

EXCLUSIVE LESSONS FROM

TOM QUAYLE » SAM BELL » GIORGIO SERCI

Guitar *Interactive* 91

MARCUS
KING
TECHSESSION

+ INTERVIEWS



RICH ROBINSON
+ TROY REDFERN

LARI BASILIO

TALKS NEW ALBUM **YOUR LOVE** AND MORE

LATEST GEAR REVIEWS

[GIBSON MARTIN
IBANEZ TAKAMINE
TAYLOR
AND MORE]





OUR GENERATION

Suzi Quatro plays **Swing Bass 66** electric bass guitar strings: in production and used on era-defining records since 1966



Welcome to **ISSUE**

91

Hello and welcome to issue 91 of Guitar Interactive Magazine!



Editor
// Jonathan Graham

Brazilian guitar virtuoso **Lari Basilio** is part of an exciting new wave in instrumental rock music—carving a unique sound that seamlessly combines sublime technical proficiency with catchy, energetic melodic

phrases. No better is that realised than on Basilio's brand new release, 'Your Love' which is out now worldwide. In this issue's cover feature, **Nick Jennison** sits down with Lari to talk about the new album, signature gear, songwriting inspiration and much more.

Also in this edition, Gi caught up with **Rich Robinson** as this year's NAMM—while **Jonathan Graham** chats with singer-songwriter **Troy**

Redfern, as he returns with his most compelling album of his career with 'The Wings of Salvation.'

If that's not enough, **Nick Jennison** breaks down the soulful, bluesy phrasing of **Marcus King** in this issue's Tech Session.

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

Guitar Interactive

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Guitar Interactive

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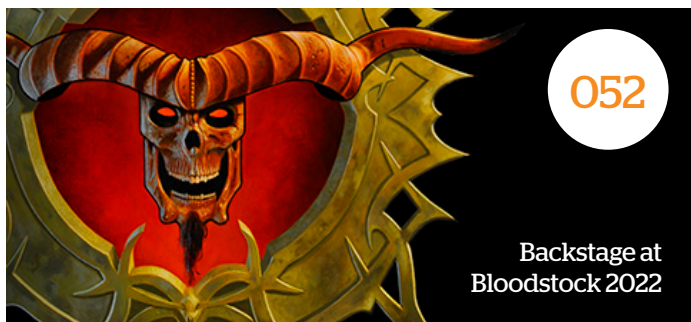
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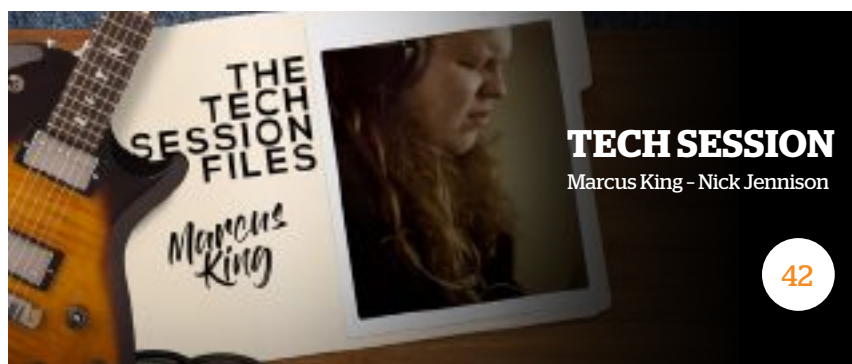
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Hot on the heels of his critically acclaimed 2021 album 'The Fire Cosmic,' blues-rock slide guitarist and singer-songwriter **Troy Redfern** returns with his most compelling album of his career with 'The Wings of Salvation.' The 10-track album released Friday, September 23rd, is available to pre-order directly from www.troy-redfern.com/shop. **Jonathan Graham** chats with Troy and takes a look at his latest live gear setup in this exclusive Guitar Interactive feature.

Calling all Black Crowes fans! Martin Guitar is proud to bring you the **Rich Robinson** Custom Signature Edition D-28. This model is a guitar player's dream. This soulful representation of Robinson's beloved 1954 D-28 is crafted with aged satin-finished East Indian rosewood for the back and sides and an aged Sitka spruce top that is finished with a very thin vintage gloss. Gi caught up with Rich Robinson as this year's NAMM Show—check out the video below for the full interview.

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

LARI BASILIO: YOUR LOVE

Brazilian guitar virtuoso Lari Basilio is part of an exciting new wave in instrumental rock music—carving a unique sound that seamlessly combines sublime technical proficiency with catchy, energetic melodic phrases. No better is that realised than on Basilio's brand new release, 'Your Love' which is out now worldwide. In this issue's cover feature, Nick Jennison sits down with Lari to talk about the new album, signature gear, songwriting inspiration and much more. ►





‘YOUR Love’ is Lari’s fourth original instrumental work. Recorded at United Recording Studios in Los Angeles—the album is a collection of ten uplifting and emotional tunes (written, arranged and produced by Basilio) that capture Lari’s passion for instrumental music while showcasing her unique playing and composition style.

“Writing new songs is what I love to do the most, and every situation of my life serves as an inspiration to me. Each song has its own story of composition, and the process is always fun and surprising. ‘Your Love’ is about God’s love and how it fills my life with hope and joy, and I hope the listeners can experience the same,” Basilio explains.

Lari has once again gathered an incredible lineup of musicians for the new album: Vinnie Colaiuta (drums), Leland Sklar (bass), Sean Hurley (bass) and Ester Na (keys/piano). In just two days of recording, they brought to life Lari’s compositions exceptionally with brilliant performances.

Always seeking a new sound, Lari pursued a modern approach to the overall sound of this album, from guitar tones to production. What hasn’t changed for sure is Lari Basilio’s versatility, going from rock to ballads and also acoustic tracks in another engrossing and eclectic release.

Born in São Paulo to a musical family, Lari always had a natural ear for melody.



“WRITING NEW SONGS IS **WHAT I LOVE TO DO** THE MOST, AND EVERY SITUATION OF MY LIFE SERVES AS AN INSPIRATION TO ME.”

She started playing the organ at age four, and at eight years old, her father showed her a few guitar chords. Later, enrolling in private lessons, she followed her passion for guitar playing as a lifestyle, inspired by the likes of Andy Timmons and Paul Gilbert.

Her debut EP, self-titled ‘Lari Basilio’ (2011), set the stage for her melodic elegance and on ‘The Sound of My

Room’ (2015), she fused instrumental guitar with a visual experience, debuting it in a movie theatre. On Basilio’s previous album, ‘Far More’ (2019), her instrumental style soared to new heights as she collaborated with top session players to create a technically spellbinding (yet always accessible to the listener) release.

A big part of Lari’s style is an underlying melodic sensibility and note choice. »



Lari Basilio - Interview

“A good melody is what can make a song remarkable,” says Basilio. “Since I started playing, I’ve always tried to work on that. It’s great being led by melodies, but more than thinking about it, I try and let it flow and play what I’m feeling.”

Songwriting is an artistic journey. And creating instrumental guitar music is a true art. It’s a canvas speckled with unique phrasing, bends, vibrato, leads—splashed with other techniques and nuances along the way. Basilio’s guitar is her singular voice. The paintbrush: her hands/fingers, sometimes a pick, sometimes a combination of both, highlighting her fretboard with every shade in between.

Constantly growing as a player with each new release, some legendary names took notice, and in 2019 she was invited as a contributor at the G4 Experience—an instructional event led by Joe Satriani, which gathers guitar’s best of the best for a few days of guitar clinics.

With great success as a player, the opportunities for signature gear usually present themselves. Last year, Japanese guitar giant Ibanez graced Basilio with a stunning debut signature model based on their newly-designed AZS series model: the LB1.

Built to the exact specifications of Basilio—the Ibanez LB1 is a versatile instrument that’s ready to burn. This T-style axe’s Seymour Duncan Lari Basilio signature pickups tackle smokey blues licks and high-octane runs with uniform ease, while its Dyna-MIX9 switching system offers a never-ending plentitude of tones.



The LB1’s S-Tech roasted maple neck and compound-radius fingerboard offers enough high-performance playability to satisfy every player—even a battle-tested G4 Experience alum like Lari. Armed with a Gotoh T1702 tremolo for expressive pitch bends and ultra-stable dive-bombs, the LB1 also includes rock-solid Gotoh Magnum Lock tuners, a bone nut, and luminescent side dots.

Essentially an elegant T-shaped version of their popular AZ guitar, Ibanez’s LB1 has a stellar feature-set with many custom Lari-requested tweaks. Equipped with a set of Basilio’s signature Seymour Duncan pickups, the LB1 sports further modern-day appointments that include a rock-solid Roasted Maple neck, stainless steel frets, Luminlay side dots, Gotoh locking tuners and a genuine bone nut. »

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The LB1's roasted maple neck was subjected to Ibanez's S-Tech nitrogen-heating treatment, which increases its stability, durability, water resistance, and tolerance to temperature changes. This neck's custom LB shape fills your hand nicely at the lower frets, while providing a more modern feel when you're playing up high. And its roasted bird's-eye maple fingerboard is tailor-made for fleet-fingered fretwork, thanks to a compound radius and extra-durable jumbo stainless steel frets. The feel of this neck is enhanced by Ibanez's Prestige fret-edge treatment, an extra step to ensure maximum playing comfort and long-term playability. You also get a sculpted neck joint for effortless access to the guitar's upper frets, and a bone nut for maximum resonance and superior tuning stability.

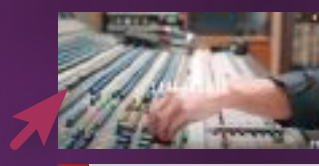
Voiced specifically for this guitar, the Ibanez LB1's Seymour Duncan Lari Basilio pickups are among the most sonically flexible on the market. Laid out in an HSS configuration, these pickups deliver killer blues licks, scorching metal riffs, and everything in between with the utmost in dynamics and clarity — even in high-gain situations. Beyond that, Ibanez's Dyna-MIX9 switching system with an Alter switch provides nine different sound combinations and can shift between humbucker and single-coil modes with a flick of a mini toggle. You can even simulate

a humbucking sound by combining the two single-coil pickups. Whatever tone you're hearing in your head, the LB1 can achieve it.

Developed in collaboration with Gotoh, the LB1's T1702 tremolo features brass saddles and a brass sustain block, which ensure a natural, warm tone with quick response and amazing articulation. String skipping and hybrid picking are effortless thanks to narrow string spacing. Loading the guitar's tremolo arm is a breeze, by virtue of the T1702's snap-and-hold socket, and its arm torque adjuster allows for fine adjustments without any tools. The T1702's stud lock screws lock the stud bolts in place, enhancing the instrument's resonance and providing excellent tuning stability. Beyond that, the T1702's non-recessed design provides an astoundingly smooth tremolo motion that expressive players like Lari Basilio rely on.

Of course, no electric guitar can sound great on its own, and Lari's partnership with Laney Amplification solves that issue in abundance.

The first of three “go-to” amps for Lari's from Laney's current product lineup is the Iron-heart IRT-SLS. She describes this 300w tube amp head as having a “warm sound with lots of dynamics.” The IRT-SLS gives players three channels to choose from: clean, »



Lari Basilio -
Alive and Living

TOMMY EMMANUEL

SIGNATURE STRINGS

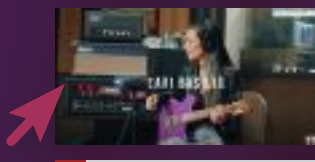
TOMMY'S CHOICE



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Lari Basilio -
Fearless



rhythm, and lead, with separate EQs, boost, and two power modes. Another desirable feature is the USB Audio I/O and a RE-AMP send jack, which means that players can change the guitar tone of an original recording without having to re-track anything.

Another Laney in Lari's arsenal is the CUB-SUPER TOP. This little boutique head delivers 15 watts of straight-ahead

vintage tone. One special feature of this amp is the < 1-watt input, which allows the player to drive the amplifier harder at lower volumes. Another feature is the foot-switchable spring reverb, which is based on the spring reverb algorithm of the Secret Path pedal from Black Country Customs.

The Laney Lionheart L20 all-tube head completes this trio of tones for Lari. Known for delivering an abundance of hot and rich sounds, the class A amplifier is also a favourite here at Gi and always provides a tone that lives up to its British name—elevating your playing, even if you only have a fraction of Lari's ability.

...and elevation is the key word, as it's evident that Lari Basilio has done that to the whole genre with her guitar playing in 2022—adventurously improvising, letting the melodic energy flow, tone for days. Yeah, that's Lari Basilio. In her words, "I'm always searching, always learning, and always growing."

Lari Basilio's latest album 'Your Love' is out now worldwide on all formats.

END «

LARI BASILIO 'YOUR LOVE' TRACK LISTING:

- | | |
|--------------------------------|------------------------|
| 01 - Fearless | 06 - Novo |
| 02 - Alive and Living | 07 - Golden Hour |
| 03 - Your Love | 08 - All to You |
| 04 - Here for You | 09 - It's All Right |
| 05 - Running to the Other Side | 10 - It's Been a While |



For more information on Lari Basilio visit:
laribasilio.com







Rich Robinson:

Signature Edition

Calling all Black Crowes fans! Martin Guitar is proud to bring you the Rich Robinson Custom Signature Edition D-28. This model is a guitar player's dream. This soulful representation of Robinson's beloved 1954 D-28 is crafted with aged satin-finished East Indian rosewood for the back and sides and an aged Sitka spruce top that is finished with a very thin vintage gloss. Gi caught up with Rich Robinson as this year's NAMM Show—check out the video below for the full interview. »

IN 1990, when journalists were lamenting the death of rock, as cheesy pop and hair metal dominated the charts, Atlanta's Black Crowes gave the genre a swift and much-needed kick in the ass with 'Shake Your Money Maker.' Fueled by singles "Jealous Again," "Twice As Hard," "She Talks To Angels," and the break-through cover of Otis Redding's "Hard To Handle," the band immediately took the rock world by storm, topping Rolling Stone's «Best New American Band Readers Poll» in late 1990. The

Black Crowes went on to release eight studio and four live albums, selling in the tens of millions along the way; they sold out shows around the world; had legendary guitarist Jimmy Page join as a member; got kicked off a tour with ZZ Top for insulting the sponsor; got screwed by bad record deals; got married and divorced, fought amongst themselves and against the rest of the world. In other words, they've done everything a legendary rock group should do.





Rich Robinson - Interview

With a track record of success like that, a signature guitar or two is more than earned—and with that in mind, Martin Guitar is proud to announce the Rich Robinson Custom Signature Edition D-28. Based on Robinson's 1954 D-28, that originally belonged to The Black Crowes' guitarist's father, it is the first signature guitar Martin has built h replicates the artist's personal instrument down to the wear and tear from decades of playing. Robinson affectionately named the model "The Appalachian" in homage to his father, who played it on stage at the Grand Ole Opry; as a trave-

ling musician with the Hillbilly Highway; and in his folk band, The Appalachians, during the 1950s and '60s.

"This guitar, which was passed down to me from my father, is the instrument I learned to play guitar on," Robinson said. "It is the instrument on which I wrote our songs, and I played on every Black Crowes' record. When Martin approached me about a signature model, I thought, what an amazing tribute to have for him. That's why I named it "The Appalachian," a nod to my dad and his influence on me." »

“This guitar, which was passed down to me from my father, is **the instrument I learned** to play guitar on.”



Featuring rearward-shifted non-scalloped bracing, which offers a very balanced tone and added volume—the Rich Robinson Custom Signature Edition D-28 includes some 1950s style vintage build characteristics, like Martin’s signature dovetail neck joint, authentic hide glue construction, an ebony fingerboard and bridge, and aged nickel tuners. Another custom feature requested by Robinson is a bridge with the wings slightly softened for comfort. The model includes a specially designed label signed by Robinson and numbered in sequence. »

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SERIES**

724ce

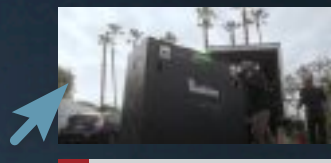


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The Black Crowes - '1972'
Studio Session [Amazon Original]

Creating this signature model was no small feat, but after a year of development, the design team at Martin got the look, feel, and sound just right. “When I play this guitar, it rings: it feels incredibly accurate, so close to the original,” Robinson beamed. “I wanted to make sure it had the same tuners, the same style of neck, and the same bridge. The way that it sings, the way that it all presents itself, it’s just phenomenal, and I couldn’t be happier with it.”

Of course, C. F. Martin & Co. has been inspiring musicians worldwide for nearly two centuries with their superior guitar and string products. Martin guitars and strings remain the choice for musicians around the world for their unrivaled quality, craftsmanship, and tone. Throughout the company’s long history, Martin products

can be seen and heard across all genres of music and in all segments of pop culture, from concert and theater stages to television and movies.

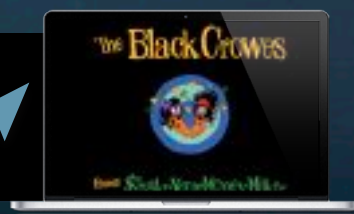
With an unwavering commitment to environmental sustainability and responsible manufacturing practices, Martin continually drives the acoustic guitar market forward, introducing innovative features that have become standards across the industry. These groundbreaking innovations include the introduction of X-bracing, the 14-fret guitar, and the “Dreadnought” size guitar.

For more information on the Rich Robinson Custom Signature Edition D-28, please visit:

www.martinguitar.com/

END «

& for more information on the Black Crowes,
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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.



TROY REDFERN

THE WINGS OF SALVATION

Hot on the heels of his critically acclaimed 2021 album 'The Fire Cosmic,' blues-rock slide guitarist Troy Redfern continues his career with 'The Wings of Salvation.' The 10-track album released Friday, September 23rd, is available now. We sit down with Troy and takes a look at his latest live gear setup in this exclusive Guitar Interactive feature.



guitarist and singer-songwriter Troy Redfern returns with his most compelling album of his career. The album is available to pre-order directly from www.troyredfern.com/shop. **Jonathan Graham** chats with Redfern about the album and his future. »

AFTER

releasing an unprecedented six albums in just under two years—Troy's new album 'The Wings of Salvation,' is his most compelling work to date. The album highlights Redfern's powerfully edgy vocal delivery, condensed song writing skills, tight arrangements, complimented by his trademark "firebrand" slide guitar playing.

"I felt like the time was right to head back into the studio as the creative juices were flowing," says Redfern. "On the new album, I wanted to approach the recording process by starting with a completely clean slate."

Produced by Dave Marks (Hans Zimmer)

at the UK's Dulcitone Studios, 'The Wings of Salvation' is an exciting new chapter in Redfern's trajectory, not only as a slide guitarist, but as a creative force in the recording studio.

"I wanted to make a record that was a true representation of where I am right now as an artist," says Redfern. "I wanted to create something in the spirit of the old school classic rock albums that I grew up listening to."

"I wrote the new album from scratch in just under five weeks, in the same way that the bands that I grew up listening to use to do. It makes everything fresh and immediate. It's an accurate snapshot of where you are as an artist at that moment." »



Troy Redfern - Interview

I WANTED TO MAKE A RECORD THAT WAS A TRUE REPRESENTATION OF WHERE I AM RIGHT NOW AS AN ARTIST.

"I WANTED TO MAKE A RECORD THAT WAS A TRUE REPRESENTATION OF WHERE I AM RIGHT NOW AS AN ARTIST..."

Says Troy, “Dave Marks, my producer, and I also decided early on we wanted an old school aesthetic for this album, in that we wanted no studio fixes, no autotune, no drum editing or samples. It had to be real, with only complete takes, no chopping up parts in post-production to make them sound perfect. We wanted an album that authentically captured my sound. I feel satisfied in knowing that we achieved what we set out to accomplish, and I couldn’t be prouder of this album.”

“My 1935 Dobro resonator features heavily on the new album along with my Magnatone Twiligher amplifier,” reflects Redfern. “I found this to be a killer combination. It’s such a huge tone without the need for layers and layers of guitar tracks.”

“Mastering is an important part of making a great sounding record” explains Troy. “Abbey Road Studios was the only option. It has the gold-standard reputation for the best mastering facilities in the world.

“I decided that Sean Magee would be the perfect choice to master the new album. His credentials include the Beatles, Deep Purple, John Lennon, Ramones, Tina Turner, Sex Pistols, Rush, and Iron Maiden. He turned out to be an excellent choice. He gave the album that gorgeous shine Abbey Road is renowned for.”

Troy Redfern breaks down ‘The Wings of Salvation’ track by track:

GASOLINE

The album opens with a slice of pure 21st century southern rock. Delivered with Troy’s feral slide guitar playing, heavy low tuned resonator guitars, and a monster 7/8 groove. Positive vibes abound lyrically with themes of “good times up ahead,” and “nothing’s gonna stand in your way.” Gasoline is hi-octane, good-time rock n roll.

SWEET CAROLINA

Sweet Carolina is a celebration of fiercely independent women everywhere and has a ‘Stones’ meets ‘Bolan’ feel that permeates this upbeat sunshine rocker. Despite the hat tip to the past this is a truly ‘Redfern’ tune with Troy’s trademark nicotine drenched vocals and slide guitar.

COME ON

This bombastic, high-energy blues boogie comes out of the gate like a tasered rodeo horse. A traditional blues beat, but on steroids with a dash of glam rock, Come On epitomises what Troy does best – fuzzed up slide guitar, big choruses, and raw slide guitar solos.

»



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"I AFTER RELEASING AN UNPRECEDENTED SIX ALBUMS IN JUST UNDER TWO YEARS, TROY'S NEW ALBUM THE WINGS OF SALVATION, IS HIS MOST COMPELLING WORK TO DATE."



NAVAJO

Resonator guitars conjure up hazy images of the dust blown plains of the Wild West. Lyrical-ly, it's inspired by the 1864 Long Walk of the Navajo nation; used as an allegory of the loss of modern-day freedoms in all their forms.

MERCY

Opening with a vintage vibe slide motif, Mercy bursts into a wall of uplifting guitars and Paul Stewart's half time epic power groove. Dealing with themes of doomed love and moving on from bad situations, Mercy's chorus opens up like a break in the clouds, leaving nothing but blue skies ahead.

CAN'T LET GO

Lyrical Can't Let Go explores the feelings of watching world events play out in the media. It's about the desire to dislocate from the negativity that we're all force fed daily, and the need to reconnect with what really matters in life.

DARK RELIGION

This song is the prequel to The Line and Ghosts. Played on a vintage 1935 Dobro resonator in a 3/4 sea shanty vibe, it follows »



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Introducing our LTD2022 model

Our LTD2022 sympathetically nods to the early days of Takamine's 60 year history, when a model made of Hawaiian koa adapted the classical body shape to an x-braced concert steel string with a cutaway. This breakthrough model was to popularise the legendary tone of Takamine guitars forever, providing inspiration for this limited edition diamond anniversary year model.

Takamine



Takamine Guitars are distributed by Korg UK & Ireland Limited

the story of a girl setting sail to a new land with her hopes and dreams, but she inevitably comes to the realisation that all that glitters isn't gold.

PROFANE

Like Frank Miller and Robert Rodriguez' *Sin City* meets the punk energy of The Damned, this high-octane psychobilly car chase soundtrack roars through the noir cityscape at breakneck speed. Revenge, retribution and finally redemption. Redfern lets it rip by with tasty guitar licks courtesy of his vintage 1962 Silvertone Jupiter guitar.

DOWN

Underpinned with a tribal voodoo beat and brooding rhythm guitars, Down's verse simmers with tension before exploding headlong into its supercharged chorus. The harmonised vocals of middle eight almost feel ethereal, before it jumps into a slash and burn guitar solo.

HEART & SOUL

Heart & Soul strips things right back to the essentials with guitar, voice, and kick drum. Having the vibe and intensity of one of Troy's solo performances, the raw energy is evident, especially in the extended guitar solo where the guitar sounds like it's crying out in anguish. »





Troy Redfern -
'Come On' (Official)



For more information on Troy Redfern, visit:

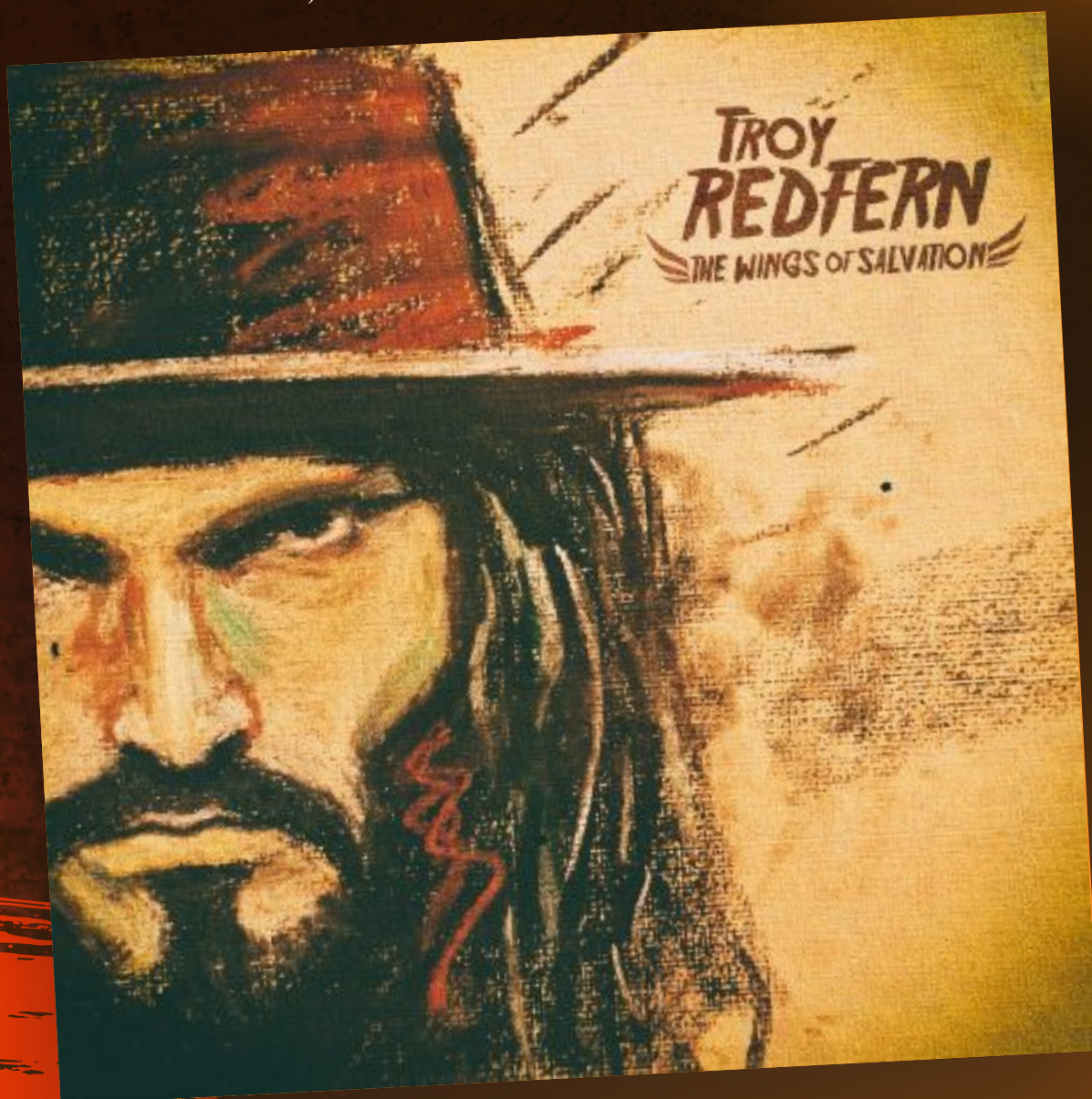
troyredfern.com



TROY REDFERN THE WINGS OF SALVATION

TRACK LIST

- | | | |
|-------------------|------------------|------------------|
| 1. Gasoline | 5. Mercy | 8. Profane |
| 2. Sweet Carolina | 6. Can't Let Go | 9. Down |
| 3. Come On | 7. Dark Religion | 10. Heart & Soul |
| 4. Navajo | | END « |



THE Tech Session

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

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

UNDERSTANDING WHAT
MAKES THE GREATS GREAT

THE TECH SESSION FILES

Marcus
King

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Tech Session

In this issue's Gi Tech Session, **Nick Jennison** breaks down the powerful phrasing, note choice and technique of one of blues guitar's hottest rising young stars: Marcus King. »

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GRAMMY -nominated blues virtuoso Marcus King is a player with extraordinary depth and breadth to in his repertoire. While his most recent album, 2022's "Young Blood" is pure fuzz-soaked blues rock, Marcus is equally well versed in jazz, soul and gospel, along with his superb vocal slide playing. In short, I'd be doing him a disservice if this tech session simply focussed on his latest output. To this end, this tech session is divided into three distinct sections - the first being a study

of the gospel-style comping heard on the earlier Marcus King Band albums, particularly 2016's eponymous release, "The Marcus King Band". The second part of this session focusses on Marcus's outstanding Duane Allman-esque slide work, while the final section looks at the fuzz-laden barrelhouse soloing heard on King's most recent release. But before we get stuck in, let's take a look at the gear we used to get the tones in this session.



Marcus King - Tech Session Performance

Marcus King plays Elixir® Nickel plated Steel strings with OPTIWEB® Coating

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THE GEAR:

While King's setup is actually fairly simple, it's also quite idiosyncratic. Starting with the guitar, we used a Gibson Murphy Lab '61 335. Of course, you absolutely do not need a guitar this eye-waveringly expensive to cop this sound, and any instrument with two vintage-style humbuckers will do the trick.

For amps, I used a Neural DSP Quad Cortex to emulate King's dual amp setup, with a capture of an Orange amp through a matching 2x12 on one side and a Fender tweed style amp through a 4x10 on the other side - both set just past the edge of breakup, with a healthy amount of reverb on the Fender side. The only pedal was a Fuzz Face style fuzz for the final section, running into both amps. If you want this preset, you can find it by following us on the Cortex Cloud!

BARS 1-4:

We're kicking off with some gospel-esque rhythm work. For this, use the middle position on your humbucker guitar, and regulate the level of distortion using your right hand attack. One very cool takeaway from this section is the way Marcus uses semitone chord slides - this little trick sounds very sophisticated, but is actually very simple! It also works on any chord type - as you

can see here, we're doing it on major and minor 7ths, but you can use this trick with dominant 7ths, m7b5, altered chords... you name it!

Keep your eyes peeled for the lick in bar 4 - this is an example of how pentatonic box 1 can be used to spice up a m9 chord!

BARS 5-12:

A more stripped back approach to the same chord progression, that's maybe more indicative of the sort of thing Marcus would play to support a vocal - there are still some tasteful fills, but nothing too outrageous. Something to keep in mind when trying this stuff out live!

BARS 13-16:

A little soul-inspired turnaround with some common voicings that are worth having in your repertoire. The sliding line in bar 13 is something you can use to ornament any E-shaped major or minor chord. The B11 in bar 15 is the classic "Carole King" voicing (no relation) that's a must have in any guitar player's chord library. »

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BARS 17-20:

On to the slide section! Some general performance notes here - you'll want to use your right hand fingers to sound the notes in these licks, so you can dampen unwanted noise from neighbouring strings. Also, aim for a time feel that's more "rubato" and less "Roboto" - don't be afraid to float around the beat instead of nailing the subdivisions. Also, switch to the bridge pickup and roll the tone control back about halfway.

Something to be careful of is the "fall-offs" at the end of the lines here. Be sure not to hang around too long on any of the notes in these "fall-offs", and be quick and decisive with your slides here.

BARS 21-24:

Here, we're transitioning onto the high E string - one of the more difficult strings to play side on because there isn't a string »





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22

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Marcus King - Tech Session Lesson

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either side of it to support the slide. Be careful with your touch, and don't freak out if you accidentally "fret out" the occasional note - Derek Trucks does this all the time, and it sounds great!

BARS 25-28:

Multiple compound "fall-offs" here! If you can, try and play all the notes on the B string with just one "pluck" (ie: pick the first note and try not to pick the string again).

BARS 29-32:

Time to ditch the slide and kick on the fuzz for some high octane blues rock soloing! Stay on the bridge pickup, but roll the volume and tone controls up full. Keep a lookout for the repeated figure in bar 31 - it's a 6-note figure phrased as 16th notes, so the start of the lick moves subdivisions on each repetition.

BARS 33-36:

Some really frenetic stuff to finish up, starting with a really cool bending trick in bar

33. Here, we quickly release the bend and then bend up again without re-picking, then pick the note at the top of the bend. It takes a bit of getting used to, but it's a very cool sound that's worth mastering.

Lastly, in bars 35 and 36 we have some "grace note" slides in and out of the b5th on the 12th fret of the G string. Keep these slides crisp and short.

...and there we have it! Naturally, with Marcus King being such a diverse player, it's difficult to encapsulate his entire style in a single lesson. Instead, consider this a "jumping-off point", with a bunch of cool tricks and ideas you can use in your own playing. Have fun!

END ◀

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THE Features

Rounding off our music festival coverage for 2022 – the Guitar Interactive Magazine team was on-site at this year's **Bloodstock Open Air** catching all the sights and sounds from the weekend. Plus, exclusive backstage chat with a whole host of the festival's headline acts and much more.

Initially, a small family business based in Japan, but since then, becoming one of the leading manufacturers of acoustic guitars the world over—**Takamine** is an iconic brand with a rich history. Celebrating its 60th year in 2022, in this special Gi feature, we take a closer look at the past, present and future of one of the acoustic guitars' most iconic brands.

HIGHLIGHTING THE BEST FROM THE WORLD OF GUITAR

INTERVIEWS **EXCLUSIVE** INTERVIEWS



BLOODSTOCK 2022



Samy Elbanna Lost Society



HOTTER THAN HELL!



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Rounding off our music festival coverage for 2022 - the **Guitar Interactive Magazine** team was on-site at this year's Bloodstock Open Air catching all the sights and sounds from the weekend. Plus, exclusive backstage chat with a whole host of the festival's head-line acts and much more. »



WHATEVER

your favourite flavour of metal, be it thrash, death, doom or even pirate, Bloodstock is going to have something to satisfy. This is why for over 20 years that BOA has been heralded as one of the UK's premier metal festivals, and with another impressive line-up of brand new acts mixed with a slew of hard-hitting heavyweights for the 2022 edition, the stage was set for it to be the best event to date.



Machine Head's Robb Flynn talks Bloodstock secret performance and more..



Richard Hansson - BEHEMOTH - Nergal Interview - Bloodstock TV 2022

BOA 2022 had a stacked line-up, with headliners Behemoth, Mercyful Fate and Lamb of God sharing the line-up with a mix of classic bands such as Exodus, Testament, and Killing Joke, and exciting rising acts including Jinjer, Lorna Shore and Bury Tomorrow.

Leading up to the event, the hype was split around two main areas; A secret set that the organisers insisted should not be missed and a potential heatwave that could possibly see the hottest Bloodstock on record. Both of these lived up to the hype.

Arriving on Thursday, we instantly noticed the heat, and whilst keeping ourselves hydrated with the additional water points en route between the car park and the site (not to mention making an early start on the beer supply), we could tell that this was a well-run



Randy Blythe - Interview Bloodstock TV 2022

event. Even in sweltering conditions, it was relatively easy to get to camp and set up, with the site being compact and well laid out and the security checkpoint being efficient but effective.

The Bloodstock site is split into two main areas, the campsite, which is legendary in its late-night antics, and the arena, which houses the majority of food vendors, market stalls and, of course, the stages.

The four stages include the Ronnie James Dio Stage (main), the Sophie Lancaster Stage, the New Blood Stage and the Jager-

meister Stage. The main stage is a decent-sized stage, with viewing screens and good visibility and access, whilst the three smaller stages are tented. The sound was fine on all of the stages. However, the Jagermeister stage is extremely small, and the proximity to the main stage made it difficult to access and hear the performances.

One of the crowning achievements for Bloodstock is the New Blood Stage, which is dedicated to new talent, and populated with up-and-coming bands and those that have competed in regional "Metal 2 The Masses" competitions. »

AFTER VERY LITTLE SLEEP, WE ENTERED FRIDAY WITH THE ANTICIPATION AT ITS PEAK FOR THE SECRET SET.

*Josh Baines - Malevolence**BEHEMOTH - Nergal Interview - Bloodstock TV 2022*

We caught up with Lee Margailan, vocalist for exciting newcomers Collapse The Sky, after they smashed their performance on the stage, who told us, “This is a great opportunity for new bands to play on a big stage. Without this, a lot of people wouldn’t have heard of us. Hopefully we’ll be back soon on Sophie stage”. It’s clearly a favourite for the fans and artists, as it was busy all weekend and a great addition to the UK metal scene.

The festival layout was largely unchanged from previous years and had just enough shade to deal with the intense heat. It is difficult to provide enough shade at short notice, and at times we had to retreat to the

campsite between bands to escape the crowds and cool down, but we feel the organisers did a reasonable job; however, they opted for a net canopy as additional shade, rather than something more effective, which was disappointing.

Thursday’s entertainment started in the afternoon on the Sophie stage, with Basement Torture Killings kicking off the festival. Energy levels were high at this point, and they delivered a great performance to an eager crowd. We also managed to catch Italian comedy metallers Nanowar of Steel and melodic death metal heavyweights Nekrogoblicon to get our fill of music for the evening





before returning to the legendary Midgard camp to sample some of the fan-made entertainment.

Are you familiar with the sport of “Bin Jousting”? The festival has a tradition of taking two of the campsite dumpsters with willing (and probably very drunk) fans climbing aboard to collide and wrestle until one falls. Obviously, this is not a sanctioned event; however, it occurs nightly throughout the festival and is watched by hundreds of spectators. When the bins are inevitably confiscated, amateur wrestling tournaments take place. Again, not sanctioned, although the security team was standing by to ensure things did not get out of hand. All in all, this is symbolic of the festival’s spirit and energy, and it seems to be an inevitable consequence of amassing metalheads in a field for four days. We didn’t see any aggression, but we did see a lot of consensual fun being had.

After very little sleep, we entered Friday with the anticipation at its peak for the secret set. Our planned route of bands was Red Method, Heart of a Coward, Party Cannon, Exodus, Testament and Behemoth.

We also made time for the secret set and were in a good position to see metal legends »



Jeff Matas- Dunn Venom Inc



Machine Head. In a tent. In the afternoon. For those unfamiliar with the scene, Machine Head would be well received as main stage headliners at a festival the size of Bloodstock

and would be top 2 at larger festivals. Adding to this, they have been missing from festival line-ups for years, opting for their own shows. They did not disappoint, providing not only the best set of the day but possibly the best of the weekend.

All the bands we saw delivered great performances, and it was our first chance to witness a full production set from Behemoth at a festival, which was a true spectacle.

Saturday was another packed day, with us sticking predominantly to the main stage. New Jersey-based deathcore band Lorna Shore has been around since 2010. However,



King Diamond - Interview Bloodstock TV 2022



THE FESTIVAL LAY-OUT WAS LARGELY UN-CHANGED FROM PREVIOUS YEARS AND HAD JUST ENOUGH SHADE TO DEAL WITH THE INTENSE HEAT.

recent releases have fuelled a resurgence for the genre, with vocalist Will Ramos producing noises that seem impossible for the human body to create.

Other standout performances included Ukrainian prog metal band Jinjer, who never disappoints and received a heartwarming welcome with many Ukrainian flags being flown in support.

Malevolence is a hot commodity in the UK metal scene, and they smashed a headline set on the Sophie stage, bringing out Lorna Shore vocalist Will Ramos for a guest appearance for 'Karma', another surprise for fans and a great addition of an "I was there when" moments.

Moving to Sunday, energy levels were wavering due to lack of sleep, consistent high tem-

peratures, and the standard "last day of a festival" feeling was prevalent. However, health bars around the arena were fully restored following an early rise to catch Vended, an Iowa-based band fronted by Griffin Taylor. The name may sound familiar to metal fans, as he's the son of Slipknot frontman Corey Taylor, and joined by Simon Crahan, also a descendant from Slipknot stock. Despite trying to distance themselves and make it on their own merit, they have very obvious influences. However, they did it well and have gained some new fans and a new respect for their show.

We also caught a fun set from Butcher Babies, including a crowd-surf galore when they made their way off stage to high-five every crowd surfer on their way past whilst performing. A great move to inject some energy into the tired crowd and a testament to their savvy showmanship.

After spending the rest of the day seeking shade and listening from afar, we returned to watch metal giants Lamb of God close »



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out the festival. Lamb of God consistently delivers perfect performances, and this one was no different, providing a great finale to a great weekend.

Despite extreme heat, the weekend was a tremendous one. Bloodstock is a great festival in terms of layout, organisation, entertainment and community. Variety may be lacking for some, but for the metalheads out there, this is one that must be experienced.

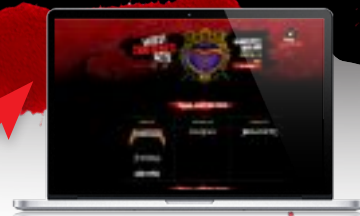
With 2022's event done and dusted, plans are already well underway for next year's festival in Catton Park, with headliners, Megadeth, and Killswitch Engage already announced!

Standard weekend tickets are currently available at 'early bird' prices (just £157 for four days of metal fun) so grab yours now at the ticket store if you want to save on the full price. Once they're gone, they're gone.

Bloodstock Open Air 2023 will take place at Catton Park, Derbyshire, on 10th-13th August 2023.

END<<

Get further information over at
www.bloodstock.uk.com





SIX DECADES OF D
The Story of



Initially, a small family business based in Japan, but since then, becoming one of the leading manufacturers of acoustic guitars the world over—Takamine is an iconic brand with a rich history. Celebrating its 60th year in 2022, in this special **Gi feature**, we take a closer look at the past, present and future of one of the acoustic guitars' most iconic brands. »

To truly tell the story of Takamine, we have to look even further back to the company's humble roots in the 1950s. During this time, the folk revival was in full swing in New York's Greenwich Village, where singer-songwriters like Woody Guthrie, Bob Dylan, Judy Collins and Pete Seeger showcased their work to increasing audiences. Meanwhile, 7000 miles away, in the town of Sakashita, at the foot of Mount Takamine in central Japan, a quintet of luthiers in a small shop were building nylon-string acoustic guitars for the burgeoning folk scene in that country.

Overseen by a man named Ohzone, the shop, Ohzone Musical Instruments, was founded in the town of Sakashita. Ohzone had previously worked in a Nagoya-region instrument factory; however, when a ty-

phoon decimated it, he moved to the hills to do his own thing.

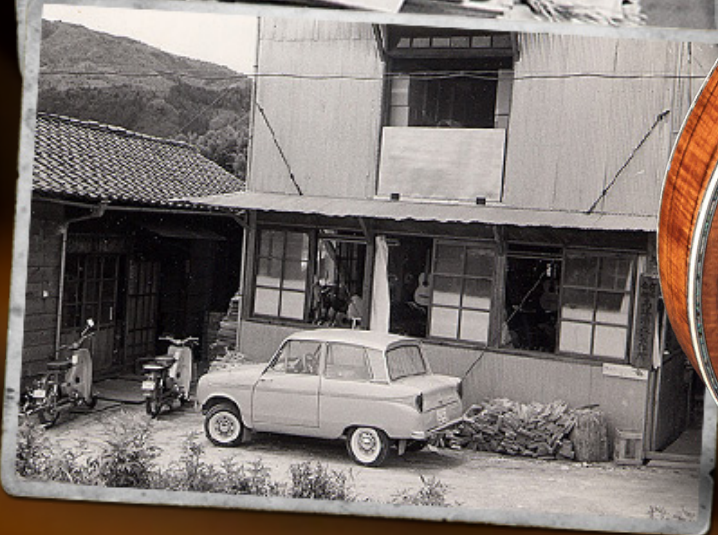
From day one, the small instrument workshop proudly dedicated itself to the art of fine guitar craftsmanship—quickly earning a reputation of quality and value at a time that coincided with a massive surge in popularity that turned their fledgling company from a molehill into a mountain.

Of course, a mountain is a key word, as the fully-formed brand would take its name in 1962 from the aforementioned massif, and Takamine Gakki Ltd was officially born.

Takamine grew rapidly in the 1960s as the influence of Western popular music continued to create more demand for guitars in Japan. However, it would be in 1968 that things really took off for the company when



Takamine - Guitars





they recruited Mass Hirade as head of production and design.

Although build quality had always been at the heart of the brand's priorities, Mass Hirade's talents took things to another level for Takamine as an exceptional luthier and visionary.

One of Hirade's first projects was to design concert-level classical guitars, as opposed to the company's previous folk-instrument offerings. But in a more daring move, Hirade set his sights on the international market—which was dominated by steel-string guitars—and by the early 1970s Takamine was offering flattops in the mould of American classics by its competitors.





Takamine hit the international market at the perfect time. The competition was huge, but perhaps somewhat stagnant in the U.S., and Takamine provided a superb product at a great price that truly did the job. With the help of artists such as Bruce Springsteen, Jackson Browne and The Eagles (who played a Takamine 12-string electric-acoustic as part of their classic, "Hotel California") adopting the instruments as essential tools, Takamine set about developing a stronger, more individual identity that it continues with today. »

"TAKAMINE HIT THE INTERNATIONAL MARKET AT THE PERFECT TIME. THE COMPETITION WAS HUGE, BUT PERHAPS SOMEWHAT STAGNANT IN THE U.S., AND TAKAMINE PROVIDED A SUPERB PRODUCT AT A GREAT PRICE THAT TRULY DID THE JOB."



Takamine



Arguably, Takamine's most significant contribution to the acoustic guitar in this era was the Palathetic pickup. Debuting in Japan in 1978 on the PT-007S model and globally the following year, the Palathetic is comprised of six separate, fully shielded piezo transducers, one for each string. The piezos are outfitted under the bridge plate and make contact with the saddle via metal cylinders. The sonic result: improved clarity between the strings and resistance to feedback. A solution to a problem that gave Takamine an incredible edge, as artists and technicians alike found it difficult to recreate the sound of their acoustic guitars as they played through microphones in ever-expanding concert halls. Takamine's engineers hit such a high note with the original Palathetic that—more than 40 years later—its design is essentially intact.

Needless to say, many makers have borrowed from this hugely influential design. Preamps with sliding controls are now standard equipment on acoustic guitars of all brands and price points, and this basic design is also indebted to Takamine. In the late 1980s, the company arrived at a standard preamp size with a built-in battery compartment so that Takamine users could easily swap out their preamps as new ones became available.

Takamine is always evolving its preamps for different sets of users. They allow for either pristine tube sound with the CTP-3 CoolTube preamps; multi-pickup setups with the CTB4-DX preamps (which allow you to blend in magnetic soundhole pickups or soundboard transducers), or the straightforward and stealthy new TLD-2 Line Driver preamps. Most of the

preamps incorporate elite standard chromatic tuners as well.

Technology prowess aside, Takamine, at its heart, has been proudly dedicated to the fine classic art of creating quality guitars. Its long career in innovation and the continuous development of its instruments has placed them among the world's elite of acoustic and acoustic-electric guitar manufacturers,—with great designs of guitars and excellent quality; they remain the favourite of many guitarists worldwide.

In celebration of its historic 60th Anniversary, Takamine Guitars brings to the world "The 60", a very special limited-edition hand-crafted guitar that will be a coveted guitar for serious Takamine collectors, or anyone who appreciates a very rare, finely-crafted instrument. With a 60th anniversary being »

"TAKAMINE'S ENGINEERS HIT SUCH A HIGH NOTE WITH THE ORIGINAL PALATHETIC THAT—MORE THAN 40 YEARS LATER—ITS DESIGN IS ESSENTIALLY INTACT."

associated with the precious gemstone diamond, The 60th even features an authenticated genuine diamond embedded as an inlay on the headstock over the “i” in the Takamine logo.

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.

Takamine 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 was 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 colour-matched abalone purfling along the top, back, sides, and headstock, complimenting its natural maple binding.

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.

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, produc-

tion 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.

It will be interesting to see what further innovations Takamine can bring into the guitar world in the coming years. Some more classic reissues? Tributes to the '50s era "proto-Tak" nylon guitars? Or even something entirely brand new? Either way, this once small humble workshop that grew to be a titan in the industry seems like it's listening to what guitar players and long-time fans want—and with that mindset, it will be inspiring the world's guitarists for many more decades to come.

END «

THE Reviews

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

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

GUITARS, AMPS
AND EFFECTS

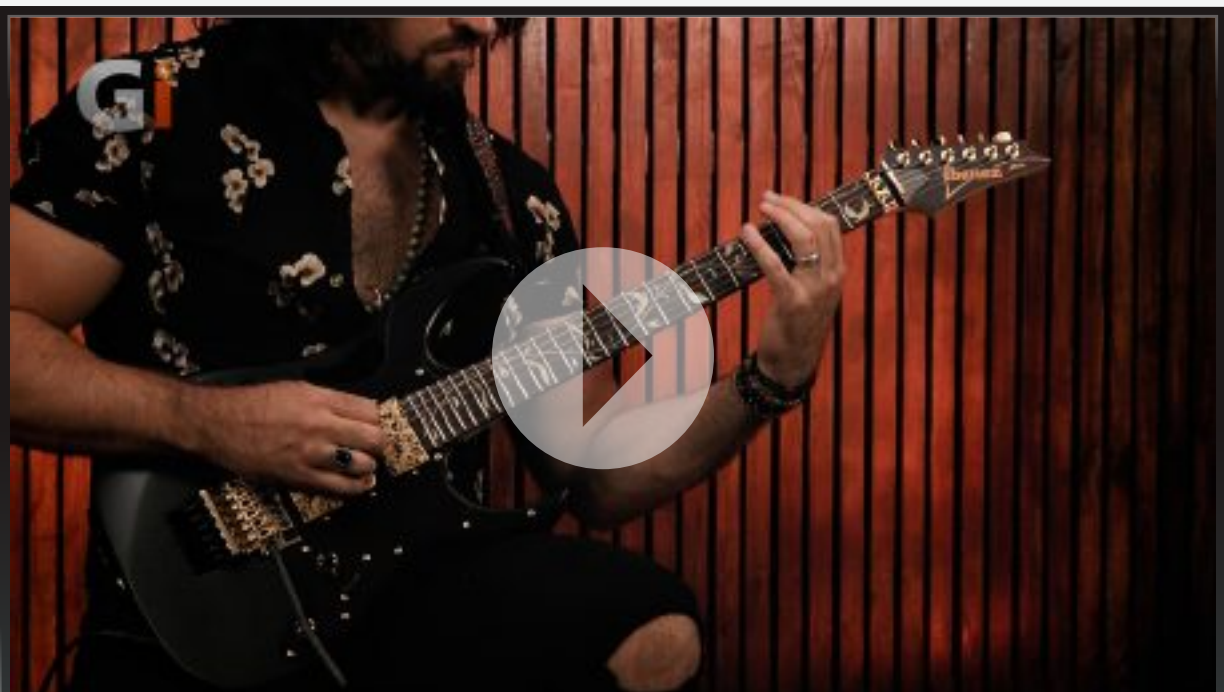
PRODUCT RECOMMENDED
Gi
PRODUCT RECOMMENDED



Ibanez PIA3761 Steve Vai Signature

Designed in collaboration with Steve Vai—the Ibanez Steve Vai PIA3761 Onyx is one he versatile, high-performance, solid-body electric guitar. It features a balanced-sounding tonal basis for some of the most enduring pieces of contemporary music—combined with playability, courtesy of a 5-piece PIA neck with DiMarzio UtoPIA pickups delivering more and power. Nick Jennison tells us more about Steve Vai's latest signature masterpiece.

IF, like me, you grew up in the golden era of guitar magazines, it's likely that the Ibanez JEM occupies a very special place in your heart. I know I spent many hours between failed attempts at Steve Vai's notorious 10-hour practice routine scouring the jemsite.com forums trying to learn just a little bit more about the endless variations of the legendary signature guitar, despite having long ago memorised the spec of every model in the range since its inception. »



Ibanez PIA3761 Steve Vai Signature Onyx Black

e Onyx Black

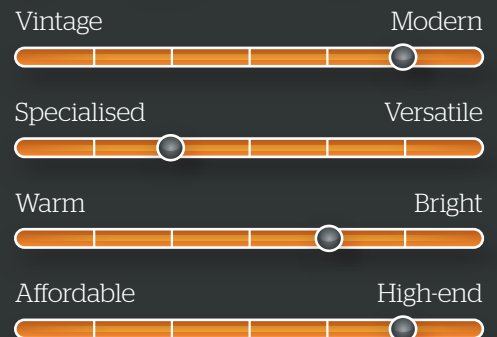
ell of a sonically
g alder body—the
with super-fast
maximum impact



Ibanez PIA3761 Steve Vai Signature Onyx Black

MSRP: (UK) £3327 / (US) \$4666

The Breakdown



For fans of

Steve Vai;

STEVE. VAI;

Do I have to spell this out?

For more information, please visit:

ibanez.com/eu/





Of course, limited production and *ahem* global events made these beautiful instruments **very hard to get hold of**, especially the new Onyx finish...”

So, when the PIA was teased in the run-up to NAMM 2020 (an event where it's rumoured that Lee Wrathe from Ibanez UK was patient zero for the special strain of NAMMthrax we all came down with), excitement was very high in Camp GI. Of course, my excitement is always high, but even our illustrious editor Jonathan Graham was buzzing, and he's a hard man to excite! Of course, the proof is in the hearing and the playing, so when we were lucky enough to be invited to the private reveal ahead of Vai's unbelievable performance at the House Of Blues that weekend, we quickly learned that the hype was real.

Of course, limited production and *ahem* global events made these beautiful instruments very hard to get hold of, especially the new Onyx finish. So if I seem extra excited in this video review, it's because even getting to play this guitar is a pleasant surprise. That, and the fact that it's excellent.

If you're familiar with the ubiquitous JEM7V, you'll be pleased to hear that the play feel of the PIA is basically the same. It sports the same flat, broad, thin-but-not too-thin neck profile, with the same 6105 profile frets (albeit in stainless steel) and the same classic Edge locking tremolo. I know there have been small changes to the spec, but under the hand the feel is immediately familiar. I was prepared to do my usual pre-review setup adjustments, but I'm pleased to report that the PIA came out of its case set up to Steve Vai's own spec of 9-42 strings with a 1mm action at the 12th fret on the treble side and 1.5mm on the bass side, which is basically the same as my own preferred setup.

What did come as a surprise was the sound of the new UtoPIA pickups. Compared to the DiMarzio Evolutions I'm used to hearing in JEMs of various stripes, the UtoPIA pickups are very dark and fat sounding with a huge low »

“It’s a **very idiosyncratic instrument** that will appeal to a specific breed of player...”



end that’s more reminiscent of a Tone Zone, or perhaps even a darker Breed. It’s a very cool sound for sure, but not as wiry and articulate as I’m used to hearing... until you pop out the high pass filter. What should be a relatively subtle effect is absolutely transformative, particularly when it comes to the play feel. The pickups feel hotter and tighter, with unreal articulation and pick attack, while cleans go from warm and jazzy to the bright and hi-fi sparkle we’re used to hearing from the Six-String Sorcerer himself.

On to the important part, then: the aesthetics. This guitar is gorgeous in the flesh. The flat, non-gloss black offsets the gold hardware in a way that feels much classier than some of the more outrageous finishes (Envy Green and Panther Pink, I’m looking at you), and isn’t as uncanny as the white model, which is a little too close to the classic JEM7V for comfort in my opinion. It feels less like a variation on a JEM and more like a new guitar with it’s own identity.

Of course, playing a PIA is the same as playing a JEM, in that it broadcasts what you’re about to play to every other guitarist in the room in a way that few other instruments will. It’s a very idiosyncratic instrument that will appeal to a specific breed of player, and if that’s you then chances are you already know if you want one. If that’s you, let me just reassure you on this - you absolutely DO want one.

END◀

GOOD TO GO

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Gibson 1961 ES-335 Murphy Lab Ult

Gibson's Historic Reissue ES-335 is back and better than ever—thanks to a year of study and listening to original examples. The expert craftspeople at Gibson Custom Shop have captured every contour, profile, inlay and colour of the priceless vintage models in magnificent detail, capturing the unique character, vibe and feel of an original example from Gibson's "Golden Era."

Nick Jennison tells us more.

IS there a more divisive topic in all of guitar playing than vintage guitars? The desire to own a piece of history from the dawn of the electric guitar era is understandable, but there are only so many of these legendary instruments out there, and both price and access puts them out of reach of anyone outside of the collector elite. Gibson has been trying to recapture that magic in their "Historic" collection for almost three decades now, and every advancement they make inches them ever closer to instruments that are indistinguishable from the originals, and the new Murphy Lab aged instruments are about as close as anyone has ever come to re-creating a mid-20th century guitar in the modern era. »



Gibson 1961 ES-335 Murphy Lab Ultra Light Aged

ra Light Aged

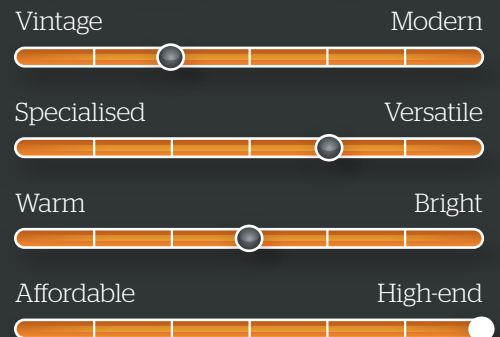
ying, scanning
ve rendered
detail, giving it



Gibson 1961 ES-335 Murphy Lab Ultra Light Aged

MSRP: (UK) £5999 / (US) \$6799

The Breakdown



For fans of

The golden era of Gibson guitars

Exceptional craftsmanship

Going into debt

For more information, please visit:

gibson.com/en-US/





The model we're looking at is a re-creation of a 1961 ES-335, which is something of a goldilocks year for this kind of guitar. It features the dot inlays found on earlier models, but it's in the ubiquitous cherry red that was previously only available on more expensive guitars like the ES-345. It also sports the same legendary PAF humbuckers and thin profile neck found on the last Les Pauls of the "burst" era. If you want a 335, this is probably what you're looking for.

Now, I have been lucky enough to have played a number of '60s ES guitars, and honestly, the only giveaway that this is a new guitar and not an original is that the frets are perfect. There is a particular "feel" that old Gibsons have in the hand, and this guitar captures that to a frightening degree. No doubt this is down to the crazy attention to detail the craftspeople at Gibson's custom shop and the team at Murphy Lab (led by relic guru Tom Murphy) who are responsible for the ageing process. For example, Historic 335s have been made using the same machinery as the original models for a number of years now in an effort to get the top carve just right, but it transpires that over time the machine itself has slowly worn away to the point that the carve on new 335s was subtly different to the old guitars. While this difference would be imperceptible to all but the most expert eye, it was enough for Gibson Custom Shop to completely re-work their top carving process. »

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“The **march of progress towards history** never stops at Gibson’s custom shop...”

Murphy Lab aged guitars are available in a range of finishes from the heaviest of relics that would make Rory Gallagher blush through to the “Ultra Light Aged” finish on the model we’re looking at in this review. This finish is essentially what we’d expect a 1961 335 to look like if it had never been played. There is some laquer checking, but it’s light. There’s a patina on the metal parts but no real ageing on the plastic (usually caused by skin contact and sweat). The handful of knocks and bruises are more consistent with a guitar being taken in and out of a case, but without any real playing mileage. It’s subtle, and very tasteful indeed.

Of course, here at GI we’re not collectors - we’re players. All of these details are cool and all, but a guitar at this eye-watering price tag had better play and feel superb. Fortunately, this guitar is quite special. Sonically, the new Custombuckers deliver the kind of airy, clear PAF tones that I’ve come to expect from older Gibson guitars. The lows are clean, expansive and piano-like, and that characteristic 335 “honk” is there in abundance, but never sounds peaky or grating. Of course, low to medium gain tones

are where this guitar thrives, and the un-potted pickups and hollow body are a recipe for feedback at high gain and volume levels, but it does sound pretty excellent through massive fuzzes and gained-out lead tones. You might be disappointed if you’re expecting a modern, shred-tastic setup, but if you’re willing to work a little bit then this guitar will reward you by magnifying the nuances of your playing in a way that’s hugely satisfying.

The march of progress towards history never stops at Gibson’s custom shop, and the new Murphy Lab-aged guitars are as close as they’ve ever come to capturing the magic of the guitars that built the company’s legacy. The price tag may be bordering on the farcical, but it represents decades of tireless work from some of the most talented craftspeople in the entire industry. If you just want a great 335, there are better options for the money, but if you want to feel like you’re playing a piece of history then the Murphy Lab guitars from Gibson are as close as it gets.

END ◀

Cort / Manson Meta Series MBM-2P

Nick Jennison reviews the MBM-2P. The latest expansion to the brilliant Matthew Bellamy signature range by Manson Guitar Works and global manufacturer Cort, introducing Manson's renowned quality and design at an affordable price point whilst retaining the shape, features and details that feature on the company's headline products.

IT'S not a stretch to say that Manson Guitar Works is probably best known for their long-standing association with Muse frontman Matt Bellamy. It's a match made in heaven, with Bellamy's mad scientist approach to music mirrored in Manson's forward-thinking designs. That said, these high-end UK-made instruments are out of reach for many players, which is where Cort come in.

When I opened the box containing the MBM-2P this morning, I was struck with a sense of "deja vu". Observant readers will probably notice that this guitar is very similar to the »



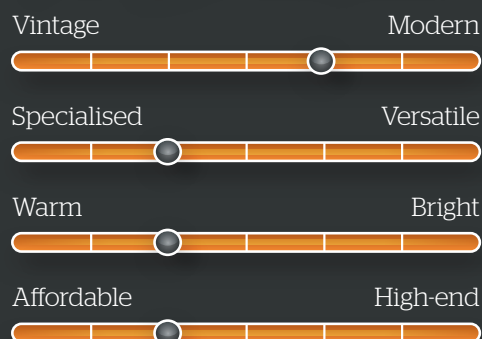
Cort / Manson Meta Series MBM-2P



Cort / Manson Meta Series MBM-2P

MSRP: (UK) £TBC / (US) \$TBC

The Breakdown



For fans of

Huge, powerful tones;

Black Holes

Revelations

For more information, please visit:

[https://www.cortguitars.com/
product/item.php?it_id=1640658052](https://www.cortguitars.com/product/item.php?it_id=1640658052)



MBM-1 guitar I've reviewed in a previous edition of Guitar Interactive. It is, sure, but the devil is in the details.

The MBM-2P sports an updated body carve that's much closer to Bellamy's high-end Manson models. It's been a while since I played the MBM-1, but this new model is very comfortable indeed - more so than I remember the previous model being. It also comes with a newly designed neck P90 that's more evocative of Muse's early work on *Origin Of Symmetry* and *Showbiz*. It also matches the ludicrously powerful bridge humbucker much better.

Other features include staggered locking tuners that not only improve tuning stability but also speed up string changes; a fairly meaty neck with soft V profile and a 12"-16" compound radius fretboard and 22 jumbo frets; a very sturdy bridge and tailpiece that can easily be adjusted with the thumbscrew bridge posts; a master volume, master tone, three way toggle and a "kill button" for stutter effects. It's simple, rugged and brutally effective.

Tonally, the pickups are hot, thick and very aggressive, but not in a "modern metal" sense. They're less "scalpel" and more "sledgehammer" which is exactly what you want when you're running through the walls of sputtery fuzz that Bellamy favours. That said, the neck P90 is capable of some really beautiful piano-like clean tones that were not available in the MBM-1 that I tried, and it's also superb for full, rich slide tones.

The MBM-2P is a notable upgrade from the MBM-1, both tonally and in terms of playing comfort. It looks fabulous in the dry satin black on this model, but if you want a little more "Showbiz" you can always get one in Starlight Silver. It's a rugged, beautiful and powerful instrument that's a ton of fun to play - and it's pretty affordable too!

END «





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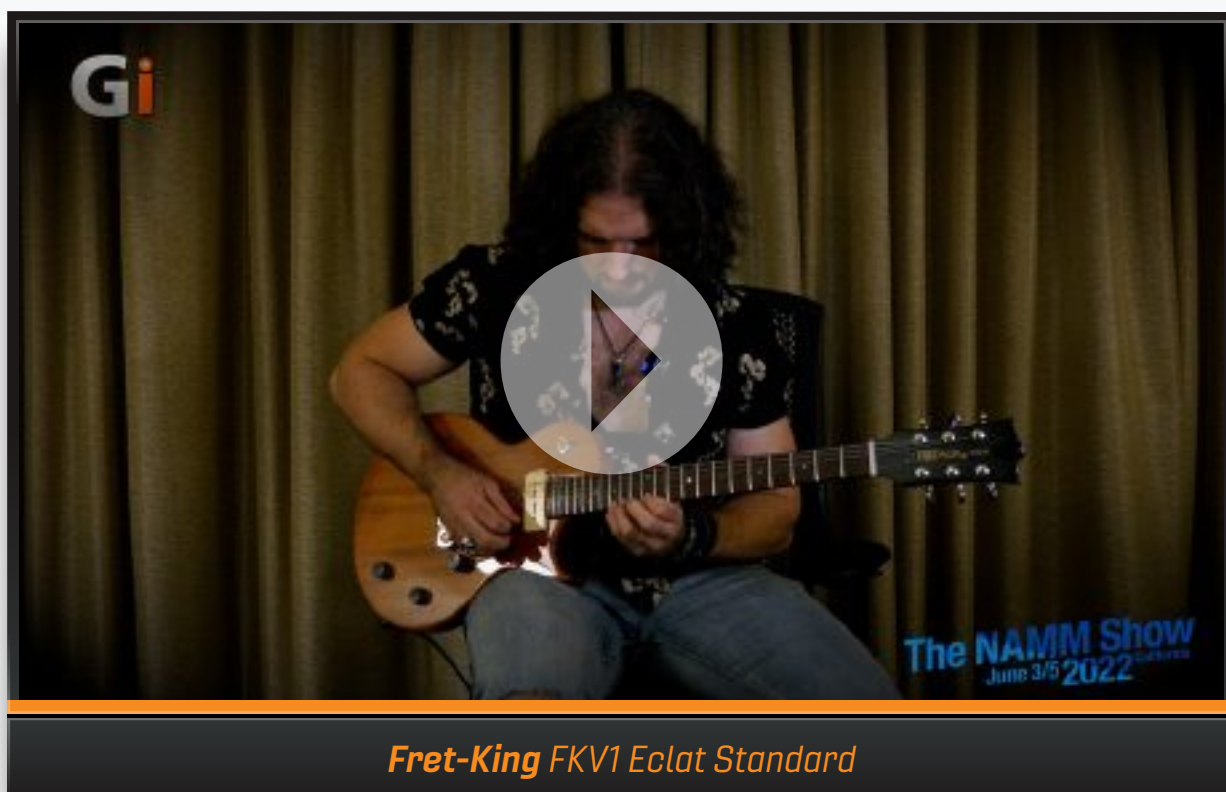


Fret-King FKV1 Eclat Standard

Since 1993, Fret-King California has been listening to guitarists of all stripes—from the renowned and famous, to the ‘journeymen’ players, to the local heroes, as well as to the critics, the press, their peers and competitors. With all that in mind, the brand’s latest new release will be its best yet, packed with useable features, superb playability, and expanded tonal signature edge. **Nick Jennison** reviews the 2022 Fret-King FKV1 Eclat Standard.

AS a working player, Fret-King guitars have always appealed to me. While their designs are visually reminiscent of classic guitars from the mid-20th century, they’re anything but straight copies. Every aspect of every Fret-King guitar has been examined critically through the lens of the working professional player, with a view to making a more versatile, more playable, more reliable instrument. Combine that with my well-documented love of P90s and you have a guitar that’s right up my street - the Fret-King FKV1 Eclat Standard.

At first glance, this guitar looks like your typical two-pickup LP Junior (ok, LP Special) - a singlecut slab of mahogany with a flat top, a stop tailpiece and a pair of P90s. »



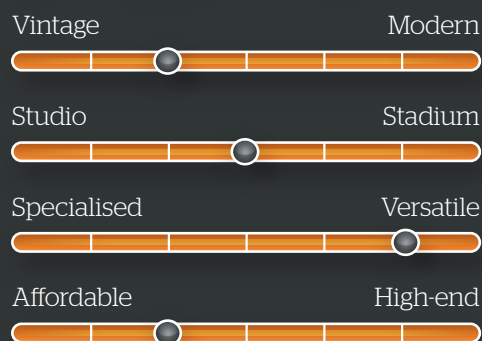
internationally re-
design community,
cases could very
nal palettes with a



Fret-King FKV1 Eclat Standard

MSRP: (UK) £779 / (US) \$TBC

The Breakdown



For fans of

Working man aesthetics

Working pro features

Guitars that 'just work'

For more information, please visit:

[jhs.co.uk/collections/
fret-king-guitars](https://jhs.co.uk/collections/fret-king-guitars)



“Fret King has **knocked it out of the park** yet again with the Eclat Standard...”

As you’d expect from Fret-King though, there’s way more under the hood. The cutaway is deeper and sharper, offering better upper fret access, and the mahogany neck features a substantial heel and a deep neck tenon for a more solid connection between neck and body. The top is flat, but the back has a ribcage contour that not only improves comfort, but also stability both on a strap and on your lap.

You’d be forgiven for thinking two P90s might offer a limited tonal palate, but the Eclat Standard has a very cool trick up its sleeve in this regard - a Varicoil knob. This control allows you to take the Soapstack P90s and progressively roll in the “stack” part of the coil. Wind the Varicoil up full, and the tone becomes super fat and vocal, with tons of power and midrange for soaring leads and laying down big slabs of riff. Beyond that, you have a three-way toggle, and master volume and tone controls, which might have you lamenting that you can’t do the “killswitch” trick that LP players are so fond of... except you can, because the volume control doubles as a latching push-push killswitch! With the Varicoil rolled all the way out, you have all the true single coil sparkle and glassiness you could ever desire, but with the added low-end grunt you’d expect from a great P90.

Playability is predictably excellent, with a comfortably low action and a satin-finished, medium C profile neck. Further

functional upgrades come courtesy of a set of Wilkinson non-locking tuners, a Graph Tech self-lubricating nut and a Wilkinson aluminium adjustable wrap-around bridge, complete with an adjustable saddle for the 2nd and 3rd strings to accommodate a wide variety of string gauges.

Fret King has knocked it out of the park yet again with the Eclat Standard. It has everything we love about slab-bodied P90 guitars, but with massive improvements in versatility, playability and reliability. The build quality and feature set are just incredible for the price, and it wouldn’t look or sound out of place in just about any musical setting.

END «



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BEST OF BOTH WORLDS

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



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Foxgear Baroni AFK150

Nick Jennison reviews the Baroni AFK150. A true 150 W RMS hybrid amplifier that of voltage ECC82 tube. The clean channel is designed to recreate the warmth and brilliant designed after the award-winning GURUS Doubledecker MkII preamp pedal, which re amps, from edge to hi-gain distortion.

I LOVE amps. Big ones, for the most part. It's not just a volume thing, either. Big amps come with big transformers, which (usually) means a big transformer bump. Big headroom (usually) means fast transient response, punchy and expansive lows and clear projection in a live mix. Big amps also (usually)

mean expense, bulk, weight and inconvenience. Which is why my big amp (usually) stays in my studio.

Luckily, there are folks like the engineers at Baroni, who are working hard to distill the essence of the "big amp" into a tiny format. Now, this is by no means a new concept. The "pedalboard amp" has been around



Foxgear Baroni AFK150

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Fortu
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fers a dual channel tube Preamp section and hi-
nce of vintage amps, while the drive channel is
creates the classic sound of Vintage British stack



ell over a decade... and
the last few years they've
pretty rubbish. Anaemic
ling little MXR-sized
with 24v wall warts big-
an the actual amp itself,
ng out 20w of power with
1w of clean headroom.
le, terrible, terrible.

nately, times and tech
moved on, which leads

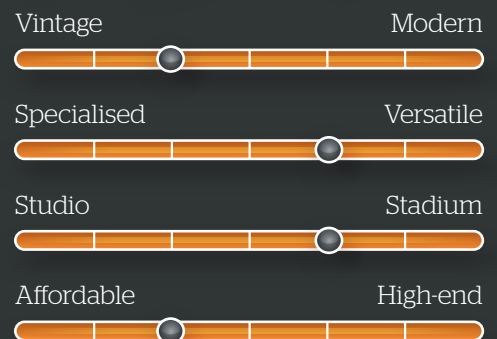
us to the subject of this review
- the Baroni AFK150. It's a
two-channel amp that will take
you from sweet high-headroom
cleans through to mid-pushed
high gain lead tones, with a
staggering 150w of power.
What separates this little amp
from the pack is it's power
stage. Rather than using an off-
the-shelf class D power module
and tuning the preamp to »



Foxgear Baroni AFK150

MSRP: (UK) £549 / (US) \$599

The Breakdown



For fans of

Big, open cleans

The spectrum of vintage British gain

Travelling light.

For more information, please visit:

jhs.co.uk/collections/foxgear



claw » back the sound of a pushed set of EL34s, the AFK150's power section is designed from the ground up to sound like an old 100w Plexi. The result is a sound and feel that has a ton of "big amp" mojo and vibe without any of the weirdness that can come with a class D guitar amp.



“The Baroni AFK150 is a **killer sounding** two channel amp with a distinctly vintage character...”

Using the AFK150 is very simple, and very much like using a traditional amp. There's a volume, gain and three-band EQ for each channel, along with a master volume and a master presence control, and that's it. Even then, the gain control for the clean channel is fairly redundant, since there's no real drive or breakup to be had from this channel. What you do get is a rich, warm clean that's great with both humbuckers and single coils, and absolutely loves pedals. The gain channel, by contrast, has a huge range of gain on tap. Whether you're into JTM45 style breakup, 800 style grind or thick vocal leads sounds, you'll find it in this channel. That said, it's very much a "vintage" voiced channel, which may leave metal players wanting for a tighter response.

Other features include an effects loop for patching in reverb, delay and any other

effects that you might want after the distortion stage, which can be configured in either series or parallel. There's also a line out with an analogue speaker sim that can be defeated if you'd prefer to run your own IRs, or to slave out to a secondary power amp for wet/dry applications. That said, the speaker sim is perfectly usable, and will absolutely get you out of a pinch if your cab goes down.

The Baroni AFK150 is a killer sounding two channel amp with a distinctly vintage character. It's also absolutely tiny and shockingly affordable. If you're looking for a great gigging amp that fits in the front pocket of your gig bag or mounts on your pedalboard, or even just a really great backup, it might be time for you to say "Si, Baroni!"...

END «



WELCOME TO THE SLINKY FAMILY



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SINCE 1962

Foxgear Rainbow Reverb

Nick Jennison takes a closer look at the latest entry to the Foxgear pedal lineup: the FV-1, a well-known and reliable DSP FV-1 used in most of the boutique pedals in the market, and blowing shimmering algorithms in addition to the other two classic reverb effects and

PERHAPS more than any other effect, reverb is very deep and involved. Many of the best reverb pedals out there offer an unbelievably granular level of editing with menus and submenus of parameters with names like “diffusion”, “pre-delay” and “early reflections”. If you’re a seasoned studio rat, fiddling with this stuff is de rigueur, but for many guitar play-

ers who are more interested in playing than tweaking, this level of editing power can be paralyzing.

The Foxgear Rainbow reverb pedal is a perfect antidote to these excessively feature-dense units. It’s a small, cool looking pedal with five knobs and five different reverb sounds: Spring, Church, RotaryVerb, Celestial and »



Laney/Black Country Customs The Difference Engine Delay

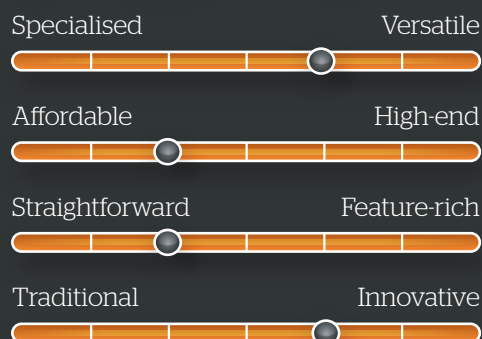
Rainbow Reverb. The Rainbow is based on the
and offers 5 reverb presets that include two mind-
an innovative and inspiring “RotaryVerb.”



Foxgear Rainbow Reverb

MSRP: MSRP (UK) £116 / (US) \$129

The Breakdown



For fans of

Great sounding reverbs

Intuitive user interfaces

Not having to deal with menus

For more information, please visit:

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“Whether you’re just starting to explore different kinds of reverb, or you want easy access to a whole range of great sounding reverbs with just a few knobs

Shimmer. You choose your effect with the central rotary control, set the mix and tone with the dedicated controls, and tweak the “deep” and “multi” controls to taste. No menus, no LCD displays, no MIDI, just great sounding reverb.

That said, while the user interface is very simple, there is a great deal of tonal variety in this little pedal. The Spring sound is very natural, with length and low cut controlled by the deep and multi controls. Likewise, Church can go from a tight small hall to a virtual St Paul’s. Shimmer and Celestial offer different levels of pitch-shifted, modulated reverb that are ideal for volume swells and beautiful ethereal cleans, while RotaryVerb is a unique effect that blends Leslie-style modulation in with the reverb tail.

In addition to these versatile and beautiful reverb sounds, you also get a lightweight, rugged metal enclosure with high quality

components that are designed to last. The plexiglass-style top panel is a really nice aesthetic touch too, with a backlight behind the text and the rainbow stripes when power is applied. Speaking of power, the Rainbow runs on a standard centre negative 9v supply, and draws less than 100mA of power, meaning you won’t need an expensive, exotic power supply to run it.

Whether you’re just starting to explore different kinds of reverb, or you want easy access to a whole range of great sounding reverbs with just a few knobs, the Foxgear Rainbow has you covered. It’s rugged, easy to use, looks cool and sounds great too. Factor in the very affordable price tag (for a pedal of this type), un-fussy power requirements, light weight and small size and you have a pedal that easily justifies a spot on even the most crowded board.

END◀

ls of reverb, or you want easy access to a whole
s, the Foxgear Rainbow **has you covered...**"



Orange Phaser Pedal

Drawing inspiration from Orange's classic "Phazer" from the early 1970s; no muss, no fuss, no frills, zero intrusions on that sweet psychedelic swirl—that's where the Orange Phaser pedal comes from. It's a tone from slow, woozy sweeps to fast, choppy stabs via kaleidoscopic whirling and insouciance, all thanks in part, in addition to precision-engineered four-stage circuitry. Nick Jennison tells us more.

WE all know that phaser pedals are orange. Especially phaser pedals from the '70s - they're definitely orange. But some phaser pedals from the '70s aren't just orange phasers: they're Orange Phazers. Let me explain. In the early 1970s, Orange Amps (under founder and designer Cliff Cooper) released a collection of pedals, including a

Phazer with a single knob similar to a popular one-knob orange Phase pedal from another brand, but with a distinctly Orange twist. It was big, brightly coloured, adorned with cool psychedelic art nouveau text...and sadly short-lived. That is, until a small but vocal collection of Orange die-hards started calling for a re-issue. »



Orange Phaser Pedal

...ss, no superfluous bells and whistles...and, crucial-
dal excels. With a single adjustable dial to take your
sistent “kraut rocking” pulses, leaving everything

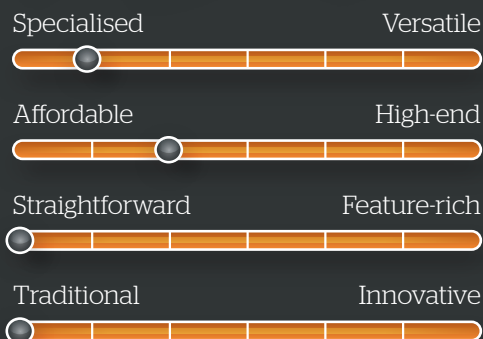
Orange has **resisted the urge** to re-invent the wheel here, and that makes me happy. „



Orange Phaser Pedal

MSRP: (UK) £TBC / (US) \$TBC

The Breakdown



For fans of

EVH swoosh

Funkadelic swirl

UniVibe throb

For more information, please visit:

orangeamps.com



Never one to turn down the chance to re-engineer a '70s classic, Orange head designer Ade Elmsley scoured the internet for original Phaser pedals to dissect, with the end result being the new Phaser pedal. At its heart, it's the same as the original, but with significant quality of life upgrades for the modern player. It's less noisy, true bypass runs on a 9v centre negative power supply and even has an LED to let you know when it's on - something that's easy to miss at the subtler end of this pedal's range.

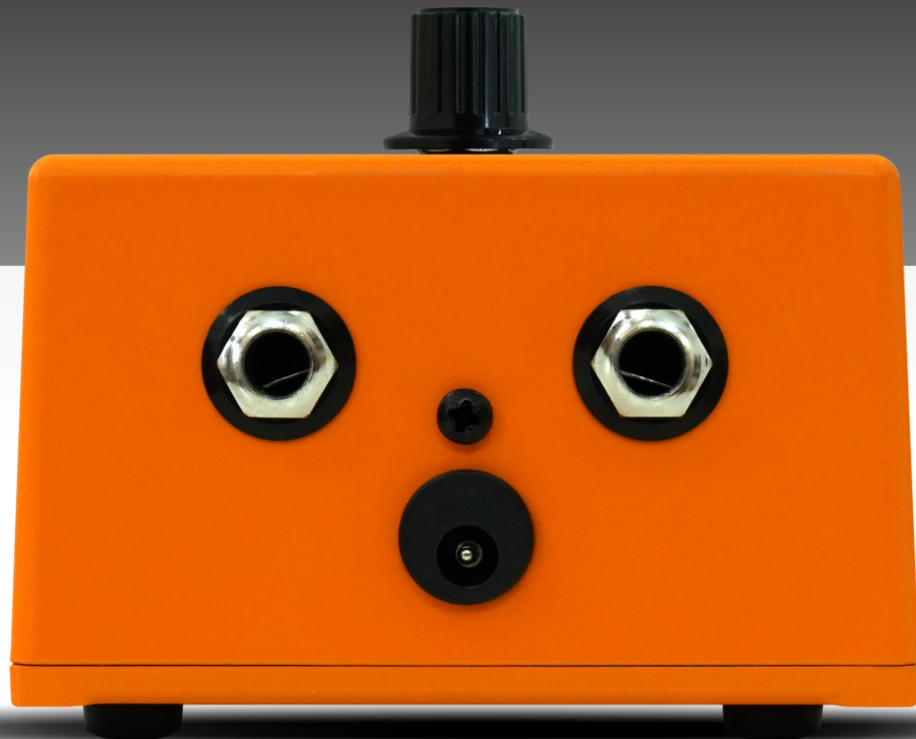
On to the sounds. Yes, plural. Despite having a single control that determines the Phaser Pedal's modulation rate, there's actually a number of very cool sounds to be had. Set to the classic 10 o'clock position, you'll get that much-loved psychedelic swirl that does EVH and Funkadelic with equal aplomb. The effect is a little deeper and richer than the "other" orange Phase pedal,

but it's in the same ballpark (only better). That extra throb is really pronounced at about 2-3 o'clock, where the pedal takes on a pseudo-UniVibe quality - understandable, considering a Vibe is basically a phaser anyway, but there aren't many phase pedals that can carry off this unique and very desirable sound. And then there's the upper reaches of the knob, where the sci-fi sounds live. I'll be honest; while I can't imagine using this sound very often, it's still a lot of fun.

Orange has resisted the urge to re-invent the wheel here, and that makes me happy. When I want a phaser, I usually want a pedal that does "that" sound really well. The new Phaser Pedal does this as well or better than any phaser I've ever used, along with a killer UniVibe impression to boot. It's a little on the large side, but it's well worth making space on your board for.

END ◀

“It’s a little on the large side, but it’s **well worth making** space on your board for...”



Studio to Sta

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

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

age

GI91

PLAY IT - RECORD
IT - PERFORM IT



Powerwerks System One PA Column Array PA

Nick Jennison reviews the Powerwerks System One portable linear column array PA system. In terms of power, performance, portability and price, the innovative connections to clip into place quickly and easily, making set up and break down of the system a breeze. The system consists of a 1050w amplifier supplying over 1,050 watts of power through a 10" subwoofer and eight 3" high-frequency drivers, providing plenty of power for almost any gig.

IF you're a guitar player with even a passing interest in playing live, you'll undoubtedly have had mixed experiences with PA systems. From venues with all-singing-all-dancing hanging array systems and banks of subs delivering the "kick drum of God", through to the no-name carpet-and-rust-covered boxes found in your favourite rehearsal dive that make your singer sound like they're singing through an old telephone that has a head cold, and emit a strange foisty smell when you turn them up loud enough to be heard over your drummer - PA systems are, as they say,

like a box of chocolates...

This becomes more important when you start to consider the kind of live rig used by many modern guitarists. Gone are the days of carting 4x12s and expensive valve amps to your bar gig - modellers are the order of the day: even for an amp snob like me! Whether you're a Kemper, Quad Cortex, Fractal or Helix fan, it makes sense to pay some attention to the rig you're playing through. This goes double if you're a gigging acoustic guitarist!

This is where the Powerwerks System One comes in. It's a 1050w (in the

same way that I'm 6'2.5 - that 50 is important!) full-range PA system in a highly portable format. The 10" powered subwoofer connects to eight 3" high-frequency drivers via a clip-on column that places the highs at ear level for maximum clarity while keeping the sub on the floor, aiding in both physical stability and low-end punch thanks to bass coupling. It also means you don't need to run additional cables or stands for your tops, which makes setup and teardown super fast and easy.

Connectivity comes via a simple but flexible mixer built into the powered »

owered

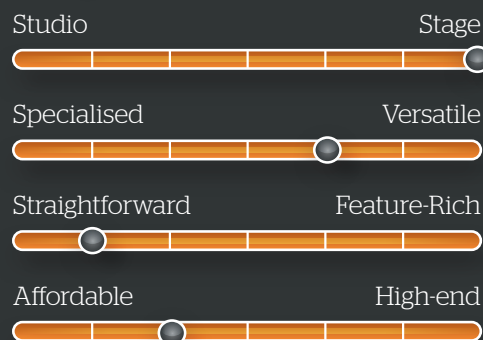
column array system. Offering the perfect balance of power and portability, the system allows the column speaker section to be set up quickly and simple. With a powerful Class D amplifier and eight 3" high-frequency drivers, there's



Powerwerks System One Powered Column Array PA

MSRP (UK) £499 / (US) \$TBC

The Breakdown



For fans of

Portability

Audibility

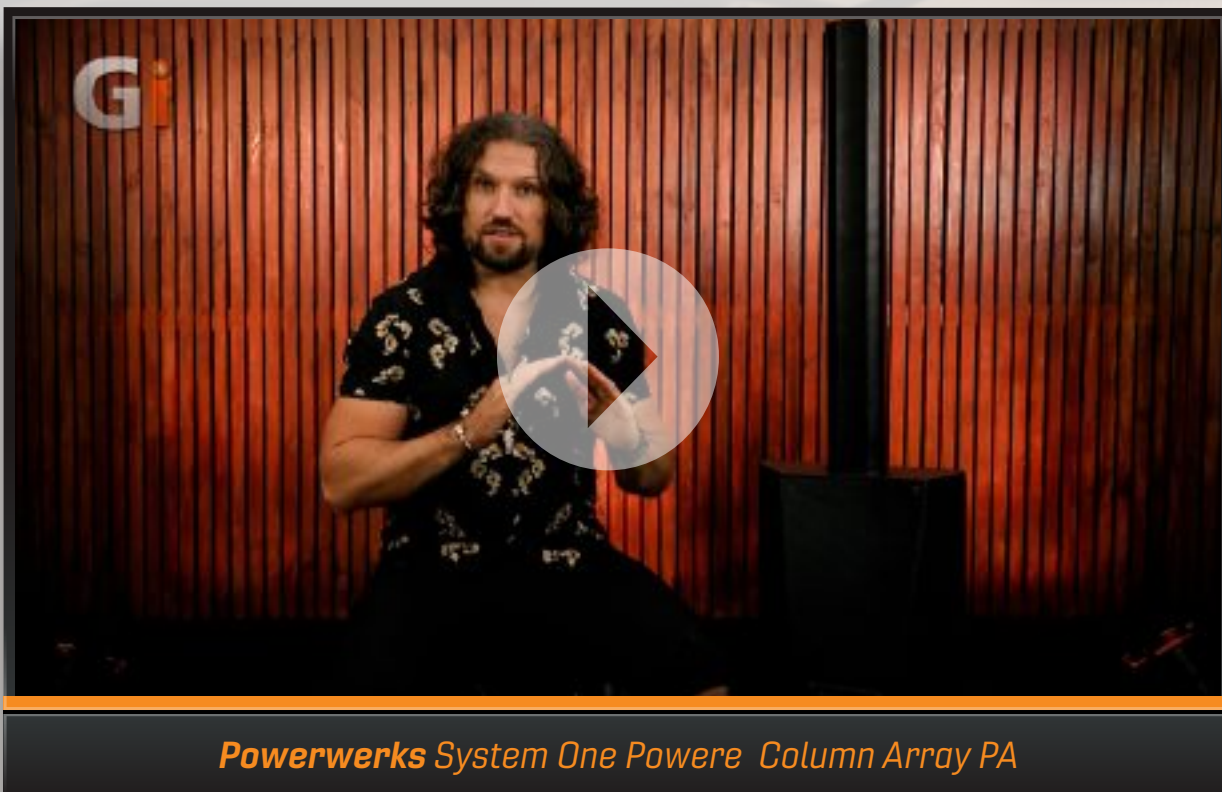
Affordability

For more information, please visit: <https://www.jhs.co.uk/products/powerwerks-system-one-powered-column-array-system-w-bluetooth-1050w>



sub, offering two channels with both XLR and jack inputs for connecting microphones, acoustic guitars, modellers etc, each with independent volume, treble and bass controls, along with a very flattering reverb. There are two additional channels for plugging in a stereo source, and it also supports Bluetooth for playing backing music from your phone or laptop. There's a master volume, along with a separate master for just the sub, and DSP offering presets for "Main", "Monitor", "DJ" and "Speech". You can also connect a second System One thanks to the "stereo link" function.

In terms of sound, we compared the Powerwerks System One to a typical powered floor wedge, and the difference was laughable. The System One was not only significantly louder, but it sounded much truer to the source material (in this case, a Neural DSP Quad Cortex), with more low end extension, smoother highs and upper mids and a more even response across the entire frequency spectrum. As a personal monitor, it offers a really pleasant playing experience - and a TON of volume.



“The System One was not only significantly louder, but it **sounded much truer** to the source material...”



If you're a gigging guitar player who needs a portable, powerful way to hear yourself, the Powerwerks System One is a great choice. It works equally well as a personal monitor as it does as a main PA system, and is surprisingly affordable too!

END «



Mooer STEEP I & II Audio Interface

Effects powerhouse Mooer initially carved out a niche as an agile producer of multi-effects pedals and nano-sized pedals, before pushing its offerings upmarket through multiplication of smart guitars) all the while maintaining fiercely competitive prices. In the increasingly competitive audio interface market with Steep I and II, a pair of 24bit/192 kHz. **Nick Jennison** tells us more.

YOU probably know Mooer from their excellent guitar pedals. From kicking off the “mini-pedal” craze to their GE multi-effects pedals, the common threads across the entire Mooer range are quality and affordability. While it might seem as though launching a range of affordable audio interfaces is something of a left-field move for Mooer, it’s actually a feature that’s been included in a number of their guitar pedals and processors for a good few years now. Units like the GE-300 feature high quality, low latency audio interfaces that perform very impressively. So when the Steep I & II stand-alone audio interfaces landed on my desk, I was expecting good things.

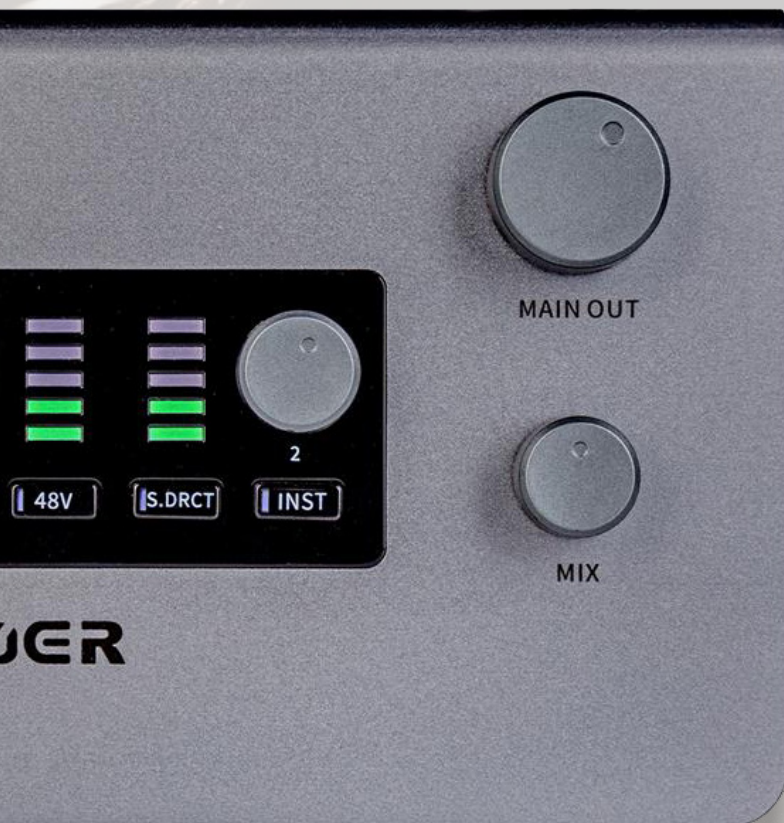
Both the Steep I & II feature a very similar feature set, with two inputs, two outputs and a single headphone output. Both connect via USB and can either be bus powered or (if the device you’re connecting to doesn’t provide enough juice) by connecting a standard USB-C charger like the one you use to charge your phone. They work seamlessly on PC and Mac, but they can also be used with mobile devices like smartphones and tablets - a welcome feature considering how many great music-making apps are available on iOS and Android these days.

The key differences between the two models are the number of XLR inputs, and MIDI I/O - »



Interface

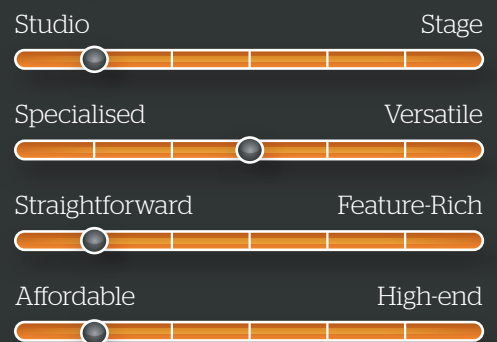
er of small, budget clones of famous circuits
ulti-FX units (and, most recently, a new gen-
cing. Now, the company has its sights set on
pair of units supporting high-res audio up to



Moor STEEP I & II Audio Interface

MSRP (UK) £110 / (US) \$125

The Breakdown



For fans of

Reliable recording interfaces

Simple user interfaces

Recording on mobile devices

For more information, please visit:

moeraudio.com



the Steep II has two combi XLR/jack inputs, while the Steep I has just one of these alongside a dedicated jack input for connecting instruments and line-level devices. The Steep II has 5-pin DIN MIDI in and out, while the Steep I does not.

Controls are very simple indeed - there's no specialised control software to install, and the top panel is very easy to understand. Each input has a gain control, offering a healthy 50db of gain and a very useful input meter as opposed to the combined "signal/clip" LEDs found on other interfaces in this price range.

There's a button for 48v phantom power, and another for stereo input monitoring, which pans the inputs hard left and right - handy if you're recording using a modeler, synth or other such device running in stereo. The output section features independent monitor and headphone volume knobs and a "mix" knob for setting the balance between the signal coming from your DAW and the direct signal from your inputs, allowing for zero-latency monitoring - very important for latency-sensitive performers like vocalists and guitarists!



Mooer STEEP I & II Audio Interface

Offering **rock-solid performance**, ease of use and very robust build quality, the Steep I & II are very hard to fault...”



In terms of performance, the Moer Steep I & II are very hard to find fault with. The audio is clear and uncoloured, the latency is low on both my M1 Mac Studio and my ageing 2013 MacBook Pro, and setup is a breeze. There's nothing interesting or exciting to report on here, but with an audio interface that's a good thing - it just works.

Offering rock-solid performance, ease of use and very robust build quality, the

Steep I & II are very hard to fault. If you don't need two mic inputs or MIDI, you can save a few quid by going for the Steep I, but given how affordable these interfaces are (and the relatively small difference in price between the two models), you'd be just as well going for the II. Either way, if you're a guitar player that needs a simple, reliable interface, these units have you covered.

END«

THE Quietroom

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

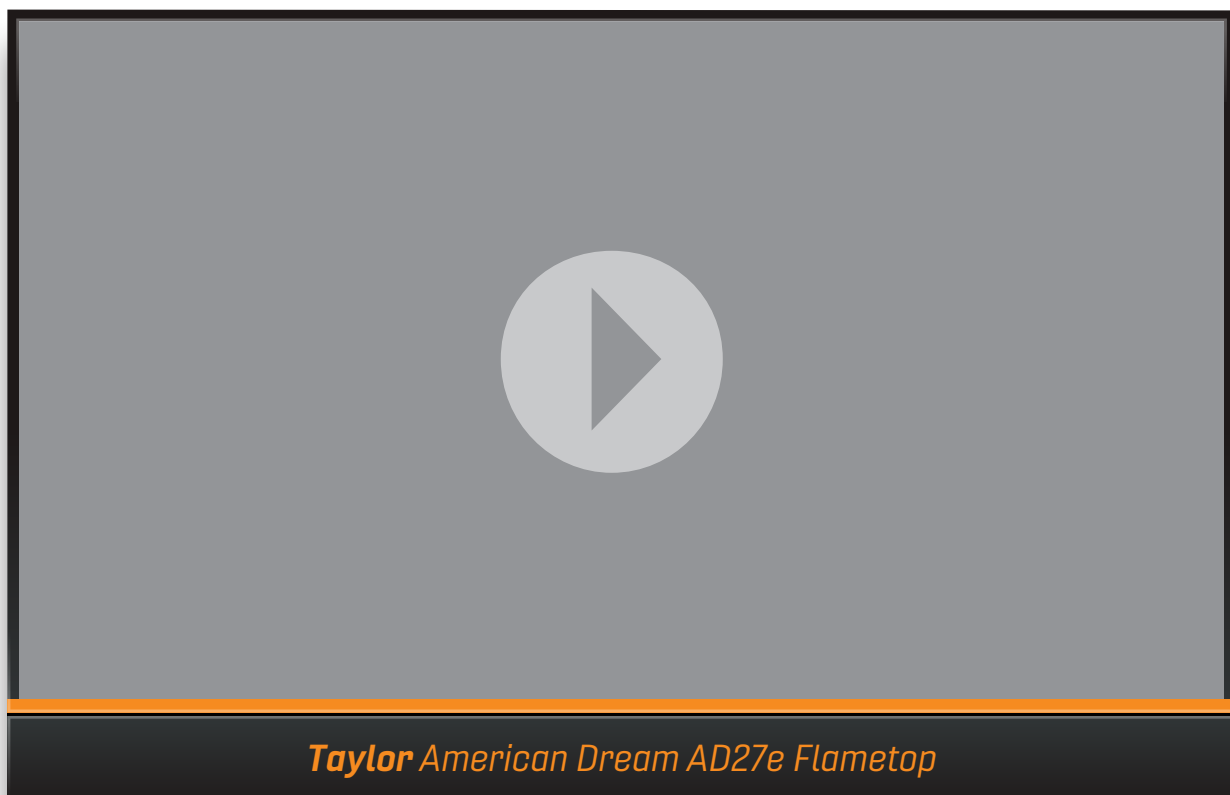
If it's in Gi, then it's gear we'd buy! All of our written reviews and breakdowns are accompanied by a detailed video – so you can see and hear for yourself if it's right for you.

WHEN ONLY
ACOUSTIC WILL DO

Taylor American Dream AD27

Visually, the AD27e Flametop from Taylor Guitars offers a rootsy, workman-like vibe that fits right in with its siblings in the American Dream Series, with maple's beautiful figuring complemented by a dusky Woodsmoke finish and a satin sheen. It's available both with and without ES2 electronics and ships in a lightweight, super-sturdy AeroCase. Here's **Nick Jennison** with the full review.

BOASTING all-solid tonewoods and a clean, performance-focused style, the AD27 from Taylor's American Dream Series offers rich acoustic tone at a price that won't break the bank for everyday musicians. Sapele back and sides paired with a mahogany top generate a warm, seasoned response that evokes old-school acoustic recordings, a fitting sound for the traditional dreadnought style of the Grand Pacific body shape. Under the hood, V-Class bracing articulates the top for greater volume and longer sustain, resulting in clear low-end power without the "woofy" character that can frustrate players and recording engineers. This acoustic-only model also features chamfered edges for greater playing comfort and a lightweight, yet super-durable AeroCase for transport. »



7e Flametop



Taylor American Dream AD27e Flametop

MSRP: (UK) £1835 / (US) \$2199

The Breakdown

Traditional Modern



Warm Bright



Specialised Versatile



Affordable High-end



For fans of

Modern playability

Vintage warmth

Taylor build quality

For more information, please visit:

taylorguitars.com



Born out of adversity amidst the *ahem* “Global Event” of 2020 and 2021, Taylor’s American Dream line of guitars have rapidly become some of my absolute favourites in their entire range. Offering USA construction and the revolutionary V-Class bracing introduced by head honcho Andy Powers, but at a lower price point by cutting back on some of the “fancier” visual flourishes found on Taylor’s more expensive models, the American Dream is - in my mind at least - the “player’s Taylor”. I love the workmanlike aesthetics as much as I love the tone, playability and impeccable quality.

The latest in the American Dream family, the AD27 Flametop retains the same “Grand Pacific” non-cutaway body shape (my favourite Taylor body style), satin finish and eucalyptus fretboard and bridge found on the AD17 Blacktop (my favourite Taylor guitar!), but differs greatly in its construction. Fretboard and bridge aside, this guitar is entirely made of maple - maple neck, solid maple back and sides, solid flamed maple top. I know what you’re thinking: “that’s going to be a BRIGHT guitar”...

Well, you’d be mistaken. The AD27 Flametop is warm, seasoned and rustic sounding - completely the opposite to the bright, clear and articulate tones I’ve come to expect from V-Class Taylor guitars, but somehow still quintessentially “Taylor”. Laying

in with heavy strumming yields a smokey, folk-y character that sounds less “produced” than, say a 314ce, and flatpicking with a heavy pick is pure bluegrass heaven. You can still clearly hear the influence of the V-Class bracing, with superb string-to-string separation and the same uncannily perfect intonation in higher frets, but the tone is more “Studer tape machine” than “Pro Tools”.

Playability-wise... it’s a V-Class Taylor. The action is comfortably low, while still providing enough clearance for players with a heavy right hand attack, and the neck profile is (if you’ll pardon the pun) a dream. The satin finish is delightful tactile, and the unfinished, beveled edge of the maple top feels very comfortable and makes transitioning from string to string that little bit easier.

Available with and without Taylor’s Expression System 2 pickups system, the AD27 Flametop gives you all of the gorgeous looks, superb playability and peerless build quality of Taylor’s V-Class guitars, but with an entirely different tone - one that’s more classic, broken-in and seasoned. For Taylor fans, this is a tone you need in your arsenal, and for those of you who love the feel of modern Taylors but crave a more “old-school” tone, this might be the guitar for you.

END «



“I love the **workmanlike aesthetics** as much as I love the tone, playability and impeccable quality..”

Martin Guitars SC13E

Martin Guitars return to the pages of Gi with arguably the company's most significant release since they created the dreadnought. With its offset cutaway shape and innovative Sure Align neck joint, the SC-13E is a bold new direction in design for the company, but does it live up to the hype? Here's **Tom Quayle** with his in-depth review.

AS far as acoustic guitar lineage and history goes, you'd struggle to find a more iconic and influential company than Martin guitars. Such is their authority and impact on the acoustic guitar market over nearly two centuries that their classic models have become the benchmarks by which many other manufacturers and players gauge their own instruments. This has certainly led to Martin having a focus on maintaining and cultivating the vintage designs that have brought them such praise, whilst innovation has taken somewhat of a back-seat – not a bad thing at all when your history is so strong and still immensely successful and popular. »



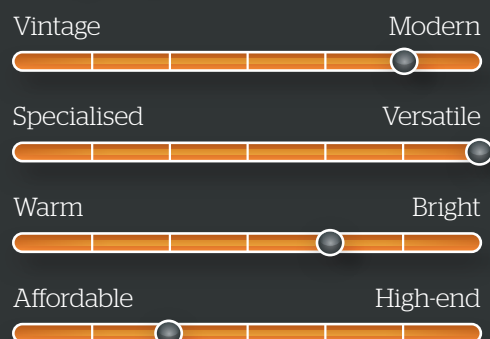
Martin Guitars SC13E



Martin Guitars SC13E

MSRP: (UK) £1599 / (US) \$1,899

The Breakdown



For fans of

Guitar innovation

Fast acoustic necks

A Martin for a great price

For more information, please visit:
martinguitar.com



Of course, Martin has been innovating, as shown by our recent reviews of their Modern Deluxe series. But, the core components of body shape, wood choices and construction techniques have remained historically bound for decades now. At NAMM 2020 Martin unveiled something completely different, the SC-13E; possibly the most innovative acoustic guitar to be released in years, if not ever.

Unlike any other Martin in the past, the SC-13E utilises a brand-new body shape and construction techniques to produce a guitar that is primarily designed as an electric instrument without sacrificing the acoustic tone that Martin is so loved for. Other manufacturers have tried this in the past, creating 'hybrid' designs that all too often overly sacrifice the acoustic tone, look and feel in favour of 'plugged-in' performance. The SC-13E is the first guitar that gets this balance just right and is an incredibly exciting instrument to play and admire.

The first thing you notice upon taking the SC-13E out of the included softshell case is that deep cutaway. It tails away from the neck at an obtuse angle, offering upper fret access that rivals that of an 80's Super-Strat. Martin has created an entirely new neck joint, never seen before on an acoustic guitar, that removes the heel, utilising a 'bolt-on' type setup called the 'Sure Align Neck System'. You can now reach up to the 20th fret with more ease than many electric guitars allow, while left-hand comfort remains supreme throughout the guitar's range. This is thanks to a subtle, progressive neck taper that guides your thumb around the back of the neck as you progress up the fretboard towards those previously un-playable upper frets. The neck feels very similar to an electric guitar thanks to the low-profile velocity design, to the point where you can genuinely shred and play longer without fatigue on this guitar, even with heavier gauge strings. »

“Martin has created an entirely new neck joint, **never seen before** on an acoustic guitar...”



The innovation doesn't end there though, as Martin has designed a brand-new a-symmetric body shape that provides a more balanced output, thus reducing feedback when the guitar is on loud stages. It works wonderfully whilst still providing superb, pure acoustic tone that would be worthy of any traditional Martin. Martin demonstrated the guitar through a pedal-board and Marshall-style stack at their NAMM presentation, and the results were convincing to say the least. Keeping somewhat with tradition, the SC-13E features a solid Sitka Spruce top and Koa veneer back and sides. The Koa veneer provides a stunning look to the guitar whilst keeping costs affordable – a huge positive here, since we have a feeling the SC-13E will be very popular with live musicians.

Visually, the guitar looks very much like a traditional acoustic, albeit with some striking shapes at play in the design. The subtle blue in the Rosette and fretboard inlays give the SC-13E a classy edge, but there is nothing here that would make this guitar look out of place in even the most traditional of musical settings.

Martin has included the popular and excellent sounding Fishman MX-T

electronics in the SC-13E, providing a hidden chromatic tuner mounted in the lower part of the soundhole and volume and tone dials in the upper part. The acoustic tone provides excellent projection and tonal balance with a strong low-end presence and plenty of sustain. There is none of the 'plasticity' tonal nature often associated with other electric-minded acoustic designs on the market. Plugged in, the SC-13E really comes into its own, allowing you to take on the playing mindset of an electric guitar whilst having the tone and volume of a great acoustic. It's a truly liberating experience and makes you wonder why you've had to struggle and compromise for so long.

Martin has achieved something that no other company has been able so far. They have genuinely created a fantastic, hybrid Acoustic-Electric guitar, combining their incredible heritage with modern innovation, for an instrument that will change the way many players approach their acoustic playing and performance. Amazing stuff and we can't wait to see what's next with this design!

END «

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Takamine GD11M-NS

Sam Bell reviews the Takamine GD11M-NS acoustic—featuring an all-mahogany construction providing an authentic, familiar sound. Guitarists and music enthusiasts alike will have all sorts of memories over old-school recordings, including Bob Dylan and many other artists. It's time to experience this resonant tone with a beautiful warmth and a punchy, earthy character without breaking the bank.

TAKAMINE is well known for its high quality and great-sounding acoustic instruments. Often high-quality build and sound comes with a price tag, but in this review we'll be taking a look at a highly affordable, all-around dreadnought acoustic guitar from Takamine.

The GD11M-NS features a Mahogany Top, Back, Sides and Neck. There's no finish on the wood, so there is a lovely matt texture to the guitar, it feels very natural. The fingerboard is made from Laurel. There are no electronics with this guitar, so no tuner or preamp. This is a very basic guitar, but with reason. The guitar looks and feels great to play, no sticking out »



struction, pro-
l heard it all
plore a rich,
ng the bank.



Takamine GD11M-NS

MSRP: (UK) £184 / (US) \$TBC

The Breakdown

Traditional Modern



Specialised Versatile



Bright Dark



Affordable High-end



For fans of

Old-school warmth

superb value for money

sleek looks

For more information, please visit:

takamine.com





If you're starting out on your guitar journey, you're feeling fairly comfortable, and you've got a great guitar to get started on.

frets or rough patches of wood, the hardware is solid. The dreadnaught body of the guitar resonates in all the right areas.

When it comes to playing, the guitar resonates a good amount of sustain in the lower regions of the neck. Higher up the neck, the tone does slightly change, but not much of a concern, playing different styles. There is nothing that technique can't overcome. The guitar allows the technique to come through. The way you play will directly affect the tone. Some instruments which are built badly can make a difference to the player. The GD11M doesn't let you down. It plays your game. The frets feel good, medium, especially in the upper register, yet again, it's a good solve.

For a retail price of around £200, you're paying for a lot of thrills, but something sturdy, which will age well. If you're starting out on your guitar journey and you're looking for a great guitar to get started on. Or if you're looking for a basic, high-quality acoustic guitar for the price (maybe a pickup on it maybe?) then you'll have a brilliant option for your guitar armoury. Takamine makes a great effort to make their instruments work for all budgets and purposes. Big respect!

END «

your guitar journey and committed, **this would be** a good on..."

re feels solid, quality tuners and bridge pins. It resonates really well; it doesn't feel dead in any

ns well to dynamics; there's a fair amount of the neck. However, on single notes it tends to thin out. This for me isn't too bad, as it can help add depth to a note, so it's not a problem in solving. In fact, the guitar is pretty transparent, so how much of this is an obvious point, but some people really put limitations on the potential of any bridges in this respect, it'll sound medium and tall, slightly abrasive at first, but nothing a bit of playing in wouldn't

ing for a solid basic acoustic guitar, no one could play it well with your own playing. If you're not feeling fairly committed, this would be a good electric player and looking for a studio or some local gigs (stick a brilliant foundational acoustic instrument in the mix). It makes brilliant instruments, and it's accessible for all tastes,



LAVA Music Blue Lava Touch

Smart acoustic guitars are becoming more and more accessible; Lava's ME3 guitar showcased the concept of an all-in-one solution for playing, recording and jamming, and now its new Lava Blue model brings the technology at a lower price. While the ME3 was carbon fibre, Lava Music has opted for an HPL body for good resistance to changing temperatures—this is a guitar you'll probably want to travel with, after all. **Sam Bell** tells us more.

BEGINNER Guitarists are by far the biggest demographic in the Guitar Manufacturing world. The spread of COVID encouraged thousands to take up a six-string hobby. So naturally, many companies want to appeal to that demographic, leading to some great ideas and some not so great ideas. In this review I'll be looking at the 'Blue Lava' Guitar from Lava Music, which hopes to be a big hit with beginner guitarists and intermediate alike.

First of all, it's important to state that this isn't any ordinary guitar. What you're effectively paying for is the built-in touch screen/app which we'll go into. However, the guitar itself is a half-scale steel-strung acoustic guitar, making this perfect for budding guitarists from 5 to 90 years old. The tuners are high quality, which may seem like a standard point that most would expect on a guitar, but for most beginners starting out, often one of the frustrations is cheap guitars with cheap tuners that don't hold pitch. The Blue Lava doesn't have this problem in the slightest. The guitar feels good; it's perfect for someone starting out with their playing journey.

On opening the box from Lava Music, you're presented with the guitar in a soft case, a guitar pick, a USB C Cable to charge the screen/app and a useful instruction manual. The manual shows how to start up the guitar, how to navigate the app etc. But it also shows the user things such as how to tune, re-string and even adjust the neck. (I'd highly recommend getting a professional to adjust the neck if you're starting out on your guitar journey, but re-stringing and tuning is a must for all musicians!)

The guitar's built-in touch screen is on the side of the body, right where the user would be looking 'down' when strumming. The volume and power on/off button can be accessed via the unique sound hole. The screen has a built-in speaker and recorder. You can also plug the guitar in via a ¼ inch jack.

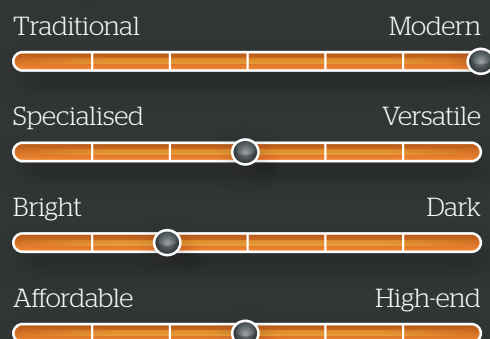
When setting up the app, the user must sign up to the 'Blue Lava Guitar' app which is available for Android and Apple. The app helps track the usage of the practice apps on the guitar; the app also has a 'tik tok' like video stream of lessons and performances from other Blue Lava users. »



LAVA Music Blue Lava Touch

MSRP: (UK) £719 / (US) \$649

The Breakdown



For fans of

One-stop-shop for on-the-go playing

The latest technology

For more information, please visit:

lavamusic.com

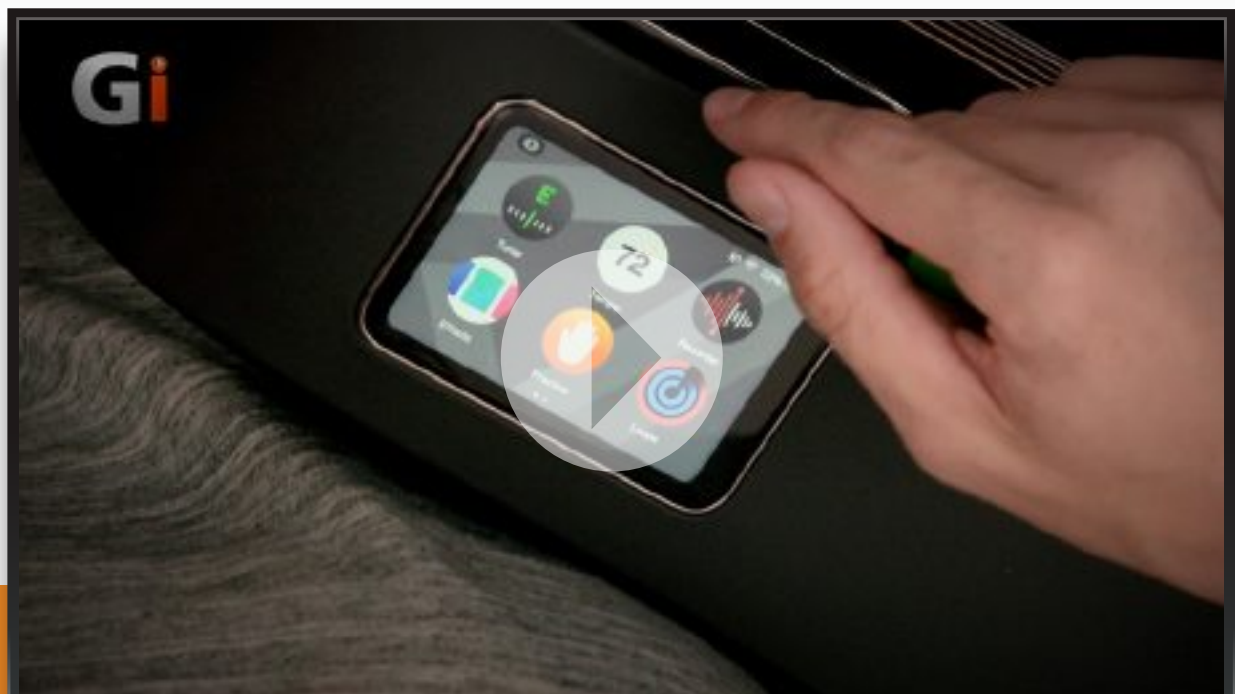




You don't need to stare at your phone however to use the Blue Lava app. The screen on the guitar gives you access to a super user friendly tuner, metronome, recorder, effects app, practice trainer and drum loop app. You can also access your recordings on the screen as well.

What I like most about the app is the practice feature, it has chord changing, strumming, scale position and ear training exercises which are quite open for the

user to use (check out the video to see these in action!) This helps the musician that's starting out develop their technical ability on the instrument. The other side of the equation is the looper app, this gives users drum loops in the style of popular songs, then the user can change the tempo or add their own playing to the loops, this is superb for fun practice and developing solo performances. (Again, check out the video of me making some mistakes and creating a loop!) »



LAVA Music Blue Lava Touch



These two main tools of the Blue Lava help to develop the musician in a well-rounded way, focusing on timing, basic fretboard knowledge, performance, technique and creativity. The only downfall is the lack of 'direction' given on the app, I feel that having a tutor or a course to follow would help someone make the most of the Blue Lava guitar/app system.

There is also a cool effects feature; you can have things like chorus, delay, pitch shifting, reverb added to your sound, which adds a fun element to the guitar and gets users acquainted with standard effects in a easily accessible way.

I think Lava Music have got it just right with this, sometimes the app can slow down, you do have to charge it for a while on the first use, the phone app also seems quite new and in developing stages. Coming in at around £679 it might be expensive for most people who are 'testing guitar out for the first

time. There are 'standard' high-quality guitars on the market for less than this, also with the advent of YouTube, online courses, and guitar tutors around every corner; you may be tempted to look elsewhere. But with the Blue Lava, you're paying for an all-around educational package that will guide you and hopefully last a few years and give you a good foundation.

From a distance, some may feel that this is gimmicky, but on picking it up even after playing for many years, I think this will be a winner for many starting out their journey if they can afford and stick to it. However, the guitar and the training 'games' themselves are super fun and I can imagine in combination with a tutor, this package would give the student a great start on their path to musicianship. It is great to see guitar education evolving and technology moving with it.

END «



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.

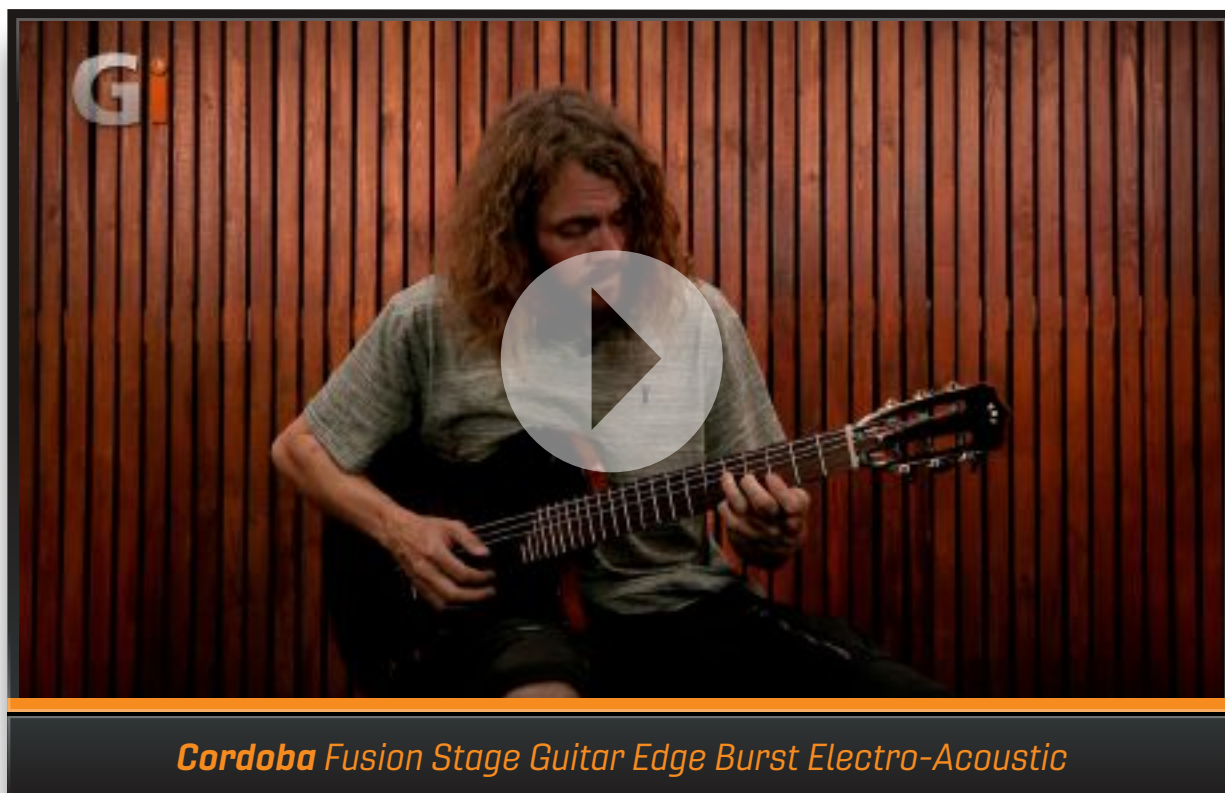
Martin & Co.
EST. 1833

Cordoba Fusion Stage Guitar Edge Burst Electro-Acoustic

Sam Bell reviews Cordoba's first nylon string electric guitar! Years in the making—the Cordoba Fusion Stage is a combination of mastery and innovation. Created to bring you the same unplugged Cordoba sound across all platforms, from studio to stadium. The Stage combines a solid Spanish guitar body with a figured Flamed Maple Veneer for projection, volume, and a distinctive aesthetic flair.

CORDOBA introduced their first Nylon String 'Electric' Guitar at NAMM '22. Cordoba makes fantastic quality Acoustic Instruments, their venture into this hybrid territory is very welcome with the arrival of the Cordoba Stage.

What makes this different? The guitar has a thin line chambered body featuring a Fishman Pickup system, one pickup under the saddle and one in the chambered body. The guitar isn't designed to be 'Acoustic' per se, however it has an acoustic-like resonance which the pickups receive and a full-bodied Nylon Acoustic tone can be sent to a PA or Acoustic Amp. »



Edge

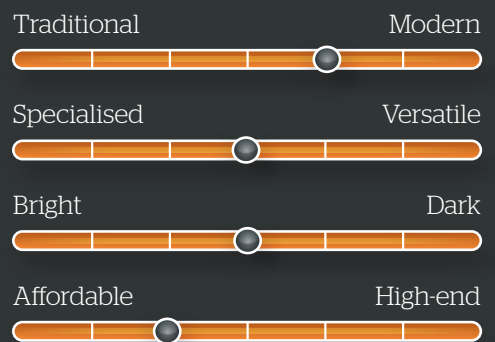
Cordoba Stage
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Cordoba Fusion Stage Guitar Edge Burst Electro-Acoustic

MSRP: (UK) £599 / (US) \$699

The Breakdown



For fans of

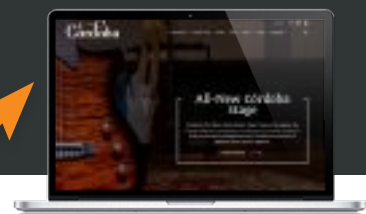
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For more information, please visit:

cordobaguitars.com



This tackles many feedback issues that can arise from using full-bodied acoustics at stage volume. The two pickups can be blended between using the 'blend' control, this can be further tweaked using the EQ control and volume.

The guitar neck is thinner than a regular Nylon String neck, more akin to an electric neck, however the width of the neck is the same as most traditional Nylon string guitars, pretty wide. The thinner neck compliments the Thinline body; it feels like you're sitting with an electric guitar as opposed to an acoustic. Cordoba have nicknamed this the 'Fusion' neck for this electric/acoustic blending of design.

The design of the guitar is beautiful with its edge burst finish. The chambered body has three small sound holes, which help project a little bit of sound are a really lovely touch. Three wooden controls on the body have a nice tactile responsive feel. The tuners and hardware feature high-quality intricate detail, the whole thing feels brilliant.

Playing-wise, whilst I'm no fingerstyle player, the guitar feels very responsive, and when plugged in, with the blend knob set towards having more of the 'body' of the guitar coming through, it doesn't feel like you're playing a thinline instrument. There's a lot of woody thud and thump available if you want it. Sonically, it doesn't feel 'thin' to play.

A few final details include a soft case which is quite incredible, super solid, and designed for this guitar only. It's also very eco, using recycled microfibers of plastics found in things like fishing nets. The whole package looks, sounds and feels great. And the retail price is pretty amazing for what you get, coming in as low as £580, depending on where you buy one from. For the quality of the instrument, the sound and what you get, I'd say this is a fair bang for your buck. Well worth checking out if Nylon is your thing, or if you're an electric player in need of Nylon sounds without changing the feel completely in your guitar armory, the Cordoba stage is well worth checking out. I loved it!

END«



“The **thinner neck compliments** the Thinline body; it feels like you’re sitting with an electric guitar as opposed to an acoustic...”

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 SESSIONEXCLUSIVE
COLUMNS
Gi
COLUMNS
EXCLUSIVE

THE Tom Quayle COLUMN



USING MODES TO EXPAND OUR CHORD VOICINGS

IN Gi 6 we looked at formulas for modes in terms of playing over changes in a soloing context. This month we're going to start a series of lessons on expanding out chord vocabulary by using modes in a diatonic context, eventually expanding our ideas to non-diatonic, modal harmony.

So what do we mean by diatonic? In the majority of musical situations we talk about being in a key - for example the key of C major or the key of Eb major. What we're really referring to here is the idea that pretty much everything in the music is coming from a particular major scale, in other words the seven notes contained within that scale played in many different octaves and positions on the guitar, bass, saxophone, voice or whatever instruments we're using. If we only use those seven notes then we are said to be using the notes that are diatonic to the key - so diatonic means within a key. If you've studied harmony to a reasonable level you'll already know that the diatonic 7th chords (in fusion and jazz we use 7th's as our basic chord form) in the key of C major are: - Cmaj7, Dm7, Em7, Fmaj7, G7, Am7 and Bm7b5.

These basic 7th chords are each numbered using Roman numerals from I to VII giving us the following sequence.

I - Cmaj7

V - G7

II - Dm7

VI - Am7

III - Em7

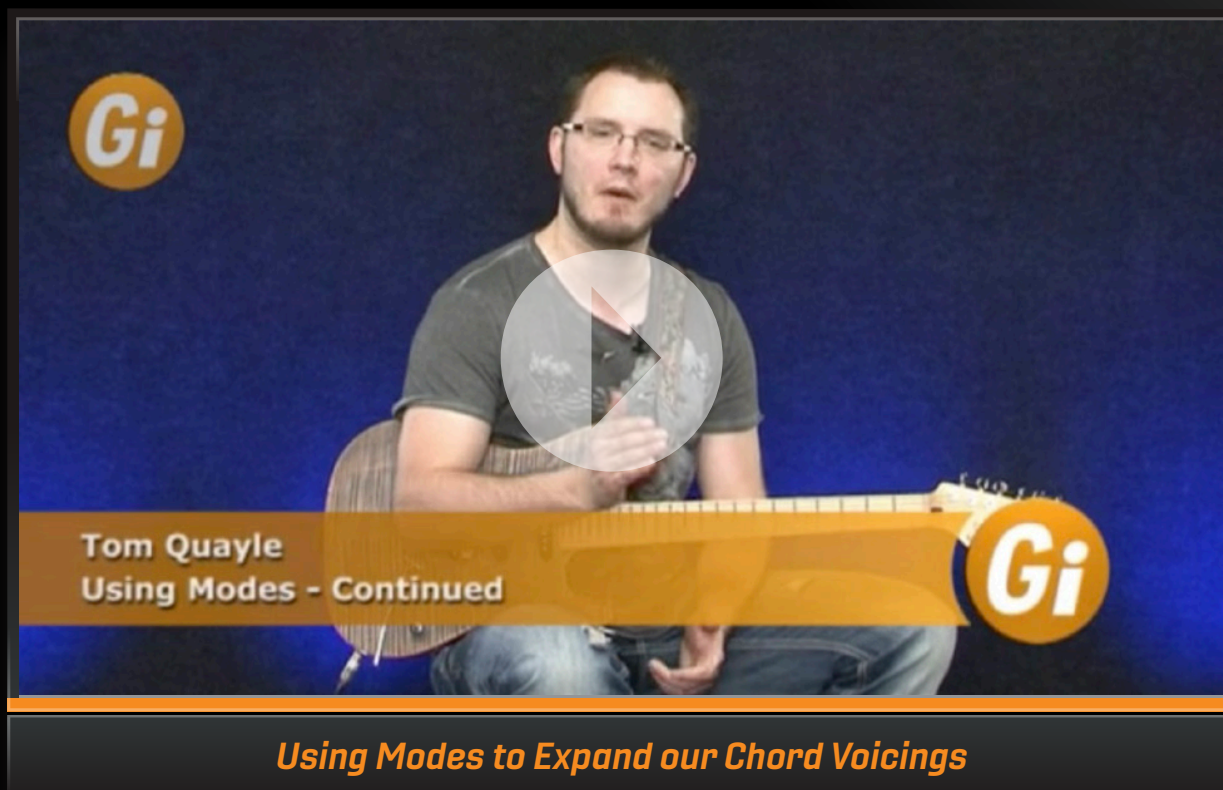
VII - Bm7b5

IV - Fmaj7

»

You'll find these basic 7th chords in the TAB section at the end of the magazine. Many guitar players can play these chords but tend to get a bit more confused when we start to add 9th's, 11ths and 13ths into the chord, often adding the wrong extensions in and wondering why their chords sound weird. We're going to learn to use our modal formulas from last month to work out which 9th, 11th and 13th's we can add into our existing 7th chords to remain diatonic to the key and eventually expand this idea to more complex harmonic ideas. This time we'll concentrate on 9th chords.

We're going to associate a particular mode with each chord in the key as follows.



- I - Cmaj7 - Major/Ionian - 1 2 3 4 5 6 7**
- II - Dm7 - Dorian - 1 2 b3 4 5 6 b7**
- III - Em7 - Phrygian - 1 b2 b3 4 5 b6 b7**
- IV - Fmaj7 - Lydian - 1 2 3 #4 5 6 7**
- V - G7 - Mixolydian - 1 2 3 4 5 6 b7**
- VI - Am7 - Aeolian - 1 2 b3 4 5 b6 b7**
- VII - Bm7b5 - Locrian - 1 b2 b3 4 b5 b6 b7**

Try playing each chord followed by its mode through one octave as outlined in the TAB and you'll hear how the two fit together so well. The 2nd degree of each scale is the same note as the 9th – if we play through each octave and count the notes we'll find that the 9th note is the same as the 2nd but up one octave so rather than count up 9 notes we can simply count up 2 and save some time. If we do this for Cmaj7 and use the C Major/Ionian scale our 2nd degree is the note D so we need to add this D into our basic 7th chord. The easiest way to do this would be to take the 3rd back two frets giving us the 9th. This causes a problem in that the 3rd is no longer present in the chord and it's the 3rd that makes the chord sound major or minor. To solve this problem we'll rearrange the intervals within the chord and drop the 5th as this note is neutral sounding and dropping

it doesn't affect the tonality of the chord at all. By adding this 9th we get a Cmaj9 chord. When we do this for chord II – Dm7 – we use the Dorian mode and repeat the process from D adding the note E into the chord. The mode associated with each chord is informing us as to which note the 9th is going to be for each chord. Both the III and VII chord's modes contain a b2 (same as a b9). The b9 interval is the most dissonant sound in music so we avoid playing 9th chords on the III and VII chords and play straight 7ths instead. Once you have this down in the key of C, move on and try it in other keys using the modes to help you figure out the 9ths for each chord.

Any time you have a diatonic chord progression containing 7th chords you can try using these 9th chords in their place. Use your ears as a guide.

You'll find all the chord voicings and scales from the video in the TAB section at the end of the magazine.

Next time we'll delve into 11th and 13th chords before expanding into modal harmony and more complex progressions.

END «

PART 4

EXTREME SHREDDING

with Sam Bell

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

WELCOME Ladies and Gentlemen to the latest instalment of my Extreme Shred Column for Guitar Interactive Magazine. In the last three columns of this exciting series we have been delving deep into some truly juicy ideas for expanding your shred legato technique on guitar. These ideas have been developed by many great guitarists over many years and take a lot of inspiration from instruments other than guitar. A lot of the extreme legato lines you hear today in modern Rock Fusion stylings from players such as Greg Howe, Richie Kotzen, Tom Quayle and Brett Garsed have been initially inspired by Be Bop horn players. Of course some of these sequences on guitar don't often sound identical to their original foundations of inspiration when put in a Rock context however listening to other instruments can help you find new 'non-guitaristic' ways of phrasing new lines and ideas. There are many great players who have done this, but I must mention Allan Holdsworth. A guitarist who has said he didn't want to play guitar originally, he wanted to play a horn instrument! But thanks to his determination to make the guitar sound more horn like he carved new innovative »



ways of playing jaw dropping lines on the guitar. Many of the guitarists I mentioned earlier were very inspired by Holdsworth's approach to his guitar sound, technique and composition.

So! In this issue's column I am going to show you a lick that originally would be very typical in the shred guitar world however we are going to visualise the pattern slightly differently and apply a very common sequence to it, however it sounds a lot more impressive than it really is which is great! Please be sure to watch the accompanying video with the backing track and me talking through the lick, also check out the accurate PDF or Guitar Pro tab available with this column for a transcription of what is going on. In this write up I am going to explain a bit more about the pattern and the sequence.

This F#m lick is made of two halves, if you have been following my series so far (which I hope you have!) you may recognise the second half of this lick from the first column, however I have added some variations to this. The part that I really want to break down in this lesson is the first segment of the phrase. The pattern is based around a shape that appears a lot in shred guitar patterns, we may have originally learnt this as an Am triad sweep arpeggio, however I would relate this pattern to the 'C shape' in the CAGED

system however we are changing the notes to add the b3 so we end up with a 'Cm shape' however we are in F#m, so this pattern is triad F#m arpeggio. This pattern is great for sweeping up and down and even sequencing if your sweeping chops are on fire! I however wanted to add some more notes from the tonal centre of F#m, so I added some diatonic notes to this shape so now we have a 3 note per string pattern on each string that is nicely surrounded by the triad arpeggio notes. This way playing this 3 note per string pattern, you are going to be more often than not highlighting these notes, we do end up doubling a note on the G string and B string however I think this sounds really cool, it creates a cool effect at high speeds and depending on the sequence you are playing you can end up with cool syncopated rhythms popping out of the phrase. I decided to play an intervallic sequence of 3rds in this lick which most of us may have learnt originally as a picking sequence however I feel this sequence is really satisfying to listen to and play with legato. I decided to double up the phrase on the top two strings for a more extreme effect to really catch the listener's attention when we start this phrase a la Yngwie! I encourage you to try this with all the 'C shape' patterns you can think of in different diatonic or modal contexts, it's really useful for some tasteful shred! And

going back to my earlier rant on listening to other instruments, you will hear this kind of phrase used a lot in saxophone lines and you will hear a lot of doubling note ideas used for the reasons I stated above. It really adds some rhythmic and melodic excitement to longer lines giving them a cool contour.

Sadly that brings me to the end of this issue's column, but be sure to practice well and go over the previous instalments of this series. And like always, come up with your own var-

iations and sequences, I am just giving you basic information here that you can really manipulate into some truly crazy shred! If you are following this column and enjoying it I would really appreciate if you stopped by my Facebook page (Sam Bell Guitar) and let me know how you are finding it and if there is anything you would like to learn about in future instalments of my Extreme Shred Column! Until next time, shred well padwan!

END «



Sam Bell: *Extreme Shredding Part 4*

Giorgio Serci

CREATIVE FINGERSTYLE

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

In this column, I would like to share a short and relatively simple composition of mine called Spanish Sunset. This piece was created utilising a D minor scale and its harmony in conjunction with a D dorian mode, utilizing pedal notes to make the most of the open strings D and A.

The harmonic content of this piece is very common and popular in most music styles and it is illustrated in the table below:

Am/D G/D Gm/D DmAm/D G/D
Gm/D Am/DAm/D G/D Gm/D
DmDm A7 DmAm/D G/D Gm/D
DmAm/D G/D Gm/D Am/DAm/D
G/D Gm/D DmDm A7 Dm
DAm/D Gm/D Gm/D DmDm
A7 Dm DAm/D Gm/D Gm/D
DmDm A7 Dm

NB. Am/D = Am chord over D bass. Most of the triads described above have been just implied, as often they don't include the 5th.

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

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

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

Triads can be voiced in three different positions/inversions:

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





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

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

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

One of the technical hurdles of this piece is the need to keep the melody at the fore of the arrangement. To do this, it may help singing and playing it at the same time, in

order to be sure we are emphasising it as needed.

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

The picking-hand pattern is predominantly as follows:

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

'p' plays the 'ostinato' pedal parts throughout.

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):

Bar 1: While playing an open D pedal as 8 notes, position the ring and little f on fret 5 of G and e, followed by middle f on fret 4 of G and index on fret 3 of e.

Bar 2: While playing an open D pedal as 8 notes, position the ring and little f on fret 3 of G and e, followed by middle f on fret 2 of G and index on fret 1 of e.

Bar 3: As bar 1

Bar 4: While playing an open D pedal as 8 notes, position the ring f on fret 7 of G and middle f on fret 6 of e, followed by middle f on fret 2 of G and index on fret 1 of e.

Bar 5: As bar 1

Bar 6: As bar 2

Bar 7: Beat 1-2: While playing an open D pedal as 8 notes, position the middle f on fret 2 of G and index on fret 1 of e.

Beat 3-4: While playing an open A pedal as 8 notes, play an open G and e.

Bar 8: Middle f on fret 2 of G and little f on fret 3 of B with open D.

Repeat from bar 1 to bar 15:

Bar 16: Beat 1-2: Middle f on fret 2 of G and little f on fret 3 of B with open D.

Beat 3-4: Play a D major adding ring f on fret 2 of e.

Bar 17: While playing an open D pedal as 8 notes, position the ring and little f on fret 5 of G and e, followed by index f on fret 3 of G and e.

Bar 18: While playing an open D pedal as 8 notes, position the ring and little f on fret 3 of G and e, followed by middle f on fret 2 of G and index on fret 1 of e.

Bar 19: As bar 7

Bar 20: As bar 16

Bar 21: as bar 17

Bar 22: As bar 18

Bar 23: As bar 7

Bar 24: As bar 8 »

Congratulations, you have completed 'Spanish Sunset'!

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 tune 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 magazine as well as any of my CDs, available from my website.

END◀



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

*Until the next time -
Good-bye.*

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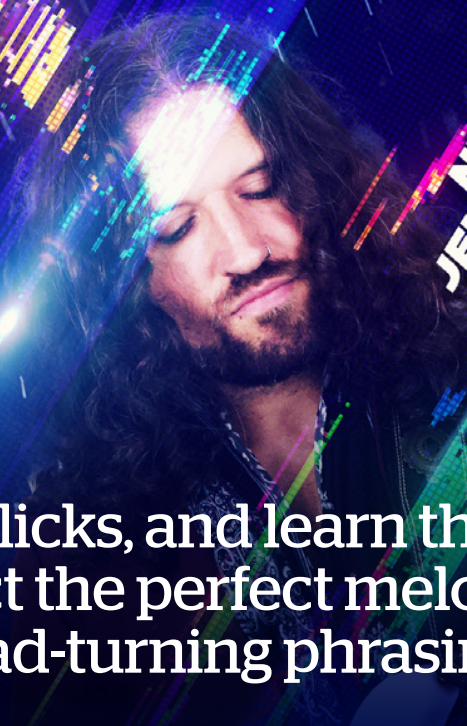
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