



ULTIMATE GUITARS

musician's guide

ULTIMATE GUITARS

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1968 ES175 through blonde Fender Bandmaster amp (Shure SM57)

GB_ES335 ES-335 Neck Pickup 3927

1981 335 Reissue with neck pickup only through Deluxe Reverb amp (AKG 414)

GB_ES5 Gibson ES5 Jazz Guitar 1766

1958 ES-5 Switchmaster with P-90 pickup through blonde Bandmaster (Shure SM57)

GB_LUCIL B.B. King "Lucille" 4783

Recent B.B. King Lucille Signature Model with moderately dirty tone through Peavey Classic 50/212 amp (Shure SM57)

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Full out Metal tone via a Gibson SG Special with P-90 pickup in the bridge position through Marshall JCM-800 amp (AKG 414)

GB_ZZ_16 Les Paul "ZZ" Guitar

(Looped version) **15743**

1992 LP Custom Signature through a Mesa/Boogie and custom distortion pedal for that distinctive ZZ tone with 5ths, three layers of harmonics and more (via direct box)

GB_ZZ_34 LP "ZZ" Guitar Unlooped 33782

Same as above but using no loops

LP_DLX1 LP (Both p/u) + Deluxe Amp 1 2275

1982 LP Artisan through Fender Deluxe Reverb amp w/ both pickups (Shure SM57)

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Same as above but with bridge pickup only

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Same as above but with XXL pedal

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GRTCH_TN Tennessean 1768

Chet Atkins Tennessean (1960s) with bridge only and both pickups through a Fender Twin Reverb amp (Shure SM57)

NSH_BOTH Nashville Both Pickups 3639

1966 Nashville with both pickups (clean) through Fender Deluxe Reverb (AKG 414)

NSH_BRDG Nashville Bridge Pickup 3856

Same as above but with bridge pickup only

NS_BR_SA Nashville Bridge w/SansAmp 2676

Same as above (bridge pickup) but sampled direct via Tech21 SansAmp

NS_BTHSA Nashville Both w/SansAmp 2391

Same as above except using both pickups

MARTIN

MRTN_728 Martin Stereo (Model 7-28) 4000

Martin model 7-28 recorded in stereo using Crown SASS-P Stereo microphone

MRTN_D18 Martin D-18 1572

Martin D-18 recorded via Audio Technica Model 4033 microphone

MRTN_D28 Martin D-28 w/Fret Buzz 1931

Martin D-28 recorded with AKG 414 mic — velocity switching brings in fret buzz

MRT_SLID Martin Slide Guitar 3735

Killer Martin D-38 Slide guitar sampled with AKG 414 — velocity brings in slide effect

PAUL REED SMITH

PRS_BRDG PRS HFS Bridge Pickup 4682

Classic PRS sound with the "Hot, Fat, Screams" Bridge pickup through Mesa/Boogie DC-5 (AKG 414)

PRS_BRN1 PRS "Burn" Vintage Bass P/U

(with 5ths, Full Vibrato with no loops) **11881**

PRS Vintage Bass neck pickup with real vibrato for "Santana"-style leads through Mesa/Boogie DC-5 amp (AKG 414)

PRS_BRN2 PRS "Burn 2" Vintage Bass P/U

(with power 5ths and looped vibrato) **5161**

Same as above but with looped vibrato

PRS_BRN3 PRS "Burn 3" Vintage Bass P/U

(5ths and no vibrato) **2331**

PRS_BRN4 PRS "Burn 4" Vintage Bass P/U

(no 5ths, no Vibrato) **1305**

PRS_CUST PRS Custom

(pickup positions 7 and 9) **6867**

P/U position 7 is parallel single coils of the PRS humbuckers, while position 9 is both outside coils of the two humbuckers. These provide crisp, clean tones. Sampled through Mesa/Boogie DC-5 via recording outs

PRS_MRSH PRS Plus Marshall Amp 5110

PRS Custom with bridge pickup through Marshall JCM-800 (Shure SM57)

PRS_VIB PRS HFS Bridge Pickup
(with vibrato and power 5ths) **11541**
*PRS Custom with HFS Bridge pickup plus
real vibrato and power 5ths through
Mesa/Boogie DC-5 amp (AKG 414)*

PWR_5THS PRS Power 5ths + FX **10450**
*Just power 5ths plus all sorts of whammy
effects, scrapes, pulls, etc. through Marshall
JCM-800 (AKG 414)*

YAMAHA

APX_AC_S APX-7 Acoustic Stereo **4026**
*Yamaha electro-acoustic sampled via Crown
SASS-P Stereo microphone*

APX_CHRS APX Roland Chorus Stereo **4008**
*Same guitar sampled using internal piezo
pickups and routed through Roland
Dimension D analog chorus*

APX_ELEC APX-7 Electric/Acoustic
(internal piezo pickups) **3382**
Same but sampled direct using internal p/u

SG2K_BLU SG2000 Blues **7973**
*Yamaha SG2000 (as used by Santana) with
neck p/u and Ibanez TS-9 Tube Screamer
into Fender Deluxe Reverb amp (AKG 414)
— velocity switches between two picking
styles (medium and hard)*

SG2K_BL2 SG2000 Blues Two **6689**
*Same as above but with slightly less
distortion dialed in, so light picking is fairly
clean-sounding*

SG2K_BTH SG2000 Both Pickups **3165**
*SG2000 with both pickups active and tone
controls set for clean sound through Deluxe
Reverb amp (Shure SM57)*

SG2K_CHD SG2000 Chords + Chuffs **8909**
*SG2000 chords using same setup as above.
Release brings in fast upstroke chords
(usually called chuffs)*

SG2K_JZZ SG2K Jazz Tone (Neck p/u) **3866**
*SG2000 with tone controls set to produce a
warmer jazz tone through Fender Princeton
Reverb amp (Shure SM57)*

SG2K_NECK SG2000 Neck Pickup **2461**
Same as above but with neck pickup only

SG2K_TRB SG2000 Treble (Bridge) **2479**
Same as above but with bridge pickup only

BASSES

IBANEZ_B Ibanez Fretless Bass **2910**
*Soft, medium and hard plucks through
1967 Fender Bassman (Shure SM57)*

JAZZ_B Fender Jazz Bass **2131**
Variety of picking styles sampled direct

MODULUS Modulus Fretless Bass **1135**
Sampled via Tech21 SansAmp

P_BASS Fender Precision Bass **3863**
*Variety of articulations through 1967 Fender
Bassman amp (Earthworks OM-1)*

PEDULLA Pedulla Fretless Bass **1187**
Sampled thru 1967 Fender Bassman (SM57)

RICKFRTL Rickenbacker 4001 Fretless **2171**
Sampled through Bassman amp (direct box)

RIPPER_B Ripper Bass **2201**
*Gibson mid-70s Ripper sampled through
Marshall JCM-800 (via direct box)*

THUNDR_B Thunderbird Bass **2528**
1965 T-Bird through Fender Bassman (SM57)

SAMICK_1 Samick Fretless One **1610**
Customized model sampled via SansAmp

SAMICK_2 Samick Fretless Two **1997**
Same bass through Fender Bassman (SM57)

STNGRY_B Music Man StingRay **8044**
*1980 model through Bassman (Earthworks
OM1)*

WAL_BASS Wal Custom Bass **4449**
Recent model through Bassman amp (SM57)

MISCELLANEOUS

AMP_JACK Amp jack (plug-in) noise **791**

AMP_NOIZ Amp hum (with Strat) **133**

AMP_SWCH Amp being switched on **48**

AMP_VERB Amp kicked for reverb crash **1098**

DX7_JAZZ DX7 Jazz Guitar Program **1713**
Classic FM Jazz Guitar program from DX7

FEEDBACK Psychic Feedback **5002**
Wild feedback that you can actually play

GODIN_A Godin Multiac miked **4005**
Medium and hard plucks sampled via AKG 414

GODIN_E Godin Multiac Classical **6001**
*Sampled via internal piezo p/u. Soft, medium
(thumb) and hard (fingernails) plucks plus pick*

HERNANDZ Hernandez Nylon String **3644**
*Handmade nylon string with soft and
medium (thumb) and hard (fingernail) plucks*

OVATN_12 Ovation El/Ac 12 String **1500**

RICK_12 Rickenbacker 12-String **1407**
Rick 360-12 thru Deluxe Reverb (SM57)

ROM2_DST Distorted ROM Guitar **9**
Requires Contemporary ROM block

TAKAMINE Takamine Classical Stereo **7172**
*Medium (thumb) and hard (fingernail) plucks
sampled using Crown SASS-P stereo mic*

TYLR_12S Taylor 12 String (Stereo) **9733**
*Taylor model 222 acoustic 12 string sampled
with Crown SASS-P stereo microphone*

TYLR_12M Taylor Ac. 12 String (Mono) **4327**
*Same guitar in mono sampled with effects
via Earthworks OM-1 Microphone*

TYLR_FX Taylor Ac. 12 String FX **1034**
Same guitar but f/x only

ULTIMATE GUITARS

All guitars played by **JIM MILLER** Sound Design by **JIM MILLER/STRATUS SOUNDS***

All Programs, Keymaps, Effects, Sequences and sample processing by **DANIEL FISHER**

(*Except Gibson Lucille, 34 meg "ZZ" Guitar, and all guitar feedback played by **Jim Miller** with sound design by **Daniel Fisher**; DX7 Jazz Guitar created by **Daniel Fisher**)

ABOUT THE GUITARS ON THIS CD ROM

In the 1960s, the guitar became not only an important voice in popular music, but a virtual symbol of all the many changes occurring within our society. Few other instruments — if any — can produce as many sounds as the guitar. It can yield delicate acoustic timbres with sparkling harmonics, dark and smoky electric jazz tones or molten, gut wrenching heavy metal sounds. From light pop and surf music to chicken-pickin' country riffs and dusty blues, the guitar is always there, sounding as fresh today as it did in the early days, when the first musician decided that this particular instrument, like no other, would best express his innermost thoughts and feelings.

ULTIMATE GUITARS is more than just a collection of samples, it is a veritable textbook of classic guitar sounds. In fact, many of the instruments represented here are of important historical significance. Some of the guitars we sampled are true, vintage, collectors items worth many thousands of dollars. But more importantly, here you'll find a palette of sounds that will duplicate most any guitar timbre imaginable, meaning you won't be at a loss for that perfect guitar sound at your next recording session. Each guitar is presented with as much information as we felt was necessary to define its usage and historical importance. This was indeed a labor of love for all of us involved and we sincerely hope that you enjoy playing these sounds as much as we enjoyed crafting them for you.

THE GIBSON LES PAUL

Gibson's Les Paul Model, named after legendary guitarist Les Paul, was first released in 1952 at a list price of \$210, at least partly in response to the introduction of Fender's then-new Telecaster solid body. This guitar is still very much in demand today, though the instrument as we know it was officially discontinued in about 1963 in favor of the newer SG (solid guitar) series. From 1964 through 1967, Gibson actually produced no instruments bearing the Les Paul name since Les himself disliked the style of the SGs and didn't particularly want his name on them.

But in the mid-1960s, there was a resurgence of interest in blues-based rock music. Notable guitarists like Eric Clapton and Mike Bloomfield were suddenly seen playing Les Pauls. They had discovered that this particular instrument, when overdriven through a tube amplifier, produced a thick, beefy tone that was well-suited to this style of music. Suddenly it seemed everyone was searching for Les Pauls, but of course they were no longer in production, making those that survived very much in demand. With all this renewed interest, Gibson again began producing these guitars and launched the reintroduction at the 1968 Summer NAMM Show in Chicago. At that time, a new Les Paul Custom carried a list price of \$545, while the Les Paul Standard retailed at a mere \$395.

As recently as the mid-1970s, guitar players were able to find early model Les Pauls, many with great maple flame-tops (or "tiger-striped" or "curly maple"), for under a grand. Today a true vintage LP from the '50s or early '60s in excellent condition may command astronomical prices from collectors, particularly those that feature the highly-figured maple tops. Even one of the newest production models may retail for well over \$3,000, depending upon the quality of the top and its historical accuracy.

During the 1980s, Les Pauls were again overlooked, mostly in favor of the Fender Stratocaster, thanks in no small part to the move by many big name guitarists (like Eric Clapton and Jeff Beck) to that instrument. The market was also being influenced by the introduction of fat, analog synthesizers, and guitarists found that a Strat could compete very nicely with these new machines, and in fact, seemed to complement them quite well. But by the late 1980s and early '90s, thanks to



the music videos being produced by Guns N' Roses (and the Les Paul-toting lead guitarist, Slash), Les Pauls were again wildly popular and indeed, more in demand than ever.

For our collection, we have sampled a black 1968 **LP Custom**, a tobacco sunburst 1982 **Artisan** (a rare, ornate version of the LP produced from 1977 through 1982), a cherry sunburst 1979 **Custom** and a 1992 **Custom Signature** with stunning amber flame top, a limited-edition produced for Guitar Showcase by the Gibson Custom Shop and signed by Les Paul himself (number six of a production run of only 30 guitars and one of only six Customs).

THE FENDER STRATOCASTER

Though Fender's two-pickup Telecaster and single pickup Esquire were enormously popular, the company wanted a flashier, upscale model it could offer to guitarists. In 1954, Leo Fender along with Freddie Tavares designed a timeless classic, the **Stratocaster**. Styled in sleek, contoured, '50s tailfin fashion, this instrument was an immediate success with its three pickups and standard tremolo tailpiece. The single coil pickups, typical for Fender products, produced a clear, bright tone that was highly desirable at the time, since it was able to effectively cut through even a dense monophonic mix. List price for a Stratocaster with tremolo was just \$274.50 in 1957.



Historically speaking, the Stratocaster (pretty much universally known as "**The Strat**") was so successful and so well-designed, that only minor changes have been made to it throughout its 40+ year history, and it remains as popular today as it was back in the '50s — maybe even more so.

Though it never disappeared the way the Les Paul did, Strats did tend to go in and out of style. Surf music was popular in the early '60s and the Strat (along with the Fender Jaguar) seemed perfect for this genre of music. But then, in the mid to late '60s came the psychedelic era. As guitar fashions go, this was the time of the fat Gibson humbucker sound. Eric Clapton (then in supergroup Cream) was slinging an SG Standard. Other big name groups like the Jefferson Airplane, Fleetwood Mac and the Grateful Dead were all playing Gibsons. It fell to another guitar legend to reintroduce the Strat to an unsuspecting world: in the late '60s, Jimi Hendrix burst upon the music scene like a supernova. His slashing, screaming sound and dive-bombing "whammy bar" technique caught the music

world by surprise. Everyone now agreed, the Strat was indeed well-suited for heavy-duty rock music and the instrument has maintained a constant presence among guitarists, both young and old, ever since.

Currently, a number of high-profile guitarists like Eric Clapton, Jeff Beck, Buddy Guy and Bonnie Raitt all have signature model Stratocasters in the Fender line, assuring the instrument a place in modern music well into the next century. For our collection, we have sampled a sunburst 1957, white 1963, black 1972, sunburst 1988 American Standard Strat, a recent black **Eric Clapton Signature** Strat, and a late '80s olympic white **Fender Strat XII** electric 12-string.

GRETSCH GUITARS

Gretsch guitars have long had a rather unique reputation among guitarists. Most either love them or hate them. The Fred Gretsch Company of Brooklyn, NY was not only a manufacturer, but a distributor of a full line of musical instruments as well. It wasn't until 1955 that the company had much impact on the history of the modern electric guitar. That year, Gretsch introduced a number of new models in all sorts of unusual colors — unusual at least for the '50s. From green and yellow to burgundy and orange, the company caused quite a stir with its new guitars which appeared in Gretsch's first full color catalog. Among the models introduced at that time was one that has become a true classic, the **Chet Atkins Hollow Body**, also known by its model number, the **6120**.

Sporting a Western Orange finish (sometimes also referred to as Amber Red), a Bigsby vibrato, steer's head inlay on the headstock, western motif ("cows and cactus") fretboard engraving and a stylized "G" branded right into the wood of the guitar's top, the 6120 (list price in 1955: a whopping \$385) was not content to be your ordinary, run-of-the-mill guitar, though it's kind of funny that a guitar with so much western styling should be built in Brooklyn, New York. Eventually, there would be three models in the Gretsch family bearing the Chet Atkins name: the **6120** (which became known as the **Nashville** in the 1960s), the **Country Gentleman** introduced in the late '50s, and the "low-end" **Tennessean**, first produced in the early 1960s. Gretsch also built a model known as the **White Falcon**, then the top-of-the-line guitar in its catalog carrying a list price in 1958 of a hefty \$675.

Oddly enough, it was the Gretsch Country Gentleman that most people came to recognize thanks to its use by Beatles

lead guitarist George Harrison. Still, the 6120 remains as the quintessential Gretsch, evolving over the years from a 2 3/4-inch deep single cutaway with real, open f-holes to a 2-inch deep double cutaway, also losing the western ornamentation and real f-holes along the way (replaced oddly enough by painted f-holes).



Unlike Gibson and Fender, Gretsch guitars did not have many high-profile players associated with their instruments (you can hardly count The Monkees as guitar heroes), and in late 1967 the company was sold to the piano manufacturer, Baldwin. But the writing was already on the wall and all production had ceased by 1980. There was little or no market for used Gretsches at that time — the guitars had somehow gained a reputation as being second-rate — and many were destroyed or allowed to deteriorate to the point where they were unplayable (ask around; you might have a relative somewhere with an old Gretsch stashed away in the attic or coat closet).

Today, Gretsch guitars have again regained a portion of the vintage guitar market and a mint condition late 1950s 6120 or White Falcon can sell for huge sums. The Gretsch company itself is once again building guitars — mostly high quality reissues of their classic models — this time in Japan.

For our collection, we have included two classic Gretsch guitars. The first is a 1964 western orange **Chet Atkins Nashville** with Filtertron pickups. Filtertrons, while being of humbucking design, have a uniquely distinctive tone that can be significantly brighter than Gibson humbuckers, with more pronounced “attack.” The second is a late ‘60s burgundy **Tennessean** with Gretsch’s Hi-Lo “Tron pickups.

THE FENDER TELECASTER

Leo Fender’s Telecaster will always be remembered as the first commercially successful solid-body guitar. It was also the first guitar that was able to be mass produced thanks to its “plank” design which did not require a high degree of craftsmanship to build. Actually, it may indeed have been the **Fender Esquire**, the single pickup version of the Telecaster, that was Fender’s first production guitar in 1950, followed immediately by the Broadcaster, which was eventually renamed Telecaster due to a copyright problem. Essentially though, they are the same guitar, and some Esquires reveal the routing for the second neck pickup when the pickguard is removed. List price for the Telecaster — or “Tele” — was a modest \$169.95 in 1950. Today, an original 1950s Tele in very good condition can fetch well over \$10,000!

Though Fender has tried to market a number of different Telecaster models over the years, including thinline hollow-bodies and versions with humbucking pickups, it is the classic Telecaster that has survived and is the most desirable of the line, thanks to its simple, yet functional design and distinctive sound. Our Telecaster is a mid-1970s (probably 1974—you have to remove the neck to be sure) model with a natural finish.

BASS GUITARS

Not long after he had pioneered the solid-body electric guitar, Leo Fender came up with another remarkable idea, and perhaps his most significant: the electric bass guitar. Up until the early 1950s, bass parts were played on upright acoustic basses: huge, expensive instruments that were difficult to play and even harder to record. Thus was born the 1951 **Fender Precision Bass**, the world’s first commercially-available fretted electric bass. With a single pickup and one control each for volume and tone, the “**P-Bass**” remains in production today.

In the years since, just about every manufacturer has designed and built one or more electric basses. In fact, a number of companies sprang up in the ‘80s that built no other instruments but basses. Today, there are very high quality fretted and fretless basses being manufactured in price ranges from two hundred dollars, all the way up to astronomically-priced instruments that include sophisticated onboard electronics with parametric EQ and innovative pickup designs.

Our bass collection includes a mid-60s Fender **Jazz Bass**, a current model **Precision Bass**, a 1964 **Thunderbird Bass**, 1975 **Music Man Stingray**, 1986 **Steinberger**, 1991 **Wal Custom Bass**, and a number of fretless basses by **Rickenbacker**, **Modulus**, **Ibanez**, **Pedulla** and **Samick**.

OTHER GIBSON GUITARS

While there have been many interesting Gibsons produced over the years, a number of electrics have come to be considered true classics. Most significant is the semi-hollowbody **ES-335** which has a solid block of maple running through the center of the body to reduce the feedback hollow bodies often produced at high volumes. The 335 first appeared in 1958 in natural or sunburst finish, but cherry soon became the popular color in the ‘60s. Jazz-rock players like Larry Carlton, Lee Ritenour and Allan Holdsworth found that this guitar gave them the sweet tone and warmth usually associated with hollow bodies, but

with the playability and sustain of a solid body. B.B. King used a similar model (the ES-355) for years before Gibson built him his own signature model, the “**Lucille**”. Eric Clapton has used a 335 at times, most notably with the group Blind Faith, and more recently on his “From the Cradle” album. For this collection, we sampled an antique sunburst 1981 **ES-335 reissue** and a recent **B.B. King “Lucille.”**

Another popular 1960s Gibson is the **SG** (standing for solid guitar). This instrument temporarily replaced the Les Paul in the early '60s. In fact, the first SGs were actually labeled “Les Paul Model,” a fact that didn't please Mr. Paul at the time, since he didn't like the design. The guitar was in production until 1979, then released as a “reissue” in 1986 and is still in production today. Eric Clapton played an SG for much of his time with supergroup Cream; Frank Zappa often appeared with a modified SG while with the Mothers of Invention; and even the late Jerry Garcia used one in the early days with the Grateful Dead. With its thin, lightweight body



and exceptionally playable neck, the SG has been a favorite with many players through the years and remains a popular item in the Gibson line. This collection features a mid-60s dark cherry red **SG Special** with “soapbar” P-90 pickups.

Three other Gibsons of note are the **Flying V** and the **Explorer** (both introduced in 1958) and the **Firebird** (launched in 1963). All have historical significance, particularly since they were all unusual-shaped instruments from a manufacturer that was considered ultra-conservative at the time. Though they were not particularly popular when they made their debut in the late '50s, both the “V” and Explorer have since been reissued and have found favor with heavy metal groups thanks to their radical design and thick, snarling humbucker sound.

Finally, Gibson has a long history of producing the highest quality hollow body electrics, in particular the **ES-175**, the **L5CES**, **ES5 Switchmaster** and the **Byrdland** (made popular as a “rock” guitar in the late '60s by Ted Nugent). All of these instruments have exceptional traditional jazz tones, but many are also perfect for blues and fusion. Our collection includes samples from both an **ES-175** and **ES5 Switchmaster** through various amps.

PAUL REED SMITH

In the early 1980s, domestic manufacturers were not only battling the increased popularity of import guitars (like those being built by Ibanez and Yamaha), but they were also desperately trying to bring their quality back up to the levels of the instruments built in the 1950s and 60s. Another goal was to combine the best characteristics of the most popular guitars of all-time, the Les Paul and the Stratocaster. But it was an independent Maryland-based luthier, **Paul Reed Smith**, who



was the first to actually succeed in about 1982. His “new vintage” guitar was capable of producing the thick, warm sound of a Les Paul, while at the same time offering the brighter tones of a Strat, thanks to an unusual 5-way selector switch coupled with coil-tapping pickups. The instruments were also available with a simple, yet extremely effective vibrato, loosely based on that of the Stratocaster.

A number of options, including bird inlay fretboard markers (see photo) and hand carved premium flame maple tops (dubbed “10-tops” by PRS) helped make this a highly successful instrument in a very competitive market. Players like Santana and Al DiMeola have helped make PRS an unusual success story in the modern guitar world. Today, some PRS guitars actually fetch higher prices than many true vintage instruments, mostly because of the exceptional craftsmanship and the limited number of available instruments. Our collection features a 1993 vintage cherry sunburst **PRS Custom** with premium 10 top and bird inlays.

YAMAHA SG2000

After he switched from his Gibsons and before he started using a Paul Reed Smith guitar, Carlos Santana helped give Japanese manufacturer **Yamaha** a healthy shot of credibility by playing this particular guitar. It is indeed the first instrument by any Japanese manufacturer to gain general acceptance (and probably, ultimately, collectible status) among American guitarists.

Loosely based on the Les Paul, the **SG2000**, which was introduced in the mid-1970s, combined modern performance with vintage appeal in a surprisingly well-built instrument with a maple top and mahogany body. To add sustain, a block of solid



brass was actually built into the guitar beneath the bridge. Significantly, the instrument was introduced at about the same time that domestic manufacturers were experiencing a decline in the level of overall craftsmanship (which, most agree, peaked in the 1980s).

The humbucking pickups, while yielding a credible Les Paul-type sound, are also capable of producing slightly brighter tones, making it, in some ways, a nice compromise between the trademark Gibson and Fender sounds, particularly on later models with coil-tapping (which allow switching from humbucker to single coil operation) on each pickup.

Yamaha produced these guitars from 1976 to about 1988, and the SG2000 is at last beginning to attract the attention of some collectors. In fact, Yamaha recently announced a limited run of accurate reproductions of this instrument. Our sample collection features the same cherry sunburst 1976 **SG2000** as played by Santana on many of his mid-70s through mid-80s albums.

ACOUSTIC GUITARS

Nothing backs up a great power ballad like a thick, lush acoustic guitar sound with plenty of overtones. There are probably more acoustic guitars being manufactured today than at any time in history, but top honors pretty much still go to the select few like **Martin**, **Gibson** and **Taylor**. Even so, a number of manufacturers (like Canada-based **Godin**) are coming up with innovative new designs, as well as crafting instruments whose high quality construction and overall tone are surprising, particularly considering the fact that many are remarkably affordable.

Our collection features a number of exceptional instruments, from some vintage D-Series **Martins** to a modern **Taylor** 12 string and **Yamaha** APX-Series electro-acoustic (sampled both acoustically and via the on-board piezo pickups). Also represented are a several Classical (nylon string) guitars, including the top-of-the-line **Godin Multiac**, a piezo-equipped instrument with sophisticated onboard EQ.



PERFORMANCE NOTES

Playing a guitar sound from a keyboard is difficult, particularly if you're trying to reproduce strums or fast rhythm parts. Lead lines are somewhat easier, but still require that you "think like a guitarist" when you play. For playing rhythm parts, we suggest you consider investing in the inexpensive six-string **Digitar**, a nifty little device which allows you to strum its six "strings" just like a real guitar player.

The main thing is . . . **PLAY LOUD!** Well, not so loud that you hurt your ears or irritate your neighbors, but loud enough to imitate a living, breathing guitar player (we all know they can't play quietly, right?) and really get that guitar vibe happening. For added realism, you can even play your guitar samples through a small guitar amp, then add some outboard effects like wah-wahs (very effective), flangers, delay, etc.

IMPORTANT NOTE: To put it simply, electric guitars are noisy instruments. When each note is isolated (as in the case of these samples) you will find that just about all electric guitars exhibit some anomalies which prevent them from producing the pure tones of an acoustic instrument. These are a result of string type, tunings, phase cancellations, wood type and body resonance, specific metal hardware, pickup type, outboard processing (like fuzz or overdrive), etc. While we have tried to minimize certain "non-musical" artifacts produced when playing electrics, it is part of the guitar's personality and a certain amount was deemed necessary to accurately capture the sound of a particular instrument.

Of course, when you add in amplifier characteristics, these artifacts become more noticeable in some cases. This is because amps (in particular, tube amps) all have their own set of anomalies and "character flaws." When a tube amp is cranked up to

produce distortion, there is always some amount of hum and other undesirable noise present. Again, while some care was taken to minimize such elements, they are part of the electric guitar's personality and to completely eliminate them would be practically impossible in the real world. When these samples are played over accompaniment, you will find that such sonic artifacts often become transparent or, in some cases, actually add more personality to the sound.

Below you will find descriptions of the actual performance controllers and programmer's notes on the many files contained on this CD ROM. We hope you'll take some time to read over this valuable material, since it can help acquaint you with the many cool performance features programmed into each guitar so superbly by Daniel Fisher.

ULTIMATE GUITAR PERFORMANCE CONTROLLERS

RANGE: All of the Guitars and Basses found on this CD-ROM have identical octave placement. This makes swapping various guitars in your sequences an easy process. Based on several years of creating and performing keyboard guitar sounds, we have found that putting the Low E of a traditionally tuned guitar at E3 (in the octave below Middle C) is the ideal setup for real-time performance.

This allows both hands to work comfortably in the center of the keyboard while playing the most often used range of the guitar. It also allows for an extended left hand part which can be used for bass accompaniment or special effects such as scrapes, squeaks and knocks.

Guitar Key Placement: Low E String = E3

All of the Bass Guitars on this CD ROM follow the same octave placement. In this case, the Low E is found at E2 (in the second octave below Middle C) where it can be played comfortably with the left hand and augmented with the right. If a bass file has special effects or harmonics, they can be found to the right of Middle C after that particular instrument's range has run out.

Bass Key Placement: Low E String = E2

VELOCITY: Guitars and Basses have a very dynamic range in both amplitude and tonal variations. In order to mimic this response we have made use of the entire range of the 128 Velocity values. It is important that you try playing each instrument both as hard as you can as well as with your softest touch. The more control you have over velocity, the more your K2000 or K2500 will sound like a real guitar.

Velocity also controls whether a Sample starts before or after a portion of the pick sound. This is very effective for realistic strumming and picking techniques.

All of the Acoustic Guitars and most of the Country and Blues Electric Guitars have a further program variation called "v/Slide". When you strike a note with a high velocity the note scoops up from a whole step down.

Important Note: If you are using a K2500 Keyboard you should try changing the "Vel Touch" parameter (found in the Master Page) from "1 Linear" to "5 Hard1". This may work better for you if you are used to hitting the keys like a piano. Making this change will keep Velocity tricks like Harmonics or Slides from happening too easily.

MONO PRESSURE: For all of the Guitars and Basses, Mono Pressure adds a natural vibrato whose speed and amplitude increases with the amount of pressure. Two FUNs were used to create a special curve that prevents you from accidentally triggering vibrato until you really intend for it to happen. You will find that it takes a deliberate press to activate vibrato from the keyboard. Vibrato Speed is controlled by the combination of Mod Wheel and Pressure. This allows you to get normal Vibrato Depths and Speeds from either the Mod Wheel or via Pressure and then get a more exaggerated Vibrato from using both controllers. On some of the Acoustic Guitars and Fretless Basses, Mono Pressure is used to enable Harmonic Picking. The Programs are marked "pr/Harm".

MOD WHEEL (CC#1): In most cases Mod Wheel controls Vibrato Speed and Depth and interacts with Mono Pressure as described above. One unique use of the Mod Wheel is found in all of the distorted Guitar files. Programs that have MW=Wah use the Mod Wheel to sweep a filter designed to sound much like a guitarist's Wah Wah Pedal.

If you change the Foot Controller (for the K2000 go to the MIDI Xmit Page. For the K2500 go to Control Setup #97 and Edit FOOT) to send out CC#1 (Mod Wheel), you can also sweep the Wah with your foot using a continuous control pedal (available through Sweetwater, of course).

PITCH BEND: All of the Guitars and Basses use a "Key Bend" technique. This means that only the notes that are being held with your hand will Pitch Bend. Notes held by the Sustain Pedal will not bend. This allows you to do many guitar-like tricks where you can play several "strings" (notes) but only bend one of them. This technique takes some practice, so hang in there.

All of the Acoustic, Electro-Acoustic, and Clean Electric Guitar files have programs with "frt" at the end. This means that the Pitch Bend will simulate sliding over the frets as opposed to a smooth bend. This can be used for a very realistic performance.

All of the Distorted Guitar files have programs with "Whammy, Whmy or Wmy" at the end. This indicates that the Pitch

Bend Depth will be 2 Steps Up and 12 Steps Down. This has been designed so that you can Key Bend individual notes up and then whammy all notes down like a real guitar.

DATA SLIDER (CC#6): All of the Guitars and Basses use Data Slider to control the Wet/Dry Effects ratio, as well as the intensity of whatever Effects are used in that program.

SUSTAIN PEDAL or FOOT SWITCH 1 (CC#64): The Sustain Pedal is programmed to continue playing whatever notes you were holding. If you Sustain several notes and then only hold one or two notes by hand you will be able to Pitch Bend only the notes you are holding.

SOSTENUTO PEDAL or FOOT SWITCH 2 (CC#66): All Acoustic, Electro-Acoustic, and most Clean Guitars use Ft.Switch to quickly Mute the strings. This is useful when using a MIDI Guitar Controller or Digitar which can sometimes be difficult to stop all notes. If you strum a chord by hand just as you step on the Sost Pedal, you can create a Muted Strum Effect. You can also get a quasi-muted string effect by holding the pedal while you play but it is best used sparingly.

KEY TO PROGRAM NAMES

Because a program name can only contain 16 characters, we've had to use abbreviations often. The following is a list of all these abbreviations and their meanings.

St. = A very special Stereo technique which makes for a full sonic spread. Due to the way the program was created, you can sum the Left and Right sides together with no complications. Or you can Pan them closer or farther apart to get the desired spacial effect.

fx = Left hand sound effects like Squeaks, Scratches, Slides, Knocks, etc. These will typically start below Key C3.

ful = Guitar sound goes all the way down keyboard. Whenever possible, similar sounding Bass Samples were matched and used to keep the range sounding natural.

fret = Fretted Pitch Bend

Chrs or Chr = Chorus effect added.

Fling or Flg = Flanger effect added.

Whammy, Whmmy, Wmy = Pitch Bend 2 Steps Up and 12 Steps Down.

v/Slide or v/Slid = Velocities above ff will start pitch 1/2 step under the note and bend upwards automatically.

v/Mute or v/Mt = Softer velocities will play Muted String Sample and will switch or fade to regular picking with faster velocities.

v/Harm or v/Hrm = Velocities above ff will trigger Harmonic Samples.

pr/Harm = Pressing down on the keys will make the next notes play with Harmonic Samples.

mw = Wah = The MW will sweep a Wah Wah Filter.

mw = Trem = The Mod Wheel controls the Speed and Depth of Tremolo.

+5ths = The Key Range from C2 to D#3 is made of open 5th chords.

Split or Splt = The left hand 5ths can be held with the Sustain Pedal while the Pedal has no effect on the right hand part. The Pitch Bend and Mod Wheel only work on the Right Hand Lead. This allows you to jam over a chord and still have your left hand free to work the Mod Wheel and Pitch Bend. (If you're extra tricky, the Sost. Pedal only holds the Lead notes so that you can do Key Bend.)

Room = This program demos the Chunky Room Reverb which can be used in any Program.

Warm or Wrm = Filters are used to create a warmer texture.

Brite or Brt = Treble Boosts are used to make a more cutting edged sound.

Thin or Thn = HiPass Filters are used to thin out the sound.

Maj/min/7th/min7 = Chord Keymaps that have Major Chords from C3 to B3, minor Chords from C4 to B4, Dominant 7th Chords from C5 to B5, and minor 7th Chords from C6 to C7.

DEMO SEQUENCE NOTE

Many of the Guitar files have a Demo Sequence attached which highlights some key features of that instrument. These were all created on a 61 note K2000 keyboard by hand in real-time on the Kurzweil Sequencer. No MIDI Guitar, MIDI Strummer, Digitar Controller or Note Editing was used. Some of the Songs have two tracks where the second track is playing FX like squeaks, slides or Bass + Chords.

These Songs are not meant to be examples of stellar performance or songwriting skills. They were quickly recorded the night before the CD ROMs were sent off to be duplicated in an effort to provide a quick introduction to the instrument and possible playing techniques. With just a little practice you will be creating even better guitar emulations.



Jim Miller has been a Sound Designer since 1984 and a guitar player since the age of 16. His company, Stratus Sounds, has released samples in most of the major sampler formats and the company's sounds have appeared in sample libraries and ROM-based instruments from Roland, Kurzweil, Alesis, InVision Interactive, Peavey and, of course, Sweetwater Sound. Jim is also a freelance author and many of his articles on sampling have appeared in Electronic Musician magazine.

Daniel Fisher is the Chief Soundware Engineer for the Sweetwater Soundware Development Facility. He holds two degrees from Berklee College of Music; one, a B.M. in Music Production and Engineering, and the other, a

B.M. in Music Synthesis. He comes to Sweetwater from Kurzweil Research & Development in Boston where he worked for over two years creating and programming soundware for various Kurzweil Music Systems products. He was also an Alpha-Tester for the K2000's Sampling Option, Versions 1.3, 2.0, 3.0 and the new K2500 Rack and Keyboard Versions 1 and 2. Daniel has also created soundware for InVision Interactive, E-mu Systems, Korg, Sonic Arts, and Alesis.



ULTIMATE GUITARS booklet by **Jim Miller**.
Programming documentation written
by **Daniel Fisher**.

*Many thanks to my good neighbor **Richard Lavin** and **Main Street Music** for the kind use of some of their instruments and amplifiers and to **TECH 21** for the use of the **SansAmp PSA-1** and **XXL** pedal. Of course, we all want to thank **John Teele** and all the people at **Kurzweil R&D** for their invaluable help and for designing such a great instrument. Finally, my own most special thanks go to **Chuck Surack** of Sweetwater Sound for producing this great collection and **Daniel Fisher** for his stunning programming skills which make these samples truly come to life.
— JM (October 1996)*

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