



Breedlove

M A G A Z I N E



The Virtual **SUMMER SHOW**



New Must-See
**LIMITED
EDITION**

Summer Show Guitars



Featured Artist

Alyssa Trahan



@THE BUILDER'S BENCH

**WITH CRAFTSMAN
AARON ADAMS**

»» SUMMER 2020 | ISSUE #2

CRAFTED IN BEND, OREGON USA

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FROM TOM BEDELL

Being a boutique workshop, we are able to hand voice every US-built *Made in Bend* guitar, empowering you to sound better, play better, and play more than you ever thought possible. You can feel better, too. By employing sustainable forestry practices and never using clear-cut trees, we ensure your Breedlove is helping to protect our planet.

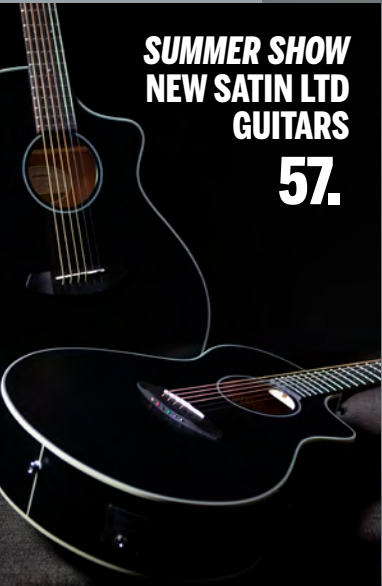
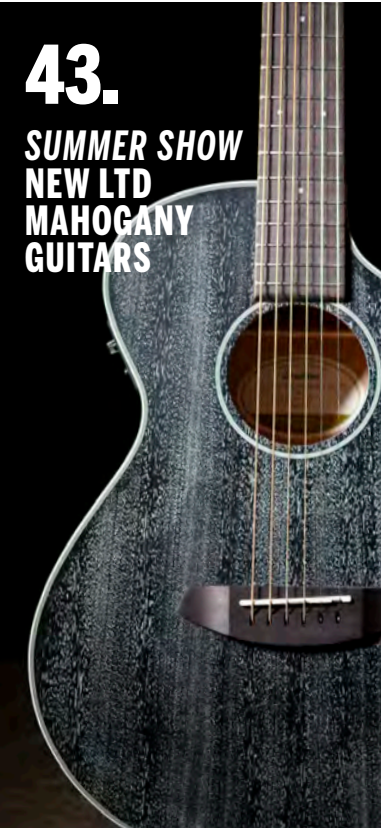
It's a tradition at Breedlove to introduce new products twice a year—at the Winter NAMM Show in Anaheim, Calif.; then again at the Summer NAMM Show in Nashville, Tenn. We continually challenge our design team, led by Angela Christensen, to develop new tonewoods, aesthetics and exciting sounds that meet and exceed our high standards. It is a semi-annual delight for us to introduce our latest innovations to you. While the Summer NAMM Show will not take place this year, we are still ready with new guitars to share. To celebrate, we're holding our own Breedlove Summer Show!

This second edition of the Breedlove Magazine is dedicated to the concept of the *Summer Show*. Inside it you will find informative articles on Breedlove artists and artisans; our pioneering use of native Oregon myrtlewood; the benefits of torrefaction and the difference, from a player's perspective, between solid and layered woods; and the inside scoop on new models just becoming available this season.

We are doing something else new this year—a live digital *Summer Show* experience, June 8–9. During our digital *Summer Show* we will take you inside the workshop, introduce you to our craftspeople, demonstrate hand voicing and guide you through the design process of a Breedlove Custom guitar. Each new model will be presented and played so you can see the new instruments, understand what makes each one special, and hear how they sound.

I hope you enjoy this edition of Breedlove Magazine and will join us for our live broadcast on Facebook, June 8–9.

Peace,
Tom Bedell





THE
MYRTLEWOOD
STORY

MYRTLEWOOD.

The Story.

Rosewood. Mahogany. Maple. Cedar. Koa. Myrtlewood.

As they used to sing on Sesame Street, “One of these things is not like the other, one of these things just doesn’t belong ...”

Myrtlewood, right? The rest are on the list of common and well-loved musical tonewoods. You probably have some guitars made out of them sitting in a case or on a stand nearby. Maybe one’s in your lap right now.

But myrtlewood does indeed belong. As Breedlove has discovered, the species—specifically Oregon Myrtlewood, virtually from Bend’s backyard—makes an excellent choice for guitars, even an inspiring one, with a sound as unique and identifiable as a fingerprint.

“Myrtlewood has the most uniform cellular structure of any wood on the planet,” says Cyril Jacob, “which, talking apples to apples, makes it an exceptional tonewood on that basis alone.”

“It’s so beautiful,” crows Angela Christensen. “There are streaks of color and contrast, golden hues to dark browns, lovely reds and even very black lines. It grabs your eye. I’ve seen variations that look like feathers running through. Sometimes it’s almost marbled in its patterns. Then you add figure to that, and you have this whole other layer of depth. You get a real three-dimensionality when you put finish on it. It’s just stunning. It looks different than anything else you’ve ever seen.”

“Sonically, it’s amazing,” according to Colin Besancon. “It hits such a sweet spot. You get a magnificent low-end presence, a rich bass timbre, but you also get the benefit of it being more crisp and clear in the high end, without being too bright. I like to tell people that if rosewood and maple had a baby, it would be myrtlewood.”



Above: The largest Myrtlewood tree known to man.



Having problems playing? [Click here.](#)



Above: A player strums a myrtlewood guitar on the largest myrtlewood tree recorded to date.

At his Tillamook sawmill, Jacob sources and prepares myrtle, walnut and other woods for Breedlove. Four hours southeast, in Bend, Christensen buys it. And Besancon takes completed guitars, more and more of them myrtle-based, to eager dealers so the Breedlove Difference can land in your hands!

Jacob, in fact, has been gathering individually harvested wood for Breedlove for over 15 years, and he has a keen forester's sense of which logs will truly sing. He marvels at the fact that his digs, Breedlove's shop and stands of the best tonewood he's ever heard all lie within a few hundred miles of each other.

"If anyone has a conscience about their carbon footprint," Jacob says, "they'd realize that if we have some of the best tonewoods in the world right outside the door, it would be really silly not to use them."

Jacob doesn't gather his myrtlewood trunks, smaller than other tonewoods in height and girth, from those stands, though. He prefers, as all Breedlove suppliers do, to find "salvaged, dead and down" trees, some centuries old.

Myrtle, it turns out, makes mighty fine paper chips, too, and often enough, Jacob rescues a few logs from pallets bound for pulp. Others turn myrtle, with its unique look, for bowls and tableware.

All three would rather see it split into billets for Breedlove guitars.

"It's incredibly beautiful," Jacob says, echoing Christensen. "In most woods like walnut or maple, for instance, what's considered figure is fiddleback, quilt, burl or spalting, and that's graded on intensity. In myrtlewood, the variations in color are graded the same as figure. You get really radical variations, like stripey, flamey patterns in the color bands—all kinds of amazing things which you'll see in the variety of myrtlewood instruments Breedlove makes."

Christensen agrees with Jacob, not just about myrtle's visual dazzle, but its inherent sound qualities as well. Despite the myriad markings, myrtle is remarkably consistent tonally.

"Once you pick it up and you hear the tone you get out of a myrtle instrument, you'll immediately notice the balance," she says. "You can get those nice bass tones, but you can get shimmering highs, too. It's articulate. It's immensely versatile. You can really drive it and it doesn't collapse. It doesn't muddy. Yet you can play lightly and it still speaks."

A Breedlove Oregon Myrtlewood Concerto vibrates throughout its length. Each note rings individually, building to a symphonic chorus as all six strings join together. It boasts a clarity almost unheard of in traditional tonewoods, somewhere between the crowded bloom of rosewood and the dry fundamental of mahogany, or, as Besancon would have it, the sparkle of maple. When paired with other woods, it strikes Christensen's balance, its presence and quick response making the combination shine.

Christensen is not only responsible for raw wood management in Bend, she is also the designer in charge of Product Development for Breedlove. When you strum a Breedlove concertina, concert or concerto, you have Christensen and the team of craftsmen to thank. Those new body shapes bring out the best in the materials that make them, but she has a special love for myrtlewood, noting, of course, in addition to its pizzazz and remarkable sound, its sheer workability.

That last bit might seem facile. What does workability have to do with playability, much less sound?

In Christensen's world, it means everything.

"It's friendly," she beams. "Myrtle's a really nice wood to work with. It machines well, it hand cuts well, it sands nicely."





A wood that is charming in the maker's hands will, by its very nature, find its home in a player's hands. You will play better with a Breedlove.

Besancon built at a Breedlove bench himself before becoming the brand's western sales manager. Like Christensen, he has been employed in Bend for nearly 20 years. Now, he follows myrtlewood on its path from Jacob's mill and Christensen's workstations right through the to the dealer's doors, where you can experience the Breedlove Difference on your own.

"The trees grow right on our coast," he says proudly. "It's about as local as you can get. We were the pioneers of using myrtlewood in guitars. There's nothing like it."





THE TIGER'S EYE

➔ **AN OREGON SERIES LIMITED EDITION**

The Oregon Concert Tiger's Eye CE Limited Edition is built for the musician seeking well-rounded balance with midrange fullness and exceptional liveliness.

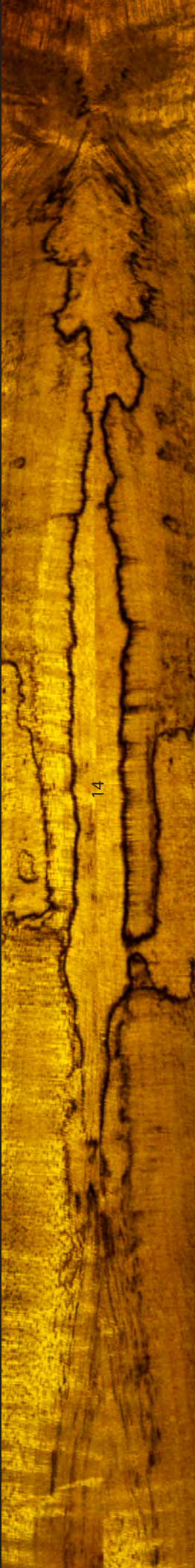
An alluring Breedlove handcrafted from locally sourced native myrtlewood, it is wonderfully alive with classic Oregon Series tone.

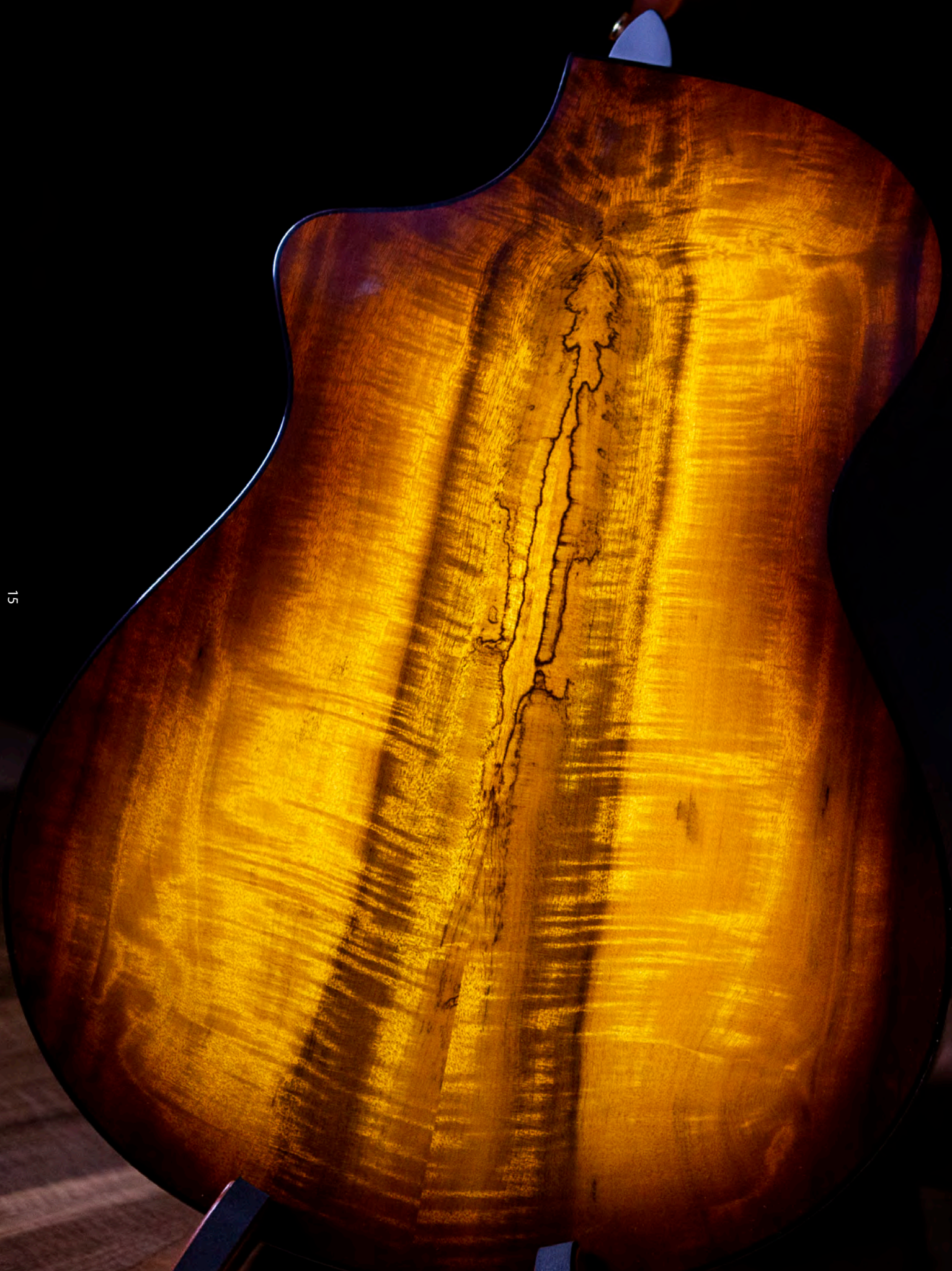
The Hard Rock maple neck and myrtlewood body combine to deliver accentuated depth and clarity across the spectrum. This dazzling instrument, ideal for a versatile play style, is appointed with a hypnotizing custom Tiger's Eye color and will be available only as a limited run.

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Stunning, native and sustainable myrtlewood from the Oregon coast

»» **GUITAR PROFILE**





THE TIGER'S EYE



Oregon Series
CONCERT TIGER'S EYE CE LTD
Myrtlewood - Myrtlewood

Play Video 

[Having play issues? View video here.](#)

STUDIO VIDEO

“ The newest Oregon LTD run, the Tiger's Eye, is, by far, one of my favorites. The myrtlewood comes alive with golden yellows bringing out the striking characteristics of the wood, all beautifully framed by a rich brown burst.”

- Angela Christensen, Breedlove



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AARON ADAMS & MYRTLEWOOD — OREGON STRONG



LUTHIER PROFILE

The Corvallis native loves handcrafting fine Made in Bend instruments out of sustainable local tonewood

Aaron Adams is as Oregon as it gets, and so is myrtlewood.

At home these days, the Breedlove craftsman of nearly 20 years has been dividing his time between constructing a new chicken coop for his wife's cackling brood and making a myrtlewood ukulele for his son, to supplant the lad's small stash of Designed in Bend guitars.

"Luthiery ruins you," Adams chuckles in regard to the hen house, noting that he's been obsessing over fine details that the pullets aren't likely to appreciate. As for the ukulele, it was inspired by an heirloom cigar box passed down from the boy's maternal great-grandfather. Adams opted instead to fashion a similar shape from his favorite stuff.

"I got Jenn's permission to use that old box, which is just brimming with vintage character—then I got to thinking, it would be so cool to just start from scratch and make a new one out of pretty Oregon wood and let the original be. So this one I'm finishing up is made out of all myrtle, which is absolutely cool. It's just a rectangle, instead of curves, but it's kind of fun. We'll see how it sounds!"



» CRAFTSPERSON
SINCE 2002

A Corvallis native, Adams has been in Bend for 18 years, and when namesake Kim Breedlove was honing his early ukes—now the basis for Breedlove’s Luau Series—Adams assisted in parts of the process. Under his mentor’s tutelage, he created a myrtle and Sitka tenor for his wife, which she’s been playing for years.

“It’s a booming one,” Adams smiles. “It definitely puts it out there for a ukulele.”

On the clock, Adams—an inveterate whittler who’s been carving spoons, spatulas and chopsticks while waiting to get back in the shop—is a body man. He receives, essentially, a sketch of a guitar on his bench, with top, back and sides in place, but little more. When it leaves his grasp, following trimming, binding, sanding and a dozen other exquisite maneuvers, it is ten steps closer to reality and ready for the neck that will complete its familiar shape.

Adams, of course, works with all of the classic guitar woods—spruce, cedar, rosewood, mahogany and so forth. His favorite, as noted is myrtle, partly, he says, because it’s a point of Beaver State pride.

“I’m into local stuff,” Adams affirms. “I think Oregon’s a pretty killer state. In addition to local walnut and maple, myrtlewood’s really one of the main tonewoods we use. Breedlove really introduced it into luthiery.”

An outdoorsman, like so many of his colleagues at Breedlove, Adams has even trekked to the Pacific coast, southwest of Bend, and stood amidst bushy, bendy myrtles in their natural sea-soaked, wind-blasted habitat.



“I’ve got a friend who lives in a pretty neat area near there,” he recalls. “Hiking around a lagoon one morning, we were picking all these berries and thinking, ‘well this would be a great place for bears, we should make some noise.’ Later that day, out on his boat, we got close to shore and sure enough, from a safe distance, we watched this big black bear just furiously tearing the grass apart. It was awesome, and we were glad we didn’t run into him earlier!”

The fact that all of Breedlove’s Oregon myrtlewood is sustainably sourced, stemming from salvaged and selectively harvested trees, is “huge” according to Adams. “How can you not be on board with that!?”

As a builder with a deep background in joinery, Adams says myrtle, which has a pleasing yeasty aroma, is uniquely “buttery,” easy to bend and sand, and a pleasure to work with.

Unlike his wife and son, Adams doesn’t play, so his perspective on the beauty of an instrument is that of a painter or, perhaps more appropriately, a sculptor. Myrtle, he says, is magic, with its wildly diverse grain patterns revealing one new epiphany after another.

“Myrtle has such a beautiful color range, from blondes to greens to grays. There’s so much going on with it. It’s one of the most variant woods out there, with tiger eye and fiddleback patterns and everything in between. And we’re choosing to buy stuff that has tons of character and beautiful reflective quality. Some of it has, like, a beeswing kind of shimmer to it.”

“It might even look a little dull until you wet it to bring out the grain. Then, it’s just boom! And you can see what it’s really going to look like under the finish. Wow.”



SOLID VS. LAMINATE

Which is best for the next step on your guitar journey?

Affordability, tone, comfort and stability are all part of the equation

Solid wood? Laminated wood?

Which is better?

Well, solid wood, of course, you might think, but, in truth, both styles of guitar have compelling qualities in terms of sound, playability and function.

An all-solid wood guitar, like a Legacy Concertina Natural Shadow CE, certainly sets the bar tone-wise and will almost always offer a richer, more sustained sound, along with a nimbler response and a wider dynamic range. For a professional recording a new album with high quality studio microphones, it's clearly the way to go.

The same is largely true for an experienced player wanting to entertain themselves and perhaps the occasional visitor, in the basement music room. At some point, a discerning ear wants to hear the clarity and character offered only by all solid exotic tonewoods, like those found in sustainably sourced *Made in Bend* models and in the new Breedlove Organic Collection, including the all African mahogany Wildwood Companion Satin CE.

But it takes a while to mature that sense.

For younger players just starting out, for example, a laminate guitar like a Discovery Companion CE Sunburst can provide a surprisingly affordable, easy playing and stylish entry point into the wide world of music. If you could ask your favorite star, chances are you'd learn that they began on a laminate guitar for the very same reason as you. They could afford it and it was an excellent tool for developing skills and the finely tuned ear that would eventually want to move on to solid wood.

But many pros, serious players and even certain collectors still desire laminate guitars for any number of reasons—some simply sentimental (“Gosh this was my first guitar!”), others eminently practical (“Man, this thing just works!”)



For someone starting out their guitar journey, one of the most important things is staying in tune. That's key in helping the musical ear train itself. Laminate guitars are less susceptible to string tension changes from fluctuations in temperature and humidity. That same new player wants to see their guitar all the time. It's likely perched on a stand or leaning in the corner, available at whim, calling out for some attention. It's sturdy enough to handle that kind of use while still sounding great, luring the eager player at every spare moment.

A fine, handmade all solid wood guitar—maybe a Premier Redwood & Rosewood Concerto CE—really needs some care and wants to be kept in a protective bag or case when not in use. It may not seem as immediately available for a fleeting strum, but it offers its own rich rewards when released from its protective little home.

A wonderful midway point—you might call it a compromise, but we won't—is a guitar with a solid top and laminate back and sides. Such an instrument—say a koa Pursuit Exotic Concert CE—truly offers the best of both worlds—comfort, playability, ease of care and superior sound.

Breedlove Brand Editor Michael Eck travelled for years as a solo performer with a dreadnought featuring a solid Sitka spruce top and East Indian Rosewood back and sides.

In addition to dates around the Northeast states, Eck says, “I was hitting Manhattan monthly and playing a bunch of rough and tumble joints like CB's Gallery, Arlene's Grocery and The Fort at Sidewalk Café. I needed a guitar that sounded fantastic, but could go in a gigbag and put up with the rigors of train, bus and taxi rides without breaking down.”

“In high volume situations, the layered frame reduced the chance of feedback and back then, when fewer guitars came with built in pickups, I didn't mind cutting in to the upper bout to add a body-mounted preamp and battery door.”

“That guitar hit all the marks and prepared me for playing quieter listening rooms with sensitive sound systems that could make an all solid wood instrument really shine.”

Solid wood? Laminated wood?

The answer is yes.

You will know which works best for your situation, and you will play better, sound better and play more with a Breedlove.



Nashville's April Kry keeps a Companion at her side.

Music City Singer / Songwriter doesn't just write empowering songs for young women on her Companion, she tours with it (when she can).

April Kry recently returned to Nashville from her first tour of Switzerland. Not long after, she bopped up to Manhattan for a Musicians on Call anniversary benefit show at the prestigious Edison Ballroom. When she has a moment, she'll visit the family homestead in Connecticut, but more often she's in Los Angeles, circling, guitar in hand, with her sister Kaydence, around the writing table.

It's a good thing she has a Companion.

Breedlove's new travel guitar is an ideal fit for Kry, whether on a cross-country flight or up late in the studio, cutting a Music City demo of a work-in-progress.

Kry's website describes the diminutive blonde powerhouse in four simple words—"Tiny girl. Big Voice."

"I'm 4'11," she says, "and I'm a small girl, so this Companion is just perfect for my size. It's also perfect for touring because you really don't want to be lugging around a big guitar when you're on a bus or when you're sitting on a plane. What's so amazing about this, even with its small body, is the sound. You're not compromising, which is really important for me, especially when you're playing it on stage. You don't want it to sound wimpy. You want it to sound big, and that's what this guitar—a Discovery Companion Mahogany CE—does."





**SEAT
MUSIC
SESSION** 
Presented by Phil Dankner



Photos by Marc Gilgen

In her plentiful videos, Kry, who approaches personal interpretations of cover songs as an important aspect of her art, rarely has a six-string in her hands.

"I consider myself a singer first," she says, having grown up joining in at church in New England. "That's always been my first love. I love performing. Just feeling the energy from the crowd and seeing the reactions, that's really what drives me."

But for stage work and writing, she plays. Seriously.

In fact, before she visited the Two Old Hippies lifestyle shop in Nashville to choose her Companion, she was already pretty invested, being the owner of a Bedell Kenny Loggins signature model as well as a custom redwood-topped Bedell parlor she helped design, choosing woods alongside Tom Bedell at the workshop in Bend, Oregon.

"I really started learning guitar," Kry says, "because when I sat down to write and would have a melody in my head, I wanted to relay that in the writing. My dad taught me the basic chords and I just went from there."

Equally comfortable singing soul, rock or folk, Kry, who started visiting Nashville just after high school, settled on country as her home base because of the storytelling inherent in the form. Now, she enjoys the challenge of the different methods employed on the two coasts.

"I think what makes Nashville different than, say, L.A., is that we usually start with concept first. I find that when I write in Los Angeles, it's always the beat and the melody that come first, then, after, you figure out the concept. For me, it's different really for every writing session

and producer you work with—it's going to depend on that. When I first moved to Nashville, I was a little overwhelmed with the amount of talent here. But once you find people that you connect with and feel comfortable with, it just flows."

Her personal favorite composition, "I Feel at Home," is a love song penned to her husband.

A defining aspect of Kry's writing is care. Inspired by artists like Martina McBride, she puts women first in her own songs, hoping to inspire and educate. The recent single "If Girls Ruled the World," co-written with Chris Hurst and Kyle May, is an alarm call for change, respect and equality.

"That's huge for me, absolutely," she confirms. "I remember growing up, seeing and hearing these powerful women singing and just putting out messages that were so important. Those songs really shaped who I am as a person and as an artist. I just want to be that now for young, impressionable females. In today's day and age you see a lot of, frankly, not-so-great role models for females, and so I just want to be empowering. I want to be inspiring and push females to speak their truth."

"It's just incredible what music can do."

Similarly, Kry loves the fact that Breedlove, by making a stand for ecology within the guitar industry, is committed, too.

"It's amazing in practice and philosophy—bettering the environment and responsibly sourcing tonewood is not something you see from a lot of guitar companies. I'm proud to be a part of the family and proud to stand by Bedell and Breedlove."

[Learn more at aprilkry.com](https://aprilkry.com)

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We've heard from so many of you. We're all a little blue and burned out, but, as you've affirmed, music helps. We'd like to help, too, by making it easier than ever to live the guitar dream.

Let's make music together, even if we're apart.



FEATURED ARTIST

ALYSSA TRAHAN

**Nashville girl on the rise
Alyssa Trahan is never going
back**

*Songwriter empowers herself and
others with an Organic Wildwood
Companion*

Alyssa Trahan plays guitar. She also plays “piano, mandolin, ukulele, piccolo, pennywhistle, flute, Irish flute, alto sax, a little bit of bass, harmonica, dobro ... “Let me think,” she laughs, “am I missing anything?”

She writes killer hooks. She produces her own sessions. She directs her own videos.

As a model of the contemporary, self-sustained artist, Alyssa Trahan is, quite simply, shaking things up in Nashville these days.

“I know country radio ain’t gonna play this song,” she sings in 2019’s “Because I Am A Girl,” setting up a poignant, powerful refrain, “but I can say that, ‘cause by now I know they’ve turned it off / they’ll say that its not what their listeners want / but it’s just because I am a girl.



A Rochester N.Y transplant who had fully established herself in the Flower City before permanently heading south, in 2016, to Music City, Trahan, who, as a youth, studied at Hochstein and Eastman schools of music, is fast on the rise with potent singles like “My Favorite Song,” “Blue Fire” and “Memories Not Dreams.” All showcase her magnificent voice, which, as a writer, is tied to sharp turns of phrase.

“I can get it done on my own’—she affirms in the winking, mandolin-driven “Pickle Jar”—“I might have a fickle heart, but I can open my own pickle jar.”

On June 12, Trahan releases her latest hit-in-waiting, “Ain’t Ever Goin’ Back,” which premieres at Guitar Girl magazine.

“It’s kind of an anthem that I hope people can jam out to,” she says. “It’s edgy, with some rock vibes in it. For me, it’s about going for the dream and just giving it your all.”

Trahan began playing Breedloves early on, and has stuck with them throughout her career. She’s currently working a stable of four, including an older Atlas Series Passport Plus C250, a classic Oregon Concert Burst, an Oregon Concert Rogue and a new sustainably sourced all solid African mahogany Organic Collection Wildwood Companion Satin CE.

She keeps some in Nashville and some in Rochester. She travels home for gigs every other month or so and finds it easier to pack light and fun to change it up a little bit. For the curious, she also makes it a point, on trips north, to engage in the city’s famous “garbage plates.”

Trahan’s father, Charles, is a longtime Central New York musician who now plays lead in her band—“I took him out of retirement,” she laughs.



“One day he said to me, you need a real guitar if you’re serious about this. So, he took me to our local Guitar Center’s acoustic room, and said, ‘Play ‘em all and see which you like best.’ I honestly loved the Breedloves out of anything else that was in the room. There was one specifically—the Passport—which spoke to me. I thought, ‘This is the guitar; this is the one.’ We walked out with it, and I’ve just loved Breedloves ever since. I’ve never even wanted to try a different brand, because I’m completely happy with my Breedloves. I get asked about them all the time. I think they’re beautiful. They’re my babies.”

Trahan, who, of late, has taken on home studio production duties for other artists on the rise— “Luckily, people are writing a lot during this crazy time and they need demos”—says she’s a fan of the tone, playability and dependability of Breedlove instruments.

Her travel-ready acoustic electric Wildwood Companion has become a trusty sidekick, particularly for gigs in Nashville’s notoriously tight performance spaces.

“I actually use it a lot for shows in town, and for writing sessions and things like that. It works so well because it fits perfectly in my car. There are a lot of small stages in Nashville, where a full-sized guitar can be too much. It’s the perfect size for that; it’s easy to walk around with; and I’m a small person, so a small guitar fits me just right. I love it.”

Trahan takes the concept of empowerment seriously. She doesn’t just sing about it. She is co-founder of the charity Girls on the Rise, which, through songwriter showcases, hits twin goals of raising money for Girls on the Run of Middle Tennessee and raising awareness and support of women in country music.

[Learn more at alyssatrahan.com](https://alysstrahan.com)

“It’s an incredible thing to be a part of,” she says. “I’m so proud of it.”

The recipient, the regional chapter of a national organization, promotes self esteem through fitness, the latter of which is, along with reading and organic cooking, one of Trahan’s true passions outside music.

She is also quite cognizant of her carbon footprint, choosing to use cosmetics and clothing, for example, from companies she feels are conscientious about the earth.

“As I’ve gotten older, I’ve started to see and understand just how much of an issue we have with the environment, how everything we do has an effect. We really are going to destroy the planet if we don’t change and start to think about the things we buy.”

“I’ve really gotten into that recently, and I think what Breedlove is doing, as a leader and as a trendsetter, with sustainability, is amazing, especially considering the guitar is such a huge part of my life. I love that I don’t have to worry about that with my Breedlove, you know? It makes it sound sweeter. It makes you feel better about the whole situation.”

“MY FAVORITE SONG”



[Having play issues? View video here.](#)

OFFICIAL MUSIC VIDEO

[Learn more at alyssatrahan.com](https://www.alyssatrahan.com)



ALBUM

My Favorite Song

Alyssa Trahan • 2020 • 3 min 6 sec

[CLICK HERE TO PLAY ON SPOTIFY](#)

GOING ORGANIC WITH ALYSSA TRAHAN

Throughout the month of June, Featured Artist Alyssa Trahan is reaching out to the Breedlove guitar community with appearances on our Facebook Live and Instagram channels. She's also taking over the blog each week, with a creative, Organic-themed fusion of music and cooking that we know you are going to love. Here's a sneak peek at one of her recipes, as well an in-depth video review of her Organic Collection Wildwood Companion guitar. Enjoy!



[Having play issue? View video here.](#)



[Having play issue? View video here.](#)

ALYSSA TRAHAN

MY FAVORITE SOUP

PREP TIME:
20 minutes

DIFFICULTY:
easy

INGREDIENTS:
1 can corn
1 can diced tomatoes
1 can black beans
1 can pinto beans
1 can enchilada sauce
2 cups veg. broth
taco seasoning (to taste)

add ons: shredded cheese, tortilla chips

DIRECTIONS:

1. drain and rinse canned ingredients
2. add all ingredients to Instant Pot (also works in the slow cooker or on the stove)
3. set to normal pressure for 4 minutes
4. quick release steam
5. add shredded cheese and crushed tortilla chips on top
6. serve and enjoy!

I chose this recipe for “My Favorite Song” because both the song and the soup are full of distinctive elements. The soup has spicy, sweet and savory notes, while the song and the production have nostalgia, love and heartbreak. The soup is also a comfort food, which I thought was appropriate for a breakup song!

Building a track is a lot like putting a recipe together. You start with the key elements, or ingredients, that you want, and then you add to it until you're happy with it. In the case of this song, I started with my Breedlove acoustic guitar, drums and bass. Then I added mandolin, electric guitar, percussion, synth and vocals. Each part is its own ingredient in the song. After that, I mix it. This is where I add the 'spice,' things like reverb, delay, EQ and compression. These bring out the sound of an instrument in the same way herbs bring out the character of certain foods. Just like spices make a huge difference in the flavor of a dish, mixing makes a huge difference in how a song sounds. Once the track has been mixed, it needs to be mastered. You can think of this as the final step in the process, similar to cooking or baking. After that, you listen to the song and see if it needs any adjustments, just like a taste test with a recipe. If you're

happy with it, it's time to share!

Fun fact: a common saying in Nashville is to let a song 'marinate,' meaning you sleep on it, or listen to it after a few days, and see if you still like it once the 'new' wears off. Sometimes you decide you need to go back and make some changes. Sometimes it's already just right!

Check out the video for this episode of Organic Treats & Tunesto see how I make this delicious soup, along with an acoustic mini-performance of “My Favorite Song” on my Breedlove Organic Collection Wildwood Companion. And check out the recipe card that you can save for yourself, too.

If you make this soup, I want to know what you think of it! I can't get enough of it!



4

Sustainability, style and sound remain touchstones for Oregon guitar innovator.

“It’s a tradition at Breedlove to introduce new products twice a year,” says owner Tom Bedell, “at the Winter NAMM Show in Anaheim, Calif.; then again at the Summer NAMM Show in Nashville, Tenn.”

Given changes, postponement and cancellations wrought by the current pandemic, we will host our own digital 2020 Summer Show, June 8–9, on Breedlove’s Facebook Live. (Final videos posted to Breedlove’s YouTube and Blog).

The Breedlove Summer Show, targeted to retailers and players, will, as part of a plethora of offerings, showcase exciting new Made in Bend and Designed in Bend models; provide guided step-by-step shop tours through design, build and hand voicing processes; highlight Breedlove luthiers; spotlight Companion models, ukuleles and maintenance tips and tricks; and provide important viewpoints about sustainability of native and exotic tone-woods.

The Summer Show will coincide with this second issue launch of Breedlove Magazine — so put June 8th and 9th on your calendar to view exclusive live, behind the scenes content. If the date’s already passed, visit the Breedlove blog for a full video recap of the events.

Nashville songwriter Alyssa Trahan is Breedlove’s featured artist for June, and longtime brand associate, musician and studio engineer Luke Basile, will be on hand to demonstrate new instruments throughout the Summer Show. We hope to see you at the Breedlove Summer Show!

SCHEDULE OF EVENTS

Day 1: Live from Bend, Oregon

8 AM (PDT) **The Breedlove Workshop Tour:** Facebook Live from Bend, Oregon

9:30 AM (PDT) **Tonewood Clinic:** Everything you wanted to know about myrtlewood. Plus, see and hear limited edition Oregon Series models.

11 AM (PDT) **Product Demonstration:** The new Summer Show Discovery mahogany models.

12:30 PM (PDT) **Product Clinic:** Get to know the Companion body shape.

2 PM (PDT) **The Story Behind the Organic Collection:** Learn from the design team and hear the various guitar models.

4 PM (PDT) **Tips and tricks for guitar care and maintenance:** Everything you need to know about keeping your guitar in great playing shape.

5 PM (PDT) **Question and Answer Clinic:** Ask the design team questions about your favorite guitars, tonewoods, etc. And, review of day 2 schedule of events.

Day 2: Live from Bend, Oregon

8 AM (PDT) **The Breedlove Workshop Tour:** Facebook Live from Bend, Oregon

9:30 AM (PDT) **The Custom Shop Experience:** Gain special access to the custom tonewood stacks and learn about how we work with players to design over-the-top custom guitars.

11 AM (PDT) **Product Demonstration:** The new Summer Show Discovery limited run satin models.

12:30 PM (PDT) **The Revolutionary Body Shapes:** From the Concerto to the Companion, dive into the world of body shape design and performance. Hear the difference between various body shapes, learn from the design team and ask questions Live on Facebook.

2 PM (PDT) **Acoustic Guitars and Sustainability:** A presentation from Breedlove’s Tom Bedell on his vision for sustainable guitars, stories from forests around the world, and more.

4 PM (PDT) **Ukulele Feature:** Check out the new Summer Show ukuleles, ask questions with the design team and learn the story behind Breedlove’s fascination with these amazing instruments.

5 PM (PDT) **Question and Answer Clinic:** Ask the design team questions about your favorite guitars, tonewoods, etc.

[View Event Schedule Online.](#)



SUMMER SHOW NEW MAHOGANY DISCOVERY SERIES

In certain knowing circles, all mahogany guitars are revered for their embracing, warm sound, rich in midrange tones that ride alongside a voice rather than simply creating a scooped valley for it to sit in. Punchy and distinctive, many songwriters and folk heroes favor such single species guitars for their authoritative, clean tone.

Visually, however, mahogany usually has one thing going for it—brown.

For 2020, Breedlove is putting a brilliant spin on its great sounding, affordable, responsive all mahogany Discovery models. Filling the open pores of the exotic tonewood creates a new kind of palette—something more than just brown. Enlivened by a staining process that produces striking results, these instruments are bold, beautiful and extraordinary.

Behold the Night Sky,
beware the Black Widow!







[Having play issues? View video here.](#)

PRODUCT VIDEO



SUMMER SHOW | UKULELES



LU'AU TENOR & CONCERT

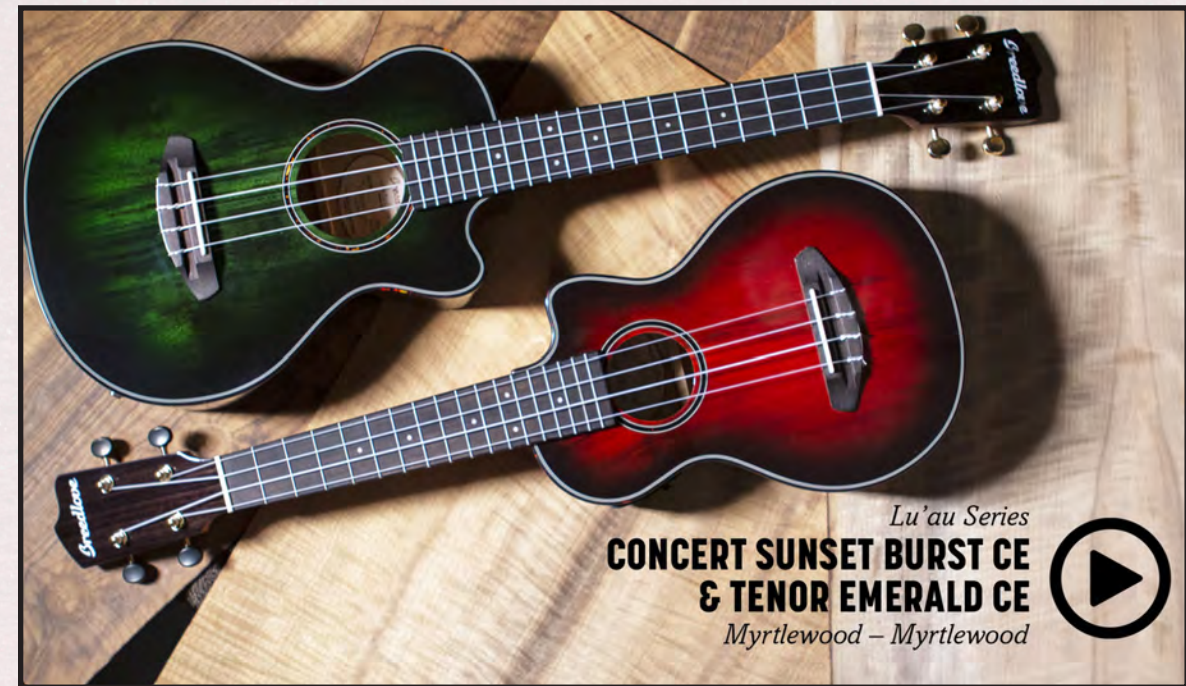
Koa, meet your match; mahogany, move over.

Myrtlewood is here to split the ukulele atom.

Innovation has long been the byword at Breedlove, and just as we pioneered the use of sustainable native Oregon myrtlewood in guitars, we've done the same with ukuleles.

Namesake Kim Breedlove's obsession with the ukulele and all things Hawaiian is well documented, and that fascination continues today at Breedlove, with a variety of acoustic and acoustic electric myrtlewood-based Wave headstock concert and tenor ukuleles, available in a panoply of intriguing finishes—including, new for summer 2020, Emerald and Sunset Burst.

Myrtlewood is magnificent for ukuleles. Hawaiian koa, not surprisingly, set the standard in the 1890s, with its bright, ringing tone echoing the sunny climes of the archipelago kingdom, 70 years before statehood. Its interlocking grain patterns and orangey highlights, too, telegraphed an exotic aura of the islands, particularly when the first great ukulele craze was launched at 1915's Panama-Pacific International Exposition in San Francisco. Within a few years, mahogany became the choice for mainland ukuleles, with thousands flooding the market to feed the yen of strummers and singers fascinated with the sweet sound of the 'jumping flea.' Mahogany's darker hue matched its tone, with a warmer, rounder sound than koa.



[Having play issues? View video here.](#)

PRODUCT VIDEO

Myrtlewood, which grows not far from Bend on the rainy, windswept Oregon coast, magically combines the best sonic elements of rosewood, mahogany and maple. Myrtle's bright latter aspect matches the beautiful ping of koa, while the former's warmth and deeper bottom is a dead ringer for old school mahogany, all with the bonus of being U. S. grown and sustainable, making for earth-friendly ukes of unsurpassed quality.

And, whether natural or jazzed up in Emerald or Sunset Burst, myrtle is every bit as enchanting as koa, with even more varied natural patterns, swirls and colors. Myrtlewood calls out to you—play me, play me!

Breedlove ukuleles are not toys. Nor are they simply little guitars. They are genuine musical instruments that come from a complex, proud history. Before becoming a powerful symbol of Hawaiian culture, and long before becoming a YouTube pop sensation, ukuleles made an epic journey from Portugal to the Pacific, evolving, particularly in the Honolulu workshop

of Manuel Nunes, from the Madeiran machete to its now familiar form.

Breedlove's Tenor is throaty, comfortable and loud, with plenty of room on the fretboard for modern pyrotechnics and lots of righteous support for singing. The Concert is more traditional, perfect for the flashy chord melody strumming that popularized the instrument in its early days, and just right for ripping Radiohead's "Creep" at a meetup or fingerpicking the Beatles' "Blackbird" online.

Ukulele Magazine's Matt Blackett loves Breedlove's "really impressive," "gig-ready" ukes, which come equipped with premium Aquila Super Nylgut strings, noting, in a video review, the "full, balanced sound" and the fact that "they intonate beautifully, all the way up the neck."

With a Tenor in his hand, the smiling Blackett said, "Looks great, sounds great. It's a great ukulele."

[Learn more about Breedlove ukuleles.](#)



“The Lu'au ukes, built with Oregon Myrtlewood, offer a unique fit and finish in a sea of brown woods. You can stand out at the next jam on Zoom or (hopefully soon) at the next gathering of your local uke group!

- Erika Mohr, Breedlove





MADE FOR THE STAGE
SUMMER SHOW SATIN LIMITED RUN

Everybody needs a guitar that sounds great. Some folks need one that looks great, too. Really great. As in 'a step above' great. An instrument that creates an instant, powerful and memorable image.

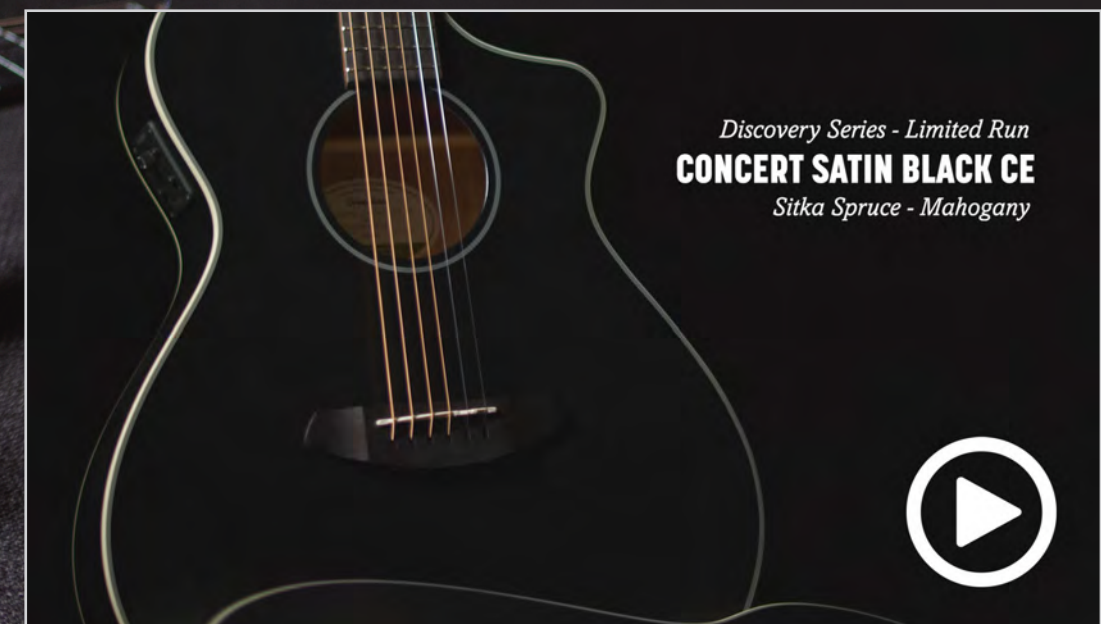
Think of the drama of Johnny Cash strumming a stark black six string. Recall the passion of Jimi Hendrix and his white Stratocaster at Woodstock. That kind of great.

Breedlove knows that performers consider every aspect of their instrument and that's why we're reprising, by popular demand, our satin black and white Concert models. Last year's limited run sold out immediately, so you'll want to get yours now!

Based on our most versatile, best-selling body shape, these thin, open-sounding satin finishes are made for the stage and create that indelible impression you're after. Instead of reflecting like glossy mirrors and distracting your audience, they put the focus where it belongs, on you.

Less likely to show fingerprints and playwear in promotional photos, the satin advantage also reduces body squeak in the studio, allowing your performance to shine, rather than your finish.

Decide to stand out. Go satin.



[Having play issue? View video here.](#)

PRODUCT VIDEO





Adirondack mountain *Couch Concerts* with Jocelyn & Chris

Checking in with Breedlove's January Featured Artist Chris Arndt

When Breedlove's January Featured Artist Chris Arndt was first strumming his newly introduced Organic Collection guitars, we hadn't even heard word of a novel coronavirus. Not long after, with it squarely situated on the front step, Arndt found himself, like everybody else, holed up at home—in his case in a remote Adirondack family ski house in the shadow of Gore Mountain, in North Creek, NY.

"It's been pretty chill," the beer- and bread-loving Arndt said on the phone recently. "It's kind of a small house for six people, but we get along pretty well most of the time. We're definitely blessed to be able to come to a place that's not very heavily populated and where we can still go outside and have each other close."

As songwriter and string slinger with the sibling act Jocelyn & Chris, Arndt, despite the pandemic pause, has been making mighty good use of those two sustainably sourced all solid wood Organic models—a Signature Concert CE and a larger Performer Concerto CE.

Late last fall, within days of first fretting the Concert, he was in the studio recording a live acoustic album, *One Night in November*, which birthed a breakout hit in "Mercy Me," with the track, featuring fingerpicking, strumming and hot single note lead playing, standing as a showcase for both Arndt and the instrument.

He only had the chance to rock his Concerto onstage at a few winter dates before gigs, you guessed it, started disappearing. But many writing sessions followed, as well as any number of social media takeovers with various stations and outlets, along with a well-received series of ongoing quarantine *Couch Concerts*.

"We've been trying to take the opportunity to do everything that a musician can do from home," he said.

The timing wasn't quite as tragic for Jocelyn & Chris as it was for many other acts. The hard-traveling duo and their band actually had a clear spot in its schedule to start recording, in advance of a summer tour later in the year. Obviously, all of that has changed, but Arndt says the team didn't have to endure the same degree of financial hurt as many colleagues.

"It did really mess with our recording schedule, because our producer David Bourgeois' studio, White Lake Music & Post, had to shut down, which is a bummer. But, y'know, this whole thing basically closed the entire music industry down for a while, so everyone's release cycles are totally screwed up for now."

"We weren't planning to go out on tour until mid-July, which is still up in the air as to whether or not those shows are even going to happen. A lot of the venues we had planned to play probably won't be open by then. Still, we certainly won't be as heavy hit income-wise as artists who had tours planned in March, April, May and June."



Jocelyn & Chris had already established a routine web presence with their weekly Playlist Live events, which gather an interactive audience to create themed Spotify playlists posted within a day of the suggested compilation, and capped with a performance of a song or two. They amped up their output right quick.

“We jumped on the opportunity to see just how far we could take live streaming concerts and that whole game,” Arndt said. “The first one went really, really well. We finished it and had such a good time that Jocelyn was, like, ‘We should do one of these every other day.’ It hasn’t been quite that regular, but I would say we’ve been doing two or three a week, sometimes more. It’s been a really cool way to stay connected with fans and get to know them in a sense. I feel like we’ve learned a fair amount about them, just because we’ve been spending 40 minutes a day together, a couple times a week, for the past three months.”

“Sometimes, we’ll pick a theme for those, too. The other day we did one that was all mellow tunes, a ‘Sunday Brunch’ *Couch Concert*; and last week, we learned the Scooby Doo theme song just to keep things lively.”

“MERCY ME” MUSIC VIDEO



[Having play issues? View video here.](#)

[Learn more at jocelynandchrismusic.com](https://jocelynandchrismusic.com)



Why ‘roasting’ a guitar is righteous—the benefits of torrefaction!

Sustainable ‘vintage’ tone and easy maintenance are affordable with the [Organic Collection](#) from Breedlove

Torrefaction. It’s a big word. If you geek out on the guitar magazines, you’ve surely come across its multiple syllables and myriad descriptions at some point along the way.

But what is it?

It’s amazing, that’s what it is.

Torrefaction makes a guitar sound aged, ‘vintage’ even, in a matter of hours, not years. What might take a lifetime now takes half an afternoon. What’s more, the procedure—sometimes called tempering, rectification or even caramelization—helps protect an instrument from the vagaries of the environment, making it easier to care for and less apt to literally change its mind like the weather.

Torrefaction is one of the key factors in Breedlove's affordable, sustainably sourced, *Designed in Bend* Organic Collection of superior sounding all solid wood acoustic electric guitars. Pairing torrefied European spruce with native Oregon myrtlewood in the Artista Series and African mahogany in the Signature and Performer lines, makes for a clutch of very special six-strings that sound thirty glorious years old right now.

“Torrefaction,” says Breedlove Operations Manager Miles Benefield, “is accomplished by ‘baking’ the tops at temperatures higher than would normally be used in kiln drying the wood. Since the process is essentially aging the top wood at a much quicker rate, you get that desired “broken-in” sound, but in a brand new instrument. It definitely achieves the ‘woodiness’ associated with much older instruments.”

Torrefaction is used in other industries and is, in fact, not all that different than the technique used to make charcoal, although it's certainly more tightly monitored for a guitar top than a backyard barbecue! The wood is ‘roasted’ under pressure in an oxygen free atmosphere, prompting, in, essentially, a wink, a profound chemical change. Lignins, sugars, pitches and other volatile elements that would either morph or outgas over decades are reduced, along with any remaining water in the wood.

“It's much easier to maintain an instrument if its top has undergone torrefaction,” says Benefield. “Once all of the moisture has been removed, the top is much less susceptible to changes in temperature and humidity.

“This is a crucial argument for building acoustics with torrefied wood,” according to Guitar.com. “Since it's non-hygroscopic, torrefied wood is far less likely to expand or contract, meaning guitars will be less



vulnerable to atmospheric conditions and less likely to crack.”

The FSC-certified European spruce used in the Organic Collection is sustainably sourced and individually harvested in the Swiss Alps, with the thermal treatment taking place not far from where the wood is milled. European spruce is one of the world's great topwoods, known for matching the headroom of Adirondack spruce, but offering a quicker response than Sitka, along with a skosh of cedar's warmth. Torrefaction amplifies its best qualities, literally and figuratively, giving the pale wood an amber glow and making for a light, sensitive and agile guitar that would normally cost three to four times as much.

“The benefit is absolutely real!” beams Benefield. “Not only are you getting all the tonal and maintenance improvements, but the visual aesthetic of the rich roasted spruce is just beautiful.”

Breedlove

M A G A Z I N E

