Vox clearly didn't.

The Giulietta VGA-3D may look like an unassuming jazz box, but the sheer range of sounds under the hood of this rather demure

looking instrument beggars belief. But first, let's get the more conventional stuff out of the way. It's a 24 3/4" scale, small-bodied archtop with a mahogany set neck, maple top back and sides and a modern C neck shape. You get 22 medium jumbo frets and a floating bridge and tailpiece assembly. It looks great, plays great, balances well on a strap...

Now on to what makes this guitar so unique - the Aeros D pickup system. There's a single mini-humbucker in the neck position and a three-way toggle selector, which should raise an eyebrow immediately - what good is a pickup selector if there's only one pickup, right? Wrong. The sector switch is for toggling the three sounds in each of the Aeros D system's eight “banks”, for a total of twenty-four sounds! Let me explain. »

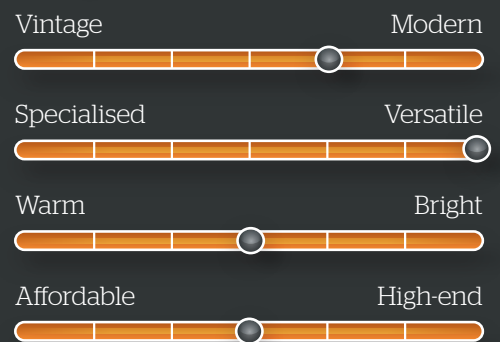
The Vox Bobcat V90 has all of the best parts of a classic mid-'60s hollowbody, **but with none** of the drawbacks...”



VOX Giuletta VGA-3D

MSRP: (UK) £799 / (US) \$TBC

The Breakdown



For fans of

All of the tones;

All of the tones;

ALL. OF. THE. TONES.

For more information, please visit:

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Each “bank” contains three variations on a specific theme. First up are “SL” and “HB”, which offer single-coil and humbucker tones, respectively. The pickup selector offers bridge, middle and neck positions in both banks, which are surprisingly convincing since there’s no physical bridge pickup to speak of. Next up, there are two “Acoustic” banks, each with three modelled acoustic sounds ranging from parlours to dreadnoughts, with a nylon string and a 12-string for good measure. I have to say; these models are some of the most convinc-

ing plugged-in acoustic sounds I’ve heard in a long time.

This is where things get really interesting though. The “UQ” bank (“Unique”) sports models of a banjo, a sitar and a resonator. These first two are worth the money all on their own for me, since I can’t play a real banjo or sitar for toffee, but this guitar gives me access to these sounds in a form I can actually make music with. Likewise, the “SP” bank has a monophonic lead synth, a “sustain” mode for organ-like pad textures and an electric 12 string sound. »



VOX Giulietta VGA-3D

“As a studio guitar, it’s a
must-have...”

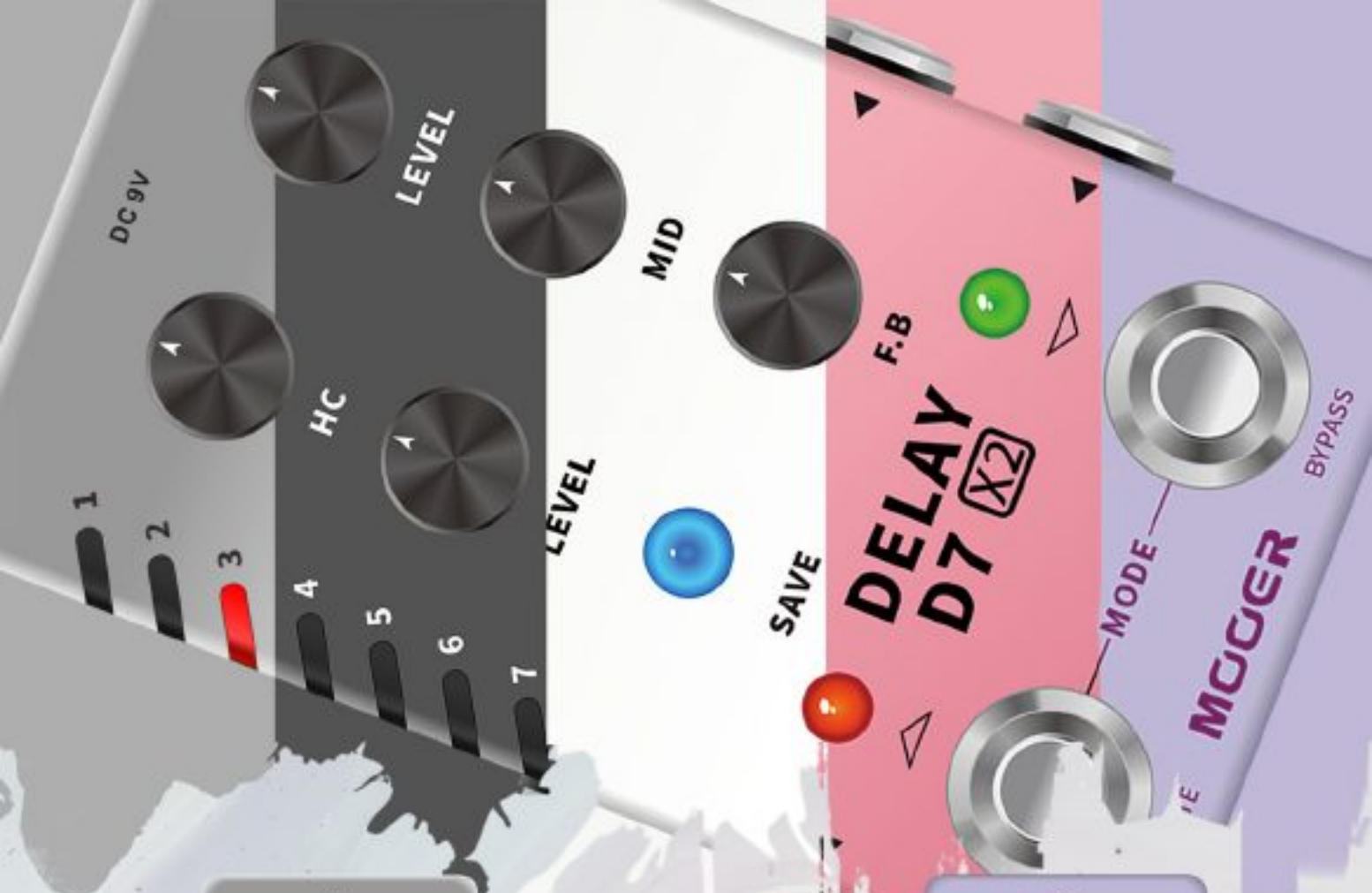


“If you’re looking for an elegant, small-bodied archtop, this guitar is a **great choice...**”

As if all this wasn’t enough, there’s a knob for adding drive to the electric tones and reverb to the other sounds, and two “user” banks where you can save your favourite combination of tones. Imagine having a Tele bridge pickup with overdrive in one selector position, a sitar in the middle position and a 12-string in the neck position - the Giulietta VGA-3D can do that.

It’s hard to overstate the sheer versatility of this instrument. As a studio guitar, it’s a must-have. Likewise, it’s a perfect choice for a guitar player in a theatre pit who needs every tone under the sun but with just enough space for a single guitar. And of course, if you’re looking for an elegant, small-bodied archtop, this guitar is a great choice.

END «



- PREAMP MODEL X
- REVERB R7

- CAB
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- GROOVE LOOP

X2 Series

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Cort G280 Select

The G Series by Cort is billed as a logical evolution of the term “vintage”. While modern, it retains the familiar characteristics of the classic double-cutaway design in an aesthetically tasteful manner. This double-cutaway collection includes a wide variety of options and features to best meet a player’s specific needs and requirements. G250 features humbucker, single, single pickup configuration providing a wide variety of sounds to cover virtually any musical style.

Nick Jennison tells us more.

IT never ceases to astonish me how much guitar you can get for your money these days. I say “these days”, because I’ve been playing guitar for 26 years now, and I’ve seen the quality of entry-level guitars creep up, while the price progressively creeps down and down. Out of curiosity, I decided to get all nerdy and dig up some guitar catalogues from the year I started playing: 1995.

In 1995, a Squier “Tradition” series Strat (the most basic model available at the time) would set you back around £155 - equivalent to around £305 in today’s money. Now, modern Squiers are excellent guitars for sure, but the entry-level models in 1995 were hid-

eous. Uneven frets with ends that would cut you to ribbons, an action that would make lap steel players blush, weak pickups, unusable tremolos, nasty machine heads that didn’t really work, and worst of all... the dreaded plywood body.

Compare that to the Cort G250, which will leave you enough change out of £305 for an overdrive pedal, or six months worth of strings, or a REALLY nice burger and a milkshake.

Now, if you’ve heard the name “Cort” but you’re not sure where you know it from, Cort is the in-house brand for the South Korean »

“For a frankly **outrageous price**, you get a really comfortable maple neck, faultless fretwork, a choice of attractive finishes...”



Cort G250

MSRP: (UK) £269 / (US) \$TBC

The Breakdown

Traditional Modern



Specialised Versatile



Warm Bright



Affordable High-end



For fans of

Versatility.

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guitar manufacturer Cor-Tek, who are responsible for building the entry-level import guitars from many of your favourite brands. If you've played a modern Korean-made Squier, G&L, Ibanez (among others), you've played a Cor-Tex guitar, and you'll know just how good they are. The G250 is no exception.

For a frankly outrageous price, you get a really comfortable maple neck, faultless fretwork, a choice of attractive finishes (including the gold and silver models I took a look at in the video that accompanies this review), HSS pickups that not

only sound really good but also come with a push-pull coil-split, and a tremolo that works great and stays in tune. When I say you're getting a lot of guitar for your money, I'm not joking.

Sonically, the G250 is a "Fat Str*t" at heart. The neck and middle single-coils are bright, punchy and wiry on their own, with that great out-of-phase character we love so much in positions 2 and 4. Interestingly, setting the pickup selector to position 2 (position that is often a bit of a let down on HSS guitars) automatically splits the bridge humbucker for a



Cort G250



really authentic spank. The bridge humbucker has a really nice balance of fatness and clarity too.

Playability-wise, there's very little to fault. The factory setup makes full-on legato shred feel a little like hard work, but that's nothing that 10 minutes with an Allen key couldn't fix. For styles like blues, funk, classic rock and even metal riffing, the G250 plays very well indeed - and it's tonally versatile enough to cover all of those styles too.

The Cort G250 is a really appealing prospect for the budget-conscious guitarist. Whether you're looking for your first electric, buying for a young relative, looking for a great backup instrument or even an inexpensive but high quality touring guitar to spare your expensive instruments the rigours of the road, the G250 is definitely worth a look.

END «

Tech 21 Richie Kotzen RK5 v2 Signature

Following on from the much-celebrated original RK5, Tech 21 have once again hit a home run with the RK5 v2 Signature Fly Rig, developed in close collaboration with Richie himself. Retaining the original's core features—the boost, and Richie's Signature OMG overdrive—the Richie Kotzen RK5 v2's new features include a rotary speaker mode, compression, fuzz, a tuner, headphone capability and more. **Nick Jennison** tells us more.

FLY gigs are an exercise in compromise. Almost nobody outside of A-list touring artists can afford to have their own rig, let alone their own gear to every corner of the world, so we're generally left at the mercy of whatever backline is available at the venue. If you're lucky, you'll get a Marshall DSL, a Hot Rod Deluxe or an AC-30, which may or may not suit the music you're playing. If you're unlucky, it can be anything from a turn-of-the-millennium solid-state amp to a JCM900 with valves that are so past their best that it sounds more like a Fuzz Face.

It's understandable that many guitar players have turned to modellers for their touring needs, but our collective fear of menus and “digital stuff” is legendary. Enter Tech 21 and their “Fly Rig” line of pedals. Everything you could possibly need to get through a gig in a single pedal that fits in the front pocket of your gig bag, with no menus, no digital trickery, nothing to go wrong in the heat of battle. A cursory look at Tech 21's artist roster alone should tell you the quality of these »



Signature Fly Rig

me run in the form of the Richie Kotzen RK5
ne same delay with tap tempo, a powerful
s include an independent reverb with choice
and an XLR Output in a form factor fit for any

fford to fly their favour-
line happens to be at the
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te horror to a battered



“The RK5 v2 sounds **absolutely killer** into a clean amp...”



Tech 21 Richie Kotzen RK5 v2 Signature Fly Rig

MSRP: (UK) £330 / (US) \$359

The Breakdown

Straightforward Feature Rich



Specialised Versatile



Affordable High-end



Traditional Innovative



For fans of

Killer old-school gain tones.

Knobs over menus.

Travelling light.

For more information, please visit:

tech21nyc.com

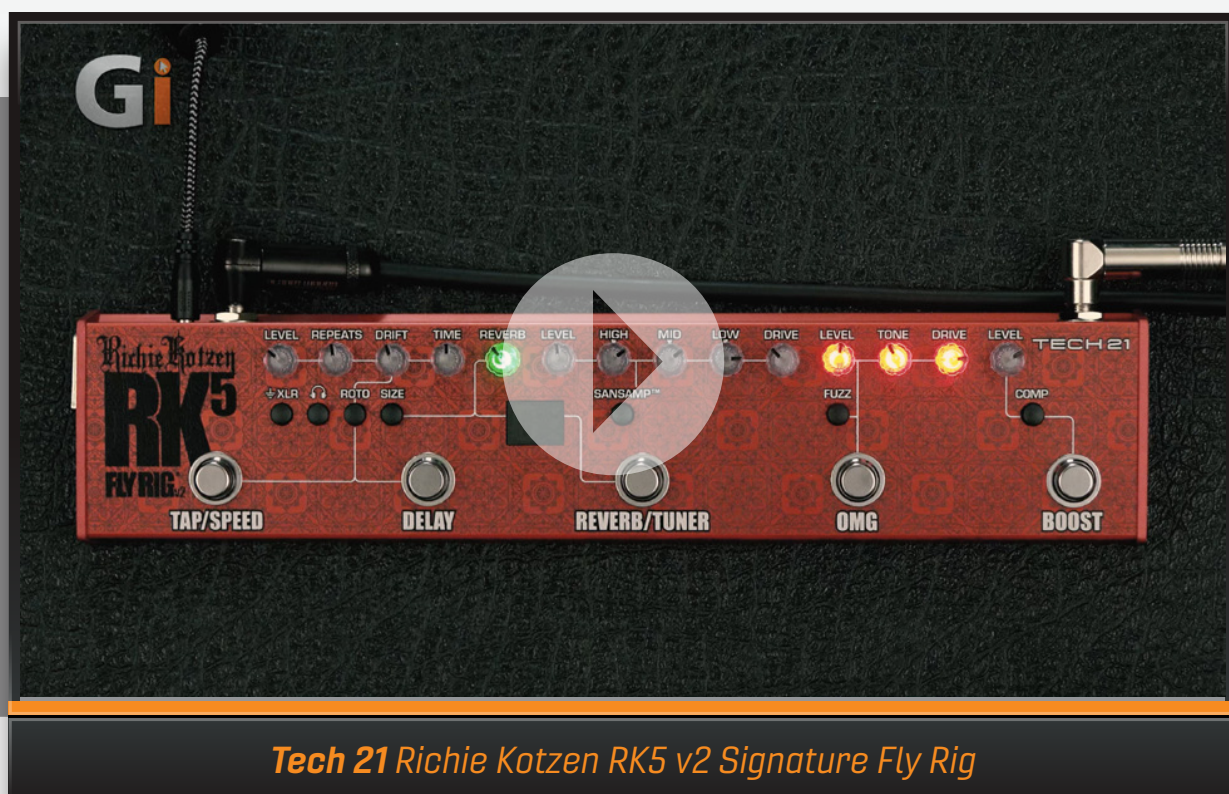


clever little pedals, and these collaborations have spawned a whole range of signature models—including the Richie Kotzen signature RK5 v2.

Even putting aside the fact that I'm a massive Richie Kotzen fanboy, this is a really appealing pedal. In one single unit you get a boost, a compressor, an overdrive, a fuzz, a great sounding delay, a superb rotary speaker simulation, two great-sounding reverbs, a tuner and, of course, a SansAmp section for going direct to desk and augment any amplifier. To buy each of these

effects individually, you'd be looking at paying at least three times the price of the RK5 v2, and your board would be at least five times the size of this killer little pedal.

Let's start with the gain sounds. The boost comes first in the chain, and can function either as a clean boost for hitting the front of your amp (or the on-board overdrive), or as a beautifully squishy compressor. The OMG overdrive is a real gem, offering a whole range of gain from a gentle purr to a rich and thick lead voice, with tons of old-school character and dynamic range.



Tech 21 Richie Kotzen RK5 v2 Signature Fly Rig

“Even putting aside the fact that I’m a **massive Richie Kotzen fanboy**, this is a really appealing pedal..”



Hit the “fuzz” switch and you’ll get that killer collapsing, blown-out feel without any real drastic change in gain, level or tone from the overdrive mode, meaning you can easily switch between the two mid-performance. In my opinion, the boost and OMG sections alone are worth the money on this pedal, and deserve a place on your board as a stand-alone overdrive! »

“Wet” effects come courtesy of the reverb and delay/rotary modes. The reverb is pleasantly simple with just a single knob and a switch that toggles between a short room ambience and a longer hall-type reverb. It’s a great way to add a little life to your sound, which is particularly useful on outdoor stages (which are famously dry and unpleasant sounding). The delay is super versatile, with a tap tempo function and a “drift” control for dialling in some ‘Deluxe Memory Man’ style modulation, and can be switched out for a really convincing rotary speaker effect, with the tap tempo switch toggling between two fixed speeds for some pseudo-Leslie action.

The RK5 v2 sounds absolutely killer into a clean amp, but if you find yourself either without an amp or lumbered with an amp that doesn’t sound great, the onboard

SansAmp gives you the option of going direct to the desk via the onboard XLR output—or thru the effects return of the amp that doesn’t sound great, or both simultaneously! It’s a simulation of a warm, clean valve amp that’s perfectly matched with the OMG overdrive, but there is a bit of grit on tap if you usually prefer running into an amp on the edge of breakup.

The Tech 21 Richie Kotzen RK5 v2 Signature Fly Rig offers exceptional overdrive and fuzz tones, along with the tools to get through just about any gig in a genuinely tiny package. The gain sounds alone are worth the asking price, and it can function as both a complete travel rig and a killer-sounding backup in case your regular amp goes down at a gig. I’m a big fan!

END «



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BEST OF BOTH WORLDS

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



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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, »

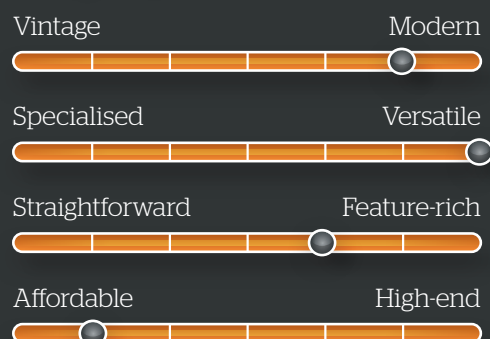
high-quality delay effects, the D7 X2 Delay effects D7 Delay, while also adding stereo inputs and analogue and tape delays to more modern and experimental to tell us more.



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

BLUE STEEL

THERE'S FIRE
IN THIS ICE

CRYOGENICALLY FROZEN

BRILLIANT TONE

LONG LASTING

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IK Multimedia AmpliTube X-Space

With the IK Multimedia X-Space, you can fill your pedalboard with a slew of meticulous vault of iconic hardware units. This next-generation DSP-powered guitar pedal arms y effects, including studio-grade plates, halls, and springs, in addition to lush shimmers, and worldly spaces. **Sam Bell** reviews.

IK Multimedia has a brilliant range of recording plugins for your DAW. Perhaps their most well-known product in the guitar community is their Amp Modeling 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 is now bringing their sounds to the stage with their new range of 'X' pedals. There are for in the range; in this review, I'll be taking a look at the X-Space Reverb Pedal. This pedal features 16 incredibly useful and expansive sounding Reverbs from Amplitube FX range and gives the user the opportunity to incorporate them into their pedalboard rig.

Let's take a look at the 16 different Reverb types you can get on this expansive pedal. Shimmer 1

is a shimmer reverb that gives you the option of increasing feedback. The pitch can be modulated up to an octave; lots of great options are available within this reverb. Shimmer 2 this is different from Shimmer 1 as there is no build-up option for Feedback and there are now 2 different pitched voices to create various harmonisations. There are some classic types such as the Hall, Room, Chamber, Church, Plate and Spring reverbs. All lush sounding with tons of depth and versatility in terms of parameters. Then we have some utilitarian reverbs, Swell, Gated, Reverse, Bloom and Early Reflection reverbs. These are great for either 'always on' applications or for 'arranged' parts within a piece of music. Then we have the more 'out there' sounds of Extreme, Ethereal, and Magnetic reverbs; these include different types of modulation and combinations »

“At no p
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this pe



Reverb

usly modelled reverb effects pulled from the IK's
ou with 16 of AmpliTube's most popular reverb
an '80s-style gated verb, and atmospheric, other-

point did I feel lost or
ted when plugging
edal in..."



IK Multimedia AmpliTube X-Space Reverb

MSRP: (UK) £259 / (US) \$329

The Breakdown

Straight Forward Feature-rich



Specialised Versatile



Affordable High-end



Studio Stage



For fans of

Ambient guitar tones

Endless options

Good build quality

For more information, please visit:

ikmultimedia.com



of other reverbs from the algorithm. You can store up to 300 presets on the X Space Reverb. The factory presets are also incredibly inspiring to play around with. These can be used as jumping-off points for creating your own reverb sounds, or for finding inspiration when writing! What I love most about the pedal is how you can go from a classic 'sensible' reverb that sounds studio quality on your pedalboard all the way to ethereal, expansive, space-like sounds and everything in between.



IK Multimedia AmpliTube X-Space Reverb



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 pretty intuitive; it's nice to be able to control the basic parameters of the Reverb sounds with the control's along the bottom of the pedal. Each reverb sound's parameters are slightly different depending on »

“It’s **definitely a contender** for other high-end reverb pedals on the market..!”

the model you choose. However, at no point did I feel lost or frustrated when plugging this pedal in. Of course, you could go down the rabbit hole with creating presets, but it’s also very much a plugin and play if you want it to be! The X Space Reverb gives you the option of having left and right input and output for Stereo setups, however, the pedal, of course can be run mono. You can integrate the pedal with Midi and if you use the Amplitube software, you can use the X-Space within the software to edit your presets and export to the pedal via the librarian app.

In a nutshell, the X Space reverb is awesome. It’s brilliant to be able to have the Amplitube Reverb 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 Reverb solution for your pedalboard and you love what Amplitube offers, the X Space is well worth checking out. It’s definitely a contender for other high-end reverb pedals on the market!

END «

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Carl Martin Ottawa

Inspired in part by the politicians who do nothing but wah-wah-wah all day long in Canada's capital city Ottawa—The Carl Martin Ottawa may have a tongue-in-cheek name; however, unlike those aforementioned politicians, it always delivers on its promise to 'Wah' with the very best of them. Here's **Sam Bell** with the full review.

THE Carl Martin Ottawa is an envelope filter that mimics the sound of your wah pedal without you having to step on a wah pedal and adjust those frequencies manually. It's a great pedal for soloing and for rhythm work, whether you are into 'those' psychedelic 60's, or the disco era of the later 70s, or any other music that requires this unique sound. There are three presets which are High, Band and Low Pass filters, adjustments for bandwidth and attack, as well as level and tone. Let's look at these

Carl Martin makes brilliant effect pedals, known for their high quality builds and great sounds. In this issue we're looking at the Ottawa (named after the Canadian City!) This could be seen

as an 'auto wah' or as scripted on the front of the pedal itself a "vintage optical envelope".

This pedal is designed to give us a wah effect that responds to the dynamics of our playing, if we dig in hard, we get the 'wah' effect, and when we lighten up, the tone is darker. So we can simply use our playing dynamics rather than using a wah pedal that's operated with heel and toe. Which I find much more intuitive for rhythm and certain types of lead playing. The Ottawa gives us different options to fine-tune our Wah sound to our playing style or playing situations.

The pedal is based around four key controls; we have 'attack', which focuses on the sensitiv-

ity of the pedal to our playing and how quickly the 'wah' effect takes hold of the note. Then we have a level, this controls the level of the Wah effect. Then on the right-hand side of the pedal we have the Tone and Q controls, the tone helps us find the frequency of the wah tone we want, and the Q control's the bandwidth of that frequency. We can have a small defined Q which leads to more 'biting' sounding wah sounds (depending on the attack and the tone) or we can widen the Q to get a broader range of EQ in our wah sound. If this wasn't enough, we also have High Pass, Band Pass and Low Pass filter to further dial in the range of the tone control. »



Carl Martin Ottawa

MSRP: (UK) £115 / (US) \$166

The Breakdown

Straightforward Feature-rich



Specialised Versatile



Affordable High-end



Studio Stage



For fans of

Inspiring Wah tones

Tone shaping

Analogue sound machines

For more information, please visit:

carlmartin.com



“The VOX MINI GO 10 guitar amp can be **taken with you anywhere** you go...”

This pedal is a lot of fun to play with, it adds another level of expression to your playing and it's very simple to use. Satisfying wah sounds can be found very easily, and once you're plugged in, it doesn't take long to get fluent at finding different characters of wah sound. Very fun.



Carl Martin Ottawa



The pedal itself is super compact and very well built, Carl Martin have made a few pedals using this design and its perfect for the busy pedalboard. I could see this pedal becoming a mainstay on many guitarists boards around the world. If you're looking for an amazing Auto Wah, go to Ottawa!

END «

DSM & Humboldt Silver Linings Drive/

Billed as a cutting-edge gain workstation is made specifically for guitarists searching for... DSM & Humboldt Silver Linings Drive/Preamp is capable of producing anything from the best of high-gain chugs! **Sam Bell** puts the unit to the test in his latest Gi review.

THE DSM & Humboldt Silver Linings Overdrive & Pre-Amp pedal is a truly versatile pedal that does what it says on the box. If you're looking for a one-stop-shop for a plethora of amp-like drive sounds, the Silver Lining is well worth checking out.

Out of the box, this unit gives us three different types of amp drive sounds, soft, vintage and hard. This gives us different gain types. Soft is a classic Fender style breakup, vintage is a bit hotter and resembles classic Marshall sounds, and the Hard stage gives us more high gain with a tighter low-end response. Again, these drive stages are controlled, level and a three-band EQ, which is very interactive.

The other side of this pedal gives us a pre and post boost. We can use the pre boost function to further 'drive' our original gain setting. This is like running a Tubescreamer in front of a driven amp for more sustain and gain. There is also the Post Boost which gives us a 'level' boost, useful for solos and moments of music where you need an overall level boost.

If this isn't already enough, the Silver Linings pedal can be set to 3 'modes' which present some useful options. Normal mode imitates a transparent drive with clear top end and refined low end. Preamp mode optimises the pedal for using directly into a power amp without losing top-end clarity and increases the volume range to drive the power amp further. Mid-Boost accents the 800hz range of the pedal for a more cutting and punchy response. This also warms up with sound and smooths out the high end response.

There are a lot of overdrive/preamp pedals on the market advertising themselves as versatile and the 'one-stop shop for all your drive needs. In my experience most of these haven't quite hit the mark. The pedals don't quite feel or sound right. Or in some cases there have been oversights in what's actually useful for players. However, I feel the Silver Linings drive/preamp delivers a truly inspiring range of drive sounds to play with. It feels great, it plays great, it's easy and practical to use. I can see this pedal being very popular with players who play a wide range of styles. Or players who are running pedalboard only rigs and are looking for a fantastic sounding preamp »

Preamp Engine Pedal

For the most versatile and useful drive out there, the sweetest clean jazzy whispers, to the gnarly-

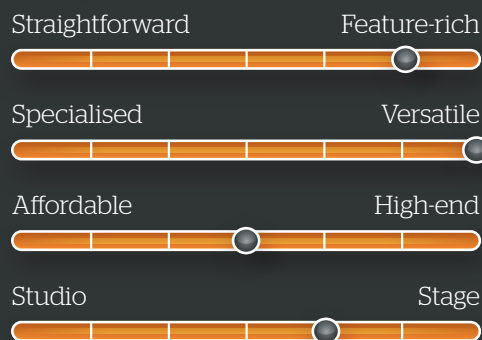
It **feels great**, it plays great, it's easy and practical to use..."



DSM & Humboldt Silver Linings Drive/Preamp Engine Pedal

MSRP: (UK) £249 / (US) \$299

The Breakdown



For fans of

Highly-realistic amp tones

Complex harmonic overtones

Unprecedented tweakability

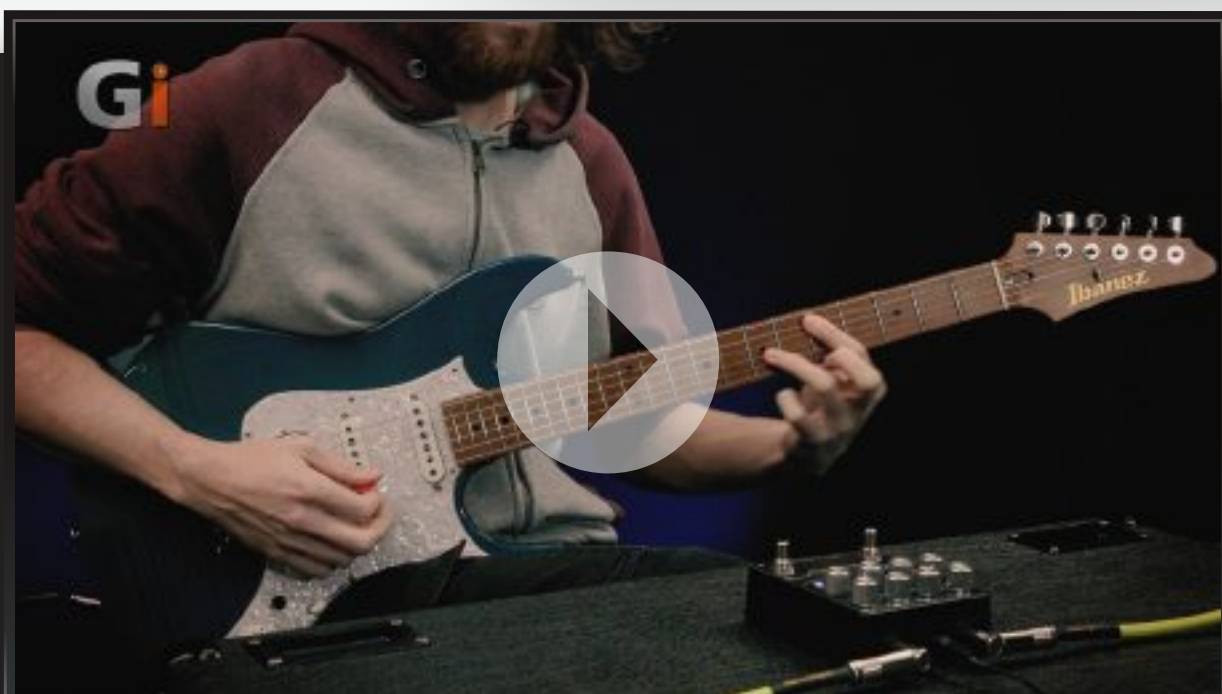
For more information, please visit:
simplifieramp.com/silver-linings



REVIEWS PEDAL REVIEW

pedal to go with a power amp or speaker simulator. If you're looking for a workhorse drive pedal for your board that genuinely covers a wide range of drive styles authentically without enforcing its own sonic agenda, check out the DSM Humboldt Silver Linings Overdrive and Pre-Amp Engine!

END «



DSM & Humboldt Silver Linings Drive/Preamp Engine Pedal

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Boss FZ-1W Waza Craft Fuzz Pedal

Paying tribute to early fuzz circuit designs while eliminating some of the issues of vintage fuzz, the BOSS FZ-1W Waza Craft fuzz pedal features vintage and modern modes to give you everything from outbursts and raspy fuzz grind to singing, string-like sustain in a Waza Craft-quality sound.

WHEN we talk about Guitar Effects, two things might crop up in the conversation. In no order, one of the subjects will be BOSS Pedals, often this is a conversation around what was a first pedal, or a pedal someone still owns or how great BOSS pedals are! The other topic will be about Drive, or Distortion or, more importantly, FUZZ. In this issue, I'm going to look at BOSS's legendary FZ-1 pedal, which has now been released as a 'Waza Craft' series pedal. Waza Craft is pedals built in Japan by Boss by highly skilled technicians. These Waza pedals also take the classic pedal and offer the option of a popular modification to that pedal. In this case the FZ-1W gives us the ability to switch between a 'Vintage' and a 'Modern' mode which drastically changes the character of the Fuzztone.

So what does the pedal do? It creates a Fuzz Effect, of course! If we turn up the 'Fuzz' control, we get more Fuzz, turn it down we get a cool battery breaking up/low Fi sound. We can also control the Level and Tone of the effect (tone controls the brightness or darkness of the Fuzz sound) What makes the FZ-1W unique is the Waza Craft added modification of adding the Modern and Vintage modes, which vastly changes the low end and mid-range EQ of the Fuzz. In Vintage mode, we have a classic 1960's Fuzz sound—quite 'scooped' and 'bitty' (I'm not intending this to be a 'negative' description of the sound, but more of a reflection on the character of the Fuzz-Tone). When we switch to the 'Modern' mode, the Mid-Range and Bass are more pronounced, the low end is a bit 'tighter' feeling, and the amount of Fuzz leads to way more sustain and even oscillation »

'The FZ-1W is **well worth checking** out and adding to your collection...!

age effects and providing modern flexibility. You access to a range of fuzzy tones, from glitched-stompbox. **Sam Bell** tells us more.



Boss FZ-1W Waza Craft Fuzz Pedal

MSRP: (UK) £175 / (US) \$213

The Breakdown

Straightforward Feature-rich



Specialised Versatile



Affordable High-end



Studio Stage



For fans of

Fuzz effects

Vintage vibes

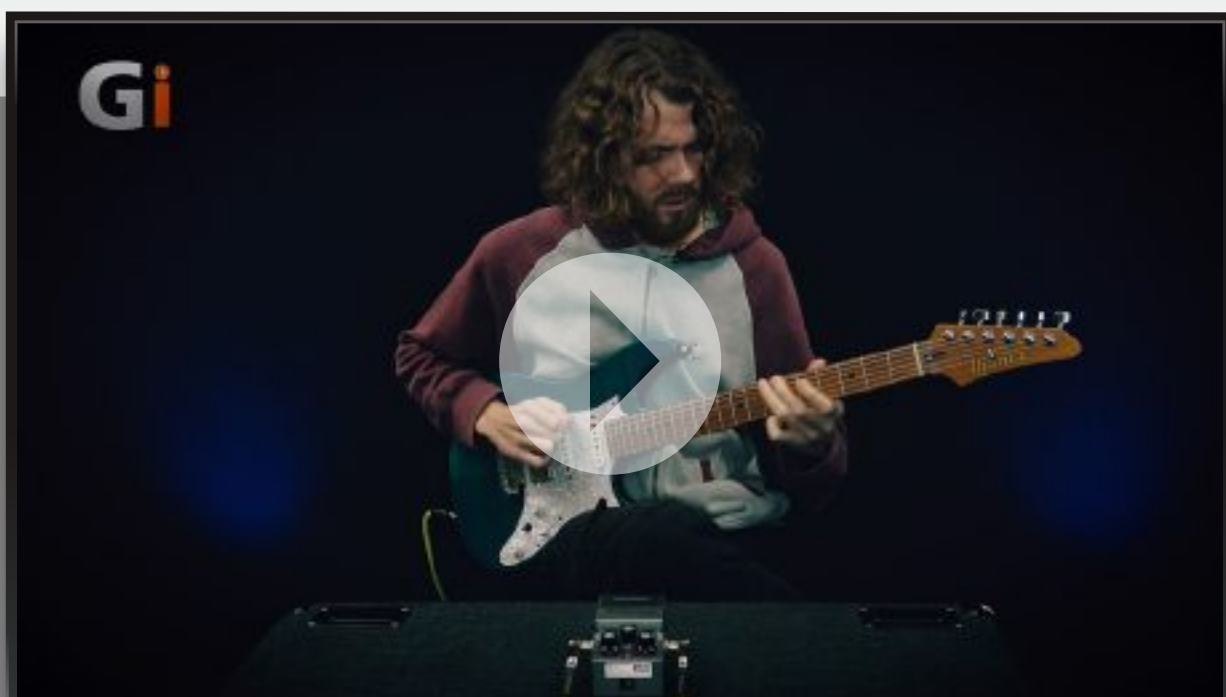
Waza Craft-quality

For more information, please visit:
boss.info/uk/



at louder amp levels. Both sounds are useful for a whole range of situations; I personally enjoyed the Modern Setting with the tone turned down; this is how I had it set for the short Royal Blood style instrumental I made to demonstrate the pedal.

Regarding quality, of course, this is BOSS, so already out the box, it's a high-quality pedal. Still, with the added Waza magic, we have minor modifications to the actual build,



Boss FZ-1W Waza Craft Fuzz Pedal



a solid metal construction and metal screw for the battery compartment. We also have the Waza logo placed inside the pedal switch design itself, which looks really cool. If you're looking for an awesome classic Fuzz pedal with a bit more power under the hood, the FZ-1W is well worth checking out and adding to your collection!

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.

GI87

PLAY IT - RECORD
IT - PERFORM IT



KIT Plugins Blackbird High

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.

KIT plugins has released the Blackbird high-gain profile pack for Kemper profiler. The profiles were recorded at the world-renowned Blackbird studio in Nashville by master engineer John McBride. The Collection contains Hi-Gain staples, as well as some harder to find units and speciality amps. Included in the Collection are names like 3rd power, EVH, Friedman, Diezel, Bogner, Hiwatt, Soldano, Mesa, and Marshall. Each one is captured with an array of high-end microphones.

The main difference between the Blackbird and many other profile collections is that it's divided into two categories. The standard untouched profiles done direct without effects or post-processing. Then there is the Mix Ready selection which has been dialled in with EQ and effects, ready to be dropped into a final mix with no additional processing.

Having this option available is a big advantage in that you can start from zero with a great profile and carve it to fit a mix exactly that you're creating, or go directly to the mix ready and have them

preconfigured for a sound ready to go without hours of engineering or mix work.

Although it's called Hi Gain, it's not quite as limited in scope as you might think. There is everything from classic crunch tones and jcm800 style mainstream Rock sounds all the way up to furious and crushing Hi-Gain Metal tones. Many of the mix ready tones are labelled with obvious nods to certain artists to give you an indication of what they might have had in mind when carving out the specific preset.

Gain Profile Pack

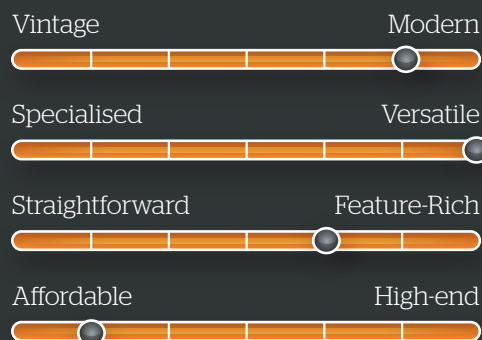
s. Designed for practicing your instrument,
se high-quality headphones have been
ful set of headphones with a great audio



KIT Plugins Blackbird High Gain Profile Pack

MSRP: \$50

The Breakdown



For fans of

Great tones

Tons of options.

Value for money.

For more information, please visit:

kitplugins.com

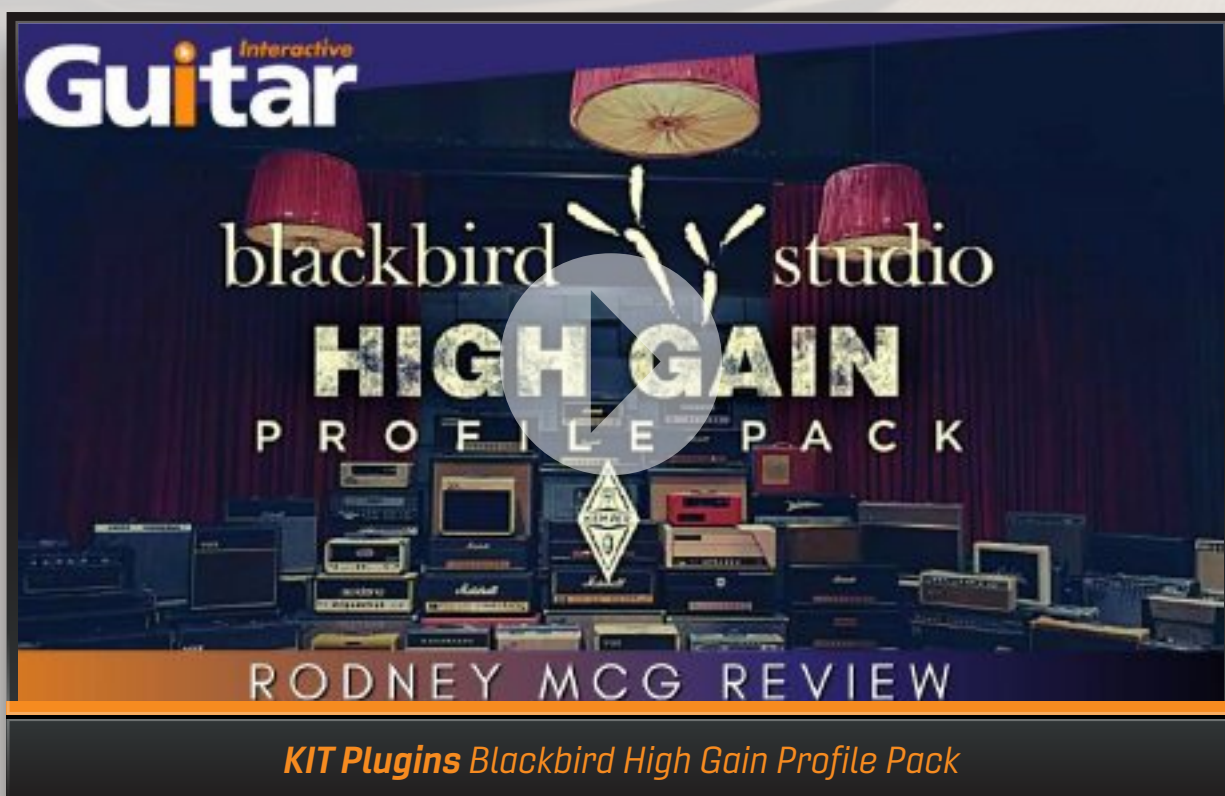


For me, a few of the big standouts were the 3rd power amp selections, which are a rarity, especially to have a preset done at a high-quality level. I was also surprised by the Bogner Helios and how much more versatile the Friedman profiles were to other examples and emulations I had tried before.

Some of the affected mix-ready presets are focused more on lead and some on rhythm making it even easier for you to assemble a pre-done mix for all the guitars in the set, not just the rhythms, and not just heavily affected lead tones meant to grab your ear, but have limited usefulness.

I think the pack is best explored by trying the mix-ready presets and doing a few sample recordings. You are then going deeper into the untouched profiles to carve your own personal tone and preferences. The Mix Ready presets are a great way of hearing and seeing how a finished tone was completed, and then using the things you can learn from them to create your own mods to the raw profiles.

The Blackbird pack is extremely well recorded, focused, and the addition of both the untouched and mix-ready tones give it the versatility edge over most other packs.



KIT Plugins Blackbird High Gain Profile Pack

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.



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THE Quietroom

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GI87

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ACOUSTIC WILL DO

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Gi
PRODUCT RECOMMENDED



Sheeran by Lowden S04

Based on the successful Lowden S (small) body, The Sheeran by Lowden S models deliver a surprisingly deep voice despite their size. Featuring a gorgeous Sitka Spruce top with Figured Walnut back and sides, the S-04 offers the kind of specs you just don't see on guitars in this price bracket.

Nick Jennison tells us more.

NORTHERN Irish guitar builders Lowden are primarily known for their breathtaking high-end acoustics, designed and built by master luthier George Lowden. So it came as something of a surprise when Lowden announced their collaboration with Ed Sheeran to produce a range of more affordable instruments - built not in East Asia but in Ireland. »



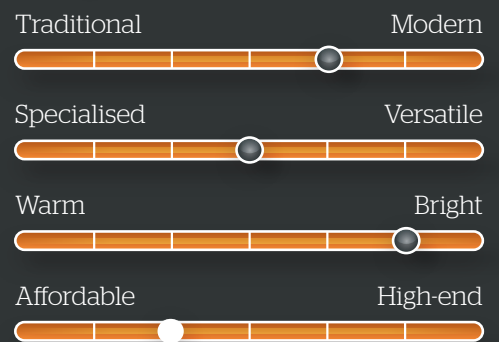
Sheeran by Lowden S04



Sheeran by Lowden SO4

MSRP: (UK) £965 / (US) \$1345

The Breakdown



For fans of

Bright, punchy tones.

Smaller body shapes.

Comfortable playability.

For more information, please visit:
sheeranguitars.com/guitars/the-s-series/



Naturally, Sheeran needs no introduction. He has lent his name to a number of very popular entry-level acoustic guitars over the years - usually smaller body models, like the two shapes on offer from Lowden - the parlour sized “W” (wee Lowden) and the slightly larger “S”. Each of these shapes is available in four wood combinations, each with its own sonic signature.

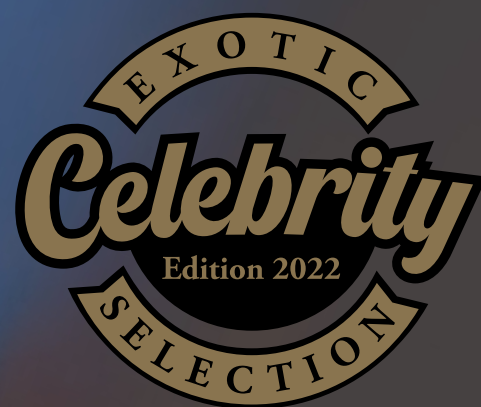
The S04 features a Sitka spruce top over a beautifully figured walnut back and sides. Normally the preserve of high-end instruments, walnut is sonically somewhere in between koa and rosewood, with plenty of sparkly high end, but also a healthy midrange punch. This, combined with the spruce top and ebony fretboard, makes for a guitar with a bright voice and loads of projection - ideal for loud stages and sitting in a dense mix. »



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The fit and finish of this guitar are excellent, with very tidy fretwork and a comfortable “player’s action” right out of the box. It’s common to find guitars at this price point set up with the kind of action height that makes anything past the open position a fight, but that’s not the case here. This guitar is very comfortable to play right up into the upper reaches (thanks to its healthy cutaway) without sacrificing the boldness or clarity of its tone. Another very welcome feature is the forum bevel on the top - another premium appointment not often seen on guitars in this price range.

Aesthetically, the S04 is clean, modern and elegant, without the “signature-itis” that some of Ed Sheeran’s previous signature models have suffered from. There are no gaudy logos, no huge signatures in weird places, just a subtle “Sheeran” on the peghead, and that’s it. Even if you’re not a massive fan of Sheeran as an » artist (or just don’t like guitars with artist associations in general), you won’t feel out of place playing one of these guitars.

Electronics come courtesy of an LR Baggs element system. It’s a very natural sounding system, with pleasantly simple controls nested inside the guitar’s soundhole. Regular readers will know that one of my pet peeves on acoustic guitars are elaborate preamps that require a huge hole to be cut out of the guitar’s side. They look ugly, they add unnecessary weight, and they usually invite the guitarist to tweak away the natural sound of their guitar. I’m a big fan of minimalist systems like this one, but fewer controls mean the core sound has to be “right”. Fortunately, the plugged-in sound from this guitar is superb.

The Sheeran By Lowden S04 is a guitar that sounds great, plays great, and won’t break the bank. If you want to get your hands on that legendary Lowden tone without paying big bucks, this is the guitar for you. If you’re a songwriter looking for the perfect writing and performing instrument, this is also for you. If you’re an Ed Sheeran fan, even better, but even if you’re not, you should give this guitar some serious consideration.

END «



Martin DJR-10

Rodney McG reviews the Martin DJR-10, designed for players looking for big Dreadnought sound in a slightly smaller body. The DJR-10 features satin-finished Sapele back and sides in a rich cherry hue, an option of satin-finished Sitka spruce or Sapele top, and a hand-rubbed neck with a high-performance taper. This model also sports a thinner 000 body depth with softer back edges to provide maximum comfort while playing.

THE Martin DJR-10 (or Dreadnought Junior) is a cut-down from Dreadnought size acoustic that definitely looks targeted to travelling musicians, people looking to make an easier transition back and forth from electric guitar, and players with minimal space who don't want to have to compromise sound or go-to entry-level style reduce sized instruments.

The DJR is made top, sides, and back, out of Sapele. A mahogany style wood stained to a cherry brown finish. All sides are satin finished on the body as well as the neck. The satin finish is smooth to the touch and not grainy or stiff feeling.

Also included is a Fishman pick up in the soundhole. One of the first things I noticed

was the more convenient placement of the output Jack for the pickup being in the lower right-hand bout, more like an electric guitar. This is opposed to being directly in the centre rear of the body, where a strap pin usually goes. I definitely like this ergonomic better, as it's easier to plug and unplug without having to turn the guitar over or look. It's also where you would more normally look for the jack if you were an electric player.

The neck is definitely on the slimmer side for an acoustic, but by no means thin. Resembling more of a chunky older Gibson Les Paul, it's a great in-between of the typical dreadnought large neck style, and something closer to an electric guitar. Because of its size, slimmer and more ergonomic neck, I feel a »

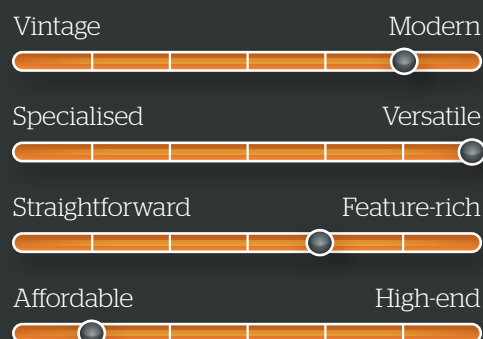
The **DJR includes** a good quality padded gig bag stock..."



Martin DJR-10

MSRP: (US) \$499 - \$699

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Tons of options.

Value for money.

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martinguitar.com



THE QUIETROOM_GUITAR REVIEW

lot of electric guitar players will feel more at home switching back and forth between instruments with the DJR.

The main question is, how much sound do you sacrifice with the cut downsize? While obviously not having the massive body to

create the huge low-end that dreadnoughts are known for, the DJR does hold its own with a more tight and defined bottom end that's by no means shallow or thin sounding. It could actually be seen as an advantage for fast picking and more intricate work on the low-end, where note definition Can be an



*Martin DJR-10*

issue with deeper sounding guitars. The DJR includes a good quality padded gig bag stock. This adds to the appeal of a guitar for travel and quick in-and-out setups. If you are doing Coffee House gigs, bars, small stages, the DJR is obviously targeted at you. Another interesting feature of the cut-down size is the reduced 24-inch scale. This sets it apart from the usual 25 and a half that's found in its larger counterparts. However, I didn't notice a serious difference in string tension or tonality. The DJR-10E seems to have found a niche in being a cut-down size guitar, without all the traditional sacrifices of a reduced size.

END«

Adam Black O-6CE Legacy

In this issue's Quiet Room, **Nick Jennison** reviewed the Adam Black O-6CE Legacy, a small-bodied electro cutaway folk/orchestral acoustic guitar with a solid spruce top and layered back & sides. Built from well-rounded tonewoods, the O-6CE is suitable for many styles of playing and features an active preamp system with a built-in tuner making this guitar ready for the stage.

AS acoustic guitars go, it's hard to go wrong with a good spruce/rosewood orchestra model. With a powerful, deep strumming voice, these larger-bodied guitars are the go-to instrument for songwriters and solo performers, but also for sitting in a full band mix. The Adam Black O6CE is a fine example of this classic formula that's priced to be accessible for most players.





Adam Black O-6CE Legacy

MSRP: (UK) £469 / (US) \$TBC

The Breakdown

Traditional Modern



Specialised Versatile



Warm Bright



Affordable High-end



For fans of

Classic tones.

Classic looks.

Good playability.

For more information, please visit:

rosetti.co.uk/brands



When I say “classic formula”, I mean it. The O6CE sports a solid spruce top, laminated rosewood back and sides, a 25.5” mahogany neck and a rosewood fretboard. It’s a time-tested combination of specs that works great for just about any application.

The body style is what I’d describe as a large “orchestra” model. The waist is quite narrow, and the shoulders are wider and more rounded. Typically a narrower waist on an acoustic guitar results in a more “scooped” midrange, and while the O6CE does have a little

less of the midrange fullness I’d expect from a typical dreadnought model, there’s still plenty to sit neatly in a busy mix.

Playability on this guitar is unusually good, with an exceptionally low action right from the factory. It’s common for guitars in this price range (and even in much higher price brackets) to exhibit the kind of action that works great in the open position but becomes thoroughly unpleasant further up the fretboard. Not so on the O6CE, and this is particularly welcome given the sizeable

cutaway. A cutaway is pretty pointless if a guitar's action is so stiff that you can't actually play on the upper frets, after all.

Electronics come courtesy of an under saddle piezo pickup with a large and very full-featured preamp mounted on the side. I'll be honest; I'm not a huge fan of this kind of preamp for a few reasons: firstly, I feel like major EQ adjustments are best left to a sound engineer, and secondly, I'd rather not have a huge chunk of wood cut out of the side of my guitar. My personal biases aside,

however, this preamp system sounds really good, and its inclusion makes this guitar a great choice for the gigging musician.

The Adam Black O6CE is a guitar with a classic voice, an equally classic aesthetic and really great playability right out of the box. Whether you're a student looking for a great first/second acoustic guitar, or a working musician who wants a dependable acoustic without breaking the bank, this guitar is a great choice.

END «

THE Columns

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

CLASS IS BACK
IN SESSION

COLUMNS EXCLUSIVE COLUMNS
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COLUMNS TOM QUAYLE

THE Tom Quayle COLUMN



Fusion Fundamentals

Tom Quayle is a jazz and fusion guitarist from the UK. In 2008 he was a finalist in the international Guitar Idol competition and is currently writing and recording his debut album, whilst working on various masterclass projects, running his own very successful tuition website and contributing regularly to GI.

Developing Speed and Accuracy – Legato

WHEN I started to develop my legato technique and really worked on my speed and accuracy I used a very useful phrase as my guide. The phrase went something like this: ‘speed is a by-product of accuracy and relaxation’. Whilst practising my alternate picking as a shred-minded 16 year old I found that my goal was speed, rather than accurate execution of the technique. I used to play along with my favourite solos on records, trying to match every note as best I could, but I never really focused on the technique in a slow, detailed way for any length of time. Instead, I would play slowly for short periods of time and then fixate myself on this ever-increasing pursuit of speed! As a result, my picking technique suffers many flaws that I am all too aware of and have great difficulty breaking down after 15 years of playing guitar.

As a 22 year old wanting to develop my legato playing into something close to its current

state, I approached things from a more mature perspective. My goal shifted from raw speed to one of accuracy, relaxation and timing. I found that by practising the movements involved in legato technique very slowly and deliberately, using the same right hand techniques that I would use were the technique to be played at a faster speed, the speed element came as a by-product. By practising the finger movements very slowly and accurately for long periods of time, in a repetitive fashion, my fingers and brain learnt the movements in a sub-conscious, relaxed and accurate manner. When it came to speeding up the movements I remained relaxed and accurate as the technique had become second nature. In other words, I was in control of the technique.

I’ve presented you with a lick that I used to practice as part of the routine I used for this style of technique development. I would, however, encourage you to write as many



Tom Quayle: Fusion Fundamentals

ideas of your own as you can, then practice them slowly for around five minutes with no breaks if possible. Only stop if you feel pain or if you are making lots of mistakes. The idea is to repeat the lick or phrase slowly enough that you make as few mistakes as possible – ideally none. This way, over time, the technique will become unconscious for you and speeding up the movements will be far easier. You should practice until the technique feels easy to you. You can check this is by trying to hold a conversation with someone whilst performing the lick slowly. If this is easy for you then you know the technique has become sub-conscious and the conscious part of your mind can think about more important elements such as phrasing, time feel, note choice and responding to the other

musicians around you. The amount of time this takes will vary greatly from person to person. I practised this way for months and the benefits were enormous.

Finally, I would always recommend you practice technique with a musical backing. In other words some kind of drum groove, a backing track - or even just a friend playing chords for you. A metronome is great but will never allow you to grasp how the technique feels over a groove or in a real musical situation. A metronome can never inspire you in the same way a real musical backing will.

I wish you lots of success developing your technique!

END◀

PART 1

EXTREME SHREDDING

with Sam Bell

Sam Bell starts a brand new exclusive column on the ultimate high energy playing.

WELCOME to the first instalment of my new column for Guitar Interactive. In this series I want to look at some modern advanced shred guitar concepts to help spice up your high energy playing. Whilst I will be demonstrating technique, I won't be going over any fundamentals, instead I will be looking at what you can do once you have the fundamentals understood, such as basic legato technique and muting. I want to stress here that even though I am giving this the label of 'Shred' the concepts looked at are universal to all styles of music and can be used however you want. One thing I really want to help inspire you to do is find ways of incorporating these ideas into your improvisation. Being able to create ideas on the spot is a valuable skill and I often find that learning licks verbatim only gets you so far, if you study the concept behind a certain phrase you can be sure that you will be able to create lots of variations on the spot depending on your musical situation. This is all provided you put the practice in and spend the time owning each concept.



[...>]

In the first few instalments of this series I want to take a look at one of my favourite legato based concepts: 3-1-3. This way of visualising scales on the neck is a great way to create unique sounding musical phrases fast and slow. Most of us will be familiar with three note per string scale shapes, these are great for fast runs with both picking and legato. They are very useful for connecting large areas of the fretboard together and they are relatively easy to remember, it's all good stuff! However, it can be easy to sound very monotonous if you are simply running up and down these patterns, we are essentially just playing the seven notes of the scale over and over. 3-1-3 is a great way of keeping our three note per string framework and technique whilst giving us more arpeggio based sounds. The numbers simply denote how the pattern is laid out across the strings, three notes on one string followed by one note on the next then three etc. From this we end up highlighting certain intervals and stumbling across sequences that sound far more like something a saxophone would play.

The sequences I am looking at in this video lesson are based around taking three notes on one string and the following string taking the middle note of a three note per string pattern, this normally gives us a perfect 5th above the root note of the pattern depending on where we are visualising from. I would suggest taking this concept across five strings at a time (example A up to high E) in each three note per string shape. Get used to how they sound and feel. I am using legato

throughout, when ascending a pattern I use hybrid picking to sound notes on new strings on the way up, on the way back down I use hammer-ons from nowhere.

It's important to be very strict on the rhythmic subdivision you are going for when initially practising these patterns, because of the odd note groupings on each string it can be easy to sound as though you are jumping from string to string, instead we want to keep it as smooth as possible by practising as evenly as possible in either 8th notes or 8th note triplets. Perhaps practice going between both subdivisions once you are more familiar with the patterns, once you have this try shifting between the patterns using rolling shifts (al a Satriani) as demonstrated in the licks I perform to the backing track. One thing I really like to do with these is use the base arpeggio in super imposition over different chords, for example, the first lick I play an idea based around Cmaj7 going up to Em7, this could be played over those chords, or just over the Em etc. as they are diatonically connected, but because you are playing a more arpeggio based sequence you are going to get more harmonic context to your line. Which is much more enjoyable to listen to and satisfying to play!

We can apply this concept to most scales. One of my favourite to apply it to is the minor pentatonic scale. If you ever wanted to play some of the synth horn or bass lines you hear on some Michael Jackson records, this is one sure way of being able to visual-

ise the minor pentatonic scale in order to make those sequences a possibility on the guitar. The pentatonic scale isn't a three note per string pattern traditionally, however if we combine two positions we can create a 3-1-3 pattern which can lead to some really modern sounding phrasing within the classic pentatonic scale. 3-1-3 isn't just a good way of getting some new shred licks, but it's also a really helpful extra way of seeing the neck, and particularly with pentatonic scales you can really cover some ground on the fretboard using this concept.

Try some of the licks I demonstrate in this column and spend some time finding as many 3-1-3 patterns that you will find useful, don't forget to apply these shapes into your playing right away, you don't need to shred them on the first instant, you can use them very effectively for melodic playing and riff writing. Have fun with these ideas and I shall see you next issue for some more extreme shred!

END «



Extreme Shredding - Part 1

COLUMNS **CHRIS BUCK**

**CHRIS
BUCK**

**ROCK
SOUL**





Having shared the stage with rock music icons such as Slash and Ritchie Blackmore, **Chris Buck** is one of the most exciting young guitar players on the music scene today. With his band Buck & Evans' debut album set for release in 2018, Guitar Interactive Magazine is proud to welcome Chris' brand new column exploring the world of modern rock and blues guitar playing. »

LESSON 2: PICK VS FINGERS!

It always draws a smile to see the effect that playing without a plectrum can have on other guitarists; the combined confusion and amazement at something that is so incredibly simple. After all, you're meant to play with a plectrum...right?

I can't remember what initially made me start using my fingers, but recalling my younger self's proclivity for dropping plectrums, (only for them to disappear into that strange abyss inhabited by pen-lids, picks and pound coins!) it was most likely born out necessity. What I do recall is that after 6 or 7 years of playing pretty much

exclusively with a plectrum, it initially felt rather alien. Clumsy and awkward. Hitting strings you didn't want to; not knowing what to do with my plectrum; which finger to use. And what are you meant to do with your thumb?! After all, all the guitar players that I'd grown up admiring and attempting in some small way to emulate had all been prolific pick proponents; Slash, Stevie Ray, Clapton, Hendrix, Gary Moore...it's only looking back through the eyes of a finger-and-thumb convert that you notice that most of, if not all of the above have moments where they demonstrate the dexterity to seamlessly alternate between the two.





Chris Buck's Rock & Soul Lesson 2

"...IT'S THE EXPRESSION IN THOSE NOTES THAT HIT US WHERE IT HURTS OR WHERE WE FEEL IT MOST..."

Once I'd hurdled the initial awkwardness of using something other than a piece of plastic, it very quickly became a rewarding endeavour. Like most of my playing 'style', I settled on a rather unorthodox and 'un-taught' way to achieve the sound I was searching for; my thumb and middle finger, in place of the more traditional thumb and index finger. Despite this initially being an effort to overcome a self-inflicted obstacle (my index finger nail snaps like a wet Kit-Kat at the first sign of trouble, following an ill-advised period as a kid where I used it to strum along to my favourite bands; the »

"HOW DIFFERENT WOULD HAVE VAN HALEN'S PANAMA SOUNDED WITHOUT A PICK?"



fast-paced Offspring and Blink 182, just to give some context to the lunacy of the idea...), it provided me with the perfect place to 'store' my plectrum whilst not using it - the crook of my index finger, underneath the knuckle. This serendipitous discovery provided quick access to the pick

when needed, while freeing up my thumb, middle and ring finger to act either independently or in a claw-like fashion for a more loose, percussive approach.

In retrospect, the tonal and dynamic capabilities are what surprised me most; as I

talk about in the video, there's a plethora of tonal varieties that suddenly become available, literally at the tip of your fingers. Your fingernail will give an immediacy and attack not dissimilar from that of a heavier plectrum, while the fleshy tip of your finger will allow a much softer, delicate touch, giving an almost vocal-like quality. Maybe I was slow to cotton on, but the combined simplicity and transformative nature of this discovery was mind-blowing and introduced me to a world of players that had realised their fingers' potential long before myself; Jeff Beck, Lindsey Buckingham, John Mayer, John Martyn, Mark Knopfler and Derek Trucks to name but a few - all great exponents of this technique and all renowned for the inherent dynamics and expressiveness in their playing.

Whether it's Lindsey's frenetic solo version of Big Love; Derek's soaring solo on Midnight in Harlem from the Crossroads Festival or Knopfler's transcendent first notes on Brothers in Arms, it's the expression in those notes that hit us where it hurts or where we feel it most. Whether or not those solos would have sounded the same with a plectrum is irrelevant; at that moment in time, the subtle expression and dynamic range were the goal and the fingers tips were the conduit.

All that said, I'll be the last guy to tell you that it's fingers or nuthin' - certain sounds are nigh-on impossible to achieve without a pick. How different would have Van Halen's Panama sounded without a pick?

Can you imagine the Bohemian Rhapsody solo without Brian's trademark six-pence? No. But that's precisely my point - neither is right and neither is wrong, but to be able to alternate between the two has become an invaluable asset and integral part of my sound. We spend hundreds, if not thousands of pounds on amps and pedals that claim to maintain or even enhance our guitar's dynamic capabilities, often having overlooked the most obvious place to start - our first point of contact with our strings. And the best bit? It's free...

END «



THE QUIETROOM_ **GIORGIO SERCI**

FIN



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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 Quiet Room.

In this column, I would like to share a short composition of mine, which starts on a chord often associated to a major scale mode called '*Lydian*'. This mode is essentially a major scale with the #4 and it is often used in movies' sound tracks to add dreamy connotations to a particular scene (*Composer John Williams is the master of this*), hence the title: '*Dreamer*'.

As well as being constructed around the above-mentioned harmonic structure, the piece was tailored around a simple '*ostinato*' percussion pattern, consisting of two main hits; on beat 1 and on the '*and*' of 2. Having a steady rhythmic component can help structuring a composition, as this can give unity and narrative qualities to the piece. I often try a variety of time signatures, including with odd meters, particularly if the chosen melody and harmony are not too challenging from a technical standpoint. In this instance, however, I have opted for a simple time signature (4/4).

Another essential ingredient for any given composition (*definitely for my favourite ones*) is the melody. For this piece, I have decided to have a relatively simple and singing-like melody. While this may be perceived as a way of diminishing the level of technical complexity of the piece, I actually find this can add technical challenges to the piece, such as letting the melody ring with expression and singing-like qualities. These challenges become more apparent when recording, as, unless we use a consistent technique with a 'minimum-movement' approach, the piece can sound disjointed and lack cohesion. These may challenge us in a few places within this piece, particularly from bar 9.

The harmony gravitates around the key of E minor and its parallel key, E Major. To add contrast to the piece, I have extended my harmonic palette of colours by using chords diatonic to both the aforementioned keys. This technique is normally referred to as a '*modal interchange*', and enables us to use chord IV and chord iv (*namely, A major and A minor*), as well as many other harmonic devices evident in the table below, depicting the chord progression in roman numerals. These are useful as an analytical tool, as they makes it easier to transpose the piece in all the 12 keys, if need be. These are referred to the key of E.

bVI bIII (b)bVI bIII (b)ivm7

I (b)iim7 V7 I bVI bIII (b)bVI
bIII (b)ivm7 I (b)iim7 V7 I – (b)IV
VIV VIV V – (c)iiim7 bIII7
iim7 bII7I

NB. Lower case roman numerals indicate a minor chord quality

(ivm7 = A minor in the key of E)

This piece provides an opportunity to improve interpretation skills and presenting the melody in a singing-like manner (*cantabile*), while complementing it with countermelodies happening in various registers.

For example, inversions have been utilized to create melodic bass lines, which act as countermelodies in the lower register. This is evident throughout.

The term inversion refers to the way a harmonic structure (a chord) is voiced or organized).

Triads can be voiced in three different positions/inversions:

a): Root position: *root is lowest note in the chord*

b): 1st inversion: *3rd is the lowest note in the chord – (b)*

c): 2nd inversion: *5th is the lowest note in the chord – (c)*



Seventh chords could also be voiced as a 3rd inversion (7th in the bass) For example D/C = D7 3rd inversion, described by (d)

One of the technical hurdles of this piece is the need to use keep the melody at the fore or the arrangement. To do this, it may help to sing it while playing it, to be sure we are emphasising as needed.

As always, I would like to recommend researching the above-mentioned techniques in order to be able to use these 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 we should be able to use these effectively and creatively.

The picking-hand pattern is predominantly as follows:

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

'p' often plays the first two notes of each broken chord, as in bar 1 and 'i, m, a' follow.

Play each 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 'i, m and a' fingers, so attack is needed to outline the melody.



Giorgio Serci - Dreamer

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

Bar 1: Middle f on fret 3 of A, open G, ring f on fret 3 of B and index on fret 2 of e, followed by open e and 3rd of B. Next, index on fret 2 of A, little f on fret 4 of D, open G and ring f on fret 3 of B (*hold this from the previous bar*).

BAR 2: As bar 1.

BAR 3: Open A and G, middle f on fret 2 of D, index on fret 1 of B, followed by little f on fret 3 of B and open e. Next, ring f on fret 4 of E, index on fret 2 of D and little f on fret 4 of G in unison with open B.

BAR 4: Index on fret 2 of E, middle f on fret 2 of D and ring f on fret 2 of G, followed by open B. Next beat, middle f on fret 2 of A, ring f on fret 2 of G and little f on fret 2 of B, followed by a slide from fret 1 to fret 6 of D, with the index f. Next, open E followed by open B and e.

BAR 5: As bar 1, but with the added broken chord.

BAR 6: As bar 5.

BAR 7: As bar 3, but with the added broken chord.

BAR 8: As bar 4, but with the *arpeggiated* B, e and B with index on fret 4 of E.

Bar 9: (beat 1) Open A, ring f on fret 7 of

D, middle f on fret 6 of G, followed by open B. (beat 2) Ring f on fret 4 of D, index on fret 2 of G, followed by middle f on fret 2 of D and index on fret 1 of G. (beat 3) Middle f on fret 2 of A, index on fret 1 of D, ring f on fret 2 of G and open B, followed by fret 1 of D. (beat 4) Fret 2 of G and open B.

BAR 10: (beat 1) As per bar 9. (beat 2) Ring f on fret 4 of D, index on fret 2 of G, followed by middle f on fret 2 of A, index on fret 1 of D, ring f on fret 2 of G and open B. (beat 3) play fret 1 of D on the 'and' of beat 3. (beat 4) Fret 2 of G and open B.

BAR 11: (beat 1) Open A, ring f on fret 7 of D, middle f on fret 6 of G, followed by open B. (beat 2) Ring f on fret 4 of D, index on fret 2 of G, followed by middle f on fret 2 of D and index on fret 1 of G. (beat 3) Middle f on fret 2 of A, index on fret 1 of D, ring f on fret 2 of G and open B, followed by little f on fret 2 of B. (beat 4) Open A, ring f on fret 4 of D, index on fret 2 of G and little f on fret 4 of B, followed by open e.

BAR 12: (beat 1) Middle f on fret 4 of E, ring f on fret 4 of D and little f on fret 4 of G, in unison with open B. (beat 2) Middle f on fret 3 of E, ring f on fret 3 of D and little f on fret 4 of G, in unison with open B. (beat 3) Middle f on fret 2 of E, ring f on fret 2 of D and little f on fret 2 of G, with open B. (beat 4) Middle f on fret 1 of E, ring f on fret 1 of D and little f on fret 2 on G, with open B.



Repeat from the top and then play bar 13.

BAR 13: Open E, middle f on fret 2 of A, little f on fret 4 of D, index on fret 1 of G, open B and e. Next, play the natural harmonics found on the 12th, 19th and either on the 5th fret or directly above the sound hole.

Congratulations, you have completed 'Dreamer'!

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 classic tune arranged for solo guitar and that this will give you some ideas on how to write your own solo guitar compositions and re-arrangements.



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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