

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

Guitar *Interactive* 90

+ INTERVIEWS



HALESTORM

DET LEAPARD

ROCK'S ICONS RETURN WITH **DIAMOND STAR HALOS**

LATEST GEAR REVIEWS

[LANEY MARTIN
ARIA TAYLOR
POSITIVE GRID]

AND MORE

LARRY
CARLTON
TECHSESSION

POWER SUSTAIN LONG LIFE

TYPE 52 ALLOY STRINGS FOR



Rotosound's new strings use a premium alloy for longer lasting sound.

Type 52 alloy combines the best properties and the accentuated tone offered by nickel.

V FE GUITAR & BASS

Next generation **Ultramag** strings
in material to produce a stronger,
string with an unrivalled tone.

combines the excellent resonant
magnetic response of steel with
mid and bass frequencies
el.



@rotosound_uk



Welcome to ISSUE

90

Hello and welcome to issue 90 of Guitar Interactive Magazine!



Editor
Jonathan Graham

With a career that's produced a series of classic groundbreaking albums—selling over 100 million copies worldwide—truly spectacular live shows and an induction into the Rock and Roll Hall of Fame, **Def Leppard** has and continues to be one of the

most important forces in rock music. During the band's London date of the 'Hysteria' anniversary tour, Guitar Interactive Magazine editor Jonathan Graham sat down with band's guitar legends **Phil Collen**, **Vivian Campbell** & **Rick Savage** to talk about the new record, and their individual approaches to guitar playing that has helped craft the powerful melodic rock anthems synonymous with their name.

Also in this edition, we talk with **Halestorm**; a band that has become one of the heaviest-hitting acts in the

American modern hard rock scene. Releasing their fifth studio album, 'Back From The Dead' last month and Gi caught up with **Lzzy** and the Halestorm's lead guitarist, **Joe Hottinger** for an exclusive in-depth interview on the creation of the new release.

If that's not enough, Tom Quayle breaks down the legendary technique and soulful phrasing of Larry Carlton 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, Josh Baines, Tom Quayle, Sam Bell, Chris Buck & Giorgio Serici.

Guitar Interactive

Editor

Jonathan Graham
jonathan@guitarinteractivemagazine.com

Contributors

Jonathan Graham, Tom Quayle

Review crew

Nick Jennison, Sam Bell, Rodney McG

Columns

Josh Baines, Tom Quayle, Sam Bell,
Chris Buck & Giorgio Serici,

Advertising Manager

Helen Bavester
helen@guitarinteractivemagazine.com

USA Advertising Sales

Lisa Spiteri
LisaSpiteri@guitarinteractivemagazine.com

Design and layout

Simon Gibbs
simon@guitarinteractivemagazine.com

Video Editors

James Masterton & Dave Kidd

Sound Engineers

Dave Kidd

Camera Operators

James Masterton

Publishers

Guitar Interactive

Publisher

Kim Wall

(c) Copyright 2022 Guitar Interactive Ltd. No part of this publication may be reproduced in any form or by any means without prior permission of the copyright owners. The views expressed in

Guitar Interactive

Welcome to *Guitar Interactive Issue 90*

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



iGuitarMag

Tweet your ideas and thoughts here



**facebook.com/
GuitarInteractive
Magazine**

Keep up-to-date with the latest from Gi



**www.guitarinteractive
magazine.com**

Full user access to our extensive website and content

Engineering
Id & James Masterton
s
asterton & Dave Kidd
ers
teractive Ltd
ing Director
ler

Contact

Sales and Information line:
+ 44 (0)1708 757 337

Fax Line: +44 (0)1708 757 528

Address: Unit A, Chesham Close, Romford,
Essex, RM7 7PJ, UK

Ad Index

Our advertisers.

BASS DIRECT 113
CF MARTIN 19
ELIXIR 47
ERNIE BALL 31

FISHMAN 42-49
FOXGEAR 69
MOOER 23&63
PRS 59

ROTOSOUND 2&3
SENNHEISER 73
TAYLOR GUITARS 35



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

ISSUE 90

Contents

INTERVIEWS

A black and white photograph of the five members of the band Def Leppard. They are posed in a studio setting, with some standing and some sitting. The band's name 'DEF LEPPARD' is overlaid in large white letters on the left side of the image.

010

DEF LEPPARD: Gi Mag editor **Jonathan Graham** sits down with the instrumental guitar pioneer to discuss the writing and recording of the latest record and much more in this issues exclusive cover feature.

A black and white photograph of the four members of the band Halestorm. They are posed in a studio setting, with some standing and some sitting. The band's name 'HALESTORM' is overlaid in large white letters on the left side of the image.

026

HALESTORM: Giving his first interview to a British guitar publication, Ichika speaks on tone, technique, composition, his inspirations, and of course, his new signature six-string with Ibanez Guitars.

TECH SESSION

A black and white photograph of Nick Johnston and Larry Carlton. Nick Johnston is on the left, holding a guitar. Larry Carlton is on the right, also holding a guitar. The text 'THE TECH SESSION FILES' and 'Larry Carlton' is overlaid on the image.

040

NICK JOHNSTON
Larry Carlton

REVIEWS - GUITARS, AMPS & FX

052_Fret-King Country Squire Music Row

056_Mooer GTRS Intelligent Guitar

060_Aria PE-590 AF Aged Cherry

066_Rapier Sapphire

070_Positive Grid Mini Spark

076_BluGuitar AMPX

080_Laney/Black Country Customs The Difference Engine Delay

THE QUIETROOM

086_Martin SC13 Custom

090_Taylor 722ce Grand Auditorium

096_Takamine 60th Anniversary Model

100_Martin 15 Series 000-15M Street Master

THE BASSMENT

106_Charvel San Dimas Pro Mod Bass

110_Mayones Cali 4

114_Modern Vintage MVJ4-66

TECH SESSION

TOM QUAYLE

Modern Guitar - Part 3

120

SAM BELL

Extreme Shredding - Part 3

124

CHRIS BUCK

Rock & Soul - Part 4

128

JOSH BAINES OF MALEVOLENCE

Guest Lesson

132

GIORGIO SERCI

Creative Fingerstyle - 'African Sunset'

136

COLUMNS

THE Interviews

With a career that's produced a series of classic groundbreaking albums—selling over 100 million copies worldwide—truly spectacular live shows and an induction into the Rock and Roll Hall of Fame, **Def Leppard** has and continues to be one of the most important forces in rock music. During the band's London date of the 'Hysteria' anniversary tour, Guitar Interactive Magazine editor Jonathan Graham sat down with band's guitar legends **Phil Collen, Vivian Campbell & Rick Savage** to talk about the new record, and their individual approaches to guitar playing that has helped craft the powerful melodic rock anthems synonymous with their name.

Easily recognised for their slamming riffs and frontwoman **Lzzy Hale's** dynamic, soaring vocal performances, **Halestorm** has become one of the heaviest-hitting bands in the American modern hard rock scene. The band released their fifth studio album, 'Back From The Dead' last month and Gi caught up with **Lzzy** and the Halestorm's lead guitarist, **Joe Hottinger** for an exclusive in-depth interview on the creation of the new release.

IN-DEPTH CHATS WITH
GUITAR'S BIGGEST NAMESINTERVIEWS EXCLUSIVE INTERVIEWS
Gi



With a career that's produced a series of classic groundbreaking albums—selling over 30 million and Roll Hall of Fame, Def Leppard has and continues to be one of the most important forces in rock. **Jonathan Graham**, editor of *Interactive Magazine*, sat down with band's guitar legends Phil and Steve Clark to discuss their unique approaches to guitar playing that has helped craft the powerful melodic rock anthems.



100 million copies worldwide—truly spectacular live shows and an induction into the Rock and Roll Hall of Fame. During the band's London date of the 'Hysteria' anniversary tour, Guitar Interactive magazine interviewed Phil Collen, Vivian Campbell & Rick Savage to talk about the new record, and their individual contributions synonymous with their name. »

READY to ignite 2022, rock music legends Def Leppard return with their twelfth full-length album, 'Diamond Star Halos.' It marks the band's first new work since 2015's chart-topping self-titled, Def Leppard.

If it wasn't obvious, the title of Def Leppard's 12th album—which steals a lyric from T. Rex's 1971 glam-rock hit "Bang a Gong (Get It On)"—nods to the music the band grew up on. It's also a long-running reference between singer Joe Elliott and guitarist Phil Collen. "We always referred to the era that we got baptized into music as 'hubcap diamond star halo' because it's kind of a ludicrous line from that song," Collen tells Apple Music. "We didn't really know what it meant, but we also knew exactly what it meant." As such, 'Diamond Star Halos' harks back to England's

classic glitter-rock bands. «I remember seeing David Bowie on Top of the Pops when I was 14,» Collen recalls. «That was the moment that life went into technicolour. It changed everything.»

The UK quintet—Joe Elliott [vocals], Rick Savage [bass], Rick Allen [drums], Phil Collen [guitar], and Vivian Campbell [guitar]—have delivered a powerful and rip-roaring new album with this release. An instant classic, 'Diamond Star Halos' thrusts into an anthemic stadium-ready frenzy with driving guitars and bombastic drums woven into its musical fabric throughout—with skyscraping vocals and melodies the band has become synonymous for. The artwork for 'Diamond Star Halos' is art in itself. The design follows pedigree with their instantly recognizable album covers from their celebrated past. With images by world-

"We didn't really know what it meant, but we also **knew exactly** what it meant..."



renowned photographer and director Anton Corbijn, styling concepts by Maryam Malakpour and graphics by the UK-based Munden Brothers; the design truly follows the band's influence through their eyes today.

Below, Phil breaks down each song on 'Diamond Star Halos.'

"Take What You Want"

"Because of the intro, it actually sounds like the start of an album, so it became an obvious track to open with. [Bassist] Rick Savage pretty much done all the music for this one, and I think had the title—and then Joe wrote the lyrics. It represents the rock side of Def Leppard that came a bit later. I want to say that I almost hear the New York Dolls in there as well."

"Kick"

"I wrote this one with a friend of mine, David Bassett. It was influenced by The Glitter Band and T. Rex and Slade, but we originally wrote it with »

a female artist in mind. Then I played it for Joe, and he said, 'Are you insane? This is obviously a Def Leppard song.' We'd actually finished all the other songs for the record at that point, so this was the last one to come in. My demo guitars and demo backing vocals are on there, so there's this rawness."

"Fire It Up"

"I wrote this one with a guy called Sam Hollander, who's the most amazing songwriter. He did 'High Hopes' by Panic! At the Disco. Again, it wasn't originally meant to be a Def Leppard song, but we were trying to write fist-in-the-air stadium rock, somewhere between 'We Will Rock You' and 'Pour Some Sugar on Me', but they're really hard to write. When I suggested it to the band, they felt it was obviously a Def Leppard song. Our producer, Ronan McHugh, really put his magic touch on this one."

"This Guitar" (feat. Alison Krauss)

"My friend C.J. Vanston and I wrote this song 17 years ago. Every five years or so, we'd revisit it, but the general con-



sensus—well, mainly from me—was that it sounds a bit country for Def Leppard. We’ve delved into that before, the way the Stones could do country or the Eagles could do country, and obviously we’ve worked with Tim McGraw and Taylor Swift, but this song was slightly different. This time, Joe asked me to make an acoustic demo for him to sing over, and I think his lead vocal is from the demo. Then Joe was talking to Robert Plant, and Alison come up. Robert knows she’s a huge fan, so Joe

asked if she’d want to sing something on the album. Her duet with Joe is just beautiful. She’s a goddess on vocals and just an amazing person.”

“SOS Emergency”

“I started writing this one a few years ago, around 2014. I had the music and the chorus, and to me it sounded like a blend between latter-day Police and the Foo Fighters. That was the vibe, melodically. Then I sent it to Joe, and he just couldn’t stop writing lyrics. He took the chorus and made it »



Phil Collen - Interview

something completely different. It's got an energy that's different to the rest of the album, and I just love that."

"Liquid Dust"

"I've travelled to India a bunch of times, and I've always had melodies floating through my head. So, I kind of annexed this rough idea of a melody, and I wanted to have some almost Indian percussion and mix it with trap and hip-hop drum loops—which I did. It's about coming towards the end of your life and realizing that you need more time. What happens after that? So, it's about self-reflection and wondering whether there's reincarnation."

"U Rok Mi"

"The song is about being inspired—it's not a reference to a person. The spelling could be from a text message, but it's also something that Prince used to do all the time as well. My daughter wanted a ukulele a few years ago, so I got her one—and then we all got ukuleles on tour. So, I ended up playing one pretty much every day, and this idea came out. It starts as, like, a folky-type thing that sounds like it should be on Zeppelin III, but then I used these hip-hop drum loops, and it explodes into this big rock chorus." »



Vivian Campbell - Interview



“Goodbye for Good This Time”

“Joe and me, our favourite Bowie album is Aladdin Sane. That’s where we first heard Mike Garson, who played the piano with Bowie from that album until he died. Joe had been doing some birthday tribute celebrations for Bowie with Mike, so he knew him. Joe had written two great piano ballads that reminded me of early Elton John, like Madman Across the Water era, so he asked Mike, ‘Would you?’ The next thing you know, we’ve got our favourite pianist on the album! He really added another dimension to this song as well. In the middle, I play a Spanish

acoustic guitar solo that’s a tribute to Bowie’s guitar player Mick Ronson.”

“All We Need”

“This is a real hopeful song, a kind of celebration. It was one of the first ones that me and Joe wrote during the pandemic, when we were sending ideas back and forth to each other and talking about the album as we went into lockdown. He was in Dublin, I’m in California, so we’d each wake up to the other’s new ideas. I really enjoyed that process of writing and recording. I done all my guitars and vocals on a laptop, and Joe did some of his vocals on his laptop with a real cheap little »



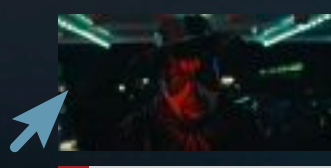
Rick Savage - Interview 3



NEW OPTIONS. NO LIMITS.

Martin is redefining what an acoustic-electric guitar can do. Now available in multiple styles, SC guitars are designed from the ground up to remove the limitations of a conventional cutaway acoustic guitar. You can play leads all the way up the neck, play longer, and play louder without limits. Learn more at martinguitar.com/nolimits.

Martin & Co.
EST. 1833



 **YouTube**

Def Leppard - Kick

“If it **wasn't**
steals a lyric from



microphone. It sounds great, and I'd hate to go back to the other way of recording."

"Open Your Eyes"

"This was the very first one that Joe and I did during lockdown, and we realized that working this way was a total energy-saver. I had ordered this Squier bass and wrote the opening riff straight out of the box. I sent it to Joe and before you knew it, we had a song. Rick Savage replaced my bass with a killer sound he had at home—a bass he pulled out of his closet—and boom! We sent our demo over to Ronan McHugh, our producer, engineer and out-front live guy, and he put it all in a session and made it sound incredible."

"Gimme a Kiss"

"This one's got some Johnny Thunders and some Chuck Berry inspiration. All my demo guitars are on it, so it's got a rawness that's cool. It's just a fun, smash-you-in-the-face rock song that's not to be taken too seriously. It's pretty hefty-sounding, I think, because we kept so much of the demo. We added to it, obviously, with proper drums and Sav playing bass and Vivian on guitar. We all sung on it, but we kept the original spirit of it, which was really important."

"Angels (Can't Help You Now)"

"Mike Garson is on this one as well, and it's just a beautiful song. Joe wrote this and felt that, perhaps, it wasn't »

t obvious, the title of Def Leppard's 12th album—which
om T. Rex's 1971 glam-rock hit "Bang a Gong (Get It On)..."

a Def Leppard song because of the piano. But I said, ‘Why not? Why can’t we do what we want at this stage?’ And of course, when Mike played it, it took on a different dimension again. Songwriting-wise, it reminds me of Elton John again. But by the time we get to the last chorus, it sounds like Pink Floyd, from *Dark Side of the Moon*.”

“Lifeless” (feat. Alison Krauss)

“Again, I started this one almost like when the Stones do country, and I was trying to find a way where Def Leppard could do it. I think if U2 were country and Def Leppard was playing the song, it would sound something like this. I had the chorus and sent it to Joe. He came back the next day with the whole thing. We always say we can finish each other’s sentences, but we can also finish each other’s songs. Alison added all these harmonies and counter melodies that were just like, ‘Wow!’ It’s like a beautiful choir of one of our favourite singers.”

“Unbreakable”

“Joe had the idea for this one a while ago—I remember him playing bits

of it when we were on tour last. We initially tried it like a rock thing—it almost sounded like AC/DC—but it wasn’t working. So, we shifted tracks and almost took on an element of INXS—not that we’re trying to copy Australian bands, but it sounds better with this vibe. We used a whole different palette of guitar tones because the standard ones weren’t working. Joe had already written the lyrics, but he then presented them in a different way, almost like an actor choosing a role.”

“From Here to Eternity”

“This is a Rick Savage song. It’s very different to everything else on the record, but we were working on the lyrics and the phrase ‘film noir’ came up. With that image, we were able to finish the lyrics and, all of a sudden, we knew what the song was going to be. It took on a little bit of a Queen direction. It’s the longest song, so it was obviously going to be at the end of the album, and it’s probably my favourite guitar solo that I’ve done on the record.” »

MOOER

GWF4 Wireless Footswitch

The GWF4 Wireless Footswitch is designed for GTRS Intelligent guitar, which is available to provide complete control of your tone during live performance, recording, or practice sessions.

GTRS P800 Intelligent Guitar

The P800 is constructed with an American alder wood body, Canadian roasted flame maple neck with rosewood fretboard, 22 medium stainless-steel frets, GTRS 18:1 locking tuners, and a Wilkinson VS 50 II bridge. Pickups are also upgraded with the GTRS SCN-1N/M Hum-canceling pickup and a GTRS HM-1B Humbucker pickup. The first wave of P800s will have 6 different versions to choose from: Tiffany Blue, Olympic White, Mint Green, Flamingo Pink, Fiesta Red, Dark Night, Dark Silver.





Def Leppard - 'Diamond Star Halos' is out now worldwide through Universal Music.

END◀

Def Leppard 'Diamond Star Halos' Tracklist:

- | | |
|---|--|
| 1) Take What You Want | 9) All We Need |
| 2) Kick | 10) Open Your Eyes |
| 3) Fire It Up | 11) Gimme A Kiss |
| 4) This Guitar ft. Alison Krauss | 12) Angels (Can't Help You Now) |
| 5) SOS Emergency | 13) Lifeless ft. Alison Krauss |
| 6) Liquid Dust | 14) Unbreakable |
| 7) U Rok Mi | 15) From Here To Eternity |
| 8) Goodbye For Good This Time | |

For more information on Def Leppard, please visit:

www.defleppard.com/





Easily recognised for their slamming riffs and frontwoman Lzzy Hale's dynamic, soaring voice, Halestorm is a leading force in the modern hard rock scene. The band released their fifth studio album, 'Back From The Dead' in 2015. We sat down with the band for an exclusive in-depth interview on the creation of the new release. »



cal performances, Halestorm has become one of the heaviest-hitting bands in the American last month and **Gi** caught up with Lizzy and the Halestorm's lead guitarist, Joe Hottinger a for



HALESTORM is a band who were born to do what they do. When the group formed in the late 90s in Red Lion, Pennsylvania, siblings Arejay and Lzzy (Elizabeth) Hale were still only children—ages 10 and 13 years old, respectively. Lzzy recalled first learning piano at age five before later picking up the guitar at 16. The Hale siblings released their first EP called ‘(Don’t Mess With) The Time Man’ in 1999, and while that first release was stylistically much different from the band’s later releases, the young sibling’s objectively impressive songwriting and performance were perhaps indicative of the success to come. »



Halestorm - Interview

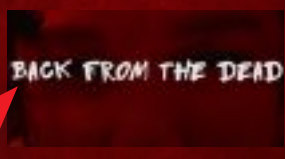


Quickly trading in the smooth lo-fi grooves for heavy riffs and ripping vocals, Halestorm signed with major label Atlantic Records in 2005 alongside some of music's most notable artists. In 2013, the lead single, "Love Bites (So Do I)," from their second album "The Strange Case Of..." earned the band their first Grammy Award for Best Hard Rock/Metal Performance. Notably, Halestorm became the first female-fronted band to be nominated and win this particular Grammy Award.

Now, nearly 25 years into the band's career, Halestorm is continuing to push the boundaries of rock and roll music sonically, creatively, and topically with their most recent record, 'Back From The Dead', which hit the stores and airwaves earlier this year.

With 'Back From The Dead,' Halestorm once again reach deep within and have conjured some of their most engaging and eclectic songs to date. It's a record that truly sees the group push their musical boundaries further than we've seen thus far in their catalogue, crafting songs that rise from a whisper to a scream and back again, and will comfortably fit within any crowd-pleasing set from the band for years to come.

"'Back From The Dead' is about survival, not in a physical sense, even though I know we all have been touched by death, especially these last few years," said Lzzy Hale. "This song is personal and written from a mental health perspective. I wanted to give myself and the world a hard rock song we could shout out loud as the gates opened again. I was on the edge of this world getting completely lost in oblivion, but even though it was the harder of two choices, I didn't just let the darkness and depression in my mind dig me an early grave. I didn't just sit and let it take me. I've erased my name from my headstone, so save your prayers, I'm back! I hope this song, as I pass it on to you, reminds you of your strength individually and that you are not alone." »



Halestorm - Back From The Dead
[Official Video]



WELCOME TO THE SLINKY FAMILY



**ERNIE
BALL®**

SINCE 1962

“We started writing this album about three months B.C. (Before COVID),” explains band leader Hale. “Once we went into lockdown and were unable to perform and tour, I fell into a dark place and something of an identity crisis.”

“This album is the story of me carving myself out of that abyss. It is a journey of navigating mental health, debauchery, survival, redemption, rediscovery, and still maintaining faith in humanity.”

Hale’s scope of influence certainly extends beyond her overall musicality. On social media and her blog, she has consistently challenged modern beauty standards and the often unrealistic expectations that are placed on women by default. Furthermore, she uses her platform to create open discussions regarding sexuality, authenticity, and various societal issues, and has (on multiple occasions) expressed her support for the LGBT community and the #Me-Too movement. »





“Once we went into lockdown and were unable to perform and tour, I fell **into a dark place** and something of an identity crisis...”

“So I dive into the unknown, combating the negative, condescending and ignorant things people spew, with positivity and by continuing to do me,” Hale wrote. “I am also so grateful for our community and fan base that support all the things I stand for; empowerment, individuality, equality, positivity, and Rock.”

Hale goes on to encourage the younger generation of musicians, in hopes that her influence and support will ultimately play a role in shaping the next generation of empowered individuals.

“I’m so honoured to get to meet and receive so many letters from teenagers and little women who draw pictures of me holding my Gibson and tell me all about how they are starting a band because their parents took them to a Halestorm show,” she said. “Remember my Dear Daughters... your life [is] yours, your story is yours... never change who you are for anyone! You have all of our support through it all, stand or fall, I will be right here for you!”

Following the success of her previous signature models with Gibson, this year has brought an exciting new development from the partnership—announcing Hale as Gibson’s first female brand ambassador and launching a brand new signature guitar.

As a Gibson Brands Ambassador, Lzzy Hale joins legendary musicians, in thought leadership, brand research and development, and represents the entire

portfolio across all brands including Gibson, Epiphone, Kramer, MESA/Boogie, KRK and Maestro. In addition, Lzzy is involved in mentorship of the next generation of players, as well as exploring and supporting philanthropic endeavours that she is passionate about.

The fourth collaboration between Gibson Brand’s luthiers and Lzzy Hale, the Explorerbird—a stylish mash-up with an Explorer body, neck, and a Firebird headstock—is the first guitar of its kind and is available worldwide now at authorised dealers and www.Gibson.com.

“As synonymous as lipstick and leather, the ExplorerBird brings two iconic worlds together,” says Lzzy Hale. “This guitar is a statement and celebration of owning what makes you stand out. Because no one has ever made history by playing it safe.”

Hale’s new Gibson Explorerbird is a hard-rocking, great-looking guitar that is built for heavy music and follows the release of her three sold-out guitars the Gibson Lzzy Hale Explorer, Gibson Lzzy Hale Explorer Dark, and the Epiphone Lzzy Hale Explorer. As the first-ever design of its kind, the Explorerbird combines the body shape of the classic Explorer guitar and a Non-Reverse Firebird headstock into an artist model, with gold hardware. The Explorerbird comes with a striking Cardinal Red finish that matches Lzzy’s explosive live performances. »

THE ORIGINAL
**KOA
SERIES**

Builder's Edition
K24ce

THE ALL-NEW
**700
SERIES**

724ce



**An expanded family of koa beauty.
An expanded palette of koa sound.**

Meet the newest addition to our koa guitar family.

Introducing the all-new, all-koa 700 Series – an inspiring new look, feel and sound for Hawaiian koa. You'll fall in love with koa in a whole new way. Learn more at taylorguitars.com.





halestorm back from the dead tracklist

Back From The Dead

Wicked Ways

Strange Girl

Brightside

The Steeple

Terrible Things

My Redemption

Bombshell

I Come First

Psycho Crazy

Raise Your Horns

»

"I'm so honoured to get to meet and receive so many letters from teenagers and little women who draw pictures of me holding my Gibson and tell me all about how they are starting a band because their parents took them to a Halestorm show..."



Halestorm has also announced an ambitious tour that will see the Lzzy Hale-led rockers perform in various cities throughout the UK and Europe alongside rock giants Alter Bridge and Mammoth WVH.

Lzzy Hale continues: "To all our European Freaks, we've missed you, and are so happy to announce that we are finally crossing the ocean to come and see you

all again! This time around we are sharing the stage with all our friends in the legendary Alter Bridge and the one, the only Mammoth WVH! You do not want to miss this show! I can't wait to experience the passion of you, the Euro rock fans!!! See you front and centre!"

END «

Catch Halestorm with Alter Bridge and Mammoth WVH at the following dates:

november

- | | | |
|--------------------------------------|-------------------------------------|--------------------------------------|
| 1 - Hamburg Sporthalle | 11 - Berlin Columbiashalle | 23 - Zurich Samsung Hall |
| 2 - Copenhagen Falconer | 12 - Prague O2 Universum | 25 - Milan Mediolanum Forum |
| 4 - Gothenburg Partille Arena | 14 - Budapest Arena | 26 - Zagreb Dom Sportova |
| 5 - Oslo Sentrum Scene | 16 - Paris Palais Des Sports | 28 - Vienna Wiener Stadthalle |
| 7 - Katowice MCK | 18 - Madrid Vistalegre | 30 - Cologne Palladium |
| 9 - Luxembourg Rockhal | 20 - Barcelona Razzmatazz1 | |
| | 22 - Munich Zenith | |

december

- | | | |
|---|------------------------------------|--|
| 1 - Amsterdam Ziggo Dome | 6 - Glasgow SSE Hydro Arena | 11 - Birmingham Resorts World Arena |
| 5 - Nottingham Motor point Arena | 8 - Dublin 3 Arena | 12 - London O2 Arena |
| | 9 - Manchester AO Arena | |



 **YouTube**

Halestorm - The Steeple
[Official Video]



For more information on Halestorm, please visit:
halestormrocks.com



THE Tech Session

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

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

UNDERSTANDING WHAT MAKES THE GREATS GREAT

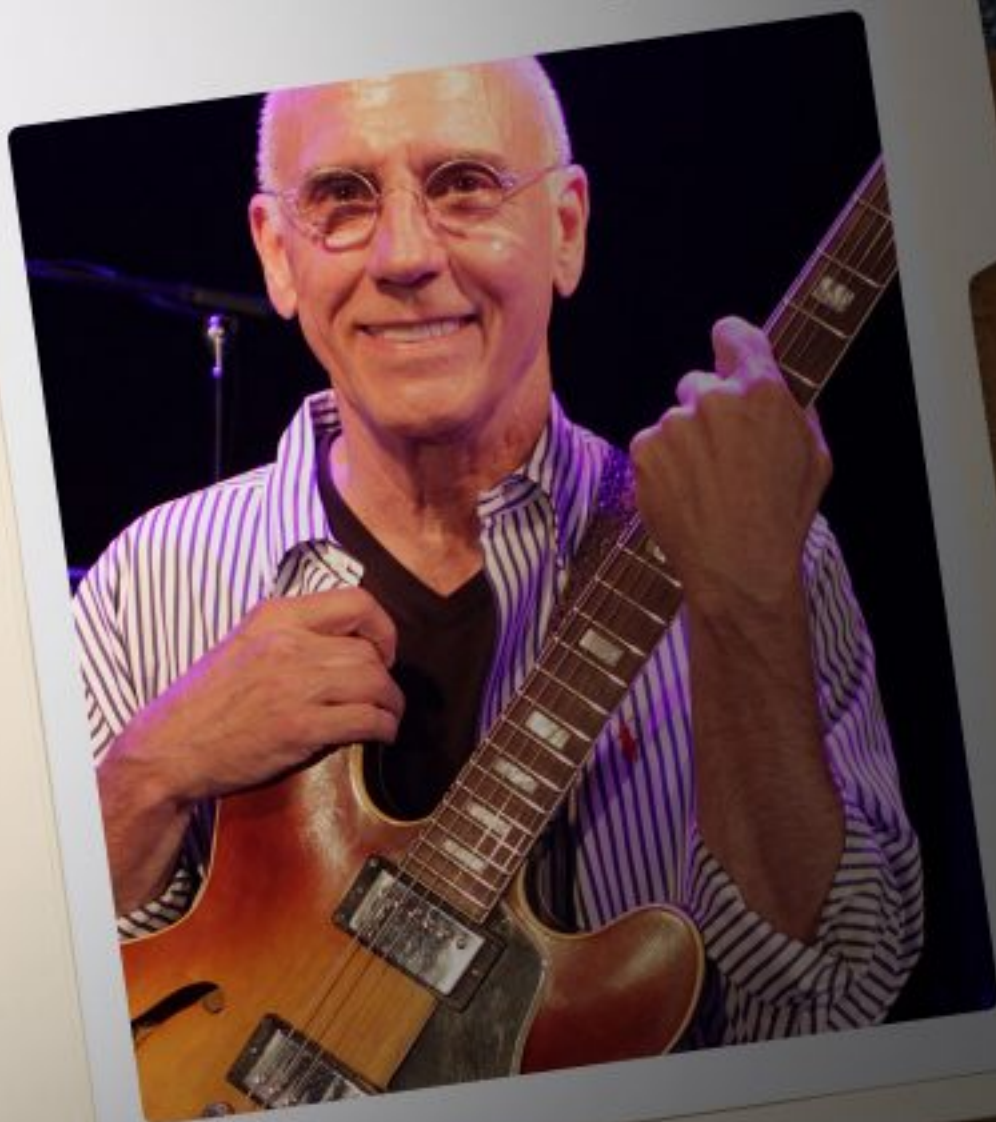


THE TECH SESSION FILES

Larry
Carlton

SPONSORED BY

FISHMAN



Tech Session

Tom Quayle guides you through the style of one of the world's most respected guitarists in an exclusive GI Tech Session. »

BACK Hi there, guys and welcome to this Larry Carlton style lesson. Larry is such a diverse and talented player that attempting to reproduce his style in one short solo is pretty much impossible so you can consider this a snapshot of one particular part of Larry's playing and I recommend that if you really want to master this style you start transcribing as many of his solos as possible.

Larry's style is comprised of a fantastic Blues grounding and sensibility matched with the sophisticated phrasing and harmonic concepts of a Jazz and Fusion player. When combined, these two elements add up to one stunning player and in this lesson I've tried to capture some of the Bluesier elements and combine them with a few Jazz based lines to capture the sophistication inherent in Larry's approach.



Larry Carlton - Tech Session Performance

The first thing to consider before we begin is that Larry would most definitely leave more space in his solo over this track. He would build slowly with each chorus, leaving space for each phrase to breath. For the sake of giving you as many licks and ideas as possible I've left less space than Larry so you can consider this a solo that he might take after having built up for a few times around the chord changes and consider leaving more space as you build up to this phrasing density.

The chord progression is a standard Blues shuffle in the key of G with a I-VI-II-V turnaround at the end to give a bit more harmonic material to play over. You'll find a chord chart to accompany the solo transcription. So, let's begin and check out each line in turn.

Lick 1: -

We start out really simple here with a phrase based around the G major pentatonic scale over the opening G7 chord. The use of the melodic 6th interval here adds a very definite Larry element to the phrase, influenced by players such as BB King and early Clapton solos. Try to use a medium speed vibrato with the first finger on the root note G. When the chord changes to C7 notice how the ½ step bend takes us up to the b7 of the chord. Larry has a superb ability to

outline the chord tones of each chord even with very simple phrases.

Lick 2: -

This lick is a response to lick one. Call and response in this way is vital for good Blues phrasing. Again, not a tricky lick but make note of the use of the bluesy sounding minor 3rd interval against the G7 and the extensive use of root, 5th and 6th intervals for a strong, melodic sound.

Lick 3: -

In this lick we confirm the opening bend, hammer-on, pull-off phrase as a theme and you'll see this crop up throughout the solo. The use of themes and repeated melodic phrases is a trademark of blue players and Larry is a master of it. Again, this phrase uses the 3rd, 5th and b7th of the C7 chord to form a strong melodic base.

Lick 4: -

Here we have our first Jazz influenced phrase, outlining the G7 chord with a G major triad and a definite G Mixolydian scale flavor, thanks to the use of the 4th leading into the 3rd of the chord. Notice also the b3rd moving chromatically into the 3rd. The b3 to 3 relationship is vital in Blues playing and it can be exploited very successfully in jazzier phrases like this too.

Lick 5: -

Starting with an octave jump on the 5th (G) of the D7 chord, this lick then moves onto the same opening shape for the C7 chord, outlining the 3rd, 5th, 6th and 7th of the chord. Again, notice how we slide into the 3rd from the b3rd a semitone below.

Lick 6: -

Here we get our first line over the I-VI-II-V turnaround section. The line takes a traditional Blues approach, rather than the Jazz based approach we'll see in the second chorus. The lick starts by outlining a G major triad, approaching the major 3rd from the minor 3rd. We lead into the 4th for a Mix-



GOOD TO GO

WHENEVER • WHEREVER

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

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



GORE, Together, improving life, ELIXIR, NANOWEB, POLYWEB, OPTIWEB, GREAT TONE • LONG LIFE, "e" icon, and designs are trademarks of W. L. Gore & Associates. ©2009-2021 W. L. Gore & Associates, Inc.

olydian sound and come down the G triad to outline an Em7 sound. Next we land on the b3 of the Am7 chord before using a Gm pentatonic phrase to land on the root note of the D7 chord. For each of the chords we land on a chord tone but manage to maintain a Blues sound by combining arpeggios with traditional pentatonic phrases.

Lick 7: -

For the second chorus things get a bit more sophisticated. Larry likes to add more and more harmonic elements to build each chorus so we'll be adding more Jazz based elements here. We start with a repeating lick based on E and G outlining the 6th and root of the G7 and 3rd



and 5th of the C7 in bar 2. The tone and a half bend at the end of the phrase adds a fantastic vocal quality to the phrase.

Lick 8: -

This phrase happens in bar 4 of the progression, creating some tension before resolving into the C7 in bar 5. First we do a chromatic 'enclosure' around the 3rd of the chord surrounding the 3rd with notes either side of it for a sophisticated Jazz sound. We then descend through the G altered or superlocrian scale adding in the #5, b5, #9 and b9 against the G7 for added tension. A classic bebop style resolution is used to lead into the C7 where we use the same bend up to the b7 as for previous licks.

Lick 9: -

For this lick we return back to our bend, hammer, pull-off motif before repeating the octave lick from earlier and sliding into a fast descending G minor pentatonic lick at the 15th fret. Notice how this fast line resolves into the 3rd of the G7 chord giving a much more sophisticated and melodic sound rather than using the minor 3rd of the pentatonic scale.

Lick 10: -

Lick 10 returns back to the motif but adds an element of sophistication by moving the

line down a semitone each time. This adds some chromaticism over the D7 before resolving onto the root and 5th of the C7 again outlining each of the chords using chord tones for strong melodic effect. We finish the phrase with another Gm pentatonic descending lick resolving into the 3rd of the G7 chord.

Lick 11: -

This is the most Jazz inspired phrase and adds a great bebop style climax to the end of the solo. We're outlining the I-VI-II-V progression very strongly starting with the 3rd and root of the G7 chord, moving into the b9, #9, root and b7 of the E7 chord. We then chromatically enclose the b3 of the Am7 chord and ascend through an Am9 arpeggio and descend through a Gm Blues lick over the D7 chord, retaining our Blues sensibility through a very jazzy phrase.

There we have it! I hope you've enjoyed this solo and found it useful. As mentioned, Larry's style is so deep that you could study his playing for a lifetime but this should give you a flavor of his Blues based playing. Good luck and enjoy!

END◀

THE Reviews

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

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

GI90

GUITARS, AMPS AND EFFECTS



Fret-King Country Squire Music Row

The Fret-King Country Squire is one of the brands' most enduring styles— a friendly and comfortable benchmark blending the familiar with the contemporary. **Nick Jennison** takes a closer look at this update to the classic six-string with the Fret-King Country Squire Music Row.

DECADES of knowledge in tonewood selection and attention to detail in construction methods, electronics, hardware, and pickups are all crucial in the creation of the Fret-King Country Squire Music Row.

The selected American alder body, Canadian rock maple neck and premium rosewood fingerboard ensure constructional integrity, which provides the platform for classic, authentic tonality. »



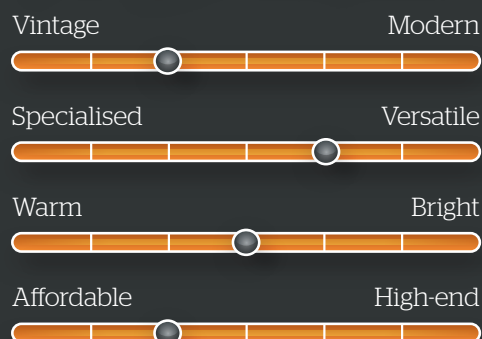
W



Fret-King Country Squire Music Row

MSRP: (UK) £749 / (US) \$TBC

The Breakdown



For fans of

Comfortable Neck

Rich classic tones

Versatility

For more information, please visit:

jhs.co.uk





“Fret-King **is recognised** for upending the norm; setting new benchmarks...”

Enhancing that tonality is the unique Wilkinson WTB bridge featuring a steel baseplate which surrounds and focuses the magnetic field of the Alnico V bridge loaded pickup. Adjustable, pre-intonated barrel style natural brass saddles allow spot-on tuning, and two strings per saddle solidly anchor the saddles to the bridge baseplate, ensuring the maximum mechanical coupling so crucial to giving you all the power and tone you need.

The subtly extended cutaway and heel joint allow enhanced upper fret access while maintaining the Country Squire's purity of line and traditional elegance.

Fret-King is recognised for upending the norm; setting new benchmarks.

The custom-designed Fret-King vintage voiced covered Country Road neck single coil “pair”, high output Dallas Special middle position single coil and tappable overwound Tapped-Fifty single coil bridge pickup, all created by Trev Wilkin-

son, give the Country Squire Music Row an unusually broad tonal palette.

For maximum performance and versatility, the Country Squire Music Row™ features a five-way selector switch on an ergonomically designed angled switch plate, master volume, master tone, and Fret-King's unique Varicoil™ control, which progressively winds the neck single coil ‘pair’ to just the neck coil, and in the tapped bridge pickup, brings in or out of play a series of additional winds which allow the pickup to segue seamlessly between a classic ‘50’s tone to a more contemporary “Southern Hot”. The five way allows for all the usual permutations including the classic out of phase settings, and then some.

The Country Squire Music Row is truly one of the most versatile and useable guitars on the market.

END◀

Mooer GTRS P800 Intelligent Guitar

Nick Jennison reviews the Mooer GTRS P800 Intelligent Guitar. Combining a traditional electric guitar with modern possibilities for digital sound design, tone modelling, selectable presets, various output options and wireless control, this electric guitar is unlike any other on the market.

THE GTRS Professional 800 (P800) model is the premium version of the Standard 800 (S800), featuring all the base features of the Standard 800, such as GTRS Intelligent Processor System, but also with upgraded hardware and pickup options you would expect in a premium guitar.

The P800 is constructed with an American alder wood body, Canadian roasted flame maple neck with rosewood fretboard, 22 medium stainless-steel frets, GTRS 18:1 locking tuners, and a Wilkinson VS 50 II bridge. Pickups are also upgraded with the GTRS SCN-1N/M »



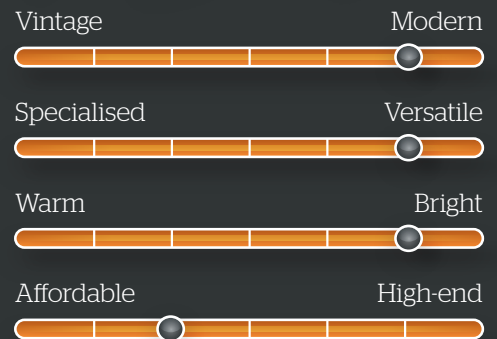
Mooer GTRS P800 Intelligent Guitar



Mooer GTRS P800 Intelligent Guitar

MSRP: (UK) £949 / (US) \$

The Breakdown



For fans of

Comfortable Neck

Innovative design

Comfortable neck

For more information, please visit:

gtrs.tech



“High-capacity lithium battery allows users to **play without battery anxiety** and enjoy GTRS anytime, anywhere...”



hum-cancelling pickup and a GTRS HM-1B Humbucker pickup. The first wave of P800s will have 6 different versions to choose from: Tiffany Blue, Olympic White, Mint Green, Flamingo Pink, Fiesta Red, Dark Night.

Turn on the GTRS Super Knob and using the dedicated App on your android or iOS smartphone/tablet to control the GTRS. The GTRS App features 126 guitar effects, tuner, 40 drum machine variations, 10 metronome, an 80-second looper, USB-OTG recording, and MOOER Cloud sharing.

The free GTRS APP offers up a wide variety of tools to shape guitar tones and aid in live streaming, recording, and practice, after connecting the GTRS guitar via Bluetooth. These presets can be customized and shaped through the app, saved to the GTRS guitar and even uploaded to the cloud to share with other users.

Apart from connecting to guitar amplifiers, the GTRS guitar can also work with headphones, mixer, or studio monitors directly. With the Super Knob or GWF-4 footswitch, users can enjoy practice, teaching, performance, direct recording via OTG, or live streaming audio/video.

High-capacity lithium battery allows users to play without battery anxiety and enjoy GTRS anytime, anywhere.

END «

SE[®]

BEST OF BOTH WORLDS

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



PRS PAUL
REED
SMITH
GUITARS

25TH
ANNIVERSARY

© 2020 PRS Guitars / Photos by Marc Quigley

Aria PE-590 AF Aged Cherry

Back in 1976, the first model of PE-1500 was officially introduced to the world. Since then, the PE series had been produced continuously for over four decades and is a flagship model for the Aria brand. **Nick Jennison** reviews the latest model in the series, the Aria PE-590 AF Aged Cherry.

ARIA Guitars has been at the forefront of Japanese guitar building for over 60 years, which means a wealth of experience and acquired expertise. The core value of the brand remains the same today: constantly striving to achieve a higher level of excellence, quality and value for musicians.

Just like Aria, the “single-cut” shape has been part of guitar history for a very long time. While the venerable Telecaster was the first solid body, single cutaway design, we tend to associate the shape with a set neck, a two-piece fixed bridge and a pair of humbuckers. »



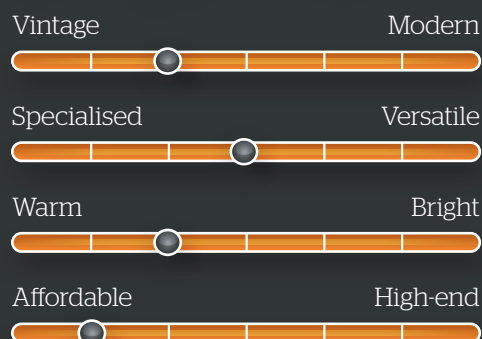
Aria PE-590 AF Aged Cherry



Aria PE-590 AF Aged Cherry

MSRP: (UK) £479 / (US) \$TBC

The Breakdown



For fans of

Aria reliability and craftsmanship

Stunning looks

Value for money

For more information, please visit:

ariaguitars.com





In this somewhat litigious climate, you'll forgive me for not including a particular brand name, but you can fill in the blanks yourself.

Speaking of litigation, Aria's PE series of guitars was born during the "lawsuit" era in the late 70s and early 80s. If you're not up on this period of guitar history, it's a time when quality control issues plagued the big American manufacturers. In response to this slump, a number of east Asian companies flooded the market with their own affordable (and in many ways, superior) takes on classic guitar designs. Ibanez, Tokai, Fernandes and even Takamine are among the "lawsuit" brands.

The updated Aria PE-590 harks back to this era with its sharp florentine cutaway and scooped upper shoulder, but the figured maple and updated headstock shape give the guitar a distinctly modern look. There are a number of nice aesthetic touches, such as the recessed switch and pots, and the fit and finish is generally good. I say generally, because there are a few minor finish flaws on our demo model. The playability is excellent, however. The three-ply maple neck is comfortable and feels very solid, and the "techwood" fretboard looks and feels very much like the rosewood you'll find on Aria's more expensive Japanese-made models. The body feels substantial without being cumbersome and the heel-less neck join makes upper fret access unusually good for a single-cut guitar. »



Electric guitar



Bass

Intelligent Pedal



- Compact size with minimalist design. Eliminates the need to carry a massive power supply or deal with complicated user interfaces. Simply set up your effects chain and jump into your practice session or performance.
- Based on MOOER's unique MNRS technology for high-quality digital amp models and effects in a small form factor.
- Supports USB-OTG for live streaming or quick recording.
- Download the free mobile app to easily edit your tones and share them with others as well as download different effects modules and tools to expand your own tonal possibilities.
- Supports MOOER's F-series wireless footswitches for preset switching and looper/drum machine control.
- Bluetooth audio playback for practice and jamming.
- Built-in 126 different effects, tuner, 10 metronomes, 40 drum machine, and 80-second looper capacity.
- 73 built-in bass guitar effects. Dual effect chains for bass guitar, with 10 classic bass guitar amplifier models.
- Supports effects for other instrument with future firmware update.
- Individual headphone output.
- 1900mAh lithium battery for up to 4.5 hours duration and support for charging via mobile phone power bank.



The Aria PE-590 **is a fine guitar** that's at home in a variety of styles - visually and sonically..."

The trio of Aria "Classic Power II" humbuckers are warm and full sounding, and although they're not the most characterful, they handle classic rock and blues styles with aplomb. Unusually, they're wired for series/parallel operation via a pair of mini toggle switches, as opposed to the more common coil splits and push-pull pots. There are pros and cons to each approach - coil splits will yield the most convincing single coil sounds, but parallel humbuckers will still add a dose of sparkle and spank while still cancelling hum, and without as severe a drop in volume. On the PE-590, they transform the full-sounding humbuckers into a clear and bright voice that's more appropriate for country, funk and R&B styles.

The Aria PE-590 is a fine guitar that's at home in a variety of styles - visually and sonically. It plays great, and it's very affordable, especially when you account for the deluxe gig bag that comes with it. Whether you're a beginner looking for a great first or second guitar or a working player who needs a good-looking and reliable workhorse, the Aria PE-590 has you covered.

END«

Rapier Sapphire 6

Nick Jennison reviews the Rapier Saffire, a striking new collaboration between Alan Entwistle and JHS. Now offered in a beautiful 3-Tone Sunburst, Greenburst and Vintage White offset with chrome hardware and 3-ply split scratchplates and black gloss headstock with redesigned Rapier decals, the new generation Saffire looks stunning.

THE stunning new generation Rapier Saffire solid-bodied six-string electric guitar is a product design from Alan Entwistle, the UK genius guitar designer responsible for a host of successful guitar lines and accessories.

The Rapier Saffire Series is based on iconic models that played a major role in the industry of British guitars, serving countless up and coming 60's British Beat groups and helped launch the careers of many guitarists in the 60's and 70's and, whilst Entwistle has successfully »



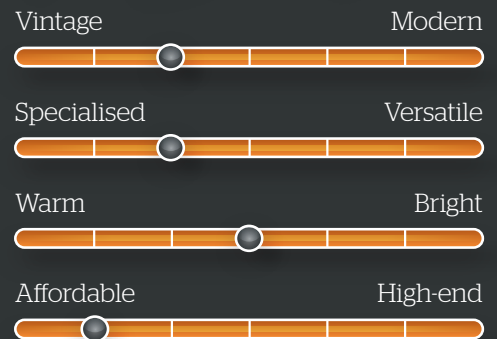
Rapier Sapphire 6



Rapier Sapphire 6

MSRP: (UK) £479 / (US) \$TBC

The Breakdown



For fans of

Iconic looks

Superb playability

Value for money

For more information, please visit:

jhs.co.uk



retained all the glorious charms and characteristics of the original Sapphire 6, significant and meticulous attention has been made within hardware upgrades, construction and playability.

Selected specifically for its natural sonic characteristics, Okoume, from Central Africa, is the chosen tonewood for the body, whilst for speed, comfort and accuracy, the 4-bolt, soft 'C' profiled neck with fully adjustable truss rod, is now crafted from hard rock Canadian maple, with a 12in radius, bound rosewood fingerboard with block inlays and 22 medium jumbo frets (including zero fret).

For accurate intonation, tuning stability and perfect return to pitch from the original vibrato design, the new generation Rapier Saffire 6 string guitar now features a smooth, friction-free, precision cut 43mm GraphTech Nubone nut, Wilkinson E-Z-Lok machine heads and high spec'd roller bridge.

Hardware upgrades also include a trio of Entwistle's custom wound, Astrosonic single coil pickups, constructed with 7mm alnico 5, rod magnets mounted on a steel

base plate, delivering a full rich dynamic response throughout all frequencies via a 5 way selector switch and single volume and tone pot. The latter, is wired with Entwistle's own Smooth Track Tone Control circuitry, ensuring a gradual response and clarity throughout the full sweep of the tone control.

It's quite apparent that Entwistle himself is a creative genius, as witnessed within the Saffire's wiring, which includes the Entwistle ATN5, a 5-way rotary switch housed on the top horn offering a wide range of additional tonal extremities, from acoustic-like qualities, mid-range boost and high-end chime and clarity for extreme tonal versatility.

Specifically designed as a 'player's guitar', the Rapier Saffire 6 string electric guitar, not only rekindles nostalgic memories for old-school players and collectors, it's the professional choice for Britain's new young talent, effortlessly lending itself to all styles, from country, jazz, pop, to blues and rock, whilst offering exceptional playability and performance.

END «



FOXGEAR

What are you waiting for?

Check out the entire range of Foxgear, Gurus and Baroni-Lab effects pedals at www.jhs.co.uk



Don't wait any longer...

SUBSCRIBE FOR FREE!

go to

www.guitarinteractivemagazine.com/subscribe

and sign up today!



Positive Grid Spark Mini

You've never heard a small amp sound like this. Positive Grid's Spark Mini is a battery-powered portable practice amp and Bluetooth speaker with smart app integration and big, beautiful multi-dimensional sound. Take your tone anywhere! **Nick Jennison** tells us more.

WE love our big amps here at Gi. In fact, we have a whole studio full of them! I always get a little sulky when I can't take my Super Kraken to a gig/session/rehearsal etc, and I know many of you feel the same about your favourite amp. But what about a front room jam with friends? A late night practice session at home? A lesson across a busy city? What about a trip to the beach?

Enter the Spark Mini from Positive Grid. Following in the footsteps of their hugely successful Spark line of amps, this tiny little amp is possibly the ultimate jamming and practising tool for pretty much any guitar player. Despite being insanely compact and lightweight, it offers a crazy level of punch and width thanks to the stereo speakers under the grille cloth and the omnidirectional bass woofer on the bottom. It's powered by an internal battery that offers up to 8 hours of playtime without needing to be connected to a power source. When it's time to charge, you can use any standard USB-C cable (like the one that comes in the box) and your phone charger, the USB power supply on the

wall in a hotel room, on a train, a 12v charger in your car or even a portable power bank.

The top panel is very simple, with three knobs for guitar volume, music volume (more on this in a bit) and preset selection. The amp can store up to four presets, but you can access a near-infinite number from the Spark app, including user-made tones on Positive Grid's ToneCloud. You can also upload your own tones here to share with your friends!

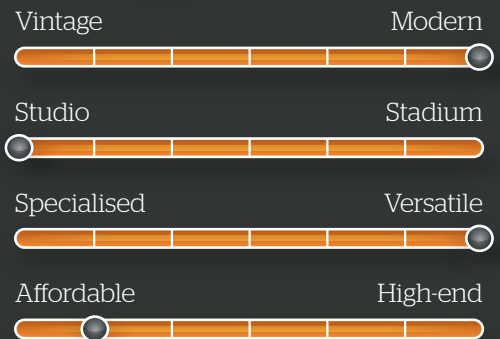
Within the app, you also have access to a huge arsenal of amps and effects that draw powered by Positive Grid's award-winning Bias software. There's everything from Deluxes and Dumbles through to SLO100s, Dual Rectifiers and Friedman BEs, complemented by a whole host of overdrives, distortions, fuzzes, reverbs, delays, modulation effects... if you want it, chances are it's in here. Editing is super intuitive too. There are no menus to delve through; you just touch the virtual knob you want to adjust and tweak it as if you were using the hardware equivalent. The amps and effects all sound and feel »



Positive Grid Spark Mini

MSRP: (UK) £199 / (US) \$299

The Breakdown



For fans of

Playing music

Listening to music

Doing those things literally
anywhere

For more information, please visit:

positivegrid.com



“The Spark Mini **is more than just** a fun jamming and practice tool though, and offers a ton of functionality to pro users too...”

phenomenal too, with huge spatial width, great touch sensitivity and no perceptible latency.

As well as being a killer-sounding amp, the Spark Mini is also an absolutely excellent Bluetooth speaker. It's true stereo with a powerful low end and a very smooth upper mid and treble delivery. It's great for playing backing tracks through, but it's

also perfect for everyday music listening and wipes the floor with many of the portable systems on the market in terms of both battery life and sound quality. You can stream from any app on any Bluetooth equipped device or directly from the Spark App where you'll get a curated list of backing tracks and lessons, all with chords and tab on screen. »





XS Wireless IEM

About time to level up

Make the move to personal monitoring with Sennheiser's new XS WIRELESS IEM. Defining new standards for simple, flexible, and reliable wireless in-ear monitoring, this system is designed to help you level up your sound – regardless of your experience level. Whether a rehearsal or live performance, on a club stage or for a worship service, benefit from renowned Sennheiser sound and solid wireless reliability packaged into a convenient system – letting you focus on playing your best.

www.sennheiser.com/XSW-IEM



SENNHEISER



“The Spark Mini is something literally **no guitarist should be without...**”

The Spark Mini is more than just a fun jamming and practice tool though, and offers a ton of functionality to pro users too. If you're a content creator, you can capture video directly from the app to your smart device with the audio from the Spark, making it a breeze to post-playing clips on your socials or to prepare videos for your students. You can also record using either the headphone output or over USB direct to your DAW of choice, or the include copy of Studio One.

The Spark Mini is something literally no guitarist should be without. It offers a near-unlimited spectrum of superb tones, it's an outstanding Bluetooth speaker, it has incredible practice and productivity functionality, and you can take it literally anywhere. Colour me impressed!

END«

BluGuitar AMPX

With four decades of being a sound designer, BluGuitar owner Thomas Blug came up with a tube™ guitar amp design that is flexible enough to (re)-create any amp that he could think of, as well as any ideas that might come in the future. Combined with BluGuitar's 100 watts M, is it the most powerful guitar amplifier ever? Here's **Nick Jennison** to find out more.

WHAT'S So new and groundbreaking about Bluguitar's AMPX? Well, AMPX is, at its core, digitalizing the DNA of sounds and recreating them has been the nature of digital audio in the world before now. The Neural Analog Amp design allows us to edit and save analogue circuit parameters like an analog amp tuning. From a technical point of view, it's a bit like changing the circuit. »



with the idea of creating an all-analog Nano-
think of - those that have excited us in the past as
Nanotube™ power amp stage, wouldn't this be

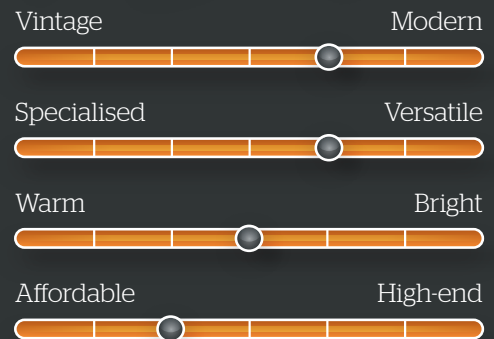
core, a 100% analogue amp design. Up until now, ana-
l processing – but it had never been done in the analog
rs at a component level – like a “virtual soldering iron” for



BluGuitar AMPX

MSRP: (UK) £TBC / (US) \$TBC

The Breakdown



For fans of

Reproduce entire amplifier designs

Go-to analogue effects

Valve-based 100-watt power amp

For more information, please visit:

bluguitar.com



The analog circuit of the AMPX is designed in a way that – with the help of our virtual soldering iron – it can take the DNA of any (yes, any!) tube amp design (that already exists, or is yet to be created) and bring it to life in your AMPX... in authentic analogue tube tone quality!

The same applies to pedals, effects (in this case analogue or digital, depending on

which technology is superior for the respective effect) and speaker simulations.

AMPX comes stock with an extensive set of tones, but you will also have the chance to download new sounds (we call them BlugPRINTs) from our constantly-growing online BlugPRINT sound library and install them on your AMPX. Yes, that's right: you download a digital set of data that, once »





installed on your AMPX, changes the analogue circuit parameters of the amp! This allows you to create a 100% authentic reproduction of your favourite tube amp.

And we will add BlugPRINTs for all the sounds and devices that you could ever ask for! So AMPX offers all you need and all you ever will need. It's your entire analogue, 100-watt tube-driven guitar rig in a 3 kg/6.5 lbs., pedal-sized device.

END◀

Laney/Black Country Customs The D

The Difference Engine Delay pedal from Laney's Black Country Customs is a multi-delay pedal. Where some delay pedals get you bogged down in the nitty-gritty, this pedal is out of the box, quick changes on the fly in a live scenario and gives you enough room to

Nick Jennison Reviews.

THERE are plenty of delay pedals out there with multiple delay sounds that you'll likely never want or need. These additional delays tend to clog up the interface and get in the way when it comes to selecting a sound. It's a paradox of choice!

This is where The Difference Engine is...different!

The Difference Engine Delay Pedal makes great use of three carefully sculpted modes of delay offering the best of each world. It's everything you need and nothing you don't.



ifference Engine Delay

ay, tap tempo pedal that puts the fun back into pedal lets you create incredible sounds straight to sculpt your sound when you need it.

The Analogue/Tape Era Delay is modelled around the RE space echo family, which beautifully captures the warm sounding analogue tone complete with unpredictable warbles and tape artifacts such as WOW and Flutter – it sounds like you're hooked up to a vintage machine. You get straight delay from a single head or multi-head delays to achieve that classic overlaid delay effect as heard on vintage albums and the likes of The Verve's Urban Hymns. You also get 1250 MS of delay time which is perfect for those Floyd style solos.

Like the 80's sound? Well, you'll love the Digital Era delay which is inspired by the 80's style delays complete with tap tempo and freeze functions. The cool thing about this era of delay is that it adds a modulation effect on repeats so you can have that chorus style sound you'll recognise from your favourite records (and guitar solos) of the 80s. Enjoy up to 2500 MS of delay and feel the overwhelming swell of the Freeze function when you need to transition into a chorus or new verse.

Finally, the Dynamic Delay Era provides a modern '90s style delay complete with modulation and ducking features. This is fist-pumping delay sounds at your disposal.

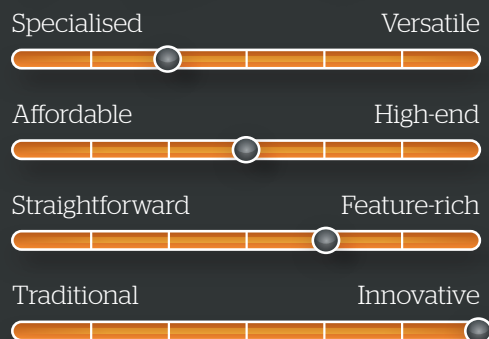
This particular style of delay era is based on the coveted 2290 delay and offers that lush Ducked digital delay effect that gets louder when you stop playing, to fill in »



Laney/Black Country Customs The Difference Engine Delay

MSRP: (UK) £299 / (US) \$TBC

The Breakdown



For fans of

Warm sounding analogue tone

Multi-Tap Delay

Tape artefacts

For more information, please visit:

laney.co.uk/effects/guitar-effects/bcc-pedals



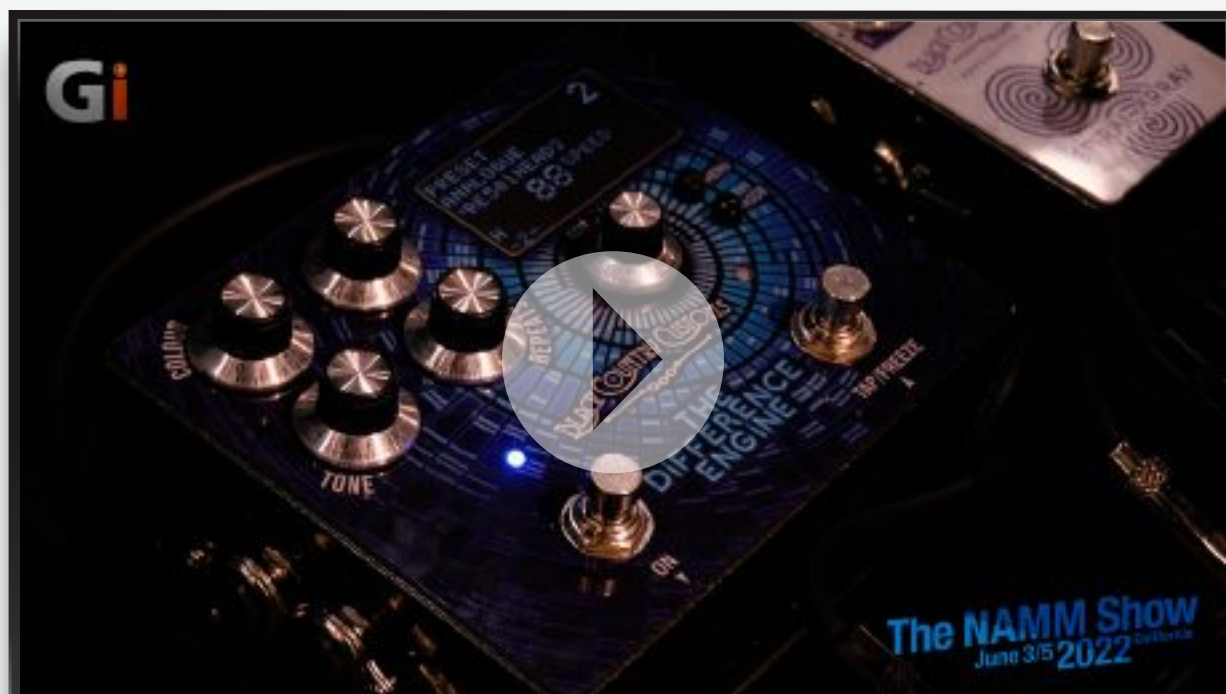
“It’s not what you play; it’s **what happens next...**”

the gaps. You also have a whopping 2500 MS of delay, and modulation on repeats, but it gets REALLY interesting when you engage the phase reversal feature.

The phase reversal feature kicks on the delay repeats which gives you the effect of a wrap-around delay for a full-bodied, completely mind-blowing sonic effect. The addition of a multi-tap delay feature also means you can create the illusion of multiple guitarists

playing the same part – very useful for ambience sounds and rhythmic effects which makes this pedal one of the best tap tempo delay pedals available today.

This is one of the key reasons you need the difference engine delay pedal if you’re a performance or recording guitarist – it offers incredible versatility without becoming overbearing.



Laney/Black Country Customs *The Difference Engine Delay*



Some of the greatest guitar players in the world have created custom patches based on their signature sounds for The Difference Engine Delay pedal. Laney artists such as Tony Iommi, Justin Hawkins, Brian May, Cory Wong, Lari Basilio, Vernon Reid, Tom Quayle, Martin Miller, Alex Hutchings, Pete Honore, Billy Duffy, Jack Gardiner and many more have submitted incredibly useful patches that will get you started on some seriously cool sounds straight out of the gate – try rocking out the Tony Iommi Patch for ‘Supernaut’!

In addition, Black Country Customs engineers have also meticulously designed patches in the style of Slash (Welcome To The Jungle, anyone?) EVH, Andy Summers and The Edge making it easier to get the exact delay tone—no dialling in, just select the patch you need!

It's not what you play; it's what happens next. Check it out today at your local dealer, or get the boutique delay direct from Laney online now available in strictly limited quantities.

END«

THE Quietroom

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

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

GI90

WHEN ONLY
ACOUSTIC WILL DO

PRODUCT RECOMMENDED
Gi
PRODUCT RECOMMENDED



Martin CS-SC-2022

Nick Jennison takes a first look at the Martin CS-SC-2022. Packed with custom features—and the first Nazareth-made instrument with the revolutionary SC body style—it includes East Indian rosewood back and sides for a bigger and bassier sound than its predecessors. For the modern acoustic player who's after an extravagant guitar, there might be no better instrument on the market.

THE Martin SC 2022 packs all the best of modern Martin quality into one guitar. Its unique and eye-catching design is what you'll first notice. Up close though, you'll find appointment after appointment carried out with exceptional quality to create a truly next-level acoustic. From the high-quality materials to the intricate inlay work all the way through to the fine finish work. Every part of this guitar is as premium as it gets. »





Martin CS-SC-2022

MSRP: (UK) £8299 / (US) \$7999

The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High-end



For fans of

Stunning six-strings

Intricate inlays

Modern materials and hardware
meet historic Martin designs

For more information, please visit:

martinguitar.com



If this guitar didn't look special already, then its rarity will surely add to that. Limited to just 300 models, this guitar is undoubtedly one for the collectors.

Aged Tonewoods

Listed as VTS (Vintage Tone System) by Martin, a torrefied top does a lot for the tone of a guitar. By drying and heating the wood prior to the build, the wood is changed at the molecular level and the aging process is accelerated. All this is to say the top on this guitar, is both incredibly resonant and aged to the point it already sounds broken in. When you pick this guitar up it will sound like a guitar you've played your whole life.

LiquidMetal Bridge Pins

A unique feature, Martin guitars worked with a company called LiquidMetal to create new bridge pins for the custom shop and the result has been outstanding. Installed on a guitar the volume is increased by roughly 3dB! A welcome modern upgrade as well all want a little more volume.

Fishman Electronics

A guitar like this, you want the absolute best in electronics to translate the already gorgeous tones in the proper way. That's where Fishman comes in with the Aura VT Blend. This pickup system was designed between Martin and Fishman for the Martin Modern Deluxe series, one of

If you can afford it, **don't miss your chance** to grab one while you can..."



Martin's highest quality lines of guitars. The Aura VT Blend was extensively developed to produce a great mic'd up studio sound simply by plugging your guitar in. As Larry Fishman himself says, "Astonishing Realism".

Every appointment on this guitar is not only carried out with care but utilises the highest quality materials available. If you can afford it, don't miss your chance to grab one while you can.

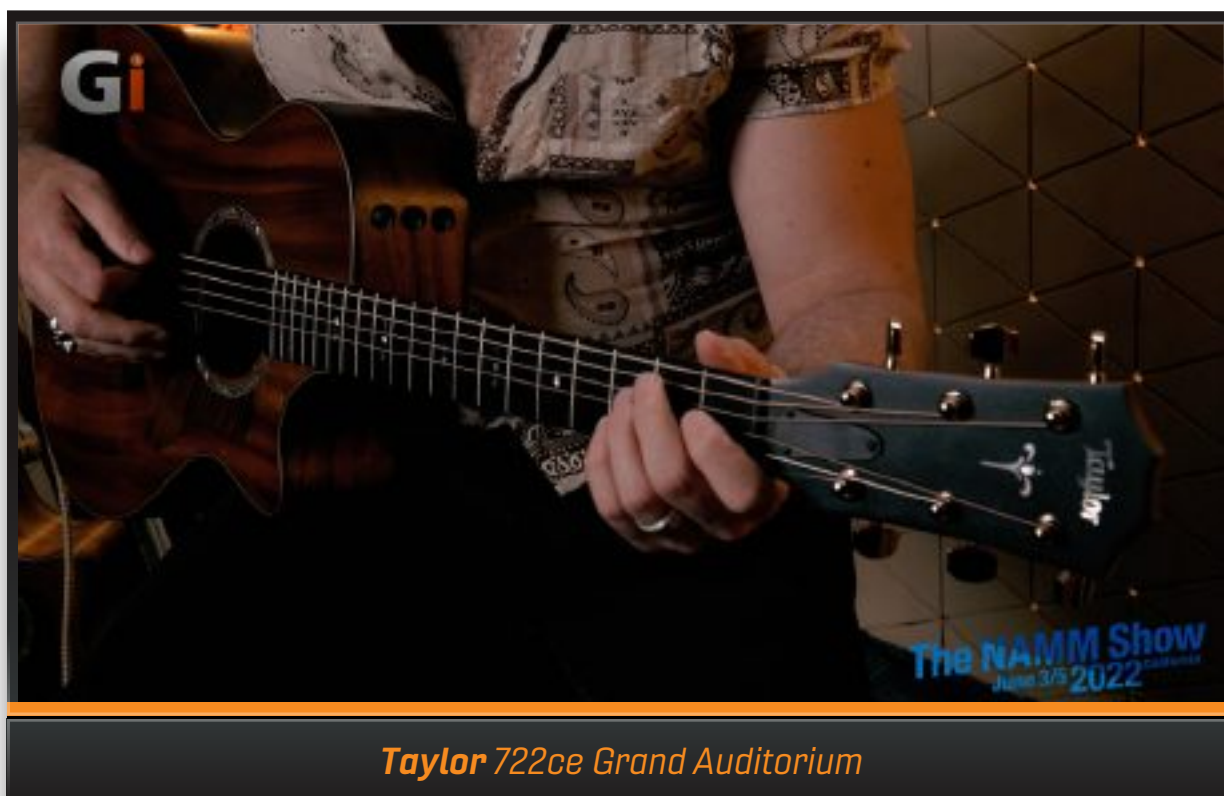
END «

Taylor 722ce Grand Auditorium

Taylor Guitars has always loved building guitars with Hawaiian koa, and at NAMM this year, the acoustic giants were delighted to announce two new acoustic guitars crafted with this beautiful, rich-sounding tonewood: the 724ce and the 722ce, now the centrepieces of Taylor's koa 700 Series lineup.

Nick Jennison reviews the Taylor 722ce Grand Auditorium.

PLAYERS have always appreciated Hawaiian koa's rich tonal character and beautiful aesthetics, and Taylor's new 722ce adds to that heritage with Select-grade koa back, sides and top. Together with V-Class bracing, the Grand Concert body shape and a thin matte finish that preserves optimal resonance, this model yields a bold, sprightly attack with a vibrant midrange response, pristine trebles and a warm low end that grows richer with time and play. This new model looks as striking as it sounds with koa's natural colour variegation highlighted by rosewood binding, a paua shell rosette, a dark-stained maple pickguard and new Fountain inlays in mother-of-pearl. The 722ce ships with the built-in ES2 pickup and a deluxe hardshell guitar case. »



Taylor 722ce Grand Auditorium

m



Taylor 722ce Grand Auditorium

MSRP: (UK) £3149 / (US) \$3499

The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High-end



For fans of

Select-grade Hawaiian koa

Compact Grand Concert body

Comfortable feel

For more information, please visit:

taylorguitars.com



For years, the Koa Series has been the dedicated home of Taylor's solid-wood Hawaiian koa guitars within the Taylor acoustic lineup, presenting a family of high-end guitars featuring figured koa and crafted to yield a smooth attack with a rich, refined voice and an aesthetic to match it. But in recent years, as the brand's gained more direct access to koa logs through its koa stewardship efforts in Hawaii, we've encountered other visually distinctive varieties of koa—sporting a beautiful range of coloration, with straight grain structure. This inspired us to bring this gorgeous tonewood to a new place within the line, The Taylor 700 Series, offering players a unique take on the koa sound and aesthetic.

Both models in the new 700 Series feature top, back and sides of solid Select-grade Hawaiian koa, which we've voiced for a lively response with a punchy attack, sparkling trebles and a rich midrange.

Body Shape

The 722ce is a Grand Concert, which has slightly more compact dimensions than its sibling. Players often seek out Grand Concert models for their articulation and clarity, which makes them excellent recording tools.

V-Class Bracing

Like all solid-wood models in the Taylor line, both new guitars in the 700 Series are built with V-Class bracing, which provides greater volume, longer sustain and improved harmony between notes all the way down the neck. The back bracing is slightly modified compared to that of the Koa Series. »

In that **same line of thinking**, the 722ce is treated with a new ultra-thin matte finish..”



Super-Thin Matte Finish

In the past, Taylor has used some of its higher-end models (such as the 800 Series) to experiment with exceptionally thin finish applications that maximize resonance and allow the guitar to produce a bolder sound. In that same line of thinking, the 722ce is treated with a new ultra-thin matte finish, which not only minimizes the sonic damping but also showcases the rich grain and colouration of the Hawaiian koa while preserving the raw, natural texture of the wood. You'll be able to feel the pores and structure of the wood as you play, an experience that reflects the direct musical response of these guitars.

Fountain Inlays

To visually express the unique identity of these 700 Series guitars, master builder Andy Powers created a new inlay design called Fountain, which appears in mother-of-pearl. It's an elegant, understated pattern that adds a sophisticated visual cue without distracting from the overall presentation of these guitars.

Other Aesthetic Appointments

Rounding out the visual style for the 722ce are other appointments featuring natural materials like wood and shell: Indian rosewood binding (including a bound soundhole), a rosette in paua shell accented with maple and rosewood, top edge trim in maple and rosewood, a striking dark-stained maple pickguard, and polished bronze tuning machines.

END «

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



IT'S SIMPLE. TO ADVERTISE...

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

Helen - UK AND EUROPE.

helen@guitarinteractivemagazine.com

T: +44 (0)7803 726 012

Lisa - USA.

lisaspiteri@guitarinteractivemagazine.com

T: 973-610-0441

Takamine 60th Anniversary

In celebration of its historic 60th Anniversary, Takamine Guitars brings you “The 60”, a limited-edition hand-crafted guitar that will be a coveted guitar for serious Takamine or anyone who appreciates a very rare, finely-crafted instrument. With a 60th anniversary associated with the precious gemstone diamond, The 60th even features an authenticated diamond embedded as an inlay on the headstock over the “i” in the Takamine logo. Let’s take a look at this unique instrument.

IT all started back in 1962. A small, family-run instrument workshop in Japan was renamed as Takamine Gakki Ltd., taking its name from the mountain that towered majestically over the facility. Since then, Takamine has produced many spectacular guitars, and revolutionized the world of amplifying acoustic instruments for ease of use in live performance. But few guitars we’ve ever created are as outstanding as the very special and collectible Limited Edition model we’re calling “THE 60TH”, built to celebrate 60 years of Takamine’s contributions to the world of music. »



Model

a very special
collectors, or
y being asso-
d genuine dia-
ake a closer



Takamine 60th Anniversary Model

MSRP: (UK) £8599 / (US) \$TBC

The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High-end



For fans of

Limited-edition acoustics

"C"-shaped mahogany neck

Commemorative diamond-shaped
inlay on the 12th fret

For more information, please visit:

takamine.com





The Design

THE 60TH has a body shape based on an early Takamine design that adapted a classical body to an x-braced concert steel string, with the addition of a distinctive cutaway. The top, back, and sides are made of solid highly-figured Hawaiian koa. It features a completely unique three-piece bracing made of ebony sandwiched with spruce, a design that lowers the mass of the bracing which in turn allows the koa top to offer the perfect combination of rigidity and resonance. This special and unique bracing is hand-shaped and shaved by Takamine's master luthiers — Noriharu Sakurai and Toru Hirokawa — to reduce the weight by more than 20%, promoting significantly more top vibration sensitivity, resulting in rich vibrant tone that surpasses all expectations on a koa-topped guitar. This guitar also features hand-selected cuts of mahogany and ebony for its neck and fingerboard respectively. It doesn't stop there. THE 60TH is designed to be much more than a showpiece. We applied an ultra-thin high gloss finish that allows every note to vibrate and shine as bright as the guitar itself.

The Diamond

We had to create a special method to create a secure setting for this genuine diamond inlay to allow for it to be set after the finish is applied. Each diamond is hand embedded by Noriharu Sakurai,



using the utmost care for each piece. Additionally, Takamine's 60th anniversary theme is also indicated in the guitar via a 31-piece laser-cut diamond-image position marker inlaid by hand at the 12th fret. THE 60TH also features hand-inlaid and painstakingly color-matched abalone purfling along the top, back, sides, and headstock, complimenting its natural maple binding.

The Sound

Takamine's THE 60TH includes our new CTF-2N preamplifier with the warm, dynamic sound of Takamine's early FET preamp model, affectionately known as the "Brownie", which offers 2-band EQ as well as modern conveniences like easy battery access, a chromatic tuner, and a notch filter. This Limited Edition guitar is

shipped in a very special hard case and also includes a commemorative Takamine 60th anniversary key fob.

The Rarity

Guitars with the level of detail found in Takamine's THE 60TH can't be produced in large numbers. Each one takes time, and can only be made by master luthiers with decades of experience. For that reason, production of THE 60TH will be limited to only 60 individually-numbered guitars worldwide. For those musicians and collectors who are able to get one of their own, they will own a piece of Takamine history... and one of the world's most coveted acoustic-electric guitars ever created. Contact your Takamine dealer to reserve yours today.

END◀

Martin 15 Series 000-15M StreetMaster

Martin Guitar has expanded their popular solid mahogany 15 Series with a respectful nod to the working musician—**Nick Jennison** takes a closer look at the 000-15M StreetMaster model. Built to the same specifications as the 000-15M, however, Martin has added a beautifully distressed satin finish. The Martin 000-15M StreetMaster is perfect for just about any setting gig—whether it be at the historic Ryman Theater or a day of busking in the big city.

IF you're looking for a high-quality acoustic guitar with plenty of character and tone, Martin's 2022 000-15M StreetMaster could be the one for you. This simple mahogany parlour produces an amazing full-bodied sound that compliments vocals perfectly. This guitar was made to be played!

The new StreetMaster 000-15M retains the same specs as the standard mahogany model, but has been finished in a gorgeous distressed satin finish. This guitar captures the vibe of an



Martin 15 Series 000-15M Street Master

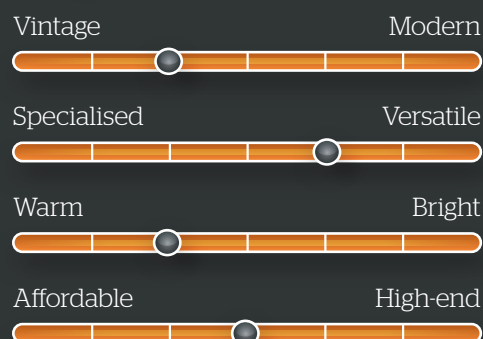
Street Master



Martin 15 Series 000-15M Street Master

MSRP: (UK) £1475 / (US) \$1599

The Breakdown



For fans of

Great tone woods

Comfortable body shape

Aged look

For more information, please visit:

martinguitar.com





instrument that has been played and gigged with for many years, paying homage to the thousands of working musicians out there. Its old-school and worn aesthetic will inspire you to pick it up and play, but it will feel just like a brand new guitar under the fingertips.

Superb Playability

A 'low oval' neck profile offers great comfort, letting you easily fret chords and churn out some Robert Johnson-style blues licks with ease. The parlour body shape gives you big sounds for strumming, as well as great note articulation and projection for flat-pickers. The worn satin lacquer has been applied to the body and neck, feeling incredibly smooth and fast, particularly on the neck. This also allows the wood to breathe compared to a gloss finish, meaning it'll resonate wonderfully when played and will only sound better with age.

Solid Construction

The back, sides and top are made of matched genuine mahogany, with Sitka Spruce X-bracing and an additional maple bridge plate. The 20-fret neck is also made of mahogany, with a Katalpa fretboard that feels smooth and comfortable to play. The traditional Martin bridge is fitted with a bone saddle and the nut is fashioned from bone for a true vintage vibration. It's a high-quality guitar that will last many years to come.

This is an interesting and worthwhile idea: a reissue of an authentically worn-looking guitar. The mahogany Martin! While you might perhaps balk at the name of the distressed D-45, the price tag suits this type of treatment. StreetMaster has a distinctive vibe which we love here.

top are book-mahogany with a trapezoidal plate. The genuine mahogany fingerboard is substantial to the rosewood belly, a bone saddle, tuned from bone. This robust guitar will last for

and very realistically and looking Ma-ist we would notion of a pre-15 range really tment and this distinctly 'rock' here at Gi.

000 Body Size

The 000 size is otherwise known as the Auditorium size and sits between the 00 and the OM or orchestral size. It has a slightly narrow waist. It's a size that suits most players because it's smaller than a dreadnought but still projects and has a full tone. The solid Mahogany top, back and sides give a mildly darker, smoother tone which is still lively and expressive.

The StreetMaster 000-15M also comes with a gigbag to take to your next show or busking session alike. Check one out for yourself when they hit stores later this month.

END «



THE Basement

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

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

Sponsored by Rotosound



GI90

THE PLACE FOR BASS

PRODUCT RECOMMENDED
Gi
PRODUCT RECOMMENDED



Charvel San Dimas Pro Mod Bass

Charvel's bold entry into the bass category continues with the brand-new San Dimas Pro Mod instruments combine throwback Charvel DNA from the company's earliest bass models with modern appointments for a high-performance bass built to do more. Designed for those who defy convention and want even more from their bass, these models come loaded with a deeper body cutaway for full register access and a super-thin bolt-on caramelized maple speed neck. Here's **Rodney M**

THE Charvel San Dimas Pro Mod bass brings classic design into modern and Pro Player tone and function. Very obviously the Charvel takes its cue from the legendary precision bass, a favorite with many players from countless genres. But from there, things start to change up.

Some limited series from legacy companies and some standard models from boutique builders have started to use a combination of a Precision style body with a slimmer Jazz style neck. The Charvel brings this stock. This gives a balance of the even and centred feel of a Precision bass body with the slimmer and faster feeling Jazz fretboard. The nut is 1.5, definitely making it smaller than the traditional Precision.

The body and neck also combine two classic wood combinations be-

ing Alder for the body and a roasted maple neck. This is where the Charvel begins to stray from tradition. The roasted maple is a newer option offering rich blond colour, and some would say increased stability and tone. On board are traditional style tuners with large vintage keys, but they aren't of massive weight allowing the bass to balance perfectly.

Next up is the high-mass bridge. Another newer addition. The bridge is an upgrade from the usual classic bent plate style design giving it a more solid feel and sustain.

Getting to the electronics, the pickups are a DiMarzio P & J combination. A favourite for decades as an aftermarket option, the DiMarzio PJ are a legendary set that has been used as an upgrade for countless basses. A true stand-out for the Pro Mod bass is the combination of the DiMarzio and the onboard active

preamp. DiMarzio pickups are usually thought of as overdriven into active preamp sound. The Charvel preamp definitely has its own colour even at flat settings. It greatly enhances the tone of the DiMarzio, offering punch and great note separation. A boost in the three preamp is available. All the eqs are set flat at the detent and have boost available. The sweep on the treble is wide allowing for large boosts to the sound before hitting the board or going to the board.

A final touch is the luminous dots that glow in the dark, giving a little extra visibility in the stages. A final touch for the body that it features a compound radius that flattens as you travel across the body making upper register playing easier. On a full note, the addition of a style truss rod adjustment

SPONSORED BY



Mod. These sleek
with modern
the status quo and
for effortless upper
CG to tell us more.

kups aren't
ones integrat-
setups. The
ately has its
c settings. It
one of the Di-
n, clarity, and
Also included
a 3-band EQ.
at a centre
and cut avail-
EQ is fairly
adjustments
cting the amp

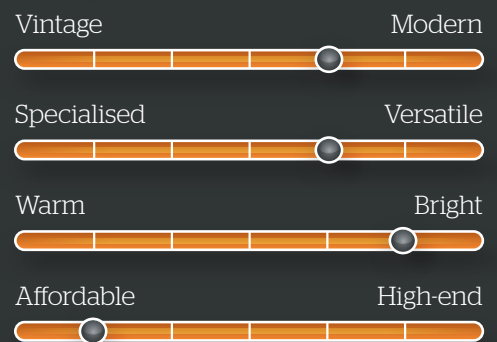
inary side
ark, offer-
ty for dark
or the neck is
ound radius
vel towards
r register
nctional
spoke wheel
ent at the »



Charvel San Dimas Pro Mod Bass

MSRP: (UK) £835 / (US) \$1000

The Breakdown



For fans of

Eye-catching looks

Charvel Speed neck

Value for money

For more information, please visit:

charvel.com





Charvel San Dimas Pro Mod Bass



A white Charvel San Dimas Pro Mod bass guitar is shown from the back, highlighting its unique body shape and the wood of the neck and headstock. The guitar is positioned vertically on the left side of the page.

bottom of the neck where it meets the body is a great bonus, allowing for quick access to make adjustments to the instrument without having to remove a truss rod cover or need for special tools.

The Charvel Pro Mod bass lives up to its name. It provides classic design based on the popular tradition of the staples of bass design, while adding modern combinations that someone making a professional and personal preference upgrades would do after-

market, all brought stock. Swapping out a Jazz neck, some aftermarket upgrades to the DiMarzio, a preamp, and a more substantial bridge are all options seen on many players modded instruments to give their own personal touches to. Charvel gets all of these options brought out off the shelf. A working man's bass brought into modern options, decked out with the frills of custom upgrades and modification.

END◀

Mayones Cali 4

Mayones' goal and intention is to save as much wood as it can in the production pipeline—Cali comes in. Built from leftovers of quality woods used for our full-size instruments, it mimics the size of a custom series bass, but it carries the same design philosophy & great tone, playability, and attention to built quality and ergonomics. **Nick Jennison** reviews the Mayones Cali 4.

HAVE you ever taken time to consider where the wood that your bass is made out of comes from? Good tonewoods are hard to come by, especially “blanks” big enough to make a long-scale bass guitar. Even then, there's often a lot of wood left over once the neck and body have been cut - not big enough to make a full-sized instrument, but still perfectly good. Mayones have a solution to this problem, and it comes in the form of the Cali 4.

Named after the Caledonius, the single-cutaway bass that lends it's distinctive design to the Cali 4, this small-but-perfectly-formed instrument is built to the same high standards using the same methods and materials as Mayones's full-size models, except that it's tiny! It's a diminutive 21” in length from strap button to headstock, with a 17” scale length that's exactly half the length of a typical 34” scale bass. In fact, it's exactly like playing from fret 12 upwards on your normal bass - including the tuning!

Finishes and choices of woods are limited, since these instruments are made as and when the woods are available. As such, the choice of finish and materials are left to the luthier who actually makes the instrument. This model sports maple & mahogany 5-piece through-neck construction, black limba body wings and a very pretty flamed top in a custom purple burst, but you're just as likely to see walnut, wenge, spruce, or any of a whole variety of woods.

The single pickup is an Aguilar DCB 3 Humbucker, with a master volume and active 3-band EQ in the form of a centre-notched mid pot and a stacked centre-notched dual concentric pot for treble and bass. These controls are very powerful and musical, offering a surprising level of versatility! Dimming the bass and pulling out some mids, you'd be forgiven for thinking you were playing a full-size bass, while a push in the mids produces a growly, vocal soloing voice. »

SPONSORED BY



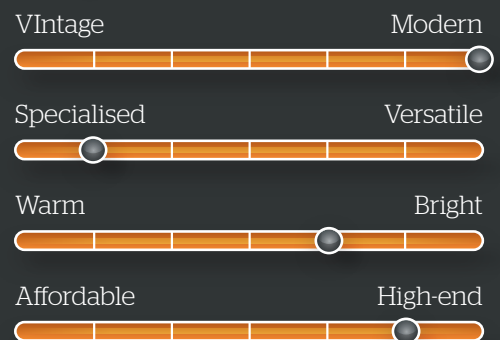
- that's where the
ght be half the
ility and highest



Mayones Cali 4

MSRP: (UK) £1208 / (US) \$TBC

The Breakdown



For fans of

The highest quality, no matter the price

Never having to leave your bass at home

Looking like a giant

For more information, please visit:

bassdirect.co.uk/



As if the tiny size and outrageous quality didn't already make the Cali 4 the perfect travel/practice bass, the on-board head-phone amp seals the deal. Built directly into the bass's body with an 1/8" TRS mini-jack socket and powered from the same rechargeable power pack as the active EQ, the head-phone amp is turned on and off with a mini-toggle switch to save power when you're not using it. It sounds fantastic, with an even, clean tone across the whole frequency spectrum that's easy to sculpt with the powerful onboard EQ.





The Mayones Cali 4 is probably the best-built “mini-instrument” I’ve ever laid hands on. It’s every bit as high-end as its bigger siblings, but in a package that’s perfect for travelling, practice or even just having a different voice in your arsenal. It’s incredibly cute, too!

END <<



Bass Direct

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



Tel: 01926 886433
bassdirect.co.uk

Modern Vintage MVJ4-66

There can be no doubt that every Modern Vintage instrument is painstakingly crafted with the best materials available. Period-correct materials, sourced and combined with modern updates and the benefit of many years of research and refinement. Keep the old-school sound, feel and vibe, while incorporating a modern formula to meet today's serious demands. **Nick Jennison** tells us more as he tests the Modern Vintage MVJ4-66.

VINTAGE basses are great. I know this will divide the audience down the middle, and if you're in the "modern basses are best" camp, I hear you. Playing in tune; staying in tune; even tone from string to string and all across the neck; balance on a strap or on your lap; these are all important things that are often lacking in vintage instruments. Here's the thing though - vintage basses are great IN SPITE of these flaws. »





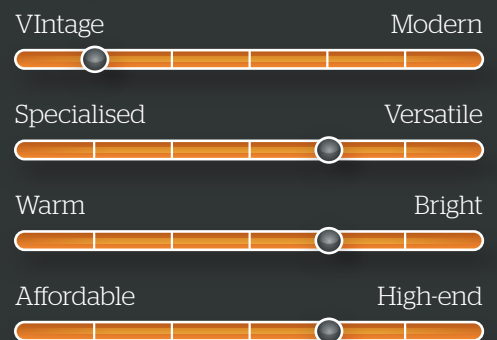
h the finest
s that are the result
'tweaking that
runs the Modern



Modern Vintage MVJ4-66

MSRP: (UK) £1208 / (US) \$TBC

The Breakdown



For fans of

Vintage looks

Classic "J" tones

Modern reliability

For more information, please visit:

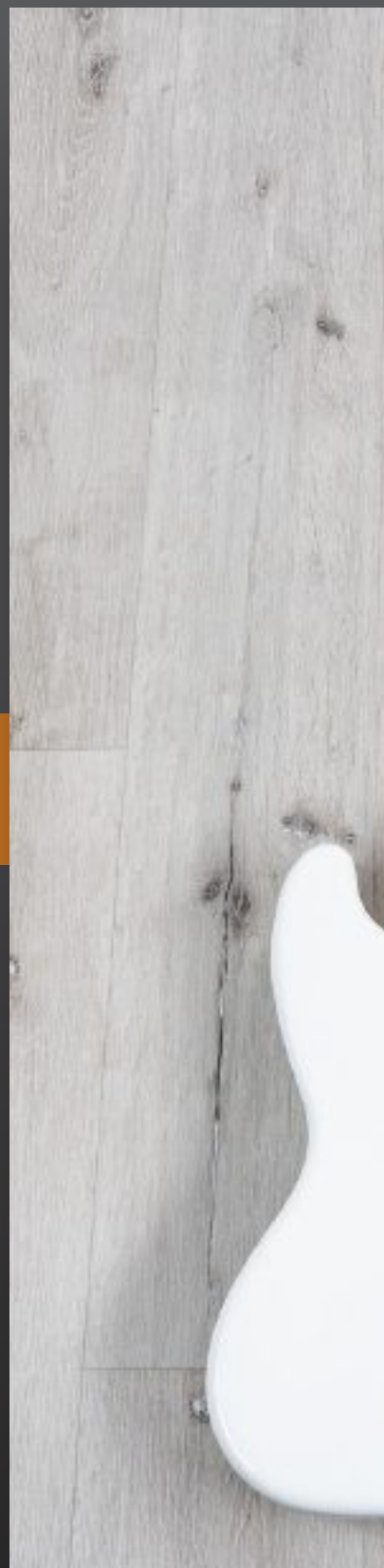
bassdirect.co.uk/



Of course, it would be great if we could have all of the vibe, mojo and aesthetic gorgeousness of a vintage bass, but without these issues. That's where Modern Vintage comes in. The MVJ4-66 is a '60s style "J" bass at its heart, but with a host of modern appointments "under the hood". Crucially, these improvements don't impact the look or the tone of the bass, but they do greatly improve the playability and reliability of the instrument.



Most obvious of these is the neck. It's a maple neck with a bound rosewood board that looks perfectly traditional from the audience perspective, but the maple has been heat-treated to remove moisture, meaning it's much more resistant to atmospheric changes. It's also been "plek'd", meaning the fretwork and setup are absolutely perfect. While some vintage basses can be a pun-





ishing playing experience, this instrument plays so well it feels like cheating.

Similarly, the hardware looks very old school, but the tuners are open-g geared hipshot models that are both buttery smooth and extremely lightweight. This improves both balance and tuning stability, while still retaining that vintage aesthetic. Likewise, the truss rod adjustment is at the heel end of the neck as you'd expect on a '60s bass, but there's a cutaway that allows for easy adjustment without taking the neck off the body.

Tonally, it's classic "J" all the way. It's a passive instrument with two classic voiced single coils, each with its own volume control along with a master tone control. This may seem simplistic if you're used to complex switching matrixes and active EQ controls, but there's a huge wealth of tones to be found within. At the extremes, you get Jaco-style honk with just the bridge pickup active, classic funk tones with both pots up full and pseudo- "P" fatness with just the neck pickup (albeit with the refinement you'd expect from a nice "J"). There are also a ton of colours "in the gaps", with a near-infinite range of blends available.

If you're looking for a bass that oozes vintage tone and vibe, but with the perfect blend of modern and time-honoured construction methods, this bass should definitely be on your list. It's also surprisingly affordable for such a high-quality instrument.

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
Gi



THE Tom Quayle COLUMN



PLAYING OVER MODAL CHANGES USING FORMULAS

Tom Quayle Needs replacing Needs replacing Needs replacing Needs replacing
Needs replacing Needs replacing Needs replacing Needs replacing Needs replacing
Needs replacing Needs replacing Needs replacing Needs replacing Needs replacing

ONE of the problems that many guitarists face when trying to get some changes playing under their belt is the sheer number of scales and patterns that must be learnt. If you take the major scale for example, it has seven different modes built from each of its notes. If you then imagine that those scales must be learnt in all 12 keys that's 84 different scales to learn! That's before we've even started with melodic minor and harmonic minor and their modes let alone the diminished scale and other synthetic scales. This is daunting to say the least – yet it needn't be if approached correctly.

Every scale that we play has what's called a formula and it describes how the notes in that scale differ intervallically from the major scale. The major scale has a seven-note for-

mula because it contains seven unique notes. We simply number the notes from 1 to 7 giving us the formula: -

Major Scale - 1 2 3 4 5 6 7

Play through the major scale and number the notes for yourself through each octave getting used to where each interval within the scale is. Every other mode of the major scale has a formula that differs in some way from the major scale itself. If the interval is flattened we simply lower it by one fret, if the interval is sharpened we raise it by one fret. Here are all the formulas for the major scale modes. Once you've learned these we'll figure out a way to make learning these much easier. »

Dorian Scale - 1 2 b3 4 5 6 b7

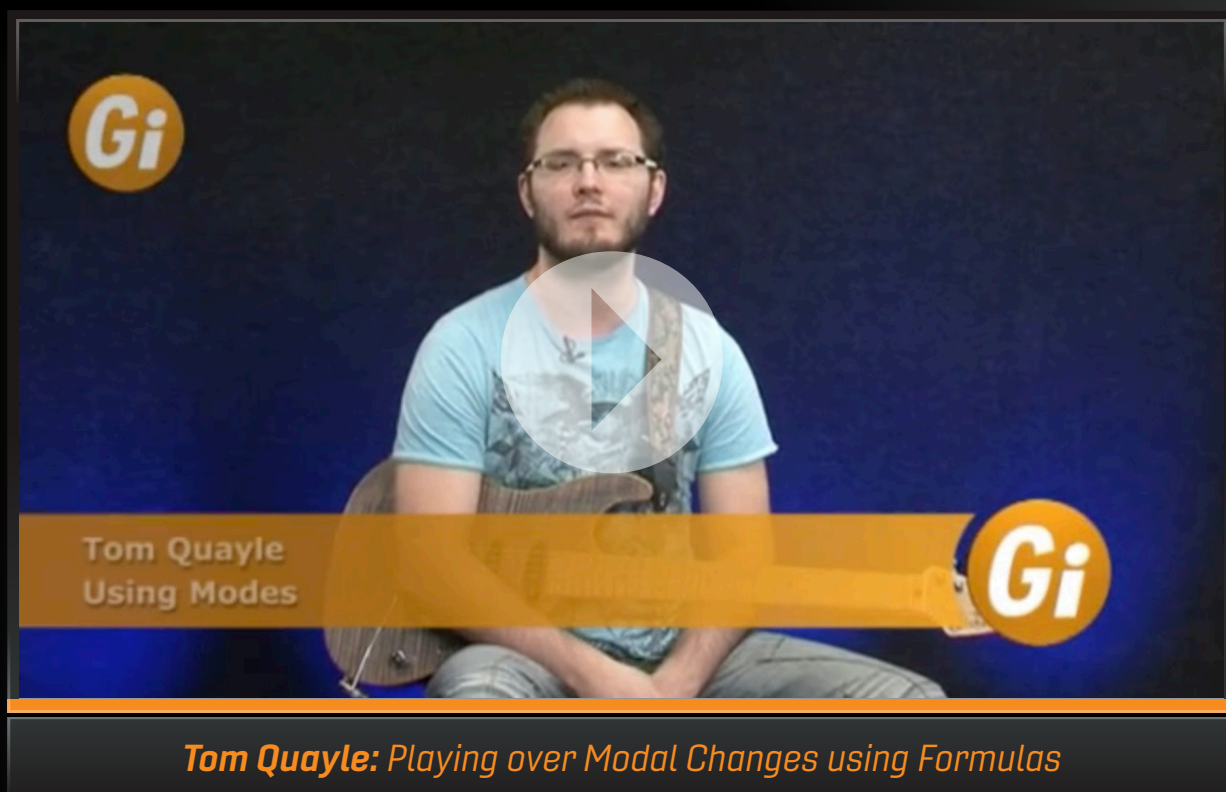
Phrygian Scale - 1 b2 b3 4 5 b6 b7

Lydian Scale - 1 2 3 #4 5 6 7

Mixolydian Scale - 1 2 3 4 5 6 b7

Aeolian Scale - 1 2 b3 4 5 b6 b7

Locrian Scale - 1 b2 b3 4 b5 b6 b7



Try to figure out each scale through one octave using the major scale as your base.

This formula idea makes learning these scales much easier than looking at patterns and trying to learn them in all 12 keys all over the neck. First of all, start with the root note for each scale and learn what the first interval of the major scale looks like on the fret board. This would be 1 moving to 2 or C to D in C major. Try to find every combination of these two notes that is within a reasonable stretch of your root note in each octave. Now move to another root note and repeat the process mapping out what all the 1 to 2 combinations look like all over the neck.

Now, look back at our modes and you'll see that you've learnt the first two notes of Major, Dorian, Lydian, Mixolydian and Aeolian. Because you were doing this from the root note if you change the root note the physical relationship between the root note and the 2nd degree is still the same. In other words it looks the same anywhere on the neck. Now repeat the process for the 3rd degree, then 4th, 5th etc trying to visualise all of those intervals from the root note of the scale mak-

ing a reference in your mind as to how they look in relation to one another.

Over a period of time you'll build up a catalogue of interval relationships and be able to find any interval from any root note on the fret board. You have twelve intervals in music so once you've learned all twelve you will be able to play any scale from any root note provided you know the formula for that scale. On the video I demonstrate this principle for each of the major scale modes and then improvise over a chord progression that outlines each mode in turn.

In order for you to practice playing over each mode in turn and learn the intervals within the scales I have also provided you with a chord shape that outlines the sound of each mode. You can play these chords and create a backing track over which you can improvise using the relevant modes using your new-found intervallic knowledge to help you.

Good luck with this method and I'll see you next month!

END «

PART 3

EXTREME SHREDDING

with Sam Bell

Sam Bell continues his new and exclusive column on the ultimate high energy playing.

WELCOME to the third instalment of my extreme shred column for guitar interactive magazine. In this column we are going to dive right into some two finger tapping or as I have seen it called before 'bi-dextral' tapping. Of course we could give it many names, but the main aim here is to add another finger to the tapping hand in order to add some extra notes to the 3-1-3 licks we have been working on in the last couple of issues.

If you have been following along with this series of columns then please feel free to dive right in with the video, write up and tab that accompanies this lesson. However, if you are new here I would thoroughly recommend looking back at the last two issues columns to get a foundational understanding of what I am aiming to share with you in this column. Like I have mentioned before, this column series is very technique based, I am not going to be going over foundational technique approach or delving too deep into the theoretical aspects of note choice. So please use your knowledge alongside the transcription of this »



lesson and video to gain greater understanding of the licks I am teaching here. And of course like always be sure to forget these licks as quickly as possible! “What!?” you may exclaim. What I mean by this is that I really feel it’s best for you to take away ‘concepts’ from technical ideas rather than taking them away verbatim (note for note) this way you can add your own personality to these ideas and with that mantra in mind, develop them into your own unique style that hopefully separates you from all the thousands of guitarists out there!

Technique Primer:

I understand some readers may have not tried doing two finger tapping before, so let’s take a quick look at what it means. I like to tap with my middle (rude) finger. Tapping this way means I can keep the pick between my thumb and index finger. This makes it easier to integrate tapping with other techniques that are pick or hybrid picking orientated. To do a double tap I simply use my ring (wedding) finger, I tuck it behind the middle finger so the lower bone/knuckle area acts as a support to the third finger. As you can see in the video, I demonstrate this position as a ‘karate kick’ motion. You can either flick the third finger towards the floor (which as I write, that’s what I do now) or flick it up towards the inside of your palm to get the pull off (what I do in the video)...I am changing this technique as I go. Flicking up towards the palm kinda makes sense as it’s a mirror of the same direction your fretting

hand would go with a pull-off. However this can disturb other strings, so flicking away (a la Guthrie Govan) gives a cleaner sound when executed properly. At the end of the day it’s up to you! No real right or wrong, just what feels good...Start slow however and make sure you are keeping the timing even as I explain in the clip.

Example 1:

This example is based around an Amaj9 arpeggio, except it’s not...as we are adding more notes with the two finger tapping. The Amaj9 as I mentioned is more related to what’s happening with the 3-1-3 pattern in the left hand. The tapping hand is adding more extensions to these tones, diatonic to the key of A major/F# minor. We end the lick on the note F# to end a lick that actually after all this time was really implying an F#m11 arpeggio, what a twisted world we live in!

Example 2:

This example follows in much the same footsteps as example 1, however this time we are using a cool slide technique within the right hands two finger tapping sequence. We are now tapping with the middle finger, sliding up to the next note (in this case the next diatonic note in the key of F#m) and then letting the third finger tap another note. Effectively we end up with a three note pattern in the right hand leading to what you could call a 6-1 pattern...but knowing how we are

naming patterns now it gets a bit crazy, and remember it's about the actual musical value of this technique at the end of the day. Try it out with this lick and then be quick to experiment with it to work out how it can work for you in your own playing.

Summary:

Ok so that brings me to the end of this column. I hope you dig some of the ideas that I am going through here. At this level of technique it really becomes a matter of taste and style. So like I mentioned before be

sure to apply these licks into your playing in a way that suits your personal playing style and direction. I am playing these licks as fast phrases but there is no reason for them not to be slow phrases, played with a clean tone with chords etc. The world is your oyster...or something like that, I have never really understood that phrase...but you are free to do what you want with the concepts that I have shared with you this issue. Please be sure to tune into the next issue of Guitar Interactive Magazine for even more terrifying extreme shred chops!

END «



Sam Bell: *Extreme Shredding Part 3*



PLAYING WITH *- Part 2* REPETITION

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.



Ironically enough, this month's column is about the same subject as my previous GI column - repetition! So, if you find me repeating myself here, at least you'll know it's a finely-tuned sense of irony and not having run out of things to say...!

For the most part, repetition is something that guitar players seem to avoid consciously. "If you're starting to repeat yourself, you've said everything you have to say". While this may undoubtedly be true in certain contexts or scenarios, it still eludes me why guitar players don't use repetition as a mechanism to make their playing more memorable and ultimately, easier on themselves. It may be a cliché at this point but you honestly can say more by saying less. Listen to any great musician known for their melodic or improvisational prowess (Blackmore to Beethoven...) and it'll soon become evident how heavily they rely on repeated phrases, whether verbatim or just loosely. Melodic or rhythmic repetition creates a sense of familiarity that consciously or not, makes listening to it a more pleasurable experience. As I've mentioned Ritchie Blackmore, let's take a look possibly his greatest known work - Smoke on the Water. The 3 notes that kickstart the solo at the 3-minute mark reappear almost instantaneously at the start of the second phrase before the rundown. »

It'd be incredibly easy to go all GCSE music at this point and overanalyse his note choice until it ceases to become listenable or fun, but put simply - using those same three notes to introduce two different sections creates a sense of familiarity and dynamism. It leads the listener into the next section with an anticipation to hear what will follow. There's another near-perfect example from 3:31 to 3:35 - five notes that differ only in the note that Ritchie 'lands' on. It's immensely simple, yet this is the part of the solo that I always look forward to most - the release to the tension that's been built. It's a classical music 'trick' that is used every day in popular music, whether it's on BBC Radio 1 or Planet Rock. You'll find it everywhere.

Speaking of which, take Beethoven's Fifth; possibly the most famous 4 notes in popular music. In fact, the top comment on the highest viewed YouTube video of the symphony is "I literally just typed in dun dun dun dunnn to find this and here I am!". This is a perfect example of repetition making something instantly recognis-

able. The notes may differ but this time, it's the rhythm that becomes the hook, which as I reference in the video lesson, is a great little trick to lean on to introduce a sense of familiarity. Even if the notes themselves aren't the same (as with the Smoke on the Water solo), then repetition of a cool groove or rhythmic note selection can be equally as effective, if not more so as it gives you more scope to expand. I'm fortunate enough to play in a band where the drummer, Bob Richards, is probably the most inherently musical person in the band, contrary to the inevitable drummer jokes. Whether it's some innate musical connection between us or Bob having a background in playing guitar and thus an understanding of my approach, we 'connect' on an extraordinary amount of things in a live situation, syncopation in particular. A lot of this is undoubtedly 'off the cuff' and totally of the moment but once we've latched onto something, we invariably make a point of repeating it in some way and making it a feature as opposed to a serendipitous accident that passes as quickly as it happened! It's a fun little way

of making every show unique whilst simultaneously giving the audience (and ourselves!) something to latch onto.

In short, don't be afraid of repetition. It's at the heart of every great riff, melody or chord progression you've ever heard and forms the basis of popular music. There's a reason the words and melody are the same in every chorus of a song.

END «



Chris Buck Playing With Repetition Part 2



“Malicious Intent **is the sound** of Malevolence being utterly true to ourselves.”

Malevolence's

JOSH BAINES

IN In late 2013 Malevolence broke onto the scene with the release of their debut album "Reign Of Suffering," capturing the attention of the underground with their brutal and eclectic mix of styles from across the metal and hardcore spectrum. The Sheffield five-piece soon received critical acclaim from alternative publications around the globe, landing them airplay on BBC Radio 1 Rock Show, with some proclaiming the record as a modern classic.

Malevolence quickly generated a reputation for their infamous live shows, known for provoking (friendly) violence and insanity across the European club



circuit. Their skillfully executed & diverse blend of influences allowed them to transcend the confines of their genre and gave them the versatility to perform within many different scenes. Malevolence has successfully completed contrasting support tours with bands ranging from Dying Fetus to Comeback Kid and even mammoth events such as the UK's Download Festival, all without ever compromising the integrity the band was founded upon.

With a clutch of plaudits for their self-released 2020 3-track EP, 'The Other Side,' which featured Knocked Loose vocalist Bryan Garriss on the track, »

‘Keep Your Distance’, Malevolence set to the business of writing and recording ‘Malicious Intent’ – in the shadow of COVID and a worldwide lockdown, the fivesome turned isolation into focus.

The results, produced and mixed by Jim Pinder and Carl Bown at Treehouse Studios in Derbyshire, UK (Bullet For My Valentine, Bring Me The Horizon) speak for themselves. “‘Malicious Intent’ is the sound of Malevolence being utterly true to ourselves,” the band states.

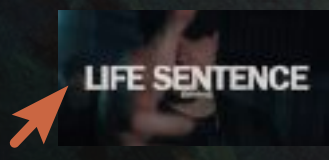
It’s clear – Malevolence is set to explode in 2022. Already distinguishing themselves as a force to be reckoned with in an exploding UK metal scene, they’ve stepped to the front of the class with force and finesse. Their intent has never been so completely realized.

‘Malicious Intent’ is out now worldwide via Nuclear Blast.

END «



***Malevolence** Play Through Life Sentence*



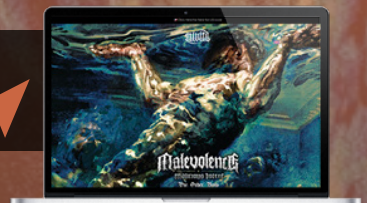
MALEVOLENCE - Life Sentence
(OFFICIAL MUSIC VIDEO)

'Malicious Intent' by Malevolence Tracklist

1. Malicious Intent
2. Life Sentence
3. On Broken Glass
4. Still Waters Run Deep
5. Higher Place
6. Karma
7. Above All Else feat. Matt Honeycutt
8. Do Or Die
9. Salvation feat. Matthew K. Heafy
10. Armageddon



For tickets and more information on Malevolence,
please visit: mlvlt.com



Giorgio Serci

CREATIVE FINGERSTYLE

HELLO there and welcome to Guitar Interactive's Quiet Room.

In this column, I would like to share a short composition of mine called 'Spanish Bells', vaguely inspired by a beautiful Flamenco rhythm and style called Alegrias, which literally means happy. One of my favorite aspects of this Flamenco style is the rhythmic quality, which although is normally studied and counted in 12 beats, it could be felt as a 4 bar pattern in $\frac{3}{4}$ or $\frac{6}{8}$, in places.

The technique used to play most of the melodic content is called 'Campanella', which means Bells-like, hence the title 'Spanish Bells'.

The piece starts with a descending melody played 'a campanella' consisting of open strings in conjunction with fretted notes with the purpose to let the sound of these notes

overlap like a musical cascade to create a legato, bell-like effect (I know, I should have been a poet...).

The melody starts on the 2nd beat of the bar in a counterintuitive manner, but I quite like this effect, as it creates a little rhythmic tension and makes the piece a little more challenging and satisfying to perform.

Below is the harmonic content of the piece, described with chord symbols. I have highlighted section B.

F#m F(#4)E F#m F(#4)E F#m F(#4)E B7/D# B7/F#E F#m F(#4)E F#m F(#4)E F#m F(#4)E B7/D# B7/F#E Em B/D# Dm6Aadd2/C# Cmaj13Em/B F#7 B7 Em B/D# Dm6Aadd2/C# Cmaj13Em/B F#7 B7 F#m F(#4)E F#m F(#4)E F#m F(#4)E B7/D# B7/F#E »





This piece provides an opportunity to improve coordination skills, playing the bass line with consistency and with the intended dynamic variations, as well as presenting the melody in a singing-like manner (*cantabile*), while complementing it with harmonies, often a third below.

As always, inversions have been utilised to create melodic bass lines, which act as countermelodies in the lower register. This is evident in both sections, as depicted in the example above and the transcription available to download.

As always, one of the main technical challenges of this piece is the need to keep the melody at the fore of the arrangement. To do this, it may help to sing it while playing it, to be sure we are emphasising it as needed.

As always, I would like to recommend researching the above-mentioned techniques and style 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.

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

Section A:

Bar 0 (Pick up bar): Beat 2: Open e, index on fret 4 of B, ring f on fret 6 of G and open B (a campanella quavers).

Bar 1: Ring f on fret 4 of D and index on fret 2 of G, followed by open B. Middle f on fret 3 of D and index on fret 2 of G, followed by open B.

Bar 2: Beat 1: Middle f on fret 2 of D, index on fret 1 of G and open B. Beat 2: as per bar 1, open e, index on fret 4 of B, ring f on fret 6 of G and open B (a campanella quavers).

Bar 3: As bar 1, but check video for RH variation.

Bar 4: As bar 2

Bar 5: As bar 1

Bar 6: As bar 2

Bar 7: Index on fret 1 of D with middle f on fret 2 of G, followed by open B. Ring f on fret 4 of D little f on fret 4 of B, index on fret 2 of e.

Bar 8: As bar 2.

Repeat Section A

Bar 16: As bar 8 but with pick-up phrase: open e, middle f on fret 2 of and little f on fret 3 of e.

Section B:

Bar 17: Middle f on fret 2 of D and little f on fret 3 of e. Countermelody alternating open B and index on fret 1 of B. (Check specific rhythm on the video and in the transcription)

Bar 18: Index f on fret 1 of D and little f on fret 2 of e. Countermelody alternating open B and index on fret 1 of B.

Bar 19: Open D with index on fret 1 of e. Countermelody, alternating middle f on fret 2 of G and open B.

Bar 20: Little f on fret 4 of A with open e. Countermelody, alternating middle f on fret 2 of G and open B. »

Bar 21: Ring f on fret 3 of A with open e. Countermelody, alternating middle f on fret 2 of

Bar 22: Index f on fret 2 of A with open e. Countermelody, alternating open G and open B.

Bar 23: Barre on fret 2. Ring f on fret 4 of A, middle f on fret 3 of G.

Bar 24: Barre' on fret 2 and ring f on fret 4 of D and little on fret 4 of B.

Next repeat section B

Section A with Ending:

Bar 33 to 41: As from bar 1 to 8 but with final E voiced as follows:

Open E, 3/6 barre' on fret 9 (of G, B, e) and little f on fret 12 of e.

Congratulations, you have completed 'Spanish Bells'!

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. If you would like to listen to any more of my compositions, please check the previous issues of Guitar Interactive as well as any of my CDs, available from my website:

www.giorgioserci.com

You can also find me on twitter @giorgioserci as well as on [facebook.com/giorgiosercimusic](https://www.facebook.com/giorgiosercimusic)

Till the next time, Good-bye!

END «



NICK
JENNISON'S
THE ULTIMATE GUIDE TO
MELODY & PHRASING

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

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

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

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

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

Watch this entire course and more incredible lesson content with a **Gi Plus subscription.**



To find out more, visit: guitarinteractivemagazine.com/gi-plus/

