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Guitar *Interactive*

#Issue 2

Joe Satriani

Exclusive interview & masterclass video with **Danny Gill**

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Gary

Gary Cooper - Editor

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HEY JOE!

To many, Joe Satriani isn't just a Rock Guitar God - he's *The Rock Guitar God*. Gary Cooper explores the legend.

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© Photography by Kim Waller

WHAT CERTAINLY SETS HIM APART IS THAT HE HAS MANAGED TO MAKE A HUGE SUCCESSFUL CAREER AS A SOLO GUITAR INSTRUMENTALIST.

I

f ever someone's debut album had an appropriate title, it was Joe Satriani's 1986, *Not Of This Earth*. In person he may be a polite, self-effacing, New Yorker, but to legions of guitar players around the world, Satriani might as well be an alien - or a god. There may well be no guitarist alive with as many followers who regard him as the best there is and they will turn out to his gigs, buy his albums, attend signing events at shows, just to get a glimpse of the man who probably most defined where Rock guitar was going after the '80s.

The strange thing is, if you ask Satriani fans what it is about him that they most admire, you get a very mixed response. Some say he is the most musical of the contemporary guitar greats, others that he's the most technically gifted, still others praise his tone - maybe he has all those qualities?

What certainly sets him apart is that he has managed to make a hugely successful career as a solo guitar instrumentalist - and not many have managed to achieve that. Other, earlier, guitar gods, like Jimmy Page, Eric Clapton, Ritchie Blackmore and

Eddie Van Halen made their names with bands and despite achieving legendary status as players, continued to work in bands alongside equally successful vocalists. In fact possibly only Jeff Beck stands alongside Joe Satriani for having sold millions of instrumental-only guitar albums.

What so astonished fellow guitar players about Satriani was his complete mastery of the instrument from the get-go. Yes, he was a furiously fast widdler - but he was also a melodic player, with taste and style. Yes, he had all the flash techniques, but this wasn't a display of pyrotechnics for pyrotechnics sake - this was a virtuoso instrumentalist playing real music - not just waving his bag of skills at the audience.

Just as Robert Johnson is said to have had his moment at the infamous crossroads, Joe Satriani is said to have experienced his epiphany at the age of 14, famously hearing of the death of Jimi Hendrix and announcing to his football coach that he was dropping the game to become a guitarist. True or not, something of Hendrix must have entered his soul as there are still strong Hendrix influences in Satriani's playing. While no copyist, it's hard not to listen to Satriani

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Joe Satriani Interview with Danny Gill Part 1



BY THE DAWN OF THE 1900S SATRIANI'S STATUS WAS SECURE.

sometimes and wonder if this was the direction in which Hendrix might have gone, had he lived.

Moving to California in 1978, Satch, as he is known to his fans, soon gathered about him an astonishing legacy of guitar pupils, including Steve Vai, Metallica's Kirk Hammett, Counting Crows' David Bryson and Testament's Alex Skolnick. This was a man who was not only about to stamp his mark on the fans of a generation - he was also shaping the destinies of some of its star players, too.

Financing his first album on a credit card (don't try this at home, folks!) Satriani began to claw back some of his losses by playing in a local Californian band - and then came the breakthrough with his second album, *Surfing With The Alien*, released in 1987. The legend was beginning to spread and the album received not only extensive radio plays but serious acclaim from guitar fans worldwide.

By the dawn of the 1990s Satriani's status was secure. Fans can argue about the respective merits of his albums but the new decade saw his inexorable rise up the guitarists' Mount Olympus. 1989's *Flying In A Blue Dream* was followed by 1992's *The Extremist*, and in 1993 he was seconded to Deep Purple to replace the wandering Ritchie Blackmore. Eventually offered a full-time

gig with the band, Satriani declined and his place was taken by Steve Morse.

A major record deal with Sony followed and in 1996 he formed his G3 project which was to see Satch treading the boards alongside an astonishingly diverse bunch of fellow guitar legends like John Petrucci, Yngwie Malmsteen, Adrian Legg, Robert Fripp, Michael Schenker and Paul Gilbert.

Satriani fans argue about which has been his most golden era so far but the safest bet is to say that the best is yet to come - and he demonstrated that with the release, in 2010, of *Black Swans and Wormhole Wizards* - an album that proves that while Satriani might have inspired a lot of guitarists who see technique as an end in itself, he himself was a master musician - not just a hugely gifted guitar player.

If one thing has been missing from Joe Satriani's career, it has been hearing him as part of a band. He put that right in 2008 when he teamed-up with the hyperactive Sammy Hagar, Hagar's fellow Van Halen member, Michael Anthony, and the superb Chad Smith from the Red Hot Chili Peppers to form Chickenfoot. Many such side-project supergroups send out the right signals to get the fans drooling, yet fail to deliver. Chickenfoot, however, delivered in

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FANS ARGUE
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Joe Satriani Interview with Danny Gill Part 2



SATRIANI AND D'ADDARIO,
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spades - the band gelled and the first album gave room for Satriani to show that he wasn't only the the guy out front demonstrating breathtaking guitar soloing, but that he could also drop back beside the drummer, play superb riffs and rhythms and cover that side of the instrument as consummately as he had the soloing.

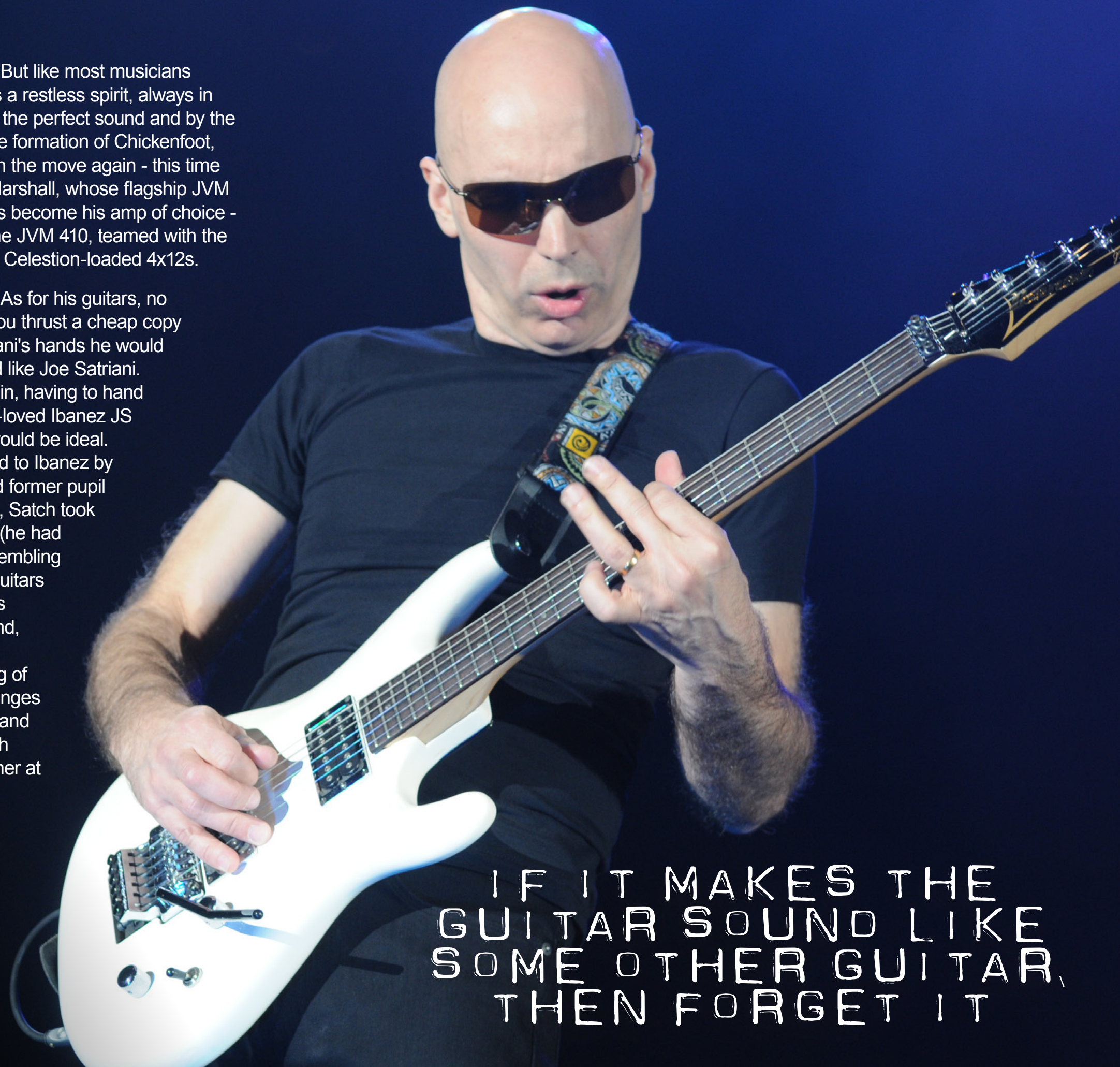
Tonally, Joe Satriani has something intriguing in common with the subject of Guitar Interactive's first issue, David Gilmour - both players get their sounds more from their effects pedals than from their guitars and amplifiers. That doesn't mean neither guitars nor amps are important but it does mean that having exactly the right amp isn't perhaps as crucial as it might be if you are trying to aim for some other guitarists' sounds.

All the same, the demands Satriani's highly dynamic playing makes on an amplifier shouldn't be overlooked. For the earlier part of his career, he was largely a Marshall user, relying on the timeless sound of a Marshall 6100. In 2001, however, Satch teamed-up with fellow Americans, Peavey, to develop a complete range of endorsed guitar amplifiers which Peavey called its JSX series. These rapidly became a major force for Peavey, epitomising the brand's top-end professional credentials in the hands of the current guitar god.

But like most musicians Satriani is a restless spirit, always in search of the perfect sound and by the time of the formation of Chickenfoot, he was on the move again - this time back to Marshall, whose flagship JVM series has become his amp of choice - notably the JVM 410, teamed with the inevitable Celestion-loaded 4x12s.

As for his guitars, no doubt if you thrust a cheap copy into Satriani's hands he would still sound like Joe Satriani. Then again, having to hand his much-loved Ibanez JS models would be ideal. Introduced to Ibanez by friend and former pupil Steve Vai, Satch took his ideas (he had been assembling his own guitars from parts beforehand, so knew something of the challenges involved) and spoke with Rich Lasner at Ibanez.

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IF IT MAKES THE
GUITAR SOUND LIKE
SOME OTHER GUITAR,
THEN FORGET IT



Using the 540 as a starting point, the team slowly evolved towards a guitar that would allow this astonishing virtuoso to do everything he could do.

"If it makes the guitar sound like some other guitar, then forget it," Satriani says and the Ibanez JS series is certainly a unique family - a quality helped by his choice of pickups. Though not all models share the distinctive characteristics of the DiMarzio 'Fred' Alnico humbucker in the bridge position, with a DiMarzio PAF-PRO at the neck, as has the classic JS1000 reviewed this issue, they will all allow players to get somewhere close to his artist's palette of tonal effects. Key, too, is the Ibanez take on floating trem systems. The dedicated Satriani fan may save-up for the JS1000 but if price is a problem, Ibanez has introduced less costly models that will help you get close, like the JS100 which we also review in this issue.

Once you've got a guitar and amp you then need to start looking at your pedal board. Your amp needs to have huge headroom and dynamics to handle the transients, but essentially needs to be clean. Your guitar needs a huge output and an advanced trem system - but effects are your key. In the past, a Satriani array might have called for a Cry Baby wah, a DigiTech Whammy and a clutch of Boss pedals including a DS-1, CH-1, CE-2, DD-2 and DD-3, but these days Satch has made it easy for his fans by teaming-up with Vox to introduce a range of four endorsed

pedals which - as you'd expect - we have also reviewed in this month's GI.

Still not content in your quest for the perfect Satriani ensemble? Fear not - the great man uses and endorses D'Addario strings and a host of accessories like straps and picks from D'Addario's Planet Waves accessories brand. All you need to add is that blistering musical talent.



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www.joesatriani.com



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- ▶ Surfing with the Alien
- ▶ Always with me, always with you



_JAM TRACKS

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- ▶ The Crush of Love
- ▶ Always with me, always with you



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Chord Extensions

Though Joe Satriani's fame is based on his blistering solo work, he's also a master of chords. **Danny Gill** demonstrates a neat way of following in Joe's footsteps.

A great way to add on to your chord vocabulary is through the use of chord extensions. A chord extension is when we add a scale tone to a basic chord shape in order to create a more colourful sound. If we analyse 'Always With Me, Always With You', the intro is basically a I, IV, V in B. The three chords are B, E and F#. Through the clever use of chord extensions Joe has taken these basic shapes and created the following chords: B maj (add11), Emaj13, F#sus4 and F#.

Let's take a look at the theory and see why this works so well.

The B major scale has the following notes:

B(1), C#(2), D# (3), E (4), F# (5), G# (6) and A# (7).

The 8th note is the octave B. We can continue this counting game using the odd numbers. This means there are three possible extensions:

1. The 9 (same as the 2nd scale step)
2. The 11 (same as the 4th scale step)
3. The 13 (same as the 6th scale step)

In this first chord B major (add 11) Joe has taken a B major triad (B, D# and F#) and added the 11th (E)

The E maj13 is an E major 7 chord with an added 13 (C#)

The F# sus4 consists of the 1, 4 and 5 from an F# major scale.

The F# chord is the 1, 3 and 5 from the F# major scale.

In this lesson we're going to learn some new chords in E minor. The seven basic chords in E minor that you should know are:

Em, F#dim, G, Am, Bm, C and D.

If we add scale tone extensions (9, 11 or 13) we can create some new chords yet remain diatonic to our key centre of E minor.

In the video lesson you can see that each of these new shapes will have the top two strings open. Follow along closely and you should get the hang of these chords. The names can be scary!

Em9, F#m11, G maj 13, Am9, Bm11, C maj9, Dmaj (add6/9).

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Chord Extensions Video



During the jam I'm going to start-off with an Em9 chord followed by Em7 played on the top three strings. Remember the basic rule is that as long as we use notes from our scale (E minor) everything should be OK.

Try these chords out for yourself and I think you'll find these to be a welcome addition to your chord vocabulary.

Once you feel comfortable with these ...feel free to create your own!

Sound

I've gone for a clean sound here so that you can really hear the extensions. A distorted tone could work as well, although you may want to restrict the voicings to three or four strings so the sound remains focused. Try adding a bit of chorus and delay for that Joe

style sound. A compressor can also be a great tool for playing clean. When recording, a compressor is often added later in the mix. Live it can be a nice addition to your pedalboard but certainly not a requirement for playing clean.



Cool Licks For Hot Solos

Joe Satriani's breathtaking ability to pull the perfect lick out of thin air isn't - quite - as unapproachable as it seems. **Danny Gill** guides you through a series of six licks in the style of Joe.

In this section we're going to dive into some Joe inspired licks over an up-tempo backing track in the key of E. The track is heavily influenced by the song 'Circles' from Surfing With The Alien and features some intervallic, high energy, full shred licks.

To emulate the Joe sound, I recommend using a humbucking pickup, a bit of delay and lots of distortion from either the amp or from a distortion pedal. If you already have distortion

from your amplifier but want a bit more, try an overdrive pedal (Tube Screamer, BOSS OD-1, Ice 9). If your amp is clean you should have a distortion pedal (BOSS DS-1 or Satchurator should do the trick). Joe often sets his amp clean and gets the distortion from a pedal. He also incorporates the subtle use of the wah- wah pedal as a tone filter on the original recording of 'Circles'.

It's not obvious that the wah is on the track but it does add a nice tonal filter to the sound. Michael Schenker is another great player who is gifted at the fine art of the subtle wah.

The track has two distinct sections.

In the first section we're going to be playing over three power chords in the key of 'E': E5, G5 and A5.

This leaves us wide open to a variety of soloing options. The most common

choices would be:

- E minor pentatonic
- E blues scale
- E dorian
- E aeolian

E phrygian is also possible although I would tend to stick with the blues/dorian sound myself.

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Cool Licks for Hot Solos



The next section switches to the key of B. Here we will be soloing over two chords: B and C. Whenever you see two major chords half a step apart the phrygian dominant mode is a great scale choice. Let's take a closer look at this scale.

B phrygian dominant is the 7th mode of the E harmonic minor scale and contains the same notes as E harmonic minor.

Let's start with a comparison of E minor and E harmonic minor:

E natural minor: E, F#, G, A, B, C, D

E harmonic minor: E, F#, G, A, B, C, D

There is only one note different but the effect is drastic.

The next step is to start the E harmonic minor scale from the note B. This will give us the B phrygian Dominant mode:

B, C, D#, E, F#, G, A

“There is only one note different but the effect is drastic.”

The Licks

Licks 1, 2 The first two ideas are intervallic phrases that cover a wide range on the fretboard. Intervals are a great way to break up your scale patterns. This pattern relies mainly on 4ths and 5ths. In fact during the intro to the song 'Circles', Joe is using a variety of intervallic shapes in E minor to create the haunting chordal melody that shapes the first part of the track.

The first lick you hear on the video is descending; the second lick is an ascending phrase in response.

Lick 3 The third lick is a double stop phrase played on the top two strings. A double stop is when we play two notes at the same time. The interval is a 4th. Works out great on the top two strings because when can hold the two notes with one finger.

Lick 4 Now we get into the second part of the jam track. The lick starts off in E minor and ends with B phrygian dominant. (The D# at the end is the big clue!). If you can navigate your way through this lick it should give you a good command of the fretboard!

Lick 5 More phrygian dominant. This time taking advantage of the open B string.

Remember we are using the B phrygian dominant mode so the open B string is a perfect fit.

Lick 6 This lick contains one of my favorite Joe style ideas which is to use wide slides to connect the notes. The scale here is E minor pentatonic.

Hope these inspire you to come up with some cool new licks of your own!



Modus Operandi

Joe Satriani's palette is wide but one of his particular skills lies in using the Lydian Mode. What's the Lydian Mode? **Danny Gill** explains.

While the depth of Joe's creativity runs deep, the Lydian Mode is perhaps the one scale that is most identifiable with his sound. 'Flying In A Blue Dream', 'Lords Of Karma' and 'Banana Mango' all take advantage of the melodic possibilities of the scale. So what is the Lydian Mode?

The short answer is that The Lydian Mode is the IVth mode of the major scale. The sound could be described as similar to major but a bit more mysterious and less obvious. Follow these few simple steps and you'll be jamming Lydian in no time.

1. Play a B Major Scale. The notes are

B(1) C#(2) D#(3) E(4) F#(5) G#(6) and A# (7)

2. Practice step one until you've got it down.

3. Play the B major scale starting on step number four. The order of the notes are now: E, F#, G#, A#, B, C#,D#

4. Practice step three until you've got it down.

5. You have just played the E Lydian mode!

To summarise: Lydian is the IVth mode of the major scale. E is the 4th note of the B major scale. Therefore E Lydian contains the same notes as B major.

Extra credit for those who have done their homework!

If we compare the Lydian Mode to the Major Scale, the only difference is that Lydian has a raised fourth scale degree (#4) when compared to the major scale.

Here is a note by note comparison of E Lydian and E major:

E major: E, F#, G#, A, B, C#, D#

E Lydian: E, F#, G#, A#, B, C#,D#

The Jam Track

The Lydian Mode is used most often in two places:

1. When we have two major triads a whole step apart.

2. When we have a major chord with a #4 . For example E major7 (#11) would be an ideal place to use E Lydian.

In the video lesson you will hear me soloing over two major chords a whole step apart: /E /F# /

The solo starts off slowly to establish the tonality of the mode. After working our way up the neck we will have some Satriani-esque slides leading into a two-hand tapping section.

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Modus Operandi



The solo ends with a legato flurry played three notes per string. The last lick also works great as an exercise in itself.

The Rockers Guide to the Modes:

If you are mainly a rock guitarist who has grown up on Iron Maiden (much as I have) the relative minor scale

of E Lydian is G# minor. Not very pedagogic but gets the job done!

Another good tip is to play the scale on one string. This is a great way to play melodically as we often play more by ear when playing linear on the guitar as opposed to position or 'in the box' playing.

Sound Advice

For this lesson I've gone for a heavily saturated sound a la 'Flying In A Blue Dream'. Lots of distortion and a bit of delay. Guitar with a humbucker in the bridge position. Make sure that your notes can still 'breathe' when you're not playing. You don't want so much distortion that you get a bunch of unwanted noise in between your phrases. Sometimes Joe uses a

noise gate to solve this problem. If you already have distortion from your amplifier but want a bit more, try an overdrive pedal (Tube Screamer, Boss OD-1, Ice 9). If your amp is clean you should have a distortion pedal (BOSS DS 1 or Satchurator should do the trick)

Check out the solo example in E Lydian and try out some Lydian jamming for yourself.



The Sound of Two Hands Tapping

One of Satch's favoured techniques is the use of two-handed tapping. **Danny Gill** shows you how.

In this lesson we're going to talk about how to create a solo guitar piece using two-hand tapping. This is something Joe has done on a few of his records. The song 'Midnight' from Surfing With The Alien and 'Day At The Beach' from Flying In A Blue Dream are great examples of this technique.

Follow these steps, check out the video and you should be good to go!

Put away the pick. As we will have two hands on the fretboard we won't be needing it.

Pick a chord. For now we'll start with a G barre chord in third position.

While holding the chord down with the left hand try to add notes from the G major pentatonic scale with the right hand (see video). The idea is similar to what a pianist might play: two hands on the fretboard mean that we can play two separate parts. More notes, more melodic possibilities.

For a challenge try this exercise with a minor chord. For example, play C# minor in 4th position and then add

notes from the C# minor scale in 9th position with your right hand.

Tech Tip:

Place your right hand thumb on the side of the fretboard. This anchor will give you more strength and accuracy. Experiment with the right hand. Does it work best to pull upwards? Push downwards? Stay in position?

PART II: The Track

Now we're going to divide up the left and right hands further.

1 Start by playing G (3rd fret, low E string) followed by D (5th fret, A string).

With no help from the right hand we will have to hammer on to these notes.

Now with the right hand tap the 12th fret of the B string followed by the 12th fret of the D string.

2 Once you have this four note pattern down you are ready for the first part of the piece. Practice slowly and try to get the notes as clear as possible.

[...>] **30**

3. The second section is will challenge you even further. As we switch from G major to E minor you will have to hammer on to two strings at once with the fretting hand. Not easy to get all of these notes to ring out!

4. The song ends back where we started...G major.

Sound Advice

The recipe for this sound starts with a clean tone. Add a little delay and a bit of chorus to make the sound nice and spacious. I like the sound of the front pickup or a combination of the front and back. If you have single coil

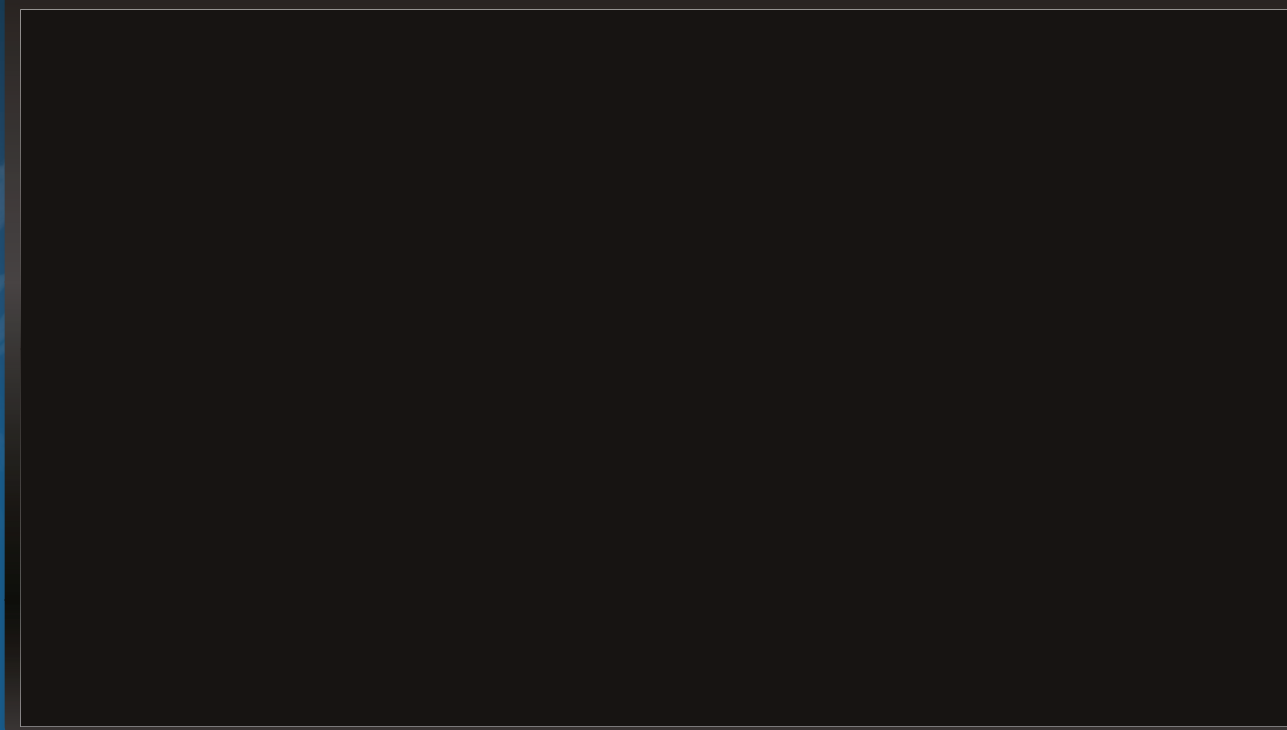
pickups or have a humbucker with a tapped coil, now might be a good time to break it out.

On 'Midnight' it sounds as if Joe is using a combination of humbucking pickups although it's hard to say for sure as EQ can have a lot to do with the tone as well.

If you want to hear this style done to the extreme listen to some Stanley Jordan. His approach to the guitar is entirely piano-esque. Two hands on the fretboard at all times!



The Sound of Two Hands Tapping



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Joe Satriani: Rock Your 100th

Gary Moore

Gary Moore, one of the all-time greats, passed away in February 2011. Gary Cooper pays tribute to a master guitarist.

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T

here are some Rock stars you are never very surprised to hear have met an early demise - but the loss of the great Gary Moore, who died of a heart attack at the age of 58, in February 2011, came as a complete shock to most in the world of music. Many of the tributes that appeared in news media and on websites around the world concentrated on Gary's various spells with Thin Lizzy - undoubtedly a great band and a huge influence in their own right - but for guitarists, it was his solo career that made Gary Moore one of the modern-day masters.

Born in Belfast, Northern Ireland, in 1952, Gary Moore developed a love of music from his father and made his debut in an Irish showband (as a singer!) at the tender age of six. By the time he was eight, in 1960, he had gravitated to the guitar and was soon learning Hank Marvin and the Shadows licks and a few years later was playing along with George Harrison solos from the Beatles. They were two melodic influences that were to stand him in great stead throughout his career.

But it was the Blues that was to really capture Gary Moore's

imagination and he was in the perfect place at the perfect time to hear the three masters who played with John Mayall's Bluesbreakers - Eric Clapton, Peter Green and Mick Taylor. Add in the influence of Jeff Beck, who replaced Clapton in the Yardbirds, and it's clear, Gary Moore attended perhaps the finest guitar university Rock has yet produced.

The importance of those early influences can't be overemphasised. Though Gary achieved his first blast of fame with Thin Lizzy in the late 1970s, and then went on to make a series of successful 1980s heavy metal albums, with which he toured the world, his first love was always the Blues and it will be for his superlative feel and mastery of subtle tone that his playing will be remembered.

For many, the ultimate Gary Moore albums will be 1990's *Still Got The Blues* (featuring the legends Albert King and Albert Collins), closely followed by his tribute to his mentor, Peter Green, *Blues For Greeny*, released in 1995. But it's important not to overlook his '80s departure into early shredding and heavy metal. Gary may have eventually tired of it, but he did pioneering work in this area and influenced many who would follow in his footsteps. Likewise, his forays into

[...>] 36

For many, the ultimate Gary Moore albums will be 1990's 'Still Got The Blues'..

In fact, Gary is known to have used guitars from Fender, Ibanez, Charvel, Vigier, PRS, Fernandes, Hamer and more..

almost-Pop, like his immortal hit single (recorded with his great friend, Thin Lizzy's Phil Lynott) Parisienne Walkways - which became his theme song.

Picture Gary Moore and you immediately think of the iconic 1959 Les Paul he bought from Peter Green and a succession of sweet-sounding Marshall valve amps (he ended-up owning almost 100 Marshall amps of various vintages!). But it's also worth remembering that he used a wide range of equipment throughout a hugely varied career - not least during his 1980's Metal phase, when the Gibson was elbowed aside for instruments more suited to that style of playing. In fact, Gary is known to have used guitars from Fender, Ibanez, Charvel, Vigier, PRS, Fernandes, Hamer and more - the man was a serious guitar nut as well as a wonderful player!

In the final analysis, the sound most people will associate with Gary Moore, though, was that timeless mating of a '59 Les Paul, a Marshall Guv'nor pedal and a Marshall JTM 45 amp - the classic Still Got The Blues line-up. Perhaps it was that simple purity of approach that best allowed him to be what he was - one of the great masters of feel and tone: the two qualities that no amount of flashy technique (though Gary had that too) will ever cover the lack of.



_USEFUL LINKS

www.gary-moore.com



_VIDEO LESSONS

- ▶ Still Got The Blues
- ▶ Walking By Myself
- ▶ Parisienne Walkways

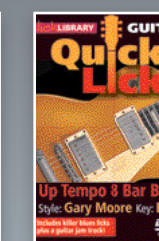
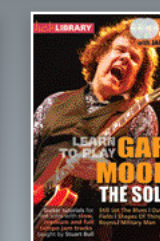
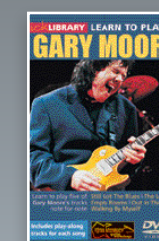


_JAM TRACKS

- ▶ Cold Day in Hell
- ▶ Empty Rooms
- ▶ Oh Pretty Woman



_CHECK OUT THE DVDs



Gary Moore

A Tribute.

Gary Moore's career spanned a wide territory, from classic Blues to Pop/Rock to Metal. Exclusively for Guitar Interactive readers, **Jamie Humphries** offers a set of unique insights into the style that made Gary Moore one of the all-time greats.

For this tribute I have recorded two “in the style of” tracks: one an '80s style hard rock track, and a Blues ballad style track. Both tracks include a solo that include some of Gary's favourite and famous licks, as well as ideas and approaches to melodic themes in the style of Gary. To make these solos more manageable I've divided them up into a series of licks, which you can see in our accompanying video lessons.

Of course, there's also standard notation and tab.

[...>] 40

The Blues Track

Our Blues track is a solo ballad, with a 12/8 time signature. Harmonically, this track is quite advanced as it shifts between different keys, with the role of the key chord G minor changing. The home key is G Aeolian, mode VI of Bb major, and makes use of its diatonic chords. But occasionally both the D major and D Altered chords are used, acting as the V chord of G Harmonic minor. During the verse we see the change between Gm and Em7b5, with Gm being seen as the II chord, and the Em7b5 as chord VII of Eb major. I

I've divided our solo into 13 licks, which feature more of Gary's Blues/rock style. These licks are based around G Aeolian and both the G minor pentatonic and G Blues scales. Although G Harmonic minor is implied in places, Gary would be more likely to phrase the G Blues scale over this chord, to keep a more traditional Blues tone, as opposed to a more Jazz/Blues. Licks include melodic themes, classic Blues phrasing, fast pentatonic licks, and trills. Once again all of these licks are broken down and explained in our video tutorial, and transcribed examples can be downloaded...good luck!

Lick 1 is a melodic figure that follows the chord progression and outlines the changes with bends and target notes. This figure is reminiscent to the melody heard in "Still Got the Blues".

Lick 2 is an extension of the main melody and outlines the next set of chords in the progression. Pay attention when pitching the semitone bends.

Lick 3 is a variation on our melody theme, and includes some additional lines to our figure.

Lick 4 is a variation on the melody

performed over the remaining chords of the verse section of our Blues tribute track.

Lick 5 is our first lick that outlines a melody over the chorus progression chords. Pay attention to the phrasing of this lick.

Lick 6 is our lick that concludes the chorus, and this lick includes more melodic phrasing, and reaches a climax with a fast signature pentatonic run.

Lick 7 illustrates the opening lick to verse two, and sees our melody lift up an octave. This lick concludes

with a rapid pentatonic run and high register bend, so plenty of attitude and feel required.

Lick 8 includes some high register searing bends, plus a descending scale sequence. Start the sequence slowly and gradually build the speed to make the lick more intense and dramatic.

Lick 9 is an ascending fast trill lick that climbs on the G string.

Lick 10 features a figure based around a G minor arpeggio, and some rapid tremolo picked climbing notes.

Lick 11 is a lower register phrase that outlines the chords of the chorus progression. Once again watch the pitch of those string bends.

Lick 12 is a fast ascending pentatonic figure that uses all of the positions of the scale on the top two strings.

Lick 13 is our final lick and is based around a looping pentatonic phrase. We conclude with some volume swelling notes.



The Blues Licks



Click to play **Licks 1-8**



Click to play **Licks 9-13**

The Rock Track

Our rock track is in the key of E Natural minor, or E Aeolian, mode VI of G major, and uses diatonic power chords from the key. I have also included the chord of B major, which is seen as the V chord of E Harmonic minor, often implied Phrygian Dominant, mode V of the Harmonic Minor Scale. As well as our licks, I've also included some unison melodies, a melodic tool often used by Gary. This track includes a solo broken down into 16 licks. The licks are all based around the E Aeolian Mode, and its diatonic modes, E Minor Pentatonic, and the E Blues scale. Examples also include arpeggio licks, whammy bar ideas, and extended sequences. Be sure to follow the video lessons where I break down and explain the licks in full.

Also be sure to download the accompanying documents, with the licks transcribed in full for you to follow.

The Rock Licks



Click to play *Licks 1-8*



Click to play *Licks 9-16*

Lick 1 is a unison lick that doubles the main keyboard riff throughout. The lick is based around a pedal tone figure, so take care with the picking. The lick concludes with a sequenced run, that is in harmony with the keyboards.

Lick 2 is a simple melody line that demonstrates Gary's use of the whammy bar for both vibrato and dive bombs.

Lick 3 is a classic Gary Moore lick that features fast trills that climb up the neck, pulling off to the open b string. The lick concludes with a short fast-picked scale run.

Lick 4 is a simple Bluesy looping pattern based around E minor penta-

tonic. The lick concludes with a unison bend.

Lick 5 demonstrates Gary's fast picking abilities, and features a climbing figure performed with tremolo picking.

Lick 6 shows how Gary used arpeggios, with this lick being based around the Gmaj7th and Cmaj7th arpeggios, performed on the top 2 strings.

Lick 7 is another pedal tone lick, with this one gradually climbing up the neck, outlining the accompanying chords. Care should be taken when changing position.

Lick 8 is another ascending melodic

phrase, which also demonstrates how Gary would use palm muting for extra dynamic effect.

Lick 9 is a slightly tricky lick, and shows how Gary incorporates two handed tapping into standard Blues licks.

Lick 10 is a triplet based E minor pentatonic lick that ascends through the scale shape.

Lick 11 is another unison figure that is doubling the keyboard line. This figure is pretty tricky as you have to negotiate your way through several chord and modal changes, so take care.

Lick 12 is a classic whammy bar figure, where Gary strikes a natural harmonic and dips the bar rhythmically as he

builds with the rest of the band. Make sure you mute out unwanted open strings.

Lick 13 is a nice simple melodic phrase based around the E Aeolian mode.

Lick 14 is a cool ascending figure that repeats as it climbs up the neck through various positions. This lick concludes with some whammy bar slurs.

Lick 15 is our famous "Out in the fields" lick, and is a group of four sequences ends through various positions, using both legato and alternate picking.

Lick 16 is another homage to "Out in the fields" and features one of Gary's melody-based figures.



THE GIBSON FIREBIRD

Gary Cooper sings the praises of a sometimes overlooked Gibson masterpiece.



B

y the late 1950s and early '60s those upstart Californians at Fender had made such inroads into the electric guitar market that even the mighty Gibson had begun to worry. Stratocasters and Telecasters were everywhere and Gibson's offerings were starting to look dated and expensive compared with the brightly coloured, easy to handle, affordable products of Leo Fender's team at Fullerton.

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Firebird production staggered on until 1969, when the line was quietly dropped.

Gibson wasn't about to take the challenge lying down, of course, so their legendary President Ted McCarty set about creating a new generation of Gibsons that would be, well, somehow a little more Fender-like, yet still recognisably Gibsons. His first attempts, the Moderne, Explorer and Flying V didn't quite manage to do the trick, so McCarty thought again.

His masterstroke was to call in the doyenne of US car design, Ray Dietrich, who applied golden-age spaceship tail-fin styling to an Explorer, resulting in the Firebird - a guitar like no other before. And few since.

First offered in 1963, the early Firebirds (produced up until '65) earned the nickname 'reverse' because the protruding bottom horn made them look as if the body had been put on upside down. But that was far from the extent of the Firebird's uniqueness. Gone was the traditional Gibson glued neck-joint - dropped in favour of a through-neck design, featuring a neck fashioned from a luxurious sandwich of layers of mahogany and walnut.

Though the Firebird had a reassuring Gibson 24 3/4" scale, up at the curious headstock (an upside down Strat, perhaps?) for reasons never adequately explained, Gibson decided to fit banjo-style tuners, a decision which history suggests was a poor one. The pickups, though, were a happier choice - mini Alnico humbuckers.

There were four 'reverse' Firebird models numbered, I, III, V and VII - and they encompassed everything from a plain guitar with a basic stud/tailpiece bridge, a single pickup and an unbound neck, up to the fabulous VII, with gold plated hardware, four pickups, ebony fingerboard with inlays and a Maetsro 'Lyre' vibrola.

Though they were revolutionary instruments and later went on to be hailed as masterpieces, at the time, the Firebirds - though they sold better than Gibson's Explorers and Flying Vs had done - still didn't dent Fender's onward march so, in 1965, Gibson thought again - possibly aided by the fact that Fender was making legal suggestions that the Firebird's headstock design infringed its patents.

The answer was the 'non-reverse' Firebird, unveiled in 1965.

By any standards this was a different guitar. Gone was the through-neck, in favour of a return to Gibson's standard glued joint. Gone, too, were the controversial 'banjo' tuners, and another positive feature was the inclusion of the superb P90 humbuckers of that era, on some models.

Pickups and tuners aside, however, the post-'65 Firebird was a cheaper, less revolutionary guitar and has never achieved the collectibility of the original Ray Dietrich stroke of genius - flawed masterpiece though it was.

Firebird production staggered on until 1969, when the line was quietly dropped.

Only it rarely works that way with guitars. Though Gibson hadn't sold enough to maintain production beyond the end of the decade, the invention of overdriven guitar sounds, which had begun in that era, led to a complete revaluation of overlooked Gibsons by guitarists looking for the 'new sound'. Suddenly, Vs and Firebirds were desirable again. Eventually Gibson noticed what was happening (it even missed the revival in the Les Paul's fortunes during the early 1970s) and finally

[...>] 48

TO MANY 1960S POP MUSIC FANS, THE FIRST TIME THEY WOULD HAVE SEEN A GIBSON FIREBIRD WAS IN THE HANDS OF BRIAN JONES, THE ROLLING STONES GUITARIST WHO USED BOTH REVERSE AND NON-REVERSE VERSIONS.



to this day - latterly with contributions from the Ephiphone division, too - some of which are very highly regarded.

To many 1960s Pop music fans, the first time they would have seen a Gibson Firebird was in the hands of Brian Jones, the Rolling Stones guitarist who used both reverse and non-reverse versions. But for serious guitar players, the masterclass came from the Texan Blues/Rock genius, Johnny Winter, who made the reverse Firebird his hallmark guitar. Naturally, there's a well-earned Gibson tribute model.

Winter wasn't alone. Eric Clapton has been known to wield the occasional Firebird, as has Aerosmith's Joe Perry, The Stones' Ronnie Wood and Mick Taylor, Clarence 'Gatemouth' Brown, Dave Grohl (with the Foo Fighters and Them Crooked Vultures) and, iconically, Allen Collins, with Lynyrd Skynyrd.



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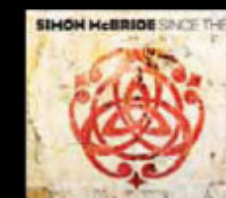
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PAST MASTER

BO DIDDLEY

By Gary Cooper

Chuck Berry may have been the father of a thousand licks - the inspiration for more Rock and Roll guitar solos than any other player in history - but if it's the raw feel of Rock and Roll you're after, there's another American R&B legend with at least as good a claim to fame - **Bo Diddley**.

[...>] 52

It was Bo Diddley's, swampy, sexy rhythms that thudded out of jukeboxes across the world in the 1950s and '60s, inspiring (among so many others) Buddy Holly, The Rolling Stones, The Animals, The Yardbirds, The Who (think 'Magic Bus'), the Edge, Joe Strummer and Johnny Marr.

Bo Diddley was christened Ellas Otha Bates when he was born in 1928, in McComb, Mississippi. Later, he adopted the surname of his mother's cousin, Gussie McDaniel, who brought him up. That's why you'll often see the name McDaniel on his songwriting credits.

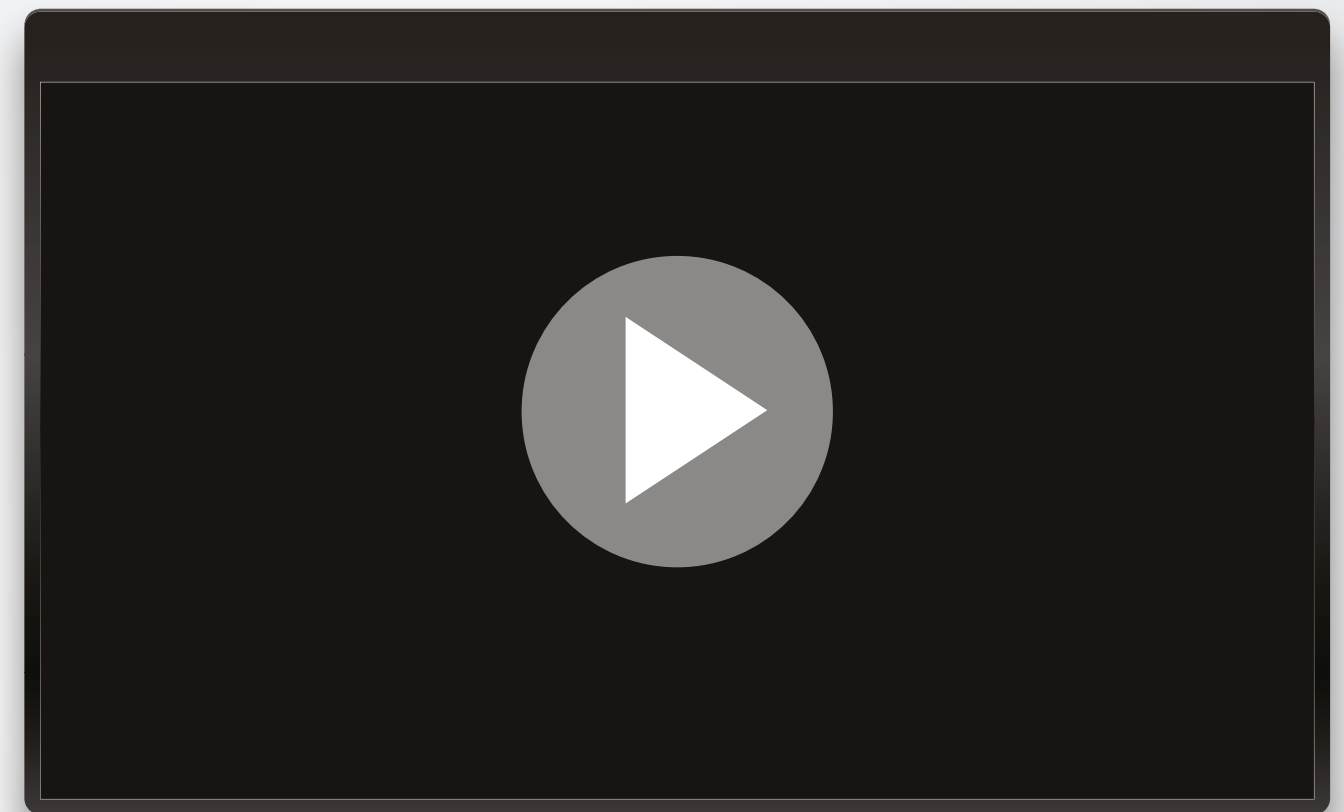
Why 'Bo Diddley'? It's never been properly explained - though a lot of people think it was a typical Bo play on words, the diddley bow being a home-made African American stringed instrument. There are other versions of story and Bo himself once claimed it was just the name of a singer Gussie McDaniel knew. But then Bo liked to spin a yarn. Listen to his lyrics.

Like so many Black musicians before him, Bo soon set out for Chicago. Arriving in 1934, he quickly became an accomplished musician, but the call to Blues came when he heard the legendary John Lee Hooker and soon Bo was playing the guitar in street bands, busk-

ing to supplement his income as a mechanic and carpenter. That last bit is important, because the Bo Diddley sound didn't come out of a plug-in. By all accounts, he was an inveterate dabbler in creating strange sounds.

By the early 1950's Bo had a regular club gig in Chicago, but something special must have happened in a magical period between then and 1954, because that was the year he was admitted to the holy ground of the Chess recording studios, where he cut two immortal songs: 'I'm a Man' and 'Bo Diddley'. Within a year, Bo Diddley (the song) based on an African American clapping rhythm was the Number One R&B hit. In that same year, Bo was making a guest appearance on the Ed Sullivan Show - and Rock and Roll would never be quite the same again. A year later he recorded the throbbing 'Pretty Thing' and his reputation was cast in stone.

Say, 'play me a Bo Diddley rhythm' and most guitarists will have a stab at it. But jabbing out a jerky 'dum-de-de-dum - dum-dum' doesn't even begin to approach the essence of Bo Diddley's legacy. Somehow he'd melded together a sort-of Rumba beat, complete with maracas (which became an essential prop to 1960s British R&B singers like the young Mick Jagger and Manfred Mann's Paul Jones) with Blues harmonica and a eerie, soupy, guitar sound wrung out of his cigar-box shaped custom Gretsch guitars, plugged into amps set with a surpris-



Say, 'play me a Bo Diddley rhythm' and most guitarists will have a stab at it.

ingly hard to imitate tremolo effect.

Bo also pioneered jokey, slangy, street-wise bragging word games in his songs - leading to some even dubbing him 'the grandfather of rap'. Put the whole lot together and you had an irrepressible jungle feel that spawned many hits and countless imitators.

You don't need a Gretsch Bo Diddley re-issue to get the sound (though it's good to see they are, finally, available again) but you do need a good ear to set the tremolo right and you need a good tremolo, too - ideally

from a nice old Fender amp. Where the square guitar came from is another area of Bo's murky storytelling. He once said he used to use a Gibson L5 but because he jumped around so much on stage, he injured himself in the groin with it, so he built his own without any pointy bits. Who knows - it may even have been true! Either way, Gretsch made some of his most famous guitars, though others also worked for Bo down the years and in the 1980's he told a British magazine that he was having guitars made by someone in Australia.

[...>] **54**

Then again, this was one of Bo's stories.

Over the years Bo Diddley's reputation grew. Like his fellow Chess artists, he inspired a generation of British R&B bands, but his influence was greater than that. His material was eventually to be covered by an astonishing variety, including The Grateful Dead, George Thorogood, Bob Seeger, Quicksilver Messenger Service, The Who, Tom Petty and The Clash.

If you want to find just one player who got close to the sound, check-out that most unlikely source - The Smiths. On 'How Soon Is Now', Johnny Marr proves once and for all that playing a million notes a second isn't the only way to send shivers down a listener's spine. Better yet, check-out Bo's stunning version of Willy Dixon's 'Pretty Thing' - and then remember it was recorded in 1955.

Bo Diddley died on 2nd June 2008. He left a legacy that no guitar player should overlook.



'He left a legacy that no guitar player should overlook.'



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For that's not all! We also have a signed copy of Joe's new CD *Surfing With The Alien* which will also be going its way to the lucky winner!

The competition is completely free to enter but you must be a registered Guitar Interactive reader (it's easy - if you haven't already, just sign-up today). All you have to do is answer the following three questions by e-mail, then get wishing!

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questions

Q1 D'Addario guitar strings has its HQ in:

A: Chicago, USA, B: Los Angeles, USA, C: New York, USA or D: Forth Worth, USA

Q2 Which Rolling Stone invited Joe Satriani to play on his first solo tour, in 1988?

A: Keith Richards, B: Mick Jagger, C: Ronnie Wood

Q3 The Planet Waves/Joe Satriani Chrome Dome pick is made from:

A: Stainless steel, B: Chrome-plated brass, C: Copper?

1/ All entries must be received by 30th June 2011 2/ No cash alternative is offered instead of the stated prize. 3/ All entries must be submitted via e-mail. 4/ Employees of Guitar Interactive, Licklibrary, D'Addario, Planet Waves and their immediate families are ineligible for this competition. 5/ The winner will be chosen, at random, from those entries which provide the correct answers. 6/ The judges' decision is final. No correspondence will be entered into regarding this competition. 7/ Entrants must provide a contact telephone number and valid email address.



THE Tom Quayle

C O L U M N



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

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Spicing up your blues playing.

The blues is an interesting structure in that it only contains three chords. This can be both a blessing and a curse in one. Three chords are easy to remember and play over but can sound boring if stuck to rigidly. The first four bars of our blues progression

are usually the most boring part as we have the same chord for four bars. Lets take a blues in G giving us the chords G7, C7 and D7. Normally we would play either a G blues scale over the whole progression or assign a mixolydian scale to each chord matching its root

note. In this case – G mixolydian, C mixolydian and D mixolydian.

The G7 lasts for the first four bars and we often look for ways to spice up this section of the progression and create some tension before moving to the C7 or V chord. One way we can do this is to play different scales over this 4th bar to create tension. I've mentioned already how we can use a G blues scale or a G mixolydian scale over this G7 chord but I want you to try something else in this 4th bar, namely a G altered scale.

This scale is derived from an Ab melodic minor scale - in other words it contains the same notes as Ab melodic minor but starts from the note G. The Ab melodic minor scale contains the notes Ab, Bb, C, Db, Eb, F and G. When we play this scale over the G7 in bar 4 of our blues we get some very interesting sounding notes that create tension. These are then resolved when we move to the C7 in bar 5 and return to our G blues scale or C mixolydian scale.

This kind of tension and release is what drives music and provides forward motion and momentum to our improvisations, not to mention interest for the listener. Try playing this Ab melodic minor scale in bar 4 of your blues progression and switching back to your normal scale choices for the C7 in bar 5.

Another approach is to utilise a scale you already know to achieve the same effect. This negates having to learn and apply a new sound and achieves the same results much more quickly. This time I want you to play Bb minor pentatonic instead of our Ab melodic minor scale. You can work out which minor pentatonic to use by moving up 3 frets from the root note of the first chord in your blues. For a Blues in C we would use an Eb minor pentatonic for example. Don't worry if this sounds strange to your ears at first. New sounds take time to digest and soon you'll be spicing up your blues playing with some cool new lines.



Guitar Roadmaps



Rick Graham began his musical journey in 1991, learning by ear, listening to artists such as Joe Satriani and Nuno Bettencourt. He later studied classical guitar at the prestigious Guildhall School of Music and Drama and has been featured performing on French Television and Radio on numerous occasions, both as a soloist and a session player. 2010 saw the release to rave reviews of Rick's debut solo album *Insideout*.



Last month we looked at ways of breaking out of our familiar box positions by using four note per string patterns. We'll be continuing in the same way this month, however I would like to use a different, but equally useful, method of traversing the fretboard in a more horizontal, rather than vertical fashion by using string pairs. In my formative years of playing I used this technique on a regular basis, especially as it's a method often employed by the guitarists I was inspired by at the time, such as Yngwie Malmsteen and Paul Gilbert.

[...>] 64

Fourth Intervals

Before blasting into the sequences at speed, I recommend that you learn where the notes lie by playing them as fourth intervals all the way up the fretboard. You'll find that all but one of the intervals can be played by using a barre over the same fret, which simplifies the whole process of learning the shapes. The only interval that doesn't is between the notes F and B.

Shapes

The next logical step is to learn where the shapes occur on all the other pairs of strings and this

means we will have to figure out where we are in our sequence of fourth intervals. Remember that the sequence of shapes is exactly the same but starts from a different point in that sequence. The other exception to the rule is when playing the fourth intervals on the 3rd and 2nd strings. Here, each interval is a semitone apart, with the exception again of the notes F and B, which are a tone apart. Hope you have fun with the sequences and try and create your own too.

See you next time.



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METAL EDGE

A

Andy James is one of the U.K.'s rising stars of shred and metal guitar. A regular contributor to Licklibrary, he has also recorded solo albums *In the Wake of Chaos* and *Machine* and is a member of the band Sacred Mother Tongue touring their debut album **The Ruin of Man**.

Andy is currently working on his third solo album that will be available soon.

[...>] 68

I'm a firm believer that if you play musically interesting stuff it keeps your interest for longer and practice ceases to feel like just that - practice.



Hello and welcome to the second instalment of my column for Guitar Interactive magazine. This month we are going to be taking a look at part one of the much laboured-over technique of alternate picking. I'm often asked about the best ways to approach this subject as I guess a lot of my technique revolves around it.

I always start out by explaining that it's best begun by taking one note and getting used to the down/up motion of alternate picking - often best practised to a metronome to keep the notes nice and even and in time. With alternate picking it's not necessarily the speed, but

the accuracy that makes this technique so appreciated among fellow guitarists.

The first exercise is a more musical look at this technique but on one string, so you don't have to worry about changing strings yet. The next technique focuses on using two strings, which is often where alternate picking can be tricky. This will get you used to the up stroke change to the next string while again being a more musical piece than an exercise.

I'm a firm believer that if you play musically interesting stuff it keeps your interest for longer and practice ceases to feel like just that - practice.

Following-on from that we then start looking at using all the strings which, after the first exercises, should just be a case of applying the mechanics of alternate picking over the whole guitar.

Top Tip for alternate picking in my book is to use a pick with a slightly bevelled edge and to hold the pick at an angle to the string instead of flat picking the string. This will cut down on resistance between string and pick thus creating a more fluid sound and motion.

That's all from me this month so until next time, keep shreddin'!



_USEFUL LINKS

www.andyjamesguitarist.com/



_VIDEO LESSONS

- ▶ Andy James Full Shred Ahead - Series One
- ▶ Get The Funk Out
- ▶ Juice



_JAM TRACKS

- ▶ Arpeggios Using 5ths (FSA Backing Track)
- ▶ Tapping Using Arpeggios (FSA Backing Track)
- ▶ Alternate Picking (Lesson 3 - FSA Backing Track)



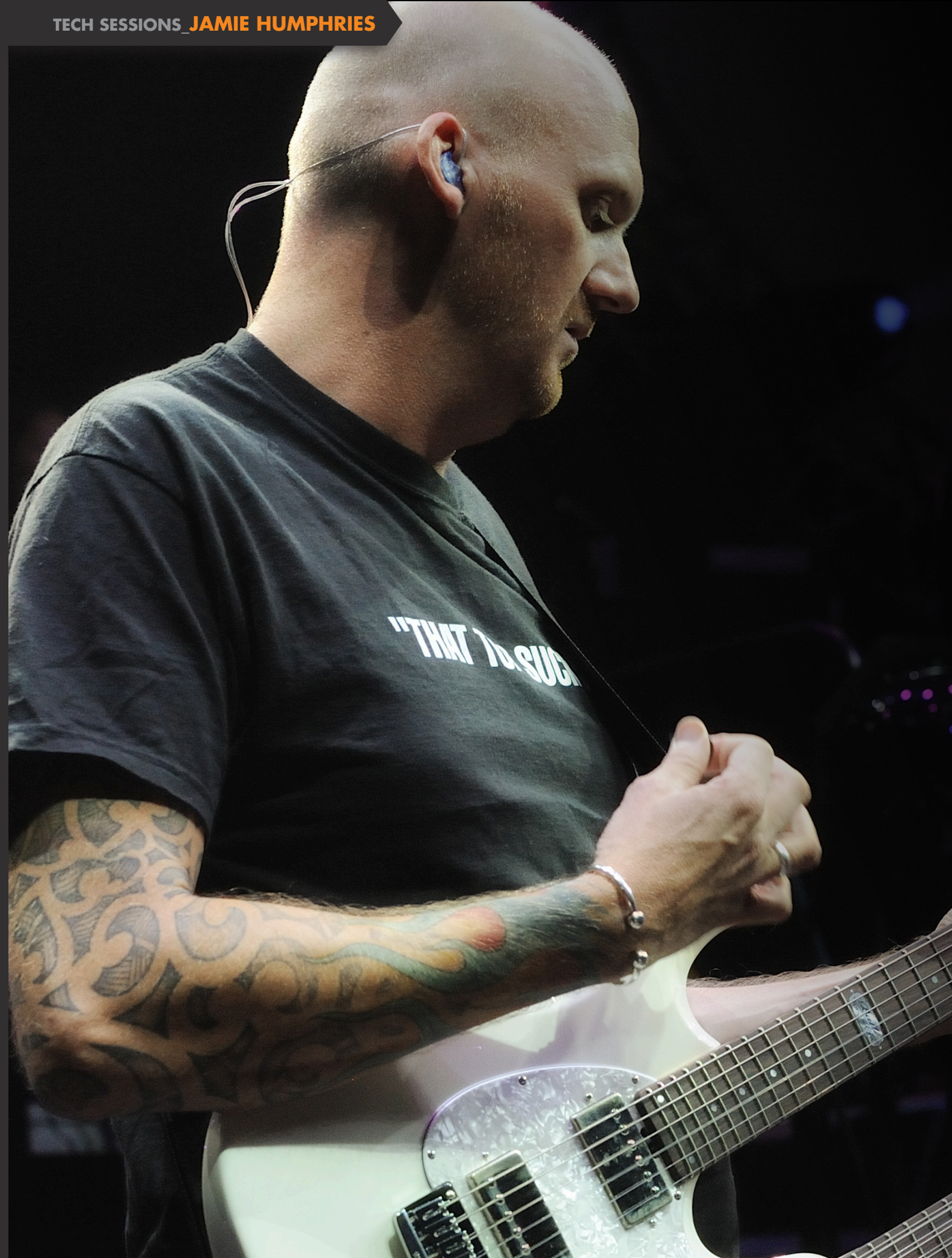
_CHECK OUT THE DVDs



THE RHYTHM METHOD

Rhythm guitar is one of the most important - and most neglected - aspects of playing. In this brand new series of columns **Jamie Humphries** will be unlocking the secrets of understanding rhythm and building chords.

[...>] **73**

**A**

s a guitar player I would say that you will spend probably 90 per cent of your time as a rhythm guitarist, accompanying singers in a band situation. Then why is it we spend most of our time focusing on licks and lead guitar? Yes, granted, this is an equally important part of guitar playing, but over the years I have come across many students who have the ability to fly up and down the neck but then struggle to play basic grooves. Over the coming months we're going to look at how we can develop our rhythm guitar skills and work on our timing, as well as develop a larger knowledge of chords, and also look at a variety of different styles.

To kick things off we're going to take a look at how to build chords all over the neck, and with the help of our video lessons, plus some chord diagrams for you to download, after this lesson you should be able to play 180 chords! Not bad for starters!

We're going to be looking at a blues track in our next lesson and also looking at ways to build a rhythm part, from some basic strumming chords to check we can play in time and change chords in time, to a full blown pro-sounding rhythm part, which we will build up to over the coming months. But before that we need to check our chord knowledge, and make sure we have a good understand of major and minor chords, as well as dominant 7th

[...>] **74**

The most effective way to learn our full chord voicings is to use the CAGED system. The CAGED system enables us to learn chords, scales and arpeggios based around our five basic chord shapes of C, A, G, E, D.

chords, which have a bluesy quality to their sound.

First of all it's important to understand that all chords are triads, which means they are constructed from three notes of the major scale of the same name; the notes in question would be the 1st, or the root note, the 3rd and the 5th. Collectively these three notes will produce a major triad, which has a very happy and familiar sound to it. But triads have a very thin sound to them, so we perform them as full blown chord voicings; this is explained in full detail in our video lesson.

The most effective way to learn our full chord voicings is to use the CAGED system. The CAGED system enables us to learn chords, scales and arpeggios based around our five basic chord shapes of C, A, G, E, D. These shapes can then be turned into movable barred chords, and simply shifted so that the root note falls on the desired note that we want to form our chord from. For instance, we can turn our C shape into a movable shape, and shift it up the neck so that the root note lands on the 7th fret of the A string, the note of E. Although we are playing a C shape our chord will be an E major chord, with a C shape voicing. All of our CAGED shapes can be linked together

via root notes as the simple "dove tail" together covering the entire neck. They are also linked in order of how we spell the word CAGED. Our first downloadable sheet illustrates the chord of A major played in 5 fingerboard positions using the 5 CAGED shapes.

Our next set of chords to look at are minor chords. The one difference between major and minor chords is the major 3rd verses the minor 3rd. To turn our major chord voicings into minor chord voicings we simply lower the major 3rd by a semi-tone, or one fret. Most people can play open position Em, Am and Dm, but when it comes to playing Gm and Cm, they use moveable Em and Am shapes respectively to be able to play these two remaining chords. You can in fact play Cm and Gm in open position; and once again check the downloads for chord boxes illustrating all chords discussed in this lesson and also the accompanying video. Our final group of chords we are going to learn is the dominant 7th chord. My reasoning for wanting you to learn these chord types is because they have a very bluesy sound to them, and will be necessary for building our blues progression in future lessons. The dominant 7th is not to be mixed up with the major 7th. The dominant

7th is a major triad, with a minor 7th added; which is a note a whole tone lower than the root note. A major 7th is a semi-tone lower from the root note. There are also 5 CAGED dominant 7th shapes, and these can be found in our downloads.

Finally we're going to look at a system that allows us to organise practice in a more methodical way. I like to practice in key cycles, which enables us to move through all 12 keys in an organised fashion. There are 12 keys in total, and 5 CAGED shapes, so that's 60 chords per chord type. We are looking at 3 chord types, so that's 180 chords! Here is our cycle of 4ths, and the order in which you should practise the chords.

Remember to follow the video tutorial.

C F Bb Eb Ab Db Gb/F# B E D G C

OK well that's it for our first lesson. I would advise spending a little bit of time on each practice session, and gradually build up. Get the shapes down first, then learn one key all of the neck. After that try working through the key cycles, and then move onto the next good type.

Good Luck!!



_USEFUL LINKS

www.jamiehumphries.com/



_VIDEO LESSONS

- ▶ 'Cause We've Ended As Lovers
- ▶ Jamie's Beginners Modules
- ▶ Enter Sandman



_JAM TRACKS

- ▶ Jam Track 4 (Jamie Humphries)
- ▶ Jam Track 7 (Jamie Humphries)
- ▶ Food Fighters (Jamie Humphries)



_CHECK OUT THE DVDs



Michael Casswell

pro concepts

Michael Casswell is an experienced professional guitarist who has toured or recorded with The Brian May band, Cozy Powell, Ronan Keating, Tony Hadley, Wang Chung, Dean Freidman, Rose Royce and Limahl. He has played in the London, West End show "We Will Rock You", has been signed to RCA with Heroes, MCA with Walk on Fire and to Polygram with Cozy Powell. Michael is a regular lecturer at the ACM in Guildford, Surrey, England and is a key member of the Licklibrary team. He is currently working on his solo album.

Michael Casswell joins the Guitar Interactive team with the first in a must-read series of columns on how to be a successful professional guitarist.

[...>] 79



H

i everyone. I've been asked to share with you some of the approaches, concepts and ideas which I think are essential for taking your playing to the next level. Hopefully they'll give you an insight into the world of professional guitar playing.

The word 'professional' means you playing your instrument, and someone, somewhere, paying you money for doing it. It also means being reliable, a nice guy, flexible, healthy and clean (in every sense).

As much as we can all be precious and arty about our playing and musical preferences, the bottom line is, we need to feed and clothe ourselves and keep a roof over our head. To achieve this wonderful scenario of being paid to play, there comes a point where you have to look at guitar playing from a

The second list is longer and harder to achieve (and much harder to teach!) than the first, which is why most guitar mags, DVDs, books and YouTube clips tend to put the emphasis on the first list. Hopefully, this is where I come in. Each issue I'm going to try and illustrate on the guitar the real world stuff that seems to get ignored or skipped over, mainly because it's really hard to illustrate, and because a large majority of players out there teaching, can't do it themselves!

The strange thing is, we all know it when we hear it. You could line-up ten experienced guitarists, playing the same part, with the same gear, and one of those guys will just have 'it' in their playing, and it will be because of list number two, not list number one.

I'm going to try and demonstrate these concepts with the accompanying video clips, probably with varying degrees of success, but hopefully

*The bottom line is, we need to **feed and clothe ourselves** and keep a **roof over our head**.*

bigger perspective - one that goes beyond scales, licks, speed and technique, all of which are great, only (and I stress the word only) if you can match it with taste, restraint, musicality, flare, tone, touch, vibrato, feel, rhythm, groove, ideas, excitement and dynamics.

getting the point across sufficiently well that you can double check that your own playing is not falling into the traps I discuss. But do be critical, and listen carefully to your own playing. If you think it's 'good enough', then it's not. People pay you for excellence, not 'good enough'.

[...>] 80

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In this first column, I want to try and address two concepts. The first is a simple idea called “Finish The Phrase”.

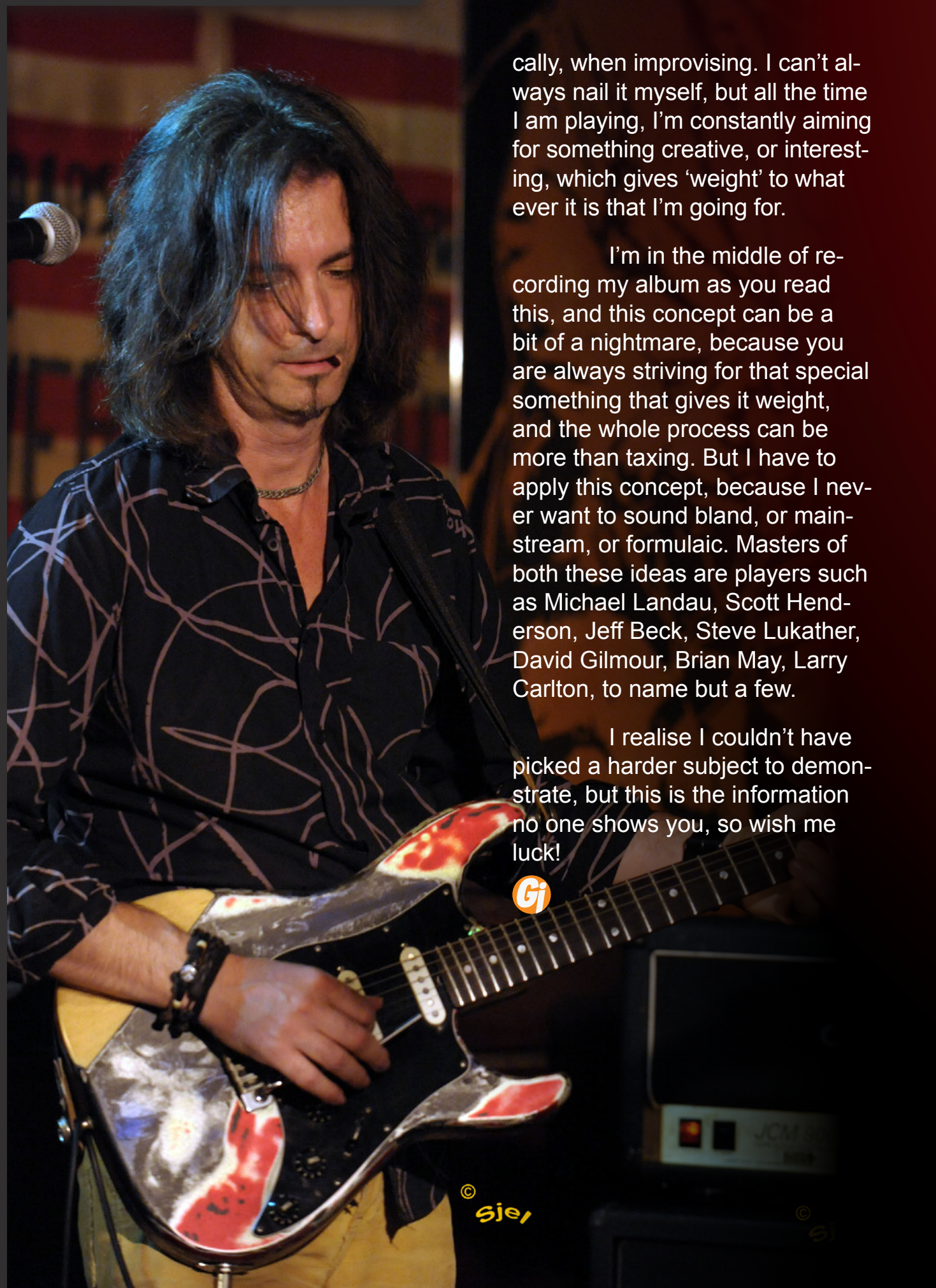
Lecturing at a couple of the UK’s guitar academies, I see this with students time and time again. When they improvise a solo, they seem to be so concerned and worried about what phrase or lick they are going to play next that what they are playing now has no end, or breath, or form to give it impact. The way you end a lick, run or phrase,

gives a lot away about where you are musically as a player. So does how you open a phrase, but that’s another line of thought.

Concept number two is something I’ve called “Musical Weight’. It’s about being able to phrase simple ideas in such a way that they have some impact, or taste, or madness, or simply just cool. It’s a really hard concept to take on board, and a lot of it comes from being able to think creatively, rather than logi-
[...>] **82**

If you think it’s **‘good enough’**, then it’s not.
People pay you for **excellence**, not *‘good enough’*.





cally, when improvising. I can't always nail it myself, but all the time I am playing, I'm constantly aiming for something creative, or interesting, which gives 'weight' to what ever it is that I'm going for.

I'm in the middle of recording my album as you read this, and this concept can be a bit of a nightmare, because you are always striving for that special something that gives it weight, and the whole process can be more than taxing. But I have to apply this concept, because I never want to sound bland, or mainstream, or formulaic. Masters of both these ideas are players such as Michael Landau, Scott Henderson, Jeff Beck, Steve Lukather, David Gilmour, Brian May, Larry Carlton, to name but a few.

I realise I couldn't have picked a harder subject to demonstrate, but this is the information no one shows you, so wish me luck!



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Stuart Bull's

GUITAR WORLD

hybrid picking

Stuart Bull had his first guitar at age nine, it was an acoustic.

One day the neck broke off and his dad fixed it back on, only to leave the guitar with an incredibly high action. Being put off by this, Stuart started playing drums at age eleven and pursued a career in music with the drums. Returning to the guitar at around age 19, Stuart played both instruments for a few years, eventually starting the Total Accuracy Co. nine years later.

The guitar became the dominant instrument and Stuart found great satisfaction sharing knowledge with other musicians. Stuart has produced many instructional books and CDs for the Total Accuracy series plus many instructional DVDs for Lick Library. Stuart has recorded with a wide array of artists from the Rubettes and World's Apart to Michael Angelo Batio and East 17.

[...>] 87

**H**

ello and welcome to my first column in GI. This month we are looking at a technique that's been around a long while but has only relatively recently started finding its way into mainstream rock guitar playing. This technique is known as "hybrid picking" and combines use of the regular pick combined with fingers from the picking hand. I personally mostly use the second finger and occasionally the second and third finger. This month's examples use just the pick and

second finger alongside some pentatonic and blues scale vocabulary to get us started from a fairly simple point.

I first started using this technique after attempting to learn some Albert Lee licks. Once I realized I had to use the hybrid picking technique to execute the licks that style started to get under my fingers a lot easier. I don't remember exactly how it started but I found my self using hybrid picking more and more for everything I was trying to do. When I heard guitar virtuoso Michael Lee Firkins who uses

[...>] **88**

“I first started using this technique after attempting to learn some Albert Lee licks.”

a lot of hybrid picking not only did I start to see the potential of the technique but most importantly I loved the way it sounded.

Certain pentatonic runs that I was having trouble with started to flow much easier with the hybrid picking and every idea seemed to lead to another.. Example No.1 is a cool lick but is also what I like to refer to as a T.V. exercise. You can take a like like this one, sit in front of the T.V. and play it over and over until you get used to it. Once you have mastered a simple lick like this everything using this technique will start to get easier.

Lick No.2 looks at the idea of extending the first lick into a run and now we are getting a lot more bang for the buck by simply moving the lick onto different pairs of strings. Lick No 3 is a typical stock classic rock guitar run the only difference being we are introducing the hybrid picking into the mix. It's a great idea to take licks you already have and add some hybrid picking ideas for a different flavor and sometimes a bit more pace.

If this technique works for you then you will have fun with it for sure.

See you next month. Stu.



Hybrid Picking



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Reviews



Welcome to Guitar Interactive's
reviews section.

Hello again and welcome to GI's reviews section! We had tremendous feedback to the reviews in our first issue and we've used it to guide our choices this month. We've also listened to your views about layout - especially from a few readers who told us they had difficulty finding the prices of the products. You'll find them in the newly designed spec boxes.

On the subject of prices, there just isn't room for prices for every country where we have readers (which is just about in every country!) so what we've done again this issue is quote two - the manufacturer's suggested price in the the UK (where most - but not all - of our reviews are filmed) and the guide price in the USA. Obviously, prices can vary a lot from these two benchmarks, but we hope they'll serve as a guide for all our readers, wherever you are.

The other thing we've done is make sure that all our reviews now have video content as well as printed words. That's also the result of listening to your opinions - so keep them coming!

Finally, we've created a separate 'quiet room' for acoustic guitars, with its own interview and feature section.

Our next issue's review line-up is already taking shape due to the phenomenal demand from manufacturers to have their products reviewed in GI, but there's still time for you to have your say. Want to see more FX pedals? Less expensive combo amps? Whatever you want to see, just e-mail and let us know!

Gary Cooper - Editor e. gary@guitarinteractive.com

Marshall JVA410H

RATING

I want this!



Marshall JVM410H

Joe Satriani caused quite a stir when he switched back to Marshall to coincide with the first Chickenfoot tour. Joe's amp of choice is a (modified) Marshall JVM410H. **Danny Gill** demonstrates, **Gary Cooper** explains - and Marshall's designer, Santiago Alvarez, gives us an exclusive tour round Joe's mode!

Marshall JVM410H



M

arshall's JVM series was internationally hailed as a masterpiece when it was unveiled in 2006. It must have been hard for the

Marshall team to decide what was left to do when they sat down with a blank sheet of paper before designing it. What was left? The answer turned out to be mate the huge power and enormous tone that had made Marshall's the universal Rock amp since the 1960s and add enormous versatility. The problem was how do you make an amp versatile without making it too complicated to drive?

The JVM 410 is a classic British valve head, deriving 100 Watts output from four EL34s in the power amp and five ECC83s. Constructionally, the JVM makes

more use of circuit boards than the vintage Marshalls of the '60s, but that's not necessarily a bad thing as it has been done to Marshall's usual standard so should guarantee reliability and consistency, from sample to sample.

The first sight of all those controls on an amp's front panel can generate two quite different emotions. Some players will look at them as a gift for getting precisely the sound they want, while others are going to wonder if they are going to mean too much fiddly complexity. Well, there's no need for group two to worry. Yes, the Marshall has four distinct channels, with controls to match, but it is not complicated to use. In fact it's simplicity itself.

Taken channel by channel, each has controls for Gain, three

[...>] 97



Check the Spec.

Get the product info you need.

GO

bands of EQ, Volume and Reverb. The secret weapon is that each channel also has an LED indicated (Green, Amber, Red) three stage pre-set for gain levels - more which, anon.

Having initially set the channels how you like them, you then get to play with the nicely thought-out master section, which gives you twin, switchable, Master Volumes, plus the old familiar Marshall Presence control, and Resonance.

If this was all you had, you might already think you'd died and gone to amp heaven, but the JVM goes on getting better, the

[...>] 98

..Now, before you start thinking **Why would I want a Marshall with a clean sound?** *...think again.*

deeper you dig. It comes with a fully programmable pedal board (gratifyingly, included in the price - other manufacturers take note!), a serious number of speaker outputs, series and parallel effects loops, speaker emulation line out, MIDI in/thru sockets (yes, the JVM is MIDI controllable!), a host of speaker

outputs... OK, the kitchen sink was missing but we'll let them off.

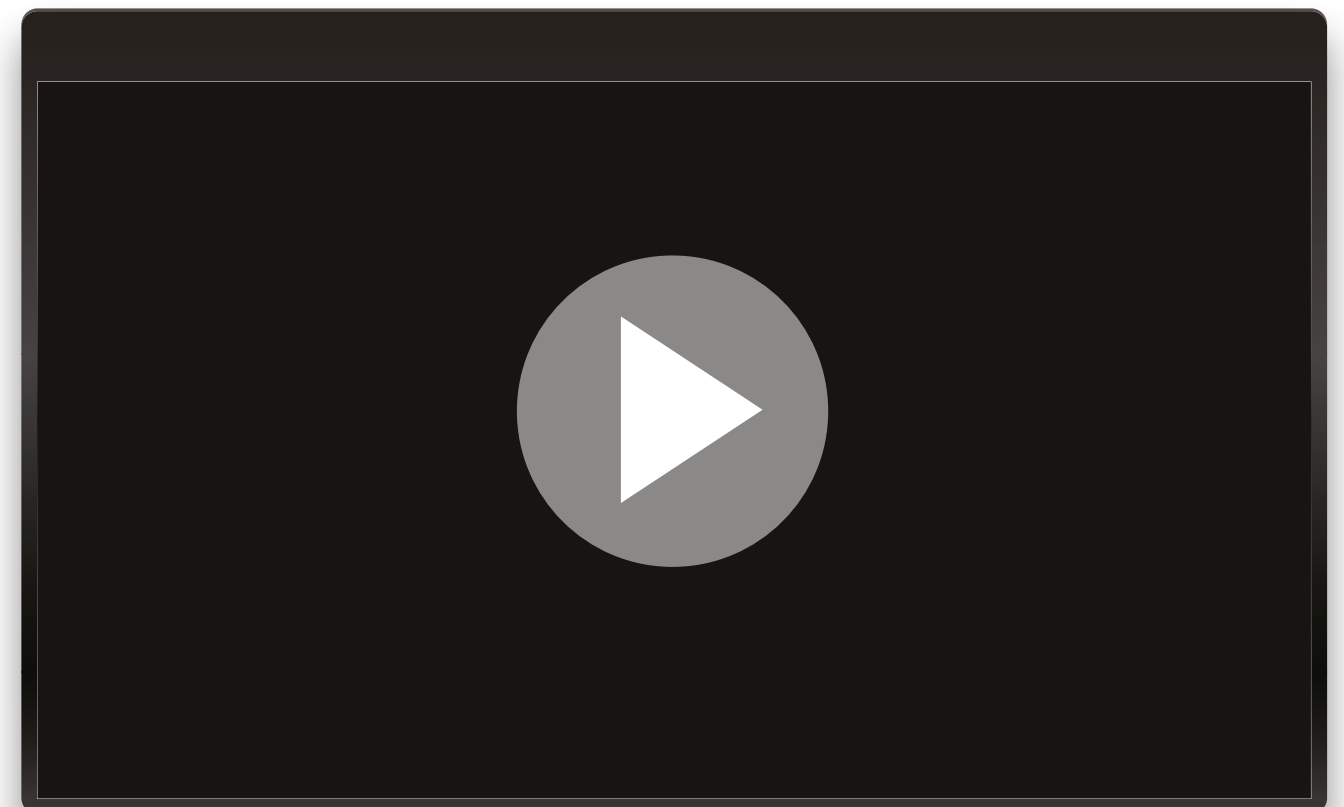
You've heard the saying 'jack of all trades but master of none'? Well, forget it. This amp effortlessly delivers a catalogue of Marshall's historic tones - and then does something quite unexpected in addition - it delivers a remarkably

good clean sound. Now, before you start thinking 'Why would I want a Marshall with a clean sound?' think again. This isn't an amp that has a clean sound or a distorted one, this is an amp that has just about all the versions of distortion you could dream of, as well as a clean sound to rival just about anything. The perfect head? For many, it may well be.

In fact it was probably the JVM's excellent clean performance that attracted Joe Satriani's attention. Joe is famous for using his pedals and his pickups to get 'the sound' - meaning he needs an amp with massive headroom and tonal fidelity to deliver. And that's what the JVM 410 has - in spades.

As Danny Gill's video shows, the big surprise of this amp is its

[...>] 101



“—What swings the Marshall even more into our favour
...it its excellent price.”



sophisticated clean sound which, with a bit of onboard digital reverb (and it's a very high quality reverb, in case you were wondering) delivers sparkling, clear tonality you just don't expect from a full-on Marshall valve head.

Watch the video and you'll also see Danny demonstrate how the Marshall's intuitive, Green, Amber, Red, switching system lets you conjure-up almost any sound. Don't forget - you have four channels to play with, plus those three, footswitchable, colour-coded Gain settings as well. By the time he's up there in the red light setting in channels three and four, the Marshall is simply smokin'!

As Danny says, one of the frequently overlooked qualities of Marshall amps is that they like working with pedals - not all amps do and no doubt this was another of the things that attracted Satch's attention.

Once you've got over your surprise at finding the clean channel, the rest of the JVM's offering are just what you hoped for when you opened the box. Here's your personal Marshall time machine - taking you from early

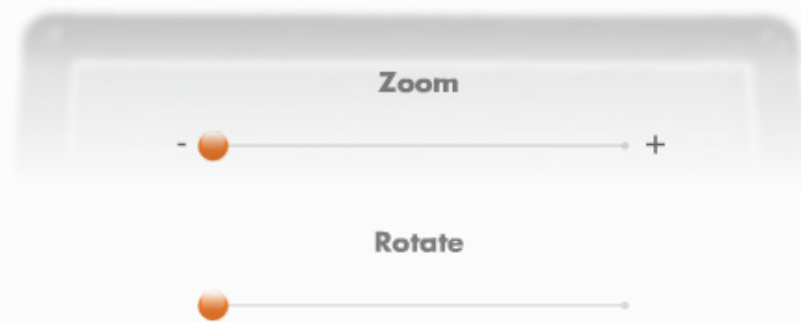
Marshall warmth to the out-and-out lunacy of today's metal.

What swings the Marshall even more into our favour is its excellent price. Bear in mind that this is a genuine hand-built amplifier, made in the Marshall factory in sunny Milton Keynes, England, by some of the same production staff who were making amps since before some of us were born. True, it doesn't feature the laborious point to point hand wiring of ultra-traditional valve amps, but there's a plus side to that, too, as it means JVMs are likely to be more consistent.

Originally, we were going to give this a four star rating - pretty much as good as it gets for quality in our book. Then we started thinking about the price the cost of the handful of valve/tube amps that can compete with the JVMs versatility. That clinched it. The Marshall went up to four and a half - as good a rating as we've yet given anything we've seen.



Marshall's **Santiago Alvarez** talking about **Satriani's Marshall Amp Mod.**



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Tascam GB-10 and LR-10 Guitar and Instrument/Voice trainers and recorders.

Tascam virtually invented modern home recording and have gone on to make musicians' lives easier and more fruitful ever since - not least with their successful phrase trainers. Now there are two newcomers. We asked experienced phrase trainer user, **Jamie Humphries**, to find out whether Tascam has improved the breed.

Tascam GB-10 and LR-10 Guitar and Instrument/Voice trainers and recorders



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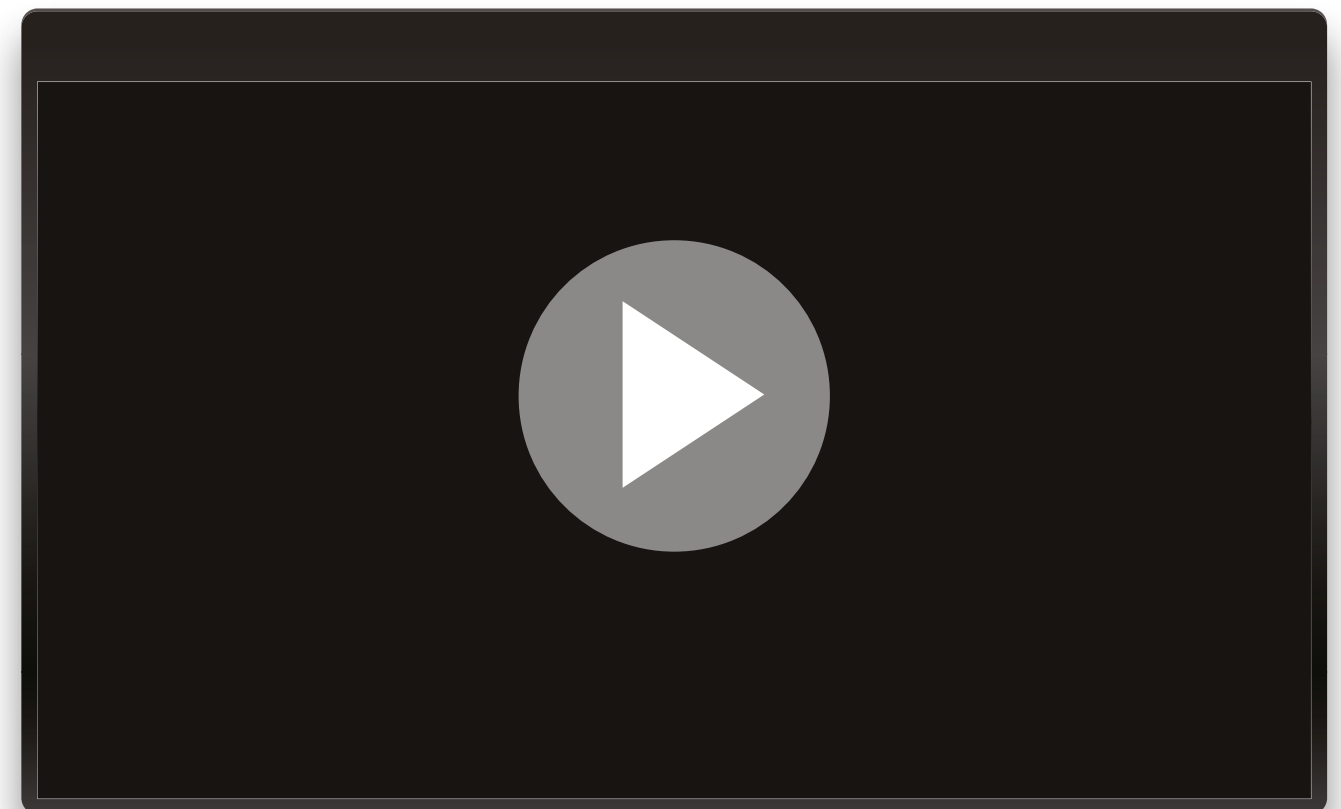
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GO



ince Tascam launched the original four-track cassette based Portastudio in 1979, the company has continued to make

ground-breaking developments in professional and home recording, including hard disc recorders, digital Portastudios and computer-based interfaces that work alongside digital recording packages.



Over the past few years Tascam has revolutionised personal practice units that enable the user to loop sections of either a CD or MP3 and slow the sections down without changing the pitch, allowing difficult licks, phrases and passages to be learnt. As well as this the pitch of songs

can also be changed and even guitar cancellation is possible. The units also include guitar amp simulation and multi-effects, basically offering the guitarist, musician a one-stop portable solution for practice.

[...>] **106**



As a transcriber and touring working guitarist, I've been a long-term fan and user of both the Tascam CD-GT 1 and MP-GT1, having used both units extensively for all

the features of its predecessors, including metronome, tuner, looping function, where an in and out point are set with the loop button. As well as this, loops can be slowed down

One of the main improvements in the GB-10 is the guitar amp simulation and effects processor. The guitar sounds are much more usable and more inspirational to play with, giving you a wider range of clean and dirty tones, and also more tonal flexibility with the cabinet simulation. The effects engine includes compressor, delay, reverb and all of the most common modulation effects. One thing that the unit would benefit from would be a noise gate, as the unit produces some hiss when gain levels are high, and the compressor is used.

Another new and exciting feature of the unit is the recording

comes complete with an SD card, which is a welcome touch!

The LR-10 is basically the same as the GB-10, but is aimed at acoustic instruments and the human voice. It includes a reverb processor, but not the guitar amp simulator. However, the LR-10 includes a built in stereo condenser mic and also a speaker, so you don't have to use headphones or monitors.

So is the new range of Tascam trainers for you? Some might argue that you can use software based trainers, which is true. But for my money, I would highly recommend these excellent products. When transcribing, I use a tab and manuscript

“ One of the main improvements in the GB-10 is the guitar amp simulation and effects processor ”

of my transcription work and also for practice on the road, so I was pleased to be asked to take a closer look at Tascam's newest versions.

The Tascam GB-10 is an attractive unit, with a more user friendly, desk top design, as opposed to the more traditional MP3 player design of the MP-GT1. The 'wedge shape' design means that the unit's controls are easy to see and operate whilst holding your guitar, and also maybe notating your favourite licks. The GB-10 includes all of

or sped up, and the pitch of tracks can be changed; ideal for working on tracks that are in Eb tuning, meaning you can raise the pitch to standard tuning, so you don't have to re-tune your entire guitar.

For fact checkers, both the GB-10 and LR-10 give you control over tempo of 50 per cent to 150 per cent in 10 per cent steps and control over pitch of ± 6 semi-tones with ± 50 cents fine tune.

section. You can use the GB-10 as a notepad recorder, enabling you to instantly record your ideas, utilising the guitar effects section. You can also record over your favourite tracks or backing tracks; another useful practice tool, as you can instantly critique your performance. Yet another improvement is that the GB-10 will also recognise wav files as well as MP3s, so you don't have to always convert tracks before loading them from your PC or Mac via the USB. The GB-10 can also take an SD card for onboard storage. It even

package and would find it frustrating and time consuming to keep swapping from one program to another to loop sections of a track in a slowing down program, and then write out the phrase in another. Also these units will fit in your gig bag, and you can instantly plug-in and practice along to songs prior to a gig with a usable guitar tone. Watch our video to find out just how easy these are to use and see some of the impressive things they let you do!



DV Mark Galileo 15 head & 2x12

DV Mark Galileo 15 head
& 2x12

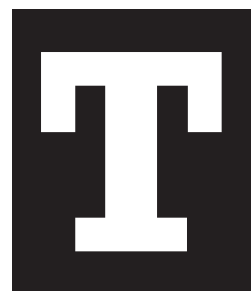


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GO

The Italian manufacturer that bought us Markbass now enters the guitar world, and joins the ever-growing number of producer with low-wattage valve heads. So how does this new brand measure up to some of the more established guitar amp brands? **Jamie Humphries** finds out.



he world of guitar can be a curious place, with ever changing trends and fashions. A few years ago it was huge high-gain stacks, then modelling, and now with everybody returning to the warm rich organic tones of valve amps, it seems that many companies have grasped the need to produce lower wattage, user-friendly amps. It's no secret that to get the best and most desirable tones from a valve amp you have to "crank it up", and doing this with a 50 Watt head, let alone a 100 Watt model, in a rehearsal or pub gig is impossible. You only have to look and listen to Rock history, with the likes of Eddie Van Halen producing his Holy Grail of Rock tones, by fitting a Variac to his Marshall heads, allowing him to drop the wattage, and run the amp louder to get his tube saturated tones. Large valve amps are also pretty much redundant at home,

which often results in you sacrificing your tone for the modelling option.

From my own experiences of touring around the world playing everything from 1,500-2,000 seater theatres, to 30,000 seater arenas, and even more recently playing at London's Hyde Park, using a high wattage valve amp "cranked to the max" isn't an option - it's a sound man's nightmare! And with in-ear monitoring systems becoming more widely used, who needs a 100 Watt head? These days, I find myself using valve amps that allow you to switch to a lower wattage, enabling them to be driven much harder. Companies such as Marshall, Cornford, Mesa Boogie, Blackstar and Orange have all recognised the market potential of producing high quality low wattage valve amps, so do we really need another low wattage head, especially from a company that is known more for bass equipment?



Markbass was formed in Italy in 2001, and in a relatively short period of time has established itself as one of the leading names in high-end bass amplification. Now the company is trying to make a similar impact in the guitar amp market with their DV Mark offshoot. Already the DV Mark brand has lured such heavy endorsees as sweep picking fusion ace, Frank Gambale.

The Galileo is a very attractive and well constructed little head - in fact it is entirely handmade. The no-frills workhorse design sports a road-ready metal mesh case, allowing you to see inside. The amp has a retro feel with its satin black fascia and white chicken head dials. A shoulder style strap makes carrying this little brute to a rehearsal or session very easy.

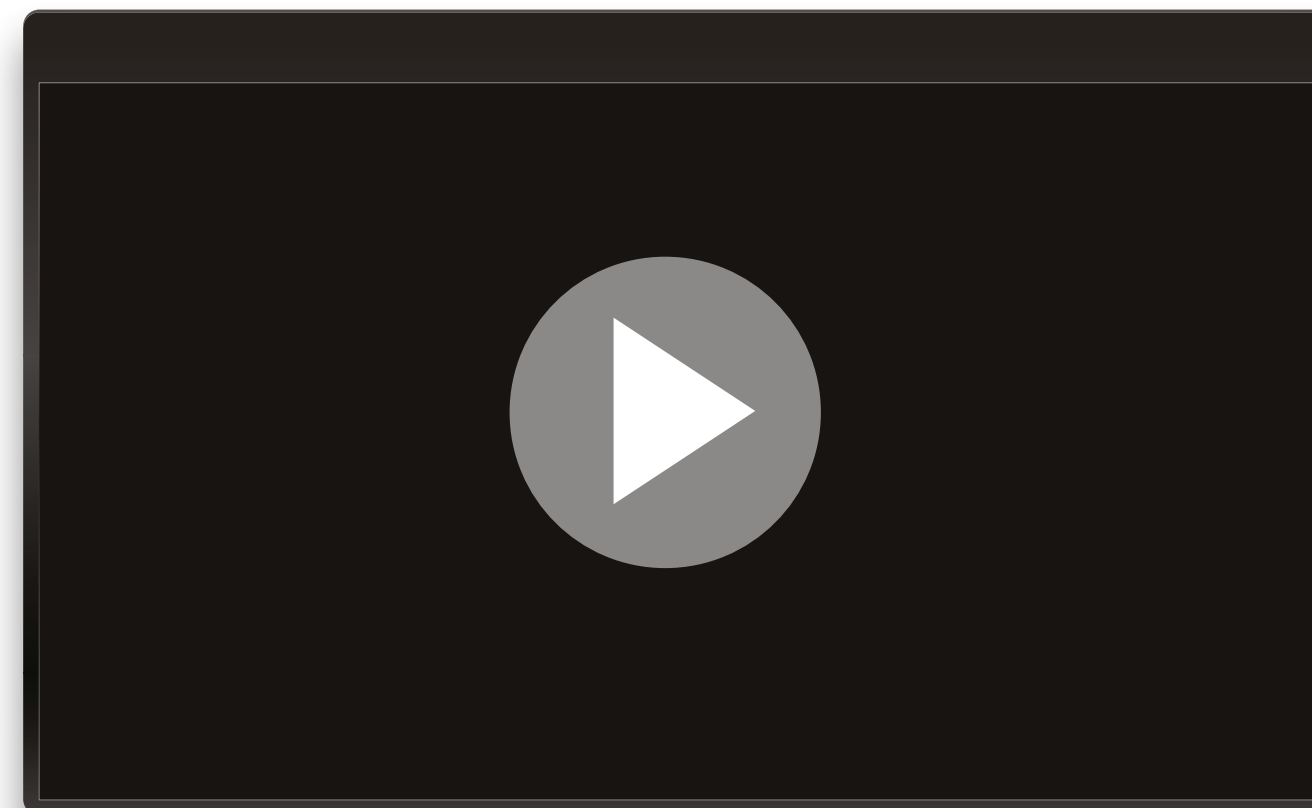
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The controls are pretty straightforward, with the Galileo featuring a single channel design, with gain, bass mid and treble, and a master volume. The head also features a bright switch.

This 15 Watt beauty uses 2 ECC83 pre amp tubes and 2 EL84's and 1 ECC83 in the power amp stage. It's surprisingly loud, making it ideal for recording, rehearsing, and also smaller sized gigs. Tonally, the Galileo can produce a wide variety of sounds, although falling more into the classic-sounding category rather than high gain. It also has plenty of headroom too, for glassy, bright clean tones and even when cranked and crunchy the Galileo cleans up nicely when the guitar volume is backed off.

Another interesting and slightly radical thing about the setup provided for our demo was the speaker cabinet. For our demo we used the C212V, a slanted 2x12 cab, with a vertical design, almost as if a 4x12 had been sliced in half. The 300 Watt 4 Ohms cab is loaded with 2x12 inch Neodymium custom B&C speakers, making this cab not only sound great, but also easy to lift and load after a gig.

DV Mark are defiantly making their mark in a very competitive market place, and the Galileo is surely a serious contender for anyone considering a low wattage all-valve head.



“It’s surprisingly loud, making it ideal for recording, rehearsing, and also smaller sized gigs.”

Rothwell F1 Booster and Tornado Overdrive Pedals

Former aviation electronics guru, Andrew Rothwell, has received great acclaim for his high quality, low noise pedals. But how do they perform on take-off? **Jamie Humphries** is our test pilot.

A

Andrew Rothwell has been making high-end guitar pedals since 2007, and has already created a stir in the industry. Rothwell has attracted such high profile uses as Mike Scott of Justin Timberlake's band and the late Gary Moore. The pedals are hand-crafted in the UK and are built to the highest spec, using low noise components and rugged, hard wearing switches and cases, meaning that Rothwell pedals will stand up to some serious punishment. For our video demo I checked out the F1 Booster and the Tornado Overdrive, and was pleasantly surprised with what I heard.

The F1 Booster

The F1 Booster

Gj **RATING** ★★★★★

Check the Spec.

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GO

I've long been a fan of boosters against overdrive pedals, and was keen to hear how the F1 would perform.

The F1 Booster is a clean boost that basically adds up to 20dB and can be used to either boost your signal, or send an amp that is slightly driven into a searing overdriven lead tone, or crunchy rhythm sound. The control layout is very simple, featuring just two knobs - volume and tone. The F1's tone circuit will enable you to craft the EQ of your sound and is something that sets this pedal apart

[...>] **114**



from many other boosters on the market. The pedal also features a mid switch. In the down position it gives a scooped mid sound, while in the up position it gives a subtle mid-boost.

In use, the F1 is capable of producing vintage blues tones to high gain scooped modern tones and everything in between. Another interesting application for this pedal is that you can set it for the opposite of what a booster is often used for. If you have your amp set for a great full crunch tone, the F1 Booster can also be used for cutting the signal and cleaning up the amp.

Try setting the level of the pedal lower, so that the signal drops when you kick in the pedal. You can also use the mid function to scoop out frequencies and help clean up your crunchy amp tone - great for using single channel traditional valve amps! I used the F1 Booster on our special Gary Moore tribute, running it into a four input Marshall Plexi head. As you can hear in this issue, the results were very authentic. The price is pretty good for a high quality boutique pedal, too!



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The Tornado Overdrive

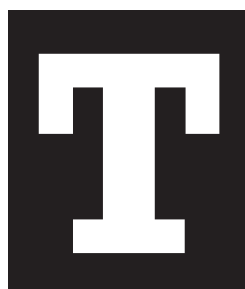
The Tornado Overdrive

Gj RATING ★★★★★

Check the Spec.

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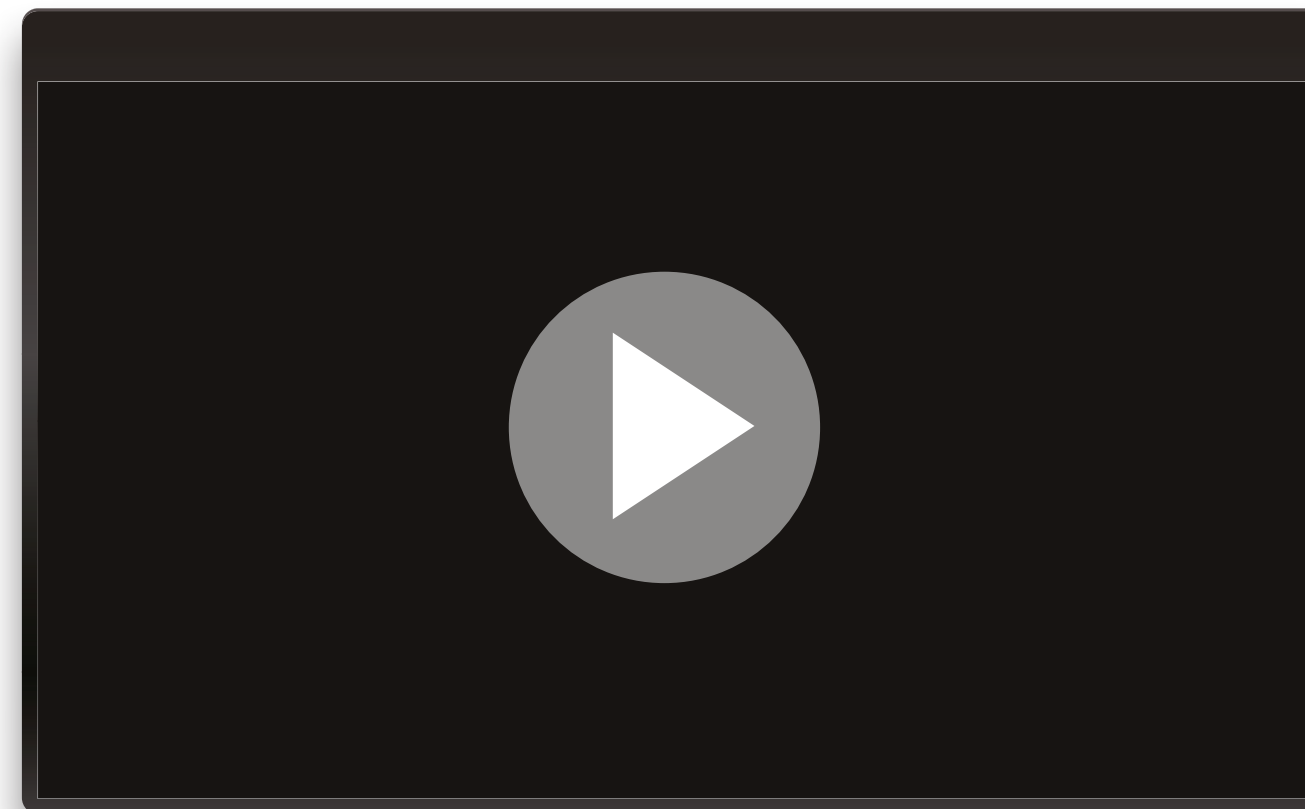
The second Rothwell pedal we had to try was the very retro-looking Tornado Overdrive. As with the F1

Booster, the controls are very basic, yet very effective, with three knobs:



volume, gain and tone. Like the F1 Booster, the Tornado also features a tone shift button. This pedal is a Class A, single-ended overdrive that uses JFET circuitry. JFETs work in similar ways to valves, which basically

[...>] 117



Both of these pedals should be at the top of your 'must try' list!

makes the Tornado not dissimilar to a traditional valve amp in both sound, and the way it reacts. Running the Tornado into a clean amp will produce a thick, authentic, valve like tone, with a rich bottom end. Wind up the gain to produce more saturation, and a natural compression and, again, it's very valve amp like. If you then press in the shift button, you can use the tone control to scoop the mids, and produce more modern high gain tones.

The Tornado can also be used as a clean boost to send a crunching amp into a full, rich, sustaining overdrive, by simply

dropping the level of the gain and pushing the volume.

One of the things that impressed me about this pedal is that even when it was set to a thick rich distortion, it would clean up when the volume of the guitar was backed off; again very akin to a valve amp. Both of these pedals get my thumbs up, and I have even taken the F1 out on a gig to give it a real test. So if you're looking for a versatile clean boost, or a "stack in a box", both of these pedals should be at the top of your 'must try' list!



Vigier Excalibur Kaos

If you're searching for the perfect, high-end guitar for technical metal, shred or fusion **Tom Quayle** might have found the answer. French guitar genius Patrice Vigier has taken aim at the top end of the production market with a new model, the Vigier Excalibur Kaos. Is it good? All we can say is that we had to prise it out of Tom's hands...

Patrice Vigier and his team of French guitar builders have been producing high-end guitars for just over 30 years and have a well deserved reputation for quality and innovation. The company is also starting to gain some very serious endorsements from the Rock and Metal fraternities. The Excalibur Kaos we were sent for review is designed as an all-out metal and shred guitar - but it also has enough versatility to appeal directly to players from other genres, too, we found.

The Kaos is equipped to a very high spec, with no custom

Vigier Excalibur Kaos



options to choose from. This is done to keep costs down for the consumer, so no flame tops or

elaborate binding are available on this model, unlike the other Excaliburs in the range. What you get is a two-piece, centre jointed alder body with a piano black finish.

Vigier guitars have some unique features, one of the most exciting being their use of carbon in the construction of the necks. Patrice experimented with wood/carbon combinations for extra stability and strength in his basses and guitars, finally settling on a combination of 10% Carbon to 90% maple in place of the traditional truss rod running down the centre of most other guitar necks. The added carbon is run as a strip down the centre of the wood

stretching all the way up

the neck and from back to front up to the fretboard. This prevents the neck from moving, regardless of humidity and temperature, so is a superb option for the travelling guitar player plagued by needing to make constant adjustments

to compensate for weather conditions. It helps tonally too, giving constancy across the range of the neck, with no dead spots to speak of.

The neck is incredibly smooth to play, with the D shape fitting very comfortably into the hand. The matte varnish feels silky, giving a slippery feel that's great for fast playing and swift power chord changes. Vigier also puts a zero fret after the nut on its guitars giving better intonation and action. The nut is Teflon, allowing the strings to glide over their slots smoothly. In combination with the locking tuners and super smooth trem, the guitar stays in tune well even with

aggressive dive-bombs. Vigier uses oversized locking tuners designed to increase sustain. Combined with the reverse headstock design, producing a slightly increased tension on the lower strings, this makes the guitar exceptional for power chords and chugging riff sessions.

Plugged in, the Kaos certainly impresses with its Amber pickups in H/H configuration. Both humbuckers are mounted directly onto the body for added sustain and can be split using the 5-way switch for some very convincing single coil sounds.

Starting with a clean tone, the neck pickup has a clear, glassy quality that's superb for chordal playing

[...>] 120



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and splitting the neck pickup allows convincing funk and Strat-like tones. This is certainly a versatile guitar - much more so than its looks would suggest. Moving down to the bridge position gives a punchy tone that's not overbearing or shouty and sounds superb with the addition of some light overdrive. Great for blues or that clean-yet-dirty overdriven tone.

With a dirty sound, the guitar can do the range of sounds from classic Rock to all-out detuned madness, with punch and clarity on each of the pickups. When using the neck pickup you can achieve a creamy singing lead tone without getting muddy. Moving to the bridge setting, you can get a screaming lead sound and seriously chunky

power chords. Back down the volume and the sound cleans up really well. Check out our video for a demonstration.

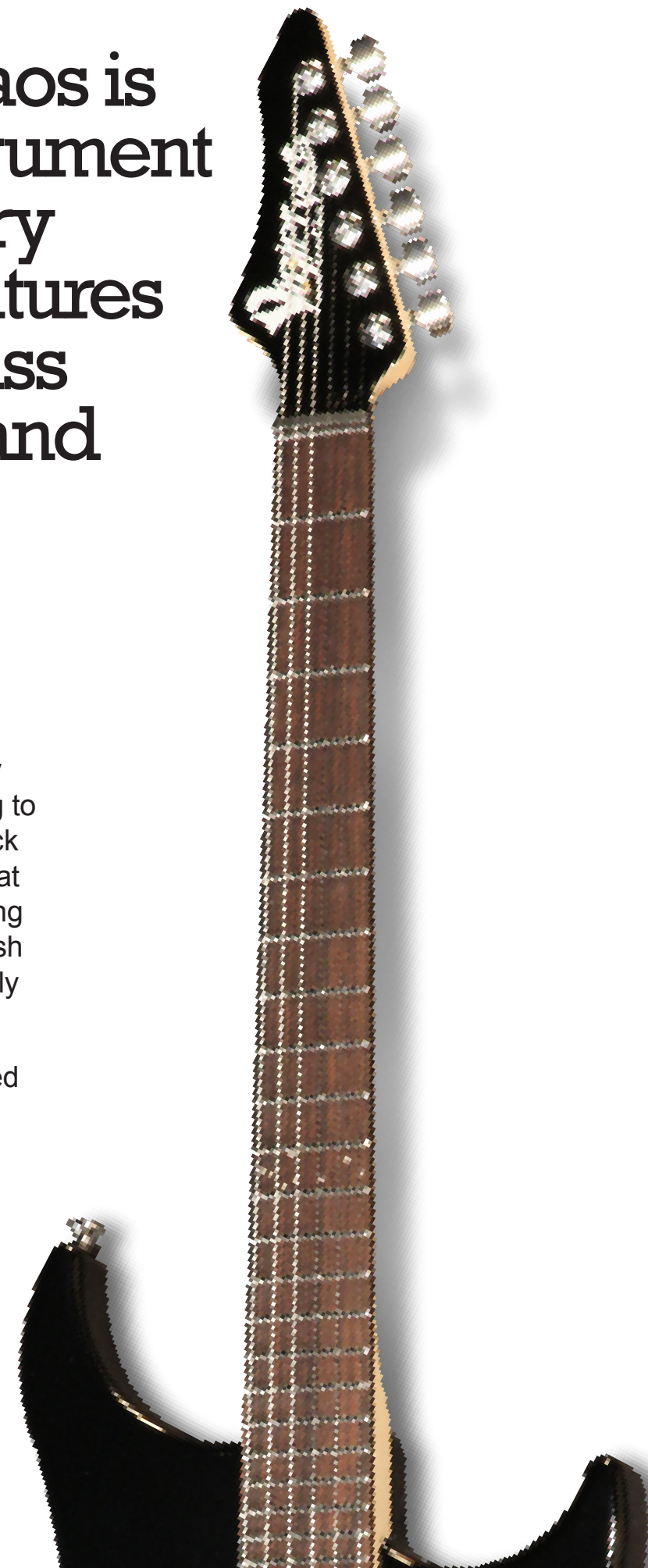
The Kaos also features a kill switch just above the volume control for rapidly switching the signal on and off at the jack socket. It works exactly as expected and with some practice can be a very creative tool. One small snag I had was that the kill switch was tiny and hard to spot in dark lighting. There were times I'd go to hit it and yet miss completely.

Overall the Kaos is a superb instrument with some very innovative features and world-class construction and specifications. It's most definitely a guitar aimed at metal and technical players but is a supremely versatile

Overall the Kaos is a superb instrument with some very innovative features and world-class construction and specifications

guitar that shouldn't be overlooked by players in other genres. I'm struggling to find negative points other than the lack of finish options, though be aware that for those of you obsessed with keeping your guitar clean, the piano black finish attracts fingerprints and dust incredibly quickly.

Vigier has deliberately placed this guitar in the same price range as some PRS, Suhr Pro and some of the high-end Ibanez models - but the unique features of this and all other Vigiers makes them an option that should be taken very seriously. It's not only a fine guitar - it's also very well priced for what it offers.



Line 6 POD HD500

Line 6 POD HD500



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GO

The ultimate in amp modelling for 2011? That might just be the POD HD500. **Tom Quayle** tests the latest and greatest from Line 6.

F

or the past decade or so, the US's Line 6 has been at the forefront of modelling technology. Many other companies have released amp modelling hardware but you'd be hard pushed to argue against Line 6 being the market leader. In recent years though, many advances have been made in the modelling area with companies such as Fractal Audio raising the bar. It's with the new HD series that Line 6 has responded

and pushed forward its product line, moving into the High Definition era - hence HD.

For the latest HD series of the POD, Line 6 went back to the drawing board and re-designed all its amp models from scratch.

The HD500 is the flagship in the range and has more features than can possibly be outlined in a review but here are the main points. All-metal construction, extensive

analogue and digital I/O options including USB recording into your DAW, 16 amp models with matching cabinets and microphone models, more than 100 effects taken from the M series of multi effects units, built in 48-sec looper, assignable expression pedal and a built in tuner.

The amp models range in sound from modelled

versions of a Gibson EH-185, or Fender Twin clean amp all the way to high gain models of the Bogner Uberschall and Marshall JCM-800. The effects are all high quality - any owner of an M13 or M6 will attest to the power of these units and the HD 500 uses the same effects models as that range. Reverbs, delays, modulations of all varieties, distortions/overdrives and even synth effects are available in many variations and can be configured in as many ways as your imagination allows. If you're a tweaker and love endless settings this is the unit for you. However, editing is easy and if you just want ease of use, the unit can be edited with a quick perusal of the manual. It's really up to the user as to how deep they wish to go - just be aware that you can go very deep if required.

As with many units of this type the presets are designed to give you the extreme picture of what's possible, so editing will get you the best results. Editing is simple in its basic form and a series of amp-like controls on the front allow you quick access to gain, treble, mids, bass, presence etc. For deeper editing, a large LCD display offers access to all parameters in a clear and intuitive manner.

[...>] 124



We tried the HD500 plugged into the desk, using the inbuilt cabinet simulations and can report that the amps feel very organic indeed. After a short spell of careful editing, matching the sounds to your particular hardware configuration, some really incredible tones can be created.

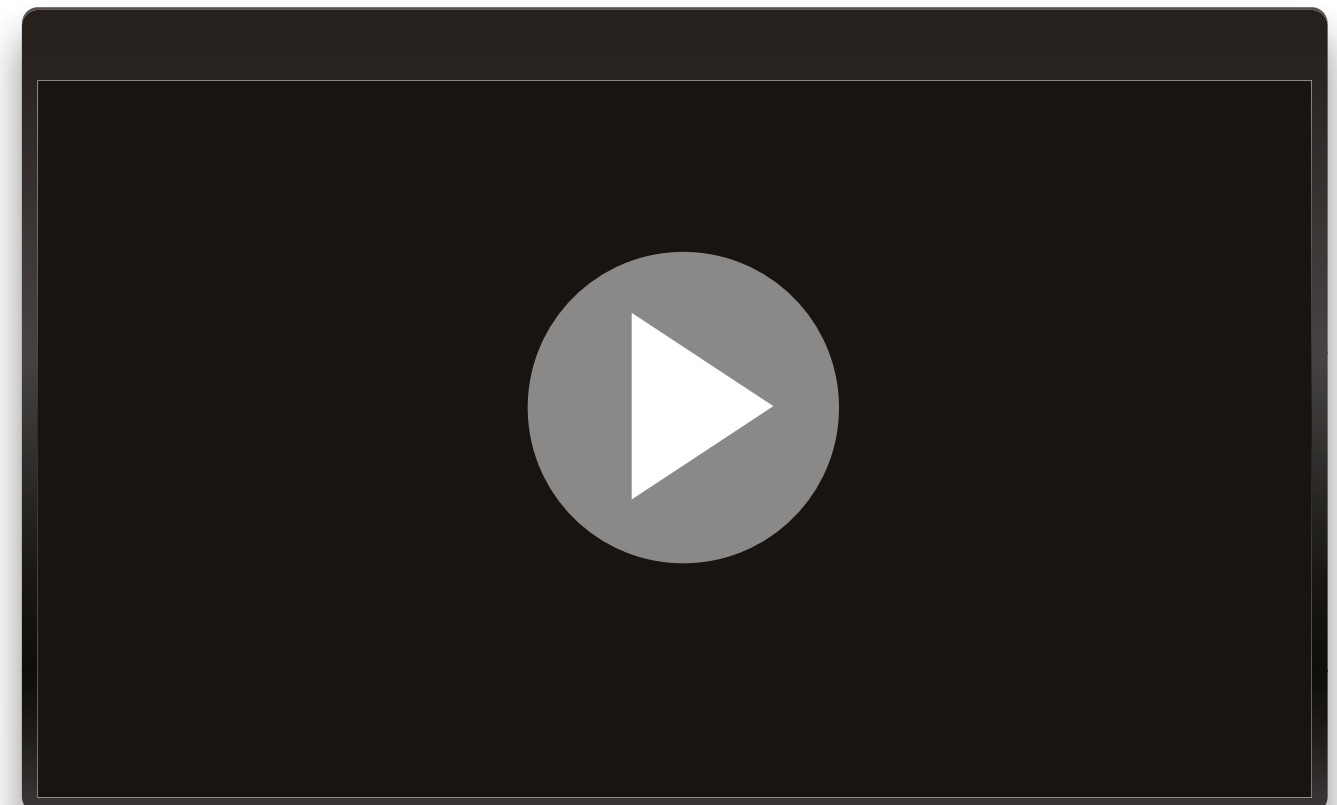
Frankly, the potential of this unit is phenomenal and really limited only by the user. I managed to create some very authentic tones, ranging from spanky, country cleans and crunchy AC30 sounds through to heavy detuned madness. As with many modelling units, the overdriven sounds are, to my ears, much more successful than the clean variations. Whilst there are definite improvements in this area with a more natural, tube-like break up and realistic dynamic response coming from this HD series, I have yet to hear a clean tone that can match a great, real tube amp. As far as the drive sounds go, in a blindfold test,

one would be hard pressed to say for certain that they weren't listening to a real amp. Very impressive indeed! Again, this is all down to the end user and any unit like this can be made to sound as bad as it can sound great.

When combined with the Loop function (giving 48 second loop times on the HD500 and reverse/half speed functions) and the huge array of I/O options, the unit becomes great value for money. If we could get those clean sounds to be as killer as the overdriven sounds then Line 6 would have the ultimate amp modeller on their hands. Then again, at this sort of price (see the Spec box) they might be there already. The HD 500 is a lot cheaper than a Fractal Audio Axe FX and if you can't quite stretch to the 500, there are two other, less expensive, units in the range, albeit with fewer options, the HD 400 and HD 300. Check out our video demo - then check them again at your local guitar store!.



Frankly, the potential of this unit is phenomenal and really limited only by the user.



Orange Crush CL35DX Combo

With so many lower priced, feature-heavy amps on the market, choosing the perfect practice/starter amp can be a difficult task, so have Orange just made your search easier? **Jamie Humphries** reviews.

Orange Crush C35LDX Combo



range founder, Cliff Cooper, began his brightly coloured journey when he opened the Orange Musical

Instruments shop and Recording Studio, in swinging London, in 1968. Cliff's background was in electrical engineering, but styling was also crucial to Cliff's designs. When the Orange amp was born it was unique: a valve amp with a bright orange covering, a distinctive sci-fi design, large volume controls and hieroglyphic legends beneath all the controls. Early endorsers were British Blues act Fleetwood Mac (in their pre-Stevie Nicks/Lyndsey Buckingham incarnation), who subsequently took the Orange Amp to the US. Later, with such artists as Jimmy

Page, Stevie Wonder, John Mayall, Wishbone Ash and BB King (to name but a few!) turning Orange, the brand's popularity grew. During the '70s Orange introduced 120 and 80 Watt versions, establishing Orange as one of the most popular valve amps in the world.

After a reincarnation following business difficulties, Orange amps began to enjoy a return to popularity during the early '90s, especially with such heavyweight Brit Pop bands such as Oasis and Blur. More recently, Orange have enjoyed success with endorsers like Slipknot, Down and

Mastodon - indeed, they've become a very common site on stage with any number of hip young bands. Arguably, Orange has never been cooler. But alongside the famous, hugely powerful, all-valve heads the company has also enjoyed great success with the low wattage, all-valve 'Tiny Terror' head and, coming up fast in the outside lane, are Orange's more entry-level offerings, the very affordable, solid state 'Crush' range.

The entry level amp market is very competitive and when choosing an amp at this end of the spectrum, tone,

[...>] 128



“Surely one of the most versatile and feature packed amps in this price bracket.”

features, portability, and volume, at both bedroom and rehearsal level, will all pay a vital part.

The Crush 35 has all the great styling you would expect from an Orange amp: rugged design, woven speaker grill, hieroglyph control graphics and not forgetting that unmistakable Orange vinyl cover and black corner covers. This 35 Watt combo boasts twin channels, clean and crunch, with the crunch channel capable of vintage to modern high gain tones that are rich and not fizzy. The clean channel is capable

of producing bright country, snappy funk and even rich warm Jazz tones and these can be shaped with the effective three band EQ. But that's not all, because the Crush features great quality digital effects, ranging through delay, reverb and a variety of modulation effects. On top of this there is a footswitch input to enable you to switch channels without interrupting your performance. There is also a headphone jack, and also an MP3 input for your iPod, so you can jam all night without waking the neighbours!

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With features such as this, the Crush 35 is well suited to a varied life, from bedroom wood-shedding, to rehearsal room shredding, to small gigs, making it surely one of the most

versatile and featured packed amps in this price bracket. It's a great amp at a very affordable price from a company that really understands tone.



Orange C35LDX Combo Review



Blackstar HT-1R Combo

Blackstar HT-1R Combo



One What?! High class valve amps just go on getting quieter. The latest Blackstar - the HT-1R - delivers a mere one Watt. What use is that? **Michael Casswell** has an answer - *and it might surprise you.*

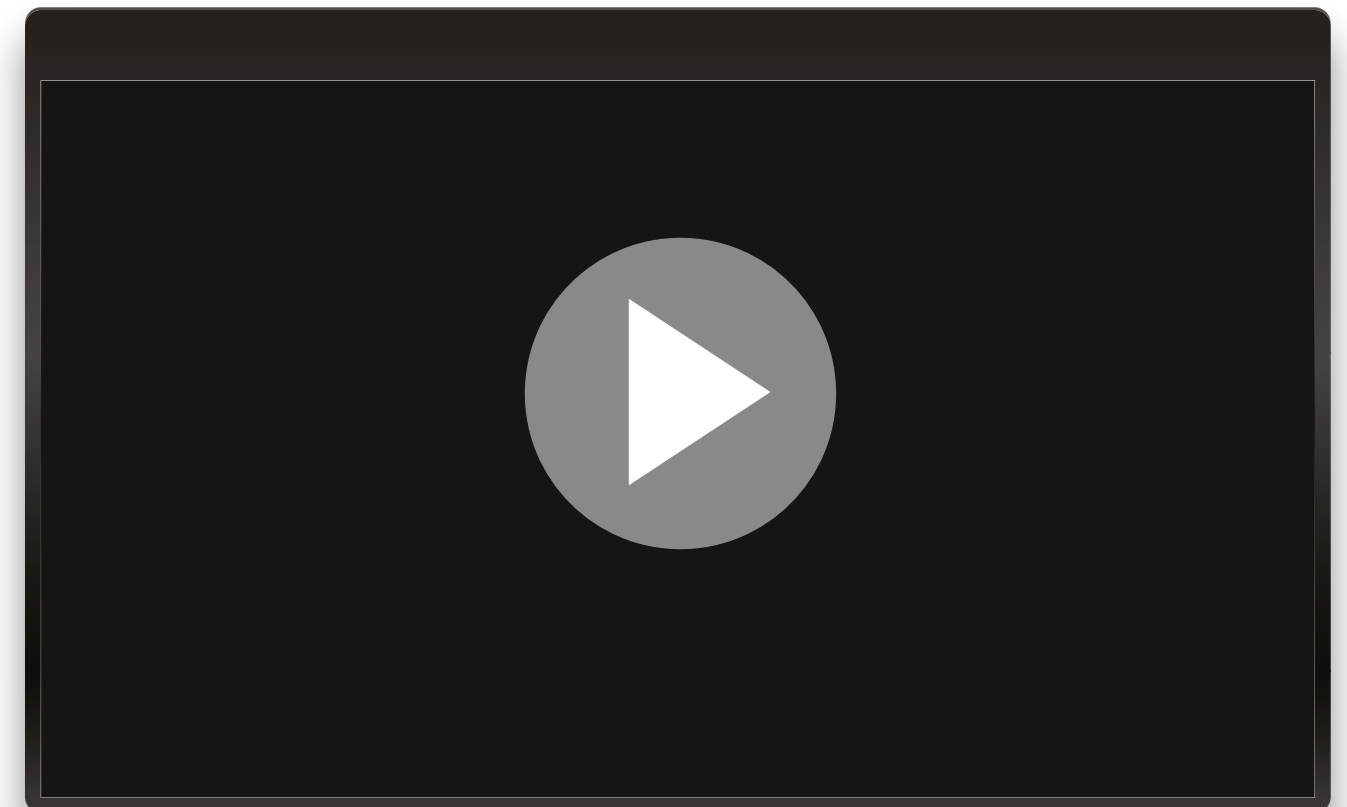


he Blackstar HT-1R is aimed largely at practice or home recording. It's a one Watt tube amp that comes in head or combo form,

with or without an onboard reverb, sharing the bloodline with the hugely successful HT-5. Like most of Blackstar's products, it looks damn cool, which isn't a high priority for some, I know, but it is nice fact. It makes you want to plug-in and check out if the beauty is just skin deep.

As it turns out, you'll be glad to know the beauty goes very deep, because this twin channel Blackstar sounds very tasty indeed. The first thing you notice is how respectably loud it is. I've played through 15 Watt tranny amps that aren't as loud as this! It gives a

nice touch sensitive depth of sound too, both on the clean channel, and the dirty channel. I tend to look for how an amp reacts when I work the guitar's volume pot and pick up selector, and this thing does indeed tick all the boxes.



The layout is simplicity itself. You have a single input, then just three controls for Gain, Volume and EQ - this latter being the HT-1's 'secret weapon' - Blackstar's cool 'infinite shape feature' which gives you a lot of variation to the overall voicing and EQ. Though the amp actually uses one ECC83 and one ECC82 valves in a push-pull amp design, turning this pot takes changes the sound from a sort-of American 6L6 tube sound, to a more British EL34 sound. That's what they Blackstar say anyway, but I'd say just treat it as

a fine-tune to the tone you are after, depending on pick ups, guitar, wind direction etc.

The model we were sent came with onboard reverb, which lends a certain something behind your sound, although if you overdo it, you do end-up sounding like you're playing in your luxury tiled bathroom.

Obviously, what guitar you play, what pick ups you use, how you hit the strings, are all factors on how

[...>] 133

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GO

This amp retails for about the same price as a boutique stomp box and is great value for money.



this amp, or any amp is going to sound. But I would gladly turn up at a recording session with this little Blackstar and a few core effects pedals, knowing I could cover most of the tones needed. Although there is no effects loop, there is the option to come out of the speaker emulated line out, into your modulation, delay and reverb pedals, which could split your signal left and right, then go straight into the desk. For added tone, you could then stick a mike on the 8 inch speaker, and blend a mono track into the centre of your left-right wet signal. Instant huge tone, everybody is happy, you get paid, and booked by the studio to come back next week for the metal-funk-reggae-jazz-pop boy/girl flavour of the week signing that will be in recording their new timeless hit song that will inspire generations to come! And all because you had your one Watt Blackstar!

This amp retails for about the same price as a boutique stomp box and is great value for money. The guitar I'm using in our video is my 1989 Valley Arts custom pro, which is loaded with its original EMG pick ups. But I know I could take any of my guitars, play through the HT-1 and it would deliver great guitar sounds that inspire and, therefore, make you play better. Because it's valve, it would also react nicely to pushing the front end (although you don't need to) with your favourite compressors and overdrives - which teaches you how to manipulate tone at bedroom volumes, before you hit the stage with your 100 Watt amp of doom!

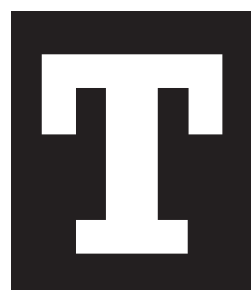
It's a great amp at a great price and it's great fun!



Ibanez JS1000 BP and JS100 TR

Does Joe Satriani's magic rub-off on his signature guitars? Working closely with Ibanez - one of Japan's longest established guitar brands - Satch has put his name to what has become quite a range. **Danny Gill** demos the top and entry level models. **Gary Cooper** adds the words.

Ibanez JS1000 BP



here's no law that says you have to use the same make and model as your guitar hero. As we saw last month

with David Gilmour, a Fender Relic Stratocaster is the obvious route to getting Gilmour's distinctive tones, but there are other - and cheaper - ways. Much the same is true with the legendary Joe Satriani. As Danny Gill demonstrates in this issue's technique lessons, when he gets the Satch sound from his own ESP, it's possible to approach the maestro's trademark

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Ibanez JS 1000



tones in a number of ways. But some things are essential. You need great pickups, a 'superstrat' style guitar and an advanced trem to enable Satriani's playing gymnastics. So why not go to the very source? We borrowed two Ibanez Satriani models - the top of the range JS 1000 and the considerably less expensive JS100 - to see how they fared.

The Ibanez JS1000 (ours came in the handsome Black Pearl finish) offers a basswood body with a bolt-on maple neck and a rosewood fingerboard with 6105 style frets and abalone dot inlays. It's not a heavy guitar, so long sessions shouldn't pose any problem and, as you'd expect,



Price is a problem for all the big brand guitar makers.

access to the entire fretboard is a dream.

Hardware wise, the JS1000 features a pair of DiMarzio humbuckers - a PAF-PRO at the neck and a FRED at the bridge. Both have been specially designed by DiMarzio for Satriani and even if DiMarzios aren't your usual choice, these are right for this guitar and the job it sets out to do.

Equally right is Ibanez's own take on the floating bridge concept, called the Edge Tremolo. They call it that because of the knife-like edge pivot surfaces used to reduce friction and make for lightning fast, yet smooth, movements in both directions, up and down. The Edge features individual fine tuners for each string and a stud lock for stability. Up at the other end of the neck, a locking nut clamps

the strings to help keep the beast in tune.

Controls on the JS1000 are simple to understand and use. You have a high-pass filter on the volume pot, so that higher frequencies are maintained if you throttle-back the volume and both pickups feature coil taps, enabling you to switch between single coil and humbucking configurations.

As you'd expect from a Japanese made guitar, our sample was flawless and not only played well but gave that characteristic Satriani sound - particularly when used with Satch's own-designed Vox pedals and his recently adopted Marshall JVM.

There's no doubt that this is a fine guitar and for the player who won't be satisfied with anything but the same guitar that Satch uses it's the natural choice. That said, the days of the cheap Japanese-made guitars are sadly long gone and this Ibanez - though well made and sounding like

[...>] 136

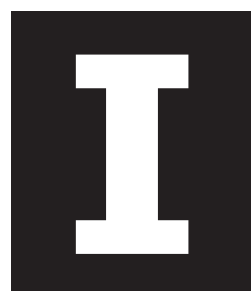


a dream - costs more than some boutique brands, which you might also want to consider. Price is a problem for all the big brand guitar makers. Think of it this way. If Ford made a car as good as a Ferrari, they should be able to charge similar money for it, shouldn't they? Well,

perhaps - but some people put a lot of store by exclusivity and even wearing Joe Satriani's seal of approval, an Ibanez for this sort of price may seem a tad expensive. On the other hand - **it's undoubtedly The Real Thing!**



Ibanez JS100 TR



If the asking price of the top of the range JS1000 makes your eyes water, then how about the JS100 - which sits at the other end of the Ibanez Satriani signature range?

Ibanez JS 100 TR



RATING ★★☆☆☆

Our sample came in Transparent Red and that was the first sign that, though cheaper than its sibling, this was also a fine-looking guitar. In fact, from the back row, most of your audience wouldn't know which you were playing.



In terms of materials, the JS100 is surprisingly close to the JS1000. It too features a basswood body, a maple neck and a rosewood fingerboard but as you start to dig deeper, you begin to see where Ibanez has made choices to get the price down. To start with, it boasts a non-

AH2 (bridge). Aside from, their placement, the main difference between the two is that the bridge model features Alnico magnets, while the AH1 at the neck, features a ceramic magnet - reckoned by Ibanez to be more suited for chord playing. Interestingly, Danny Gill felt he actually preferred the sound of these to the JS1000's DiMarzios

In terms of materials, the JS100 is surprisingly close to the JS1000.

Check the Spec.

Get the product info you need.

GO

in some ways - though he said it was a very subjective call.

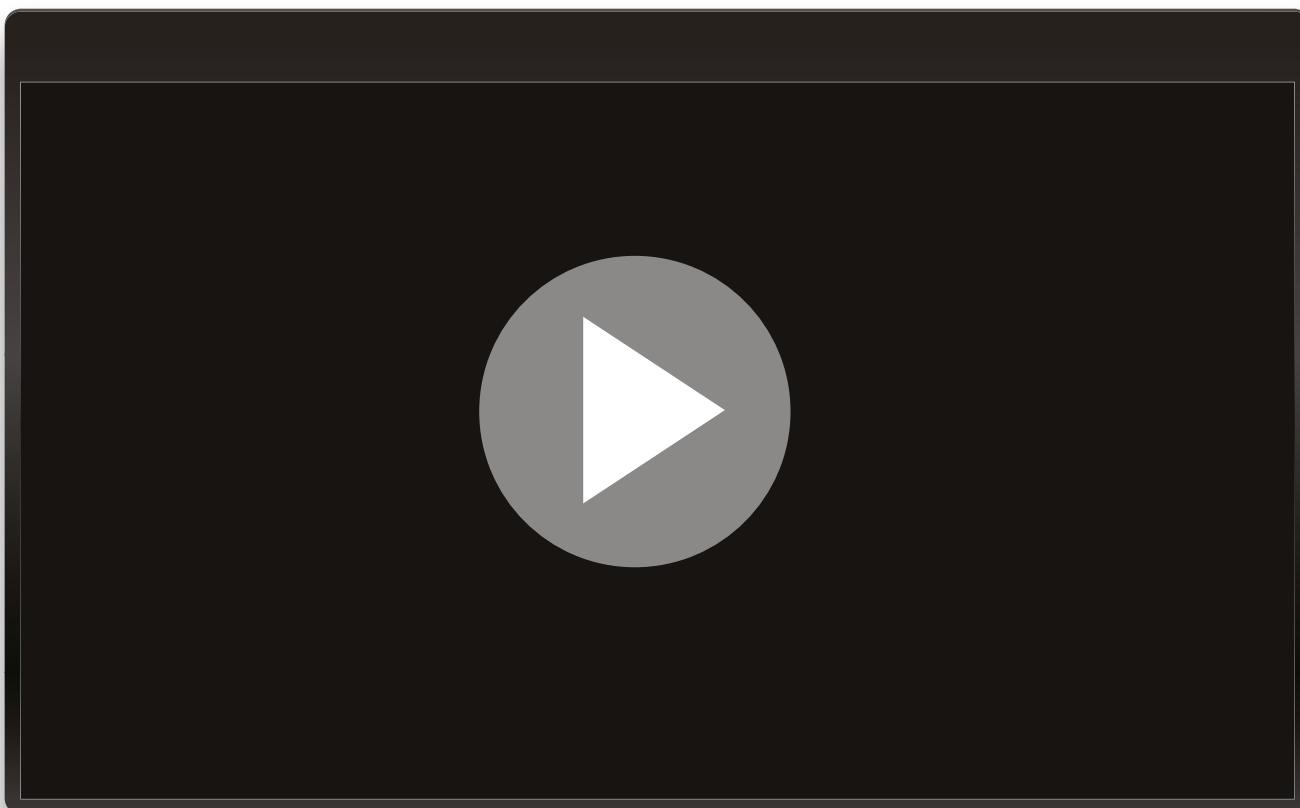
The JS100 features a similar

design of Ibanez Edge trem to the version used on the JS1000, and controls for the pickups come via a push/pull function which splits the pickups between single and twin coil (humbucking) operation.

specific 'medium gauge' fretwire (though we found no faults with it) and the pickups are not top-drawer DiMarzios, but a pair of humbuckers of Ibanez's own design, called the AH1 (it stands for Axis Humbucker - neck) and

Again, this Ibanez struck us as a likeable guitar - certainly capable of getting pretty close to the Satriani sound. That said, the longer we played it, the more we began to realise that it didn't reach the heights

[...>] **138**



scaled by the premium JS1000 (as you should expect, given the considerable price difference). But perhaps more worryingly, several niggles began to trouble us. The neck joint wasn't 100 per cent rock solid and we were getting occasional sticking problems with the trem bridge.

In fairness, both faults could easily be rectified by your local guitar shop - but it does show why you are always better buying direct from a trusted guitar retailer where you can

and insisting that the guitar you buy is set-up by them as part of the purchase price.

The JS100 is a great way for players to get the magical Satriani look and feel - the sounds too are all there - but at this sort of price it's up against some pretty stiff competition.



Play Ad

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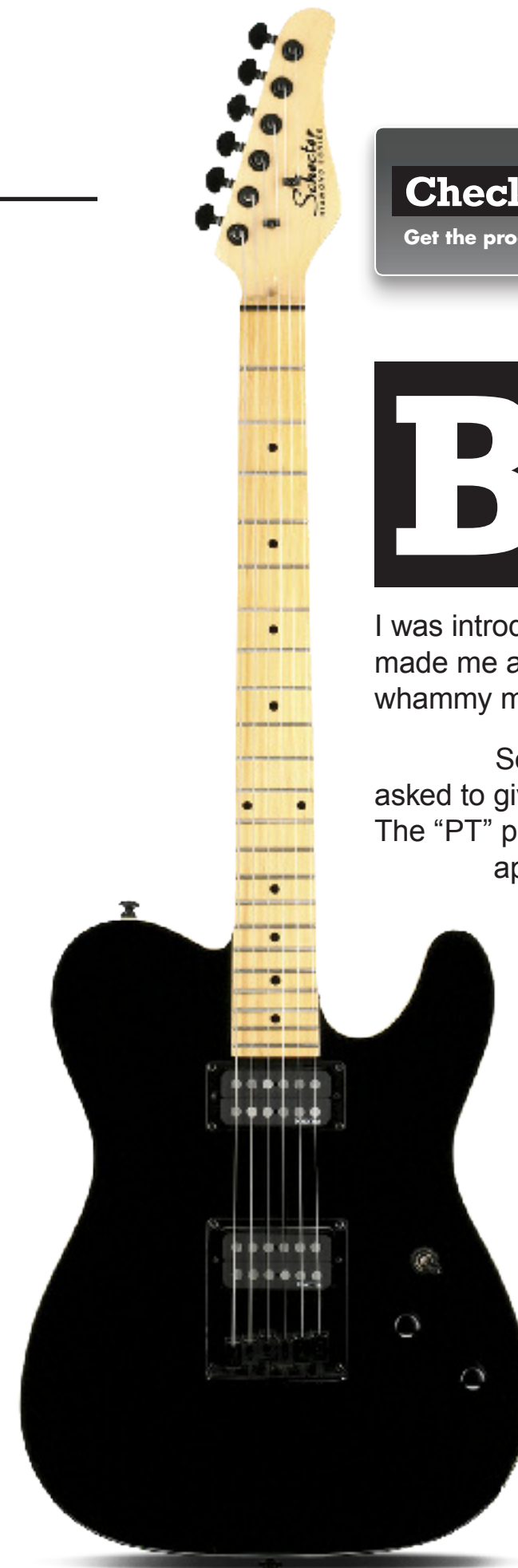
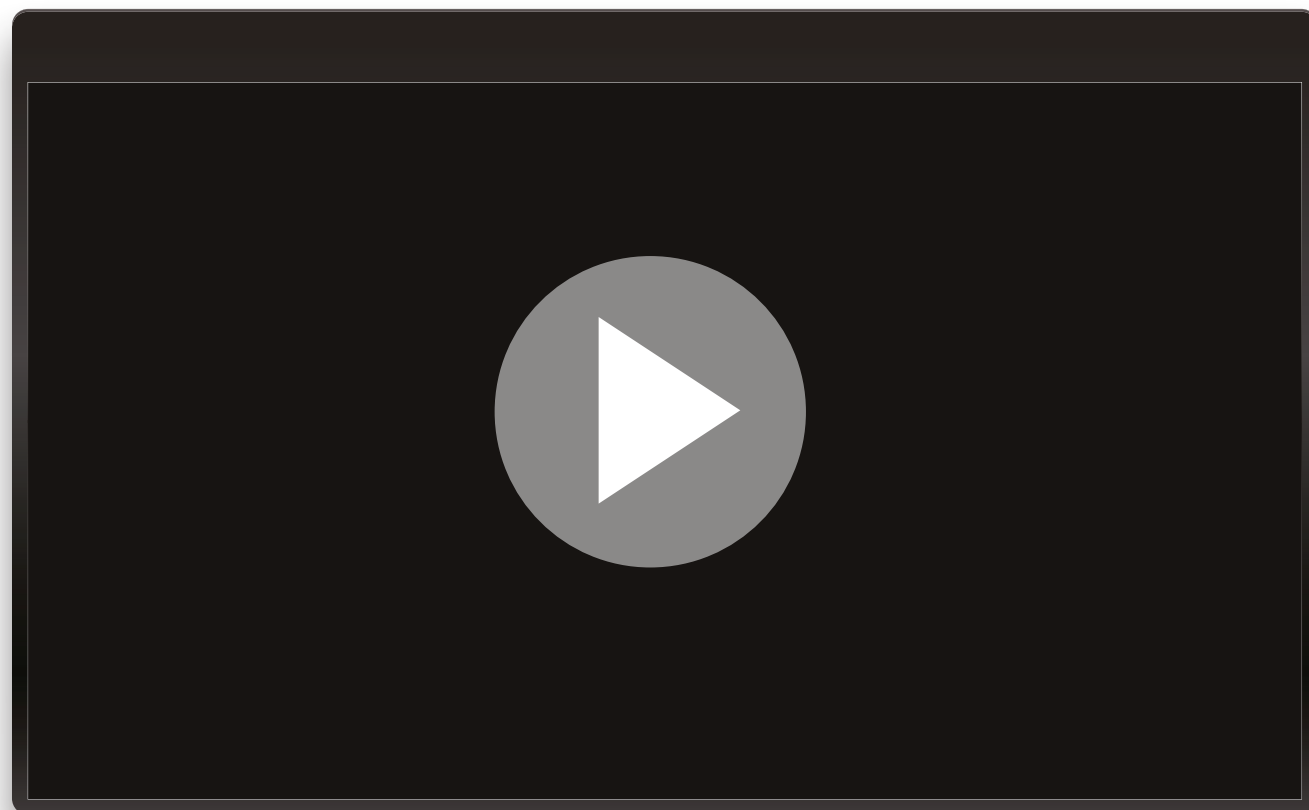
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Schechter PT 500

Life's not all about whammy bars - even for **Michael Casswell!**

Gi let him loose on a rather unusual Schechter - the PT 500. Schechter made its name with "superstrats" but this is definitely a sideways look at a Telecaster. And it comes at a very interesting price, he discovered...

Schechter PT 500



Check the Spec.

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GO

Back in the day, when I scored my first publishing advance, the first thing I did with the money was order a custom made guitar. Who did I go to? That's right, Schechter! I had a black 'strat of doom' made, with EMGs and locking whammy madness. I played that guitar for a good while, until I was introduced to the original Valley Arts guitars, who made me an orange 'strat of doom' with EMGs and locking whammy madness!!

So I wasn't a stranger to Schecters when I was asked to give my thoughts on this new Schechter PT. The "PT" prefix (unofficially) stands for Pete Townsend, apparently. Now this isn't supposed to be a Pete Townsend signature model. What they have done is borrowed the look from Pete's custom Schechter "teles" that he played in the mid-80s, and called this model a "PT". As far as I can remember, back then, a certain Mr Tom Anderson was heavily involved in the Schechter custom shop guitars, until he struck out by himself to make some of the finest guitars you can buy today - so you can see the quality lineage here.

The black alder body with a maple neck used here is always a good combo and this guitar does look purposeful. It has two Schechter 'SuperRock II' humbuckers with large alnico V magnets (much like the trademark look of all Tom Anderson pick-ups), which are both coil tapped with a push-

[...>] 142

I will stick my neck out and say, that this guitar trounces the Mexican Fenders

pull tone knob. That means this guitar can twang as well as growl. With the 3-way selector, you can also get a broad range of tones.

So this guitar looks good and is versatile. How does it play? Well, pretty damn fine. I pride myself on being able to pick any guitar up, and just start being able to spank it within a couple of minutes, but I think this guitar took less than that, and my 'warming up, getting used to it' session was instantly filmed and stuck up here for you guys to pick over. It played well, with its 10 to 48 string gauge, hardtail bridge (what, me without a whammy bar!?), medium to low action and chunky D shaped maple neck. I thought the pickups had a nice mid-range grainy growl to them too (shame they're called 'SuperRock').

I will stick my neck out and say, that this guitar trounces the Mexican Fenders, and "looks like a Gibson but isn't" Epiphones, which pricewise, is what it's up against. And if I was a young buck with a modest budget, this is what I would walk out of the shop with.

My old black Schecter "strat" (who has it now??) was an expensive all-American guitar, and the company is still based in Burbank, California. But to keep costs down on this model, it's of Far Eastern construction, like most low to mid priced guitars. An unavoidable compromise I guess, but this is still a really well built, good sounding guitar, and probably better than a lot of guitars three times the price.



ROAD TESTED

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Guthrie Govan



Alex Hutchings



Richard Fortus - Guns n' Roses



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Vox Satriani Pedals

Getting the precise Joe Satriani sound shouldn't call for too much shopping around. Satch has thoughtfully endorsed guitars, amps and even a range of Vox pedals - so you've no excuses for getting the sound wrong! **Danny Gill** demos the four Vox Satriani pedals. **Gary Cooper** explores the details.

Vox Satriani Satchurator

Vox Satriani Satchurator



P

edals are vital for emulating Joe Satriani's searing tones. Unlike players who rely mostly on their guitars and amps for overdrive,

Satch uses surprisingly clean amp settings and relies on pedals to generate much of his sound - which could make this Vox Satchurator a key component in your rig. Fortunately, it's not a particularly expensive pedal (certainly not compared with some of the boutique pedals currently causing a stir). The Vox seems to be pretty sturdily made, with a decent metal casing finished in a nice bright red. It has a pleasing retro look to it, helped by the presence of traditional chicken-

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GO

head control knobs, which handle Gain, Volume and Tone. Usefully, there's also a 'More' switch, which adds extra weight to the gain - more noticeable at low levels than higher, when it is deliberately more subtle in its influence. There's also one other control - a Pad switch which allows you to put high gain effects in front of the distortion unit, if that's your taste. One thing we really liked is that you can turn down the volume on your guitar and it will clean-up really well. That's always a good test of a distortion pedal and the Vox passed with flying colours.



As Danny shows in our accompanying video, the Satchurator is capable of some surprisingly subtle

distortion effects - particularly set around halfway. Hit the 'More' switch, at that setting, though, and the difference is

[...>] 146

Vox Satriani Ice 9 Overdrive

Vox Satriani Ice 9 Overdrive



Check the Spec.

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GO

Chicken-head pointers lead the way once again with this second Vox Satriani fuzz box (to give them the original retro name!). This one's an overdrive and is built to the same physical specs as the Satchurator, which means it should be sturdy enough for most users. Versatility is the key offering here, with Gain, Volume, Tone and Bass controls, plus the 'More' switch, which we liked so much on the Satchurator,

but with a switchable 'Vintage/Modern' switch, in place of the Pad.

The fun here comes from having so many variables to play with - this really is quite a versatile pedal, as Danny shows.

[...>] 148



quite dramatic. This is a definite plus for the Vox, because it's almost like having two distortion pedals for the price of one, enabling you to have clean, rhythm crunch and searing overdrive both available from the one unit. Danny says that, to his mind, it's a definite improvement over the original Boss DS which Satch used for so long as a key component to his sound.

Were we impressed?

Yes, we were. In fact Danny (who isn't, shall we say, exactly a stranger to distortion pedals!) fell for the Satchurator and paid-out his hard earned money for our review sample (no, he didn't get it for free). Frankly, that's about as good an endorsement from a reviewer as you'll get.





Vox Satriani Time Machine

Delays can a minefield and they're an essential component of the Satriani sound. While traditionalists crave the warm analogue sounds produced by 'bucket brigade' analogue devices used in early delays, modern examples can offer a far greater range of effects and do so more or less noiselessly. The Vox Time Machine was the second pedal the company created with Joe Satriani and aims to satisfy lovers of both styles of

Vox Satriani Time Machine

Gj **RATING** ★★★★★

Check the Spec.

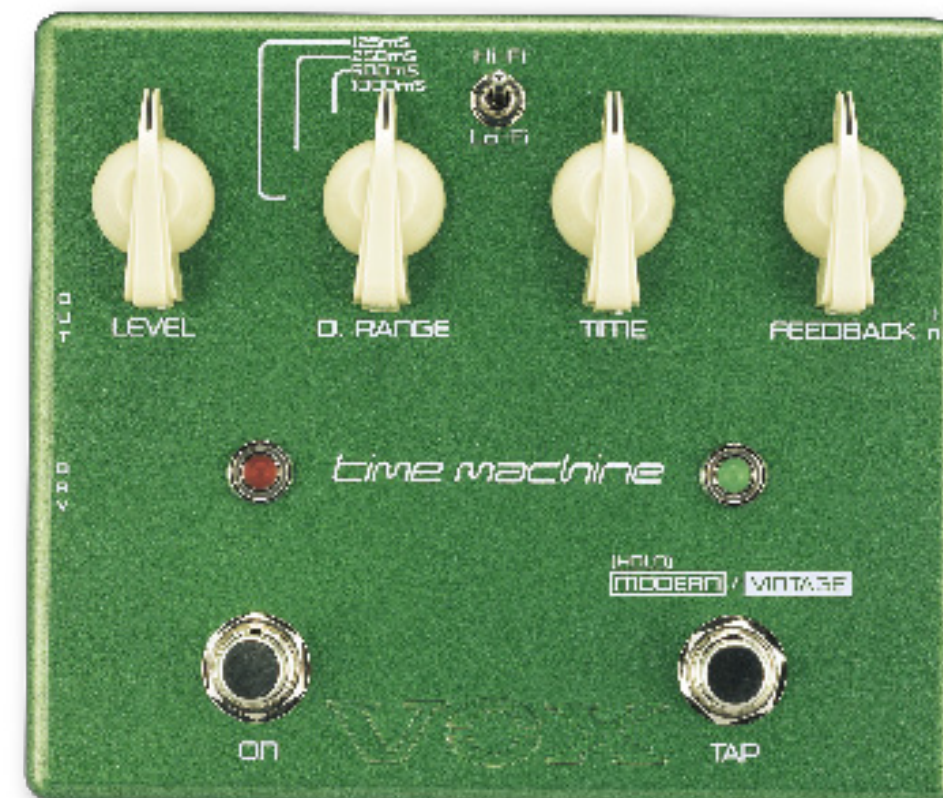
Get the product info you need.

GO

delay by having, like the Ice 9, 'Vintage' and 'Modern' settings accessible via a single switch. The Vintage setting is supposed to take us back to the days of tape delays and while it isn't an instant Echoplex, it's pretty good.

The Time Machine offers quite variety of controls, including Level, Delay Range, Time and Feedback, plus an On switch, Vintage/Modern, Tap and a unique Hi-Fi/Lo-Fi switch.

[...>] 150



If you want to, you can get hooligan tones but you can also switch over from the 'modern' setting to the 'vintage' - as Danny does in his demo - to tone down the the excesses. Danny's take was that this is one is that it stands comparison with that benchmark among distortions - the

Ibanez Tube Screamer. What the Vox offers is enhanced versatility, again with lots of variation on tap. That said, Danny wasn't quite so thrilled with this as he was the Satchurator.



Vox Joe Satriani Big Bad Wah

Vox Joe Satriani Big Bad Wah



Check the Spec.

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GO



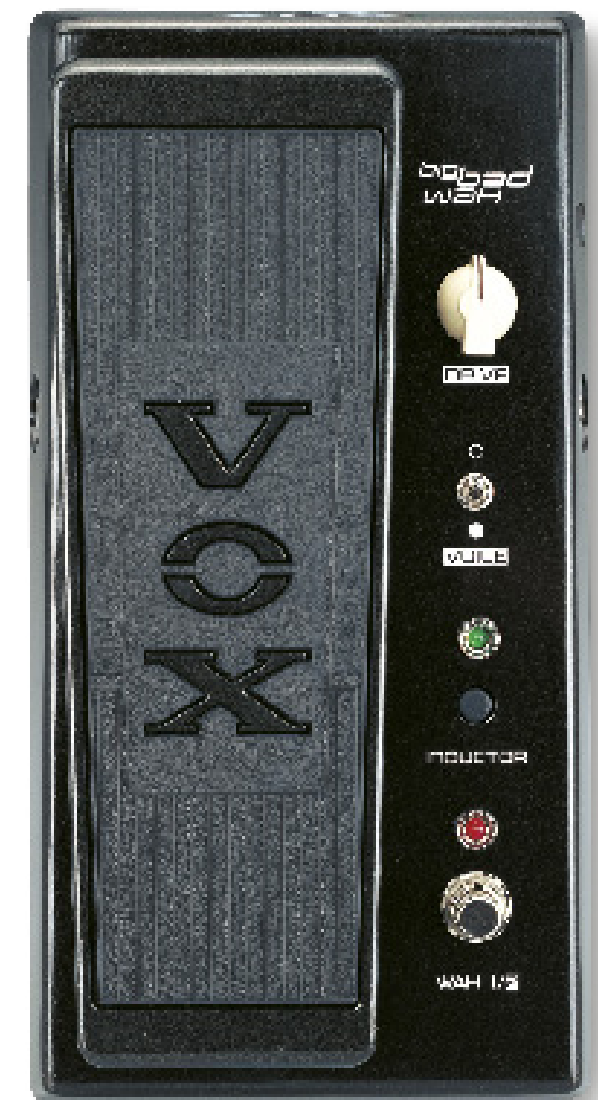
ah seems to be the effect that will not die. When it first appeared, back in the 1960s, you might have thought it a gimmick that wouldn't stand the test of time.

As it is, wah has gone on to be one of the classics - and this pedal is Joe Satriani and Vox's take on it.

Essentially, a wah is a pretty simple device but Vox has decided, once more, to make this a fairly versatile unit. The Big Bad has two modes, the traditional Vox sound (they made one of the very first wah pedals, so know whereof they speak) plus a hot-rodded setting that is altogether more Joe.

The controls on offer are a Drive knob, Voice toggle switch, an Inductor switch and a Wah 1-2 switch. You might, or might not, enjoy having so much versatility on tap from a wah- there are two schools of thought, after all.

[...>] **152**



So what you get here is, again, a huge amount of versatility for your money - which seems to be the hallmark of this Vox series. The input/output arrangements were great too, especially if you're using a multi-amp set-up.

There's no getting around it - this Vox is a really fine quality delay pedal, as Danny's demo shows. It sounds superb when used with clean tones, yet performs just as well when

the going gets a little more steamy - or, indeed, a lot more steamy, if that's your thing. But the real ace up its sleeve is the huge variety of effects you can get out of what is quite a reasonably priced pedal by today's standards.

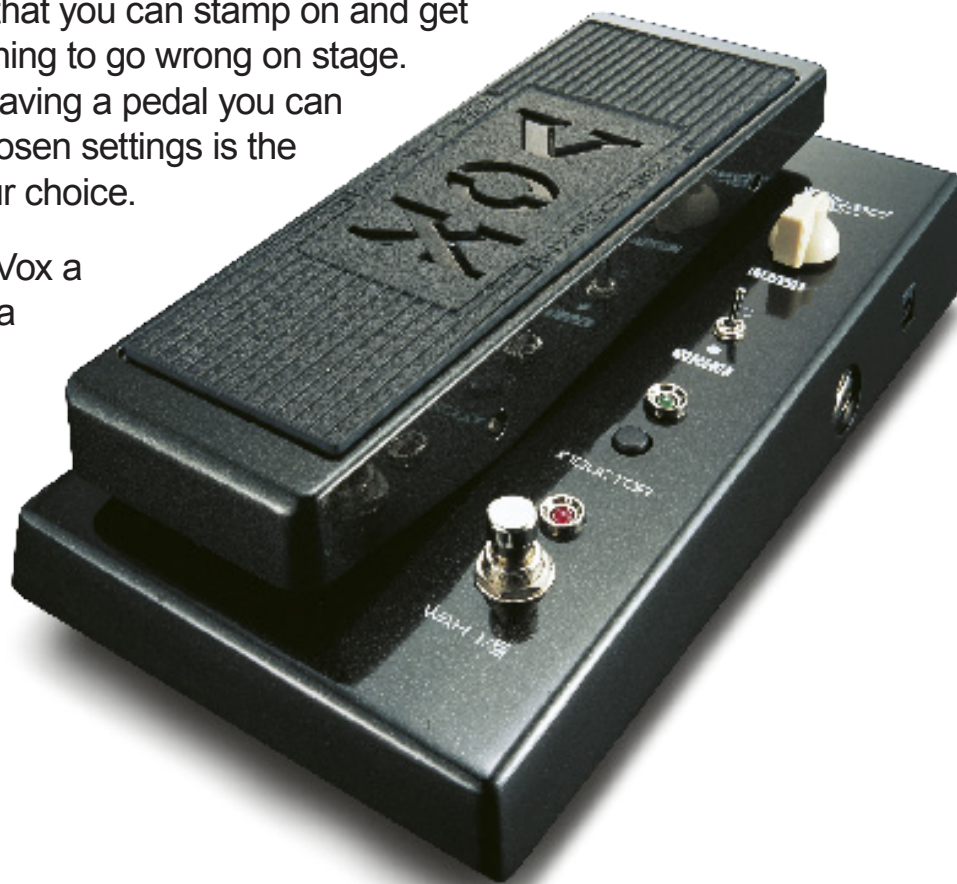
Poor old Danny. He liked this one so much that he bought it as well. So much for his GI gig fee this month!





One is that 'more is less' and that all you really want is a simple pedal that you can stamp on and get a great sound, with nothing to go wrong on stage. The other view is that having a pedal you can set to precisely your chosen settings is the ideal. Your money - your choice.

We liked this Vox a lot. As Danny says, it's a very versatile unit with old and new sounds - even unique sounds of your own. Danny's view? Well worth the asking price, though he did feel it wasn't quite as sturdy as some he's played. But for tone? It's just fine.



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THE QUIET ROOM

W

e're great fans of acoustic guitars, here at GI. However good a shredder you are (or aim to be) there are qualities that only playing an acoustic guitar can teach you. And then there's the whole world of acoustic music - from Pop to Rock, from Country to Folk.

We've built the quiet room as a place to get away from howling sustain and manic posturing. Each issue we'll try to feature players from the acoustic world and we'll be reviewing a wide variety of instruments and equipment, to suit all pockets and tastes.

We've kicked-off in style this month, featuring an interview with one of the world's most revered acoustic guitarists, the great Doyle Dykes. We've also exclusive footage from Doyle's live performance from 2011's NAMM show in Los Angeles - courtesy of our friends at Taylor guitars.

For reviews, we've pulled out the stops for our first foray into the acoustic world. At the top end, we've guitars from both Martin and Taylor, as well as the latest AER acoustic amp. But if they're a bit outside your budget, what about a Faith? It may not be a name you're too familiar with but the buzz about Faith is building and we wanted to find out why.

We also want to know what you want to read about. Brands, models, artists - we don't even have to limit what we write about to guitars and amps.

You want reviews of banjos? Mandolins? Octave Mandolas?

Write and let us know.

Gary Cooper - Editor

gary@guitarinteractivemagazine.com



“Ladies and Gentlemen .. Mr Doyle Dykes!”



D

oyle Dykes is one of the masters of fingerstyle guitar - probably one of the greatest ever Country pickers. Closely associated with US maker Taylor Guitars, Doyle's performances are highlights of every music show he attends for Taylor. It was at this year's NAMM 2011 in Anaheim, California that Guitar Interactive's **Stuart Bull** caught-up with Doyle for our exclusive interview.

Gary Cooper provides the background on a legend still in the making.

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“As always with the finest guitarists, the secret of the Doyle Dykes appeal isn't (just) the million notes per second stuff he plays.”

Even acoustic guitar fans who know next to nothing about Country music have heard of Doyle Dykes. The man is so good that even if Bluegrass is as alien to you as Rap, if you have any interest in guitar playing, you'll stand riveted as he coaxes astounding performances out of his signature Taylors.

As always with the finest guitarists, the secret of the Doyle Dykes appeal isn't (just) the million notes per second stuff he plays. There are few whose fingers can fly around an acoustic fretboard faster than his, but speed alone isn't the secret. Neither is a slavish adherence to one particular style. While he is clearly influenced by his heroes Chet Atkins and Merle Travis, he also cites Duane Eddy and the Beatles among his influences and even if the Flamenco and Classical touches that inject real drama into his playing were inspired by Chet Atkins, Dykes has made the diversions his own.

Doyle Dykes hails not, as you might expect, from Tennessee or Kentucky, but from Florida. Born into a religious and musical family, he performed as a teenager with his family's gospel group, toured the world with The Stamps Quartet and eventually wound-up in the home of Country music, Nashville, where he played in the band of the legendary Grandpa Jones - an Ole Opry stalwart. There were some hesitations along the way in Doyle's career. More than once he decided life as a professional guitarist wasn't for him, but eventually he returned to the professional stage and since the 1990s, his career hasn't looked back.

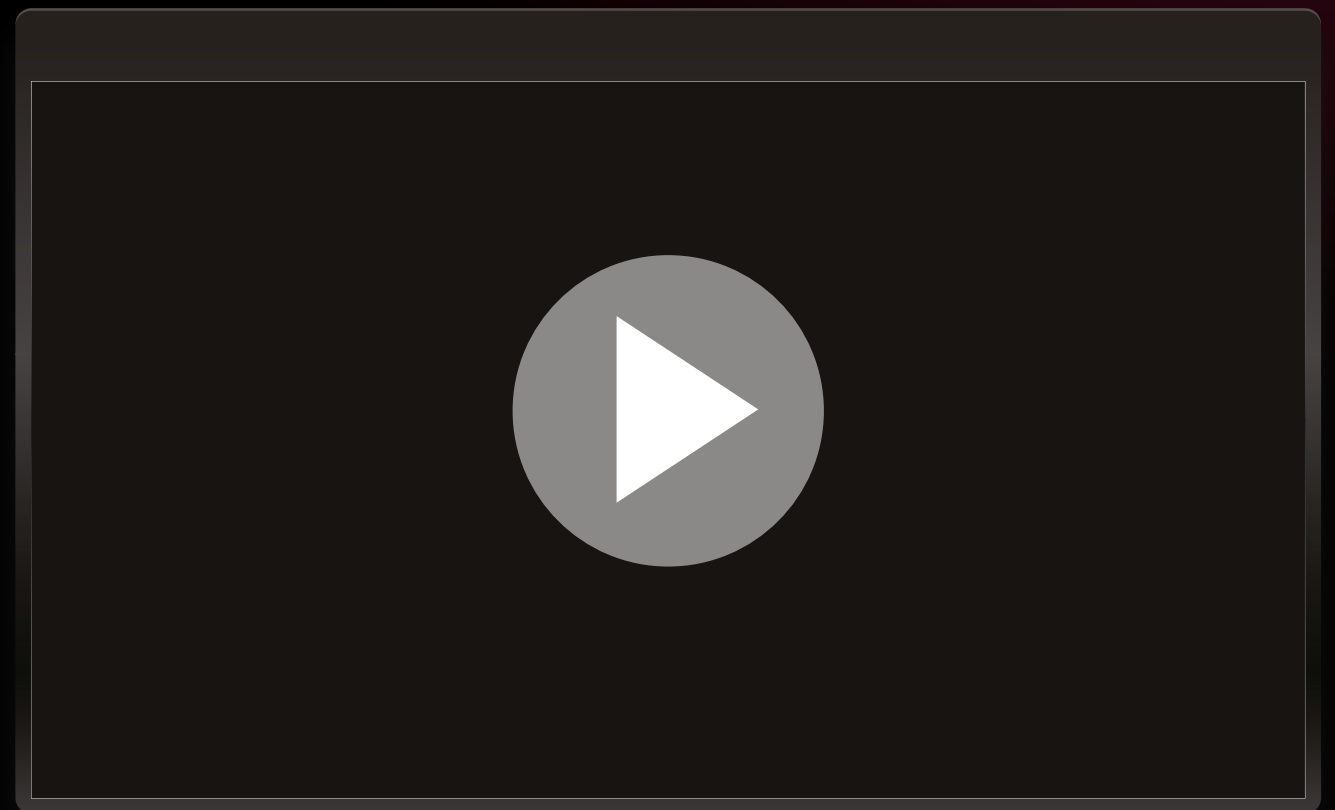
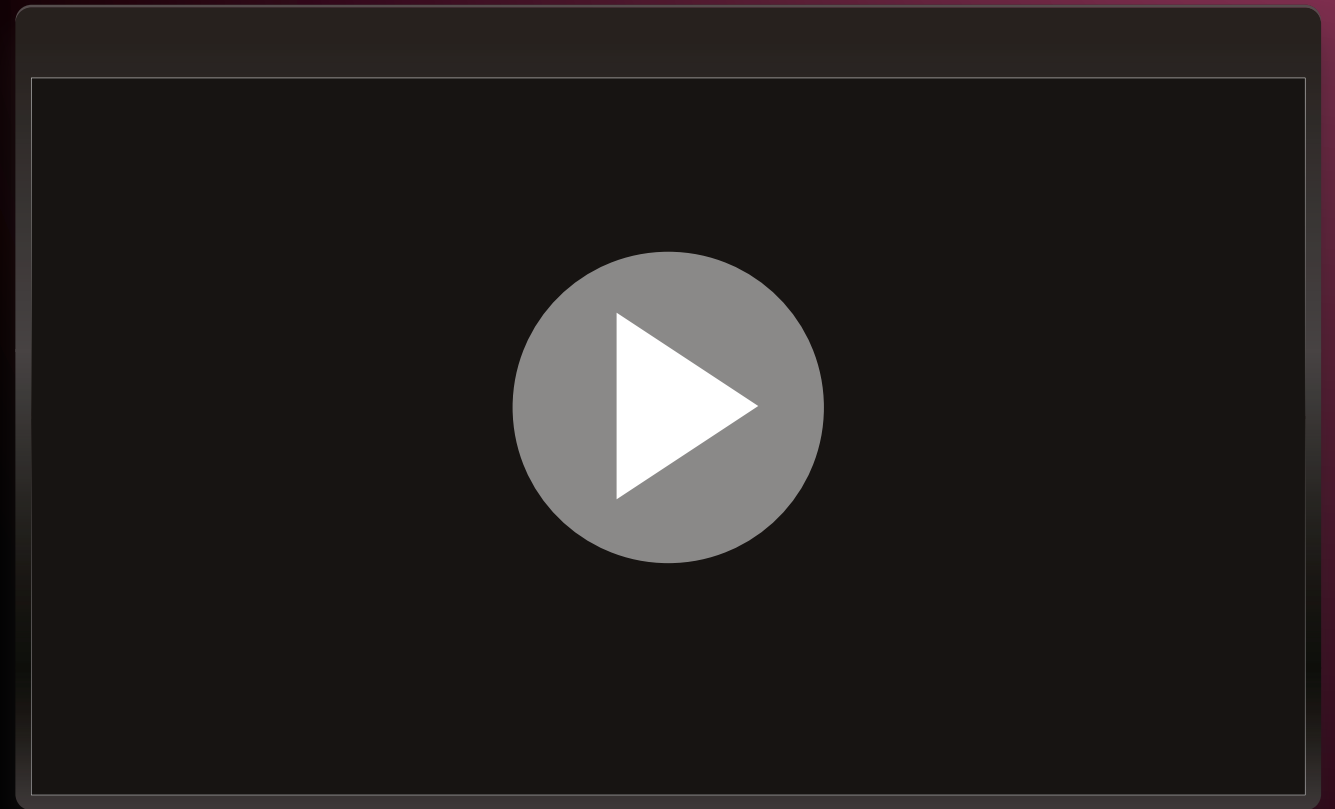
For guitarists in places where Country music isn't forever on the radio, it's possible that their first exposure to Doyle's style will have come from hearing him via Taylor Guitars - the Californian guitar maker who took the acoustic guitar world by the scruff of the neck, back in the 1980s.

Taylor has worked closely with Doyle Dykes down the years. His signature DDSM model - the orange coloured Taylor played in our live video - is, unsurprisingly, called the Doyle Dykes Signature Model and follows Taylor's 'Grand Auditorium' sizing - though it is half an inch shallower. It comes with a figured maple back and sides and a Sitka spruce top. It also sports a 24 7/8" scale and some nice character touches, like the Chet Atkins style fingerboard markers.

One particularly interesting thing about the DDSM is that it comes with the option of either a proprietary under-saddle Taylor Expression System pickup/pre-amp, or an L.R. Baggs Doyle Dykes Signature System pickup. GI's reviewers were highly impressed with the Taylor Expression on our review model in this issue, but it appears the L. R. Baggs may have even more to offer.

[...>] 163







Writing for Taylor about his guitar, Dykes says: "The DDSM is the perfect guitar for me as a performing fingerstyle guitarist. The distance between the strings at the bridge is slightly wider; each string has its own voice because of the hexaphonic pickups; the shallower body is comfortable to hold and really adds to feedback control. The short-scale neck makes playing much easier and even adds sweetness to the tone. But the number one reason I love the DDSM is that I can walk out on stage with an orchestra or a band or even just by myself and not have to think about anything else but playing the guitar."

Until this year, if you wanted a Doyle Dykes guitar, you were in for a big bill. But NAMM 2011 saw Doyle handed the very first of a new model - you can see the actual moment it happened in our video! The debutante is the Doyle Deluxe (the DDX). It has a shorter scale (25 1/2") a slightly narrower neck (1 11/16") a laminated back and sides (though it retains a solid

Sitka spruce top) and comes only with the Taylor Expression pickup system.

Writing about the newcomer, Doyle says: "I actually enjoy the narrower nut width with the long scale neck. It reminds me of Taylor's original dreadnought guitars and I love the difference in the feel of the instrument.

I just know it's going to be a fine guitar for many young aspiring players as well as a good one for anyone who wants to have a cool glossy-black Taylor and not have to spend 3 times as much! You'll be pleasantly surprised at the acoustic tone of these guitars. It's Bob's design proficiency and genius that makes it a true Taylor. I'm proud to have my name on it!"



USEFUL LINKS

www.doledykes.com

“**Tempted by an acoustic guitar but just don't know where to start?**”

Gary Cooper guides you through the early stages of the maze.

Once upon a time, most guitarists started out with an acoustic guitar and moved onto an electric as fast as they could. Often, they came back to the acoustic instrument later, when they realised its unique qualities. Today, players frequently begin with a solid electric and never have any experience at all of acoustics, so they find themselves lost with all the talk of solid tops versus laminates and maple versus mahogany when they decide they'd like to find out what all the fuss is about. Fortunately, it's not as complicated as it sounds - not unless you're spending thousands on an instrument, and if you are, we'll come back to that in a later issue. For now, here's how to get started if you're just dipping a toe in the water.

The good news is that cheap, modern acoustics are better than they have ever been. The best Korean, Chinese and Indonesian factories have learned how to make consistently good guitars at what would have seemed crazy prices even five years ago. You can still find horrors hanging on the guitar shop wall, but they are a lot rarer than they were and the chances are that even the basic model you're offered today will be better made than ones costing twice as much ten years ago.

If you can, opt for a guitar with a solid wood top. That's not to say laminates (that's plywood to you and me) can't sound good - they can and laminated tops can actually be more stable than solid wood ones - but solid wood is generally a better choice for tone. These days, even some of the cheapest acoustics offer solid wood tops and it's worth looking out for. Secondly, don't get hung-up by brand names. Just because Brand X's electric guitars are your

favourites, doesn't mean their acoustics will be the best available. Specialist brands can sometimes offer a better buy - both when you're at beginner level and particularly when you're looking for a pro-class instrument.

For the same reason, see if you can find a retailer with more than just two or three acoustics on the wall. Some guitar shops are more interested in acoustics than others and it helps if they care. A specialist dealer will make your choice easier.

Acoustic shapes? Since the early 20th century the Dreadnought style of big-bodied acoustic guitar has been the most popular. It was created by CF Martin and subsequently copied by just about everyone. Its size and shape endow it with plenty of volume and powerful bass - which was the inventor's intention. Martin wanted to make an instrument that could be heard over the rest of the band and they certainly succeeded. Today, the Dreadnought still has its role but it is not the only style worth considering. Particularly if you want an instrument for fingerstyle playing rather than strumming, or if you are after a guitar for recording, for playing at home, or at intimate

[...>] 166



venues, you might be better looking at a smaller bodied instrument - what is often called a 'Folk' style.

“So how do you choose?”

The first thing is not to be deterred by the inevitably higher action and heavier strings than you're used to on your electric. Be prepared to strike a bit of a compromise. Learning to handle heavier and higher strings will help your electric playing anyway. Obviously, reject anything that buzzes or rattles as you play it. Look to see the bridge is glued tightly to the body and that the nut looks well cut, the frets are smooth and even and the machine heads ditto - just as they should be on an electric. Check the intonation at the 12 fret, in just the same way, too. The fretted note should be the same as the harmonic played at that position.

Tonally, listen for balance. Play up and down the neck, listening to hear if the tone is even. Most players want treble and bass in roughly equal proportions - though the choice is yours. If you like a trebbly, forward sound, look for a guitar with a maple top - if you

prefer something mellow, look for mahogany. Spruce? Most reckon it's the perfect balance between the two and it's certainly the most common. There are other choices, but they tend to come with higher price tags and we'll be returning to them in later guides.

Make sure the guitar you're trying has decent strings. Corroded strings can make even a great acoustic sound poor and you might easily miss a bargain if the retailer has been too lazy to keep an eye on the strings his samples are wearing. Don't expect a pickup for nothing. If you want an electro-acoustic, some of the money spent on making your guitar will have gone into the pickup and circuitry. We'll come back to the subject of amplified acoustics in a future Guitar Interactive but for now, if an electro-acoustic is what you want, aim to spend a little more to account for it.

Above all, acoustics are about your - and your audience's - ears. Get someone else to play it while you stand back and listen. Does it project? Is the tone right?

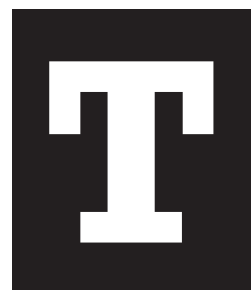
Today, even a cheap acoustic will take you a long way. Once you get the taste for it, you'll probably want to spend more. Needless to say, GI will be have more reviews and buying guides, to help you on the way!



Taylor GS8E Grand Symphony

Taylor made its reputation by offering acoustic guitars that had all the sound of traditional acoustics yet were easy to play for guitarists more used to electrics. The new GS8 may look traditional but it's said to be a rocker, all the same. Does Taylor still have the magic? **Tom Quayle** investigates.

Taylor GS8E Grand Symphony



he GS series was a new body style introduced by Bob Taylor in 2006 - his first in over a decade. He called it the 'Grand Symphony' and

created it to give the rich top end and upper mid-range of a smaller bodied guitar, with the increased bass response and lower mid-range of a larger jumbo. There are four models to choose from and we had the top-end GS8E to check-out.

The GS8 uses a combination of two tone woods - Sitka spruce for the top with Indian rosewood back and sides. In use, the Indian rosewood delivers a bold, clear bass response with excellent sustain and tonal balance, while the Sitka spruce top adds a sizzle and



sparkle to create a very rounded and tonally even sound, combining the best of small and large bodied guitars. Our review model certainly lived up to expectations, with some of the most 'piano-like' bass notes I've heard from an acoustic but with a nice top end sparkle and even mid-range. This is certainly a special guitar with a tone that is even, all the way across its range.

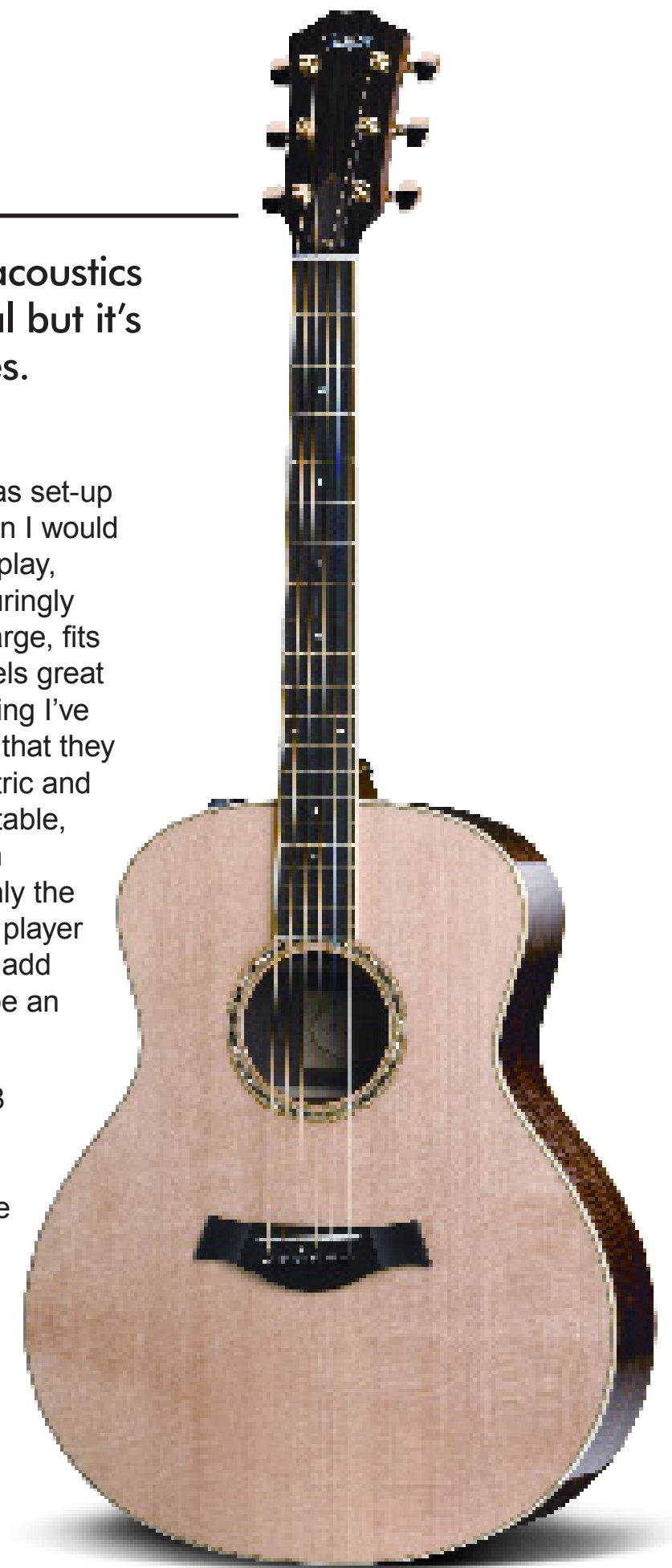
The guitar features a less ornate finish than some of Taylor's other top end models, with small abalone dot inlays on the neck and abalone inlays around the soundhole. The back and sides feature the gorgeous Indian rosewood grain and dark brown hue. It's by no means plain but actually quite beautiful in a subtle way - just crying to be picked up and played.

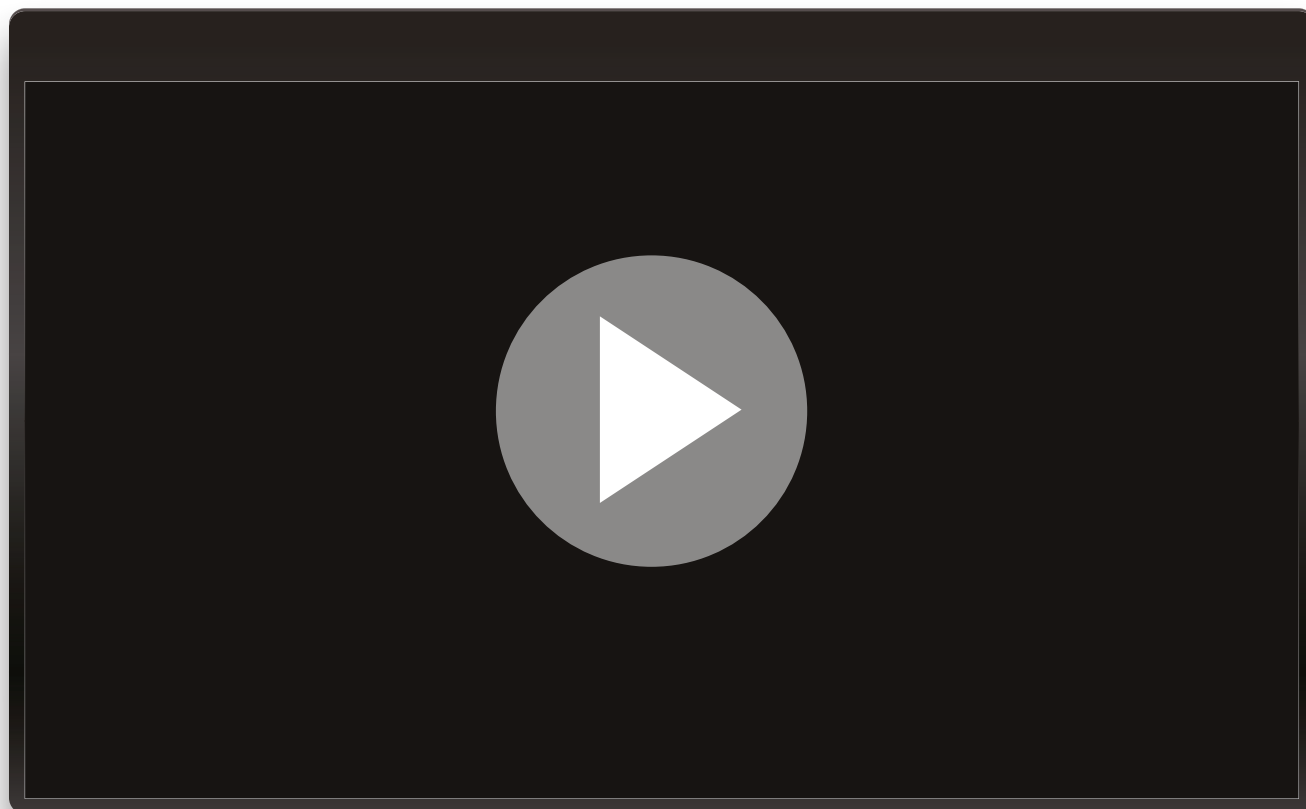
The review model was set-up with heavier gauge strings than I would normally use but was easy to play, with a comfortable and reassuringly large neck. The body, whilst large, fits comfortably on the lap and feels great for all kinds of playing. One thing I've always noticed with Taylors is that they have the playability of an electric and the necks don't feel uncomfortable, even if you're more used to an electric neck. This was certainly the case here and if you're a rock player looking for a great acoustic to add to your collection, this would be an ideal choice.

We tried out the GS8 both mic'd up and through the in-built (optional) Expression system. Using the mic the tone was huge yet even.

This is an impressive sounding guitar and everyone who played it came away inspired and wanting more. Fingerpicking produced superb dynamics and response, while

[...>] 170





One thing I've always noticed with Taylors is that they have the playability of an electric and the necks don't feel uncomfortable

strumming created a beautiful array of sounds, depending on how hard the strings were hit. You can go from a bell-like single note to a wall of sound and the guitar acts like it was created specifically for each sound you coax from it.

The onboard Expression system uses three different magnetic sensors placed on the underside of the soundboard and under the fretboard extension over the body, to capture the vibrations of the guitar. The preamp incorporates volume, bass and treble controls and is the most subtle design I've seen on any acoustic. Compared to a traditional

Piezo design, the sound is natural without any 'quack' or distortion and there is a wide tonal variation available. Whilst not as 'real' as the mic'd sound it was certainly one of the better sounds I've heard from an internal preamp.

In the GS8, Taylor have produced a guitar that excels at almost everything. It's certainly not cheap but it does offer exceptional quality in every department. Despite the price, we can't help giving it top marks. Check out our video to hear and see why.



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Martin GPCPA3 electro-acoustic

C.F. Martin has been setting the standard for acoustic guitars since the 19th century. But the competition today is stronger than ever - particularly for guitars aimed at players more used to electrics and with demanding tastes in performance. That sounded like **Rick Graham** to us, so we let him loose on this brand new US-made Martin.

When I discovered I'd be reviewing a Martin Performing Artist Series electro-acoustic this month, I was excited and intrigued in equal measure. Excited because, well, it's a Martin after all and those who know Martin acoustics know that they are synonymous with quality. Intrigued, because Martin is aiming this series of guitars at electric players who want to dip their toes into the deep waters of acoustic playing and being primarily an electric player myself, the GPCPA3 piqued my curiosity somewhat. The GPCPA3 follows in the footsteps of

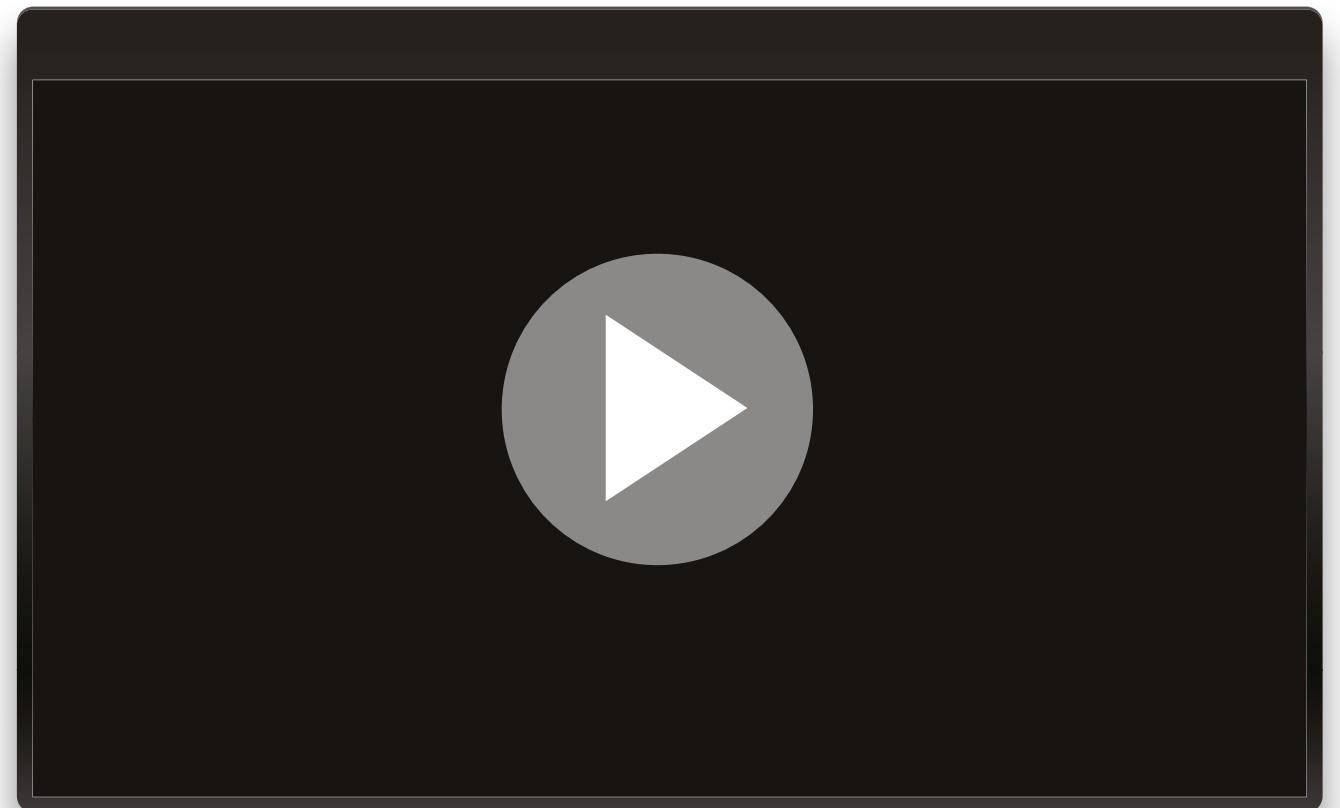
Martin GPCPA3 electro-acoustic



the GPCPA1 which was introduced at the 2010 NAMM show in Anaheim and subsequently the GPCPA2, which were both well received although they came with a very hefty price tags which potential buyers may have been put off by. Martin has tackled this in the GPCPA3 by using less expensive materials and a slight change in design.



"Picking the guitar up and playing for the first time it quickly became apparent just how good it is."



As you would expect, the GPCPA3 is made from solid tone-woods with a Sitka spruce top and East Indian rosewood for the back, sides and headplate. The fingerboard as well as both sides of the guitar is bound with white Boltaron, but it is made of a material called 'Richlite' - which is a fibre-based composite. The new design for the pickguard

and bridge coupled with the polished gloss finish really does make this guitar very appealing aesthetically.

Picking the guitar up and playing for the first time it quickly became apparent just how good it is. From lightly strummed chord work through to heavily picked solo lines, the GPCPA3 produced a beautifully warm yet very crystal clear and balanced sound. Playability is going to be a big factor, especially if you're an electric player, but you needn't be concerned. The GPCPA3 is remarkably easy to play. Whether you are playing fingerpicked patterns

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or fast legato lines, it is never hard work and the tone is never less than inspiring.

The Martin comes equipped with a Fishman Aura F1 'Acoustic Imaging' preamp which is loaded with a variety of different functions, from three band EQ and compression to onboard digital tuner and a unique 'Anti-Feedback' function, which allows you to get rid of unwanted frequencies. The FI also gives you access to nine different acoustic 'Images', which represent nine different high quality microphone characteristics at the touch of a button. This, coupled with an option to blend the sound of the microphone with the sound of the pickup housed underneath the saddle, make the GPCPA3 a force to be reckoned with in terms of its versatility.

Martin has done an outstanding job in the GPCPA3 and it far exceeded my expectations. With its stunning sound, both acoustically and through the extremely high quality onboard Fishman F1, you would be hard pushed to find such a well made and thoroughly inspiring instrument to play. It's not cheap and purists might wonder about factors like the use of 'selected hardwood' for the neck and Richlite for the fingerboard at this sort of price, but in the end it's results that matter and this is a remarkably good guitar.



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Faith FNCE Neptune Baby Jumbo Cutaway Electro.

Faith is one of the fastest-growing names in acoustic guitars - with an impressive list of young professional endorsers. We let our seasoned pro, **Michael Casswell**, loose on one the latest models to see if he agrees that Faith is something special.

I think there's an unwritten rule if you are serious about becoming an accomplished guitar player. It could be just me, but that rule is.... your first guitar should be an acoustic, not an electric. Far too many players concentrate on getting faster at shredding before they concentrate on the rhythm, touch, dynamics and note production that a good acoustic guitar gives you. For my 11th birthday, I asked for a steel strung Kay acoustic. In fact, I still have that truly awful guitar, because it was officially my first (you never forget your first!).

I'm now lucky enough to own a selection of acoustic guitars, which have all paid for themselves

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Faith FNCE Neptune Baby Jumbo Cutaway Electro



a few times over with studio or live work - not to mention the tuitional Licklibrary DVDs I've made. If you are serious about guitar, then you should own as good an acoustic guitar as you can afford. Which might not be as much as you think, because I was truly blown away by this Faith Neptune. The sound (both acoustic and DI'd), feel and build quality is comparable to guitars I have played that have cost five times as much. In fact, I simply cannot believe how good it is for the money.



To bring in a quality instrument at a price that means you won't have to freeze and starve for the next five years, manufacturers turn to the Far East for construction. In the case of this new Faith that means Indonesia. But so what? The details and specifications of this guitar are truly top notch, from the solid Englemann spruce top, solid mahogany back and sides, mahogany neck and a lovely ebony fingerboard, to the very effective onboard Shadow pickup/pre-amp system and even a fantastic plush

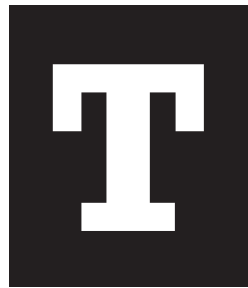
lined case. It's simply unbelievable for the money.

I guess this guitar is up against the higher quality Yamahas pricewise, which are also good guitars in my experience, but the particular Faith we were sent for review resonates and vibrates in your hand in way that the Yammys I've tried don't seem to. Maybe this was just a particularly good one? I don't know, because it's the only one I have played. But I hope some of the tone and sound comes across in our video. Take my word for it. This is a very tasty guitar. **Go find one, and try one.**



AER AcoustiCube 3

AER's AcoustiCube is now in its third generation. But is it still the one to beat among electro-acoustic guitar amps? Guitar Interactive asked **Rick Graham** to put the Rolls-Royce (or should that be Mercedes?) of acoustic amps through its paces.



The AcoustiCube, AER's flagship acoustic amplifier, has been sitting triumphantly at the top of the market for over 10 years

and deservedly so. Now in its third generation, this latest offering from Germany's AER (Audio Electric Research) offers more than its predecessors by implementing advanced dynamic control technology and substantially extending its dynamic range capabilities. In addition, the AcoustiCube has been loaded with a new two-way speaker system, new pre-amp configuration and a USB port for quick and easy patch editing of the onboard effects.

On unpacking, we were struck by the diminutive size of this amp - measuring up at 13 inches square and just over 10 inches in depth (325x335x260mm). You might initially think it was going to be hard to justify its rather voluptuous price tag, but size isn't everything, as they say, and this amplifier is a testament to that. At 28.6lbs (13kg) in weight, the AcoustiCube shouldn't prove to be too

AER AcousticCube 3



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much of a challenge where portability is concerned, especially with the addition of a recessed handle on its side.

The cabinet is made from Finnish birch plywood and is covered with a water-based acrylic with black splatter finish which is not only going to be durable but is also aesthetically pleasing. Inside the cabinet lies the all-new two-way speaker system which consists of an 8" die-cast neodymium Kevlar cone bass and a neodymium tweeter. The addition of this allows for a much-improved bass response and smoother mid-range frequencies.

Unlike previous models, the newly configured preamp offers two identical



channels, with two 1/4" jack inputs on the left of the control panel. Each input has four input modes, which can be altered for optimum performance according to the type of signal connected to the input jack. These are: piezo (for piezo type pickups), line input, microphone input and what is labelled as E/P, which is a piezo/electret Mic combination. When adjusting the main gain control the LEDs above give a clip indicator, so it's a good idea to keep your eye on that to avoid overload

clipping. Surrounding the Gain control are four push buttons which are (in clockwise rotation): Mode: for cycling the input modes, Colour: which is a very impressive EQ curve, Mute: very useful for instrument changes between performances and Pad: for attenuating hot signals. These are all extremely useful controls, easily accessible at the touch of a button. The three band EQ allows for a wide range of tone shaping options and with the addition of

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a presence control on the rear of the amplifier, the options are limitless.

The AcoustiCube comes complete with a 32-bit digital effects processor with 100 effects presets that can be edited via the USB port at the amp's rear in conjunction with the provided software. These patches cannot be edited with the amplifier itself, so it's wise to be aware of this beforehand. Throw your computer into the mix and you can edit to your heart's content. The presets include an assortment of reverbs, delays, flange and chorus sounds and I would be surprised if you couldn't find a suitable preset within seconds.

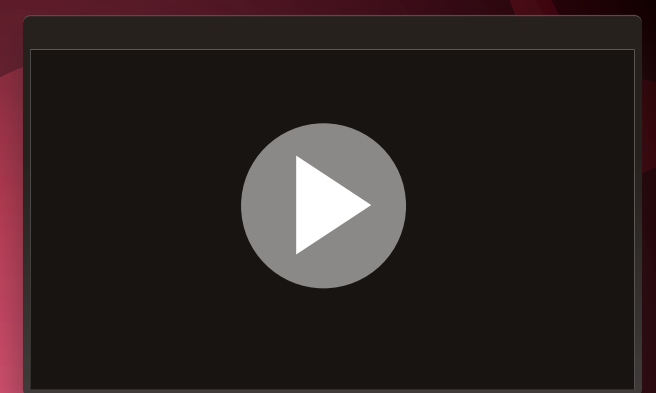
The rear of the amplifier offers us even more connectivity than previous models, such as the addition of a

pair of phono inputs if you wish to connect your CD player, and a master insert. An XLR mic input is also at your disposal, although this is only accessible by the second of the two channels as well as a second effects loop with pan and return controls for effects assignment. A series/parallel push button switch also resides in this section.

With an amp this feature rich and with all of the tonal possibilities on offer with the AcoustiCube 3, it is easy to see why it is held in such high regard. Sure, it doesn't come cheap but if you want the cream of the crop then this is money well spent. Check out our video to hear the evidence for yourself!



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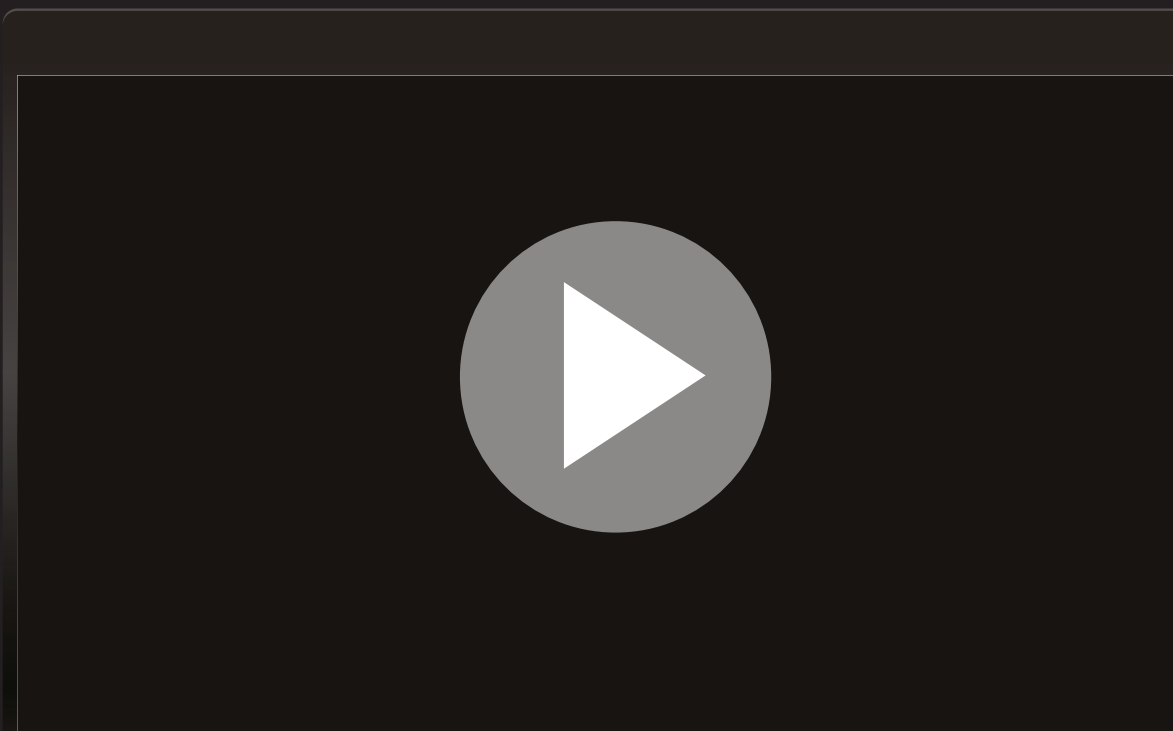
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