LEARN IT RIGHT THE FIRST TIME

Korg A-3 Patchbook

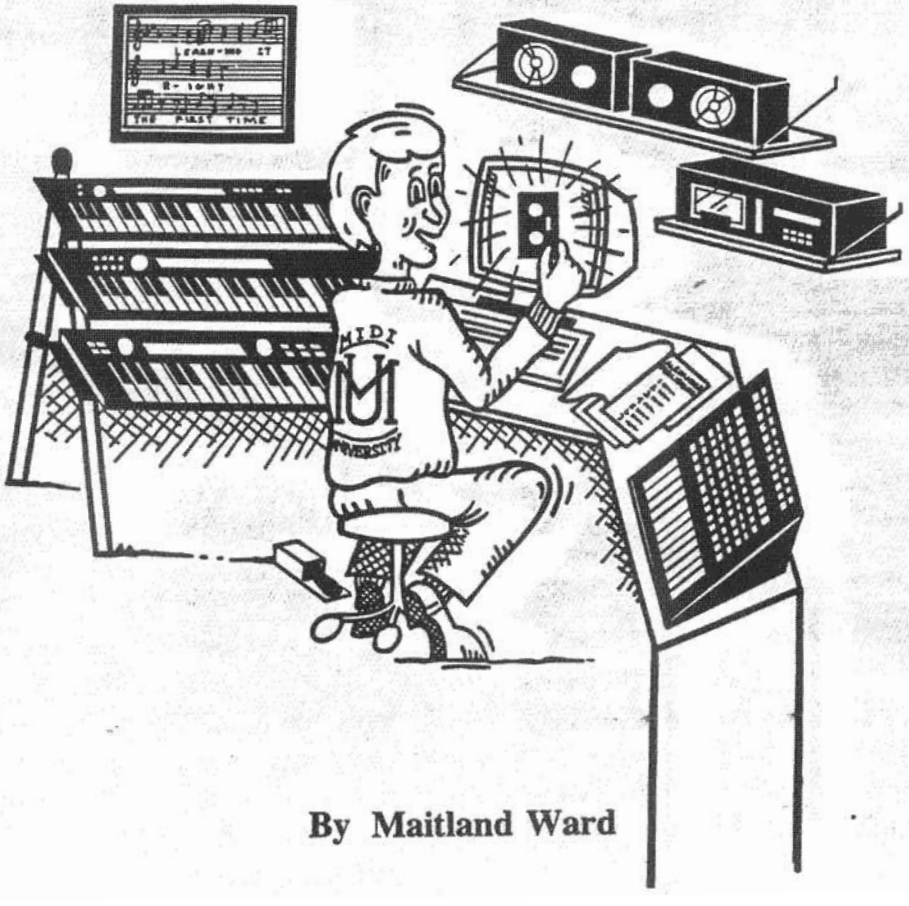

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Table of Contents

Meet the Korg A-3

This book gives you about 50 guitar sounds available through the Korg A-3 processing unit, plus a general guideline as to what the fundamentals of each guitar sound are, and how to go about getting them. I discuss easily recognized sounds: I break them down, show how to get them on the unit and, in some cases, apply them to a guitar player's specific equipment.

I want to add a note here: No matter who you are, you'll never be able to copy a person's sound *exactly*. Too many specific qualities contribute to a "sound"; you can really only come close. Also, with regard to the following numbers, while you're writing in programs, remember that your setup *isn't* going to sound exactly like mine. I just want to get you in the ballpark. So give yourself some leeway on the numbers: for example, *+/- 1* or *+/-2*.

Bypass Program (Reference Program)

We'll first write a couple reference programs, because, once you get into pre-amping,things change radically. When you write a Bypass Program, you turn on no effects; you hear only the guitar plugged into the A-3. A set of flat headphones is helpful. If you have a flat mixing board or a PA system, try using them. Don't add a lot of EQ. You want exactly what's coming off the A-3. Set your lead programs on these reference programs at the same volume they'd be in a live situation when you'd want to get above the band. You want to be comfortable with your overall EQ settings.

You need *headroom* in these programs: This is your *gain structure*, your most important consideration. Write your bypass programs with less volume. That way you'll always have the headroom to go louder for a solo or rhythm part. Go to the utility section and turn the volume up to about *6* or *7*. Now go to the front panel and set your input level to 3 on the input meter. When you strum your loudest chord, the meter should just barely hit *+3* or *+6*. Use the *+4/-20* pad switch to get your best signal-to-noise ratio.

After your programs are written, bring the pre-amp into the picture. You'll find that your leads don't have the same presence or volume; and your EQ is a little overboard on some of your high chorusing sounds. That's the natural effect of the pre-amping. You need to rewrite your programs. Reserve space for 20 programs: your *flat reference programs* for the studio, and the rest for your pre-amp setups.

Bypass (Reference Program)

Chain 1

Comp	Sens Off	Atck	Levl			
Dist 1 Ovd	Driv Off	Levl	Freq	Gain	Q	
Exciter	Blnd Off	Freq				
Delay 1	Time Off	Fine	F-Bak	Damp		E-BAL
Chorus 2	Spd Off	Dpth	F-Bak	Time	Fine	E-BAL
Room 2 ~~Hall~~ Plate	Rev. T 1.2	Damp 10	Pre D 0	L-EQ 2	H-EQ 3	E-BAL 6
Utility	Vol 7	Thr 0.				

Jazz Chorus - Roland TM

This is the sound of a Roland Jazz Chorus Amp; it's a 120-watt, solid-state amp that's been around for years. It doesn't go into stereo mode until you turn on the chorus. There are two separate sixty watt amps, one driving each speaker. It has a very clean, very high attack pre-amp section, that's bright and snappy-sounding.

A built-in stereo chorus unit gives a true stereo-chorusing sound. There's also a lot of filtering in that chorus unit; it has a distinctive, notched sound. This pre-amp section has a good attack that doesn't break up.

To imitate this sound, we use Ensemble; it has a slight notch-filtering effect in it, good for snappy, single-note rhythm parts. We're going to deliberately over-notch the ensemble sound. I've opted for a medium reverb sound.

If you want a more pronounced jazz chorus sound, try using more of the ensemble sound. You can also turn the left delay time on the stereo delay down to 0 or 5, and then turn the balance up past 68.

Note that a stereo chorus from 10-20 milliseconds is necessary in any situation. If you have a second device that can put in about a five

millisecond delay, with a notch filter that has a lot of feedback, try that. This also sounds like the Roland Boss Chorus unit.

Jazz Chorus (JC-120 AMP) - Roland TM

Chain 16

Comp	Sens Off	Atck	Levl			
EQ	L-FC 1.65	Gain 7	M-FC 4.40	Gain 7	H-FC 1.00	Gain 6
Exciter	Blnd 15	Freq 9.3				
S. Delay ~~X. Delay~~	DT-L 10	FB-L 0	DT-R 40	FB-R 0	Damp 0	E- Bal 68
Ensemble	SPD 0.60	Dpth 96	Pre D 6.0			E- Bal 56
Room_1 ~~Hall~~ Plate	Rev T 1.5	Damp 6	Pre D 25	L-EQ 3	H-EQ 8	E-Bal 8
Utility	Vol 9	THR 5				

Stock Texas Blues (Voodoo Chile)

This sound works well for Strat (TM) guitars with five-position switches. Try to use this in your "out of phase" positions. This sound is a clean, brilliant, slow blues lead sound. Call up Chain 2 on the A-3.

When you think of South Texas blues players, some of the best immediately come to mind. I played on a bill with one of these heroes a couple years ago. At the time, he was using a Howard Dumble amplifier top (on the top, it said "Steel String Singer" or something like that) and a Marshall 6-10 cabinet and a foot-switch pedal-board. He also had one of the old Fender Leslie cabinets. His guitar selection on stage included some older Strats and a new custom-made version of a Strat. The sound was unbelievable. It wasn't too loud, but you could feel it in your chest. You could hear every nuance of his playing, his intonation, his finger noise, his pick scratch - a very natural sound, even 100 feet from the back of the stage. His version of Hendrix's *Voodoo Chile* was amazing.

Stock Texas Blues

Chain 2

Comp	Sens 10	Atck 20	Levl 62			
EQ	L-FC 1.30	Gain 3	M-FC 0.55	Gain 4	H-FC 1.20	Gain 5
Exciter	Blnd 15	Freq 9.3				
Delay 1	Time 360	Fine 0.0	F-Bak 10	Damp 70		E-BAL 4
Chorus2 Flange	SPD Off	Dpth	F-Bak	Time	Fine	E-BAL
Room Hall Plate 2	Rev. T 3.5	Damp 14	Pre D 15	L-EQ 5	H-EQ 4	E-BAL 8
Utility	Vol 8	Thr 5				

Texas Blues #2

This next sound, Texas Blues #2, is basically the same, but creates a more haunting blues feel. Use it for slower tempos or ballad solos. There's a longer delay time, more sustain and a longer reverb time.

Texas Blues #2

Chain 16

Comp	Sens Off	Atck	Levl			
EQ	L-FC 2.00	Gain 8	M-FC 0.55	Gain -3	H-FC 1.00	Gain 8
Exciter	Blnd +30	Freq 9.3				
S. Delay X. Delay	DT-L 220	FB-L 45	DT-R 370	FB-R -30	Damp 36	E- Bal 16
Ensemble	SPD 0.60	Dpth 100	Pre D 21.0			E- Bal 32
Room 1 ~~Hall~~ Plate	Rev T 2.8	Damp 4	Pre D 65	L-EQ 0	H-EQ 6	E-Bal 4
Utility	Vol 10	THR 6				

L.A. Session

Here, I searched for the sound from the *Baked Potato Live* album.

To make this program work, back your guitar volume off just a hair, so you can get that pick scratch; and roll your tone off a little bit on your bass pickup. If you want to do some of those volume rolls, assign the volume to your pedal board through MIDI.

In the late '70s, this artist's trademark was the Gibson ES335 Dot-Neck and the Mesa Boogie. He was noted for his use of string bends, volume swells and mellow sustaining guitar tones. His setup for this album consisted of a Valley Arts guitar version of a Strat with some cream-colored pickups, a Howard Dumble Top and a medium-sized guitar-effects rack with an eight-channel mixing board. The rack appeared to be highly customized; it looked like some of Bradshaw's work.

To get this sound on outside equipment, you need some way to get cascading distortion at moderate to low levels, a compressor and good high-quality reverb. The compressor is most important. Set the compressor at about *3-1* to *10-1* in that range, at instant attack with a long release time. The amps should be set with their various stages at the point of clipping, the bass rolled off and the high highs rolled off, with nothing above 5K. Set the reverb at a medium to long time. The secret here is

cascading the various amp stages at very low distortion. Try to get it just to sing, not to break up. For your guitar, try your bass pickup with your volume and your tone rolled off a little bit. Pick very lightly and try and get as much pick scratch as you can. To get some of the volume rolls, you can assign that function to the foot-pedal.

L.A. Session

Chain 4

Comp	Sens Off 8	Atck 8	Levl 20			
Dist Ovd 2	Driv 72	Levl 20	Freq 0.80	Gain 12	Q 2.00	
Exciter	Blnd 40	Freq 2.1				
Delay 1	Time 380	Fine 6.0	F-Bak -35	Damp 22		E- BAL 8
A.Pan 1	Spd Off	Dpth				
Room 1 ~~Hall~~ Plate	Rev. T 2.6	Damp 14	Pre D 0	L-EQ -3	H-EQ 3	E- BAL 8
Utility	Vol 7	Thr 5				

Maximum Marshall

It's time for a full blast Marshall sound. It's primarily a program for the wang bar (dive bombing), squeals and various harmonics. Use your back (bridge) pickup, or whatever your strongest pickup is.

To imitate a Marshall on another piece of equipment, try to boost the EQ around the 50-200-hertz range and go for some distortion on the 5-8K range. The secret here is to move a lot of air, so you need a lot of dynamic range. Those cabinets put out a lot of bass. Run your guitar volume all the way up and your back pickup for the best effect.

Maximum Marshall

Chain 1

Comp	Sens 100	Atck 16	Levl 100			
Dist 2 Ovd	Driv 100	Levl 44	Freq 4.00	Gain 2	Q 3.50	
Exciter	Blnd 75	Freq 9.3				
Delay 1	Time 220	Fine 6.0	F-Bak 20	Damp 8		E-BAL 6
Chorus Flan 1	Spd 0.20	Dpth 62	F-Bak -65	Time 6	Fine 0.2	E-BAL 50
Room Hall 2 Plate	Rev. T 0.1	Damp 28	Pre D 20	L-EQ 2	H-EQ 11	E-BAL 22
Utility	Vol 7	Thr 9				

Money for Nothing

The next program mimics the introductory guitar for *Money for Nothing*. It sounds like a heavily over-driven amp that's notch-filtered, with a very short reverb time.

The artist who created this sound plays Strats or Strat versions, usually picking with his fingertips. He's well-known for his taste, articulation and dynamic playing style. At one time he used Music Man and Seymour Duncan amps.

You can get this sound with a heavily overdriven amp, and little bass on the EQ. It's heavily notch-filtered, and sounds like it's coming from inside a drainpipe. The Q (band width) is very small. There's a lot of feedback on the very short delay time - in the 5 to 20-millisecond range. Turn the feedback up as far as it'll go *without* feeding back . Get your filter range by varying between 10 and 20 milliseconds.

Pick with your fingertips as hard as you can to get a snapping, muted sound that's almost percussive.

Money for Nothing

Chain 7

Dist 2 Ovd	Driv 100	Levl 70	Freq 7.60	Gain 1	Q 2.00	
Exciter	Blnd 45	Freq 4.6				
SP-Sim 3	FAT On	Brit On				
Delay 1	Time 0	Fine 3.5	F-Bak 50	Damp 0		E- BAL 34
Chorus Flange 1	Spd 0.20	Dpth 62	F-Bak -65	Time 0	Fine 0.2	E- BAL 40
Room Hall Plate 2	Rev. T 1.1	Damp 6	Pre D 40	L-EQ -3	H-EQ 12	E- BAL 14
Utility	Vol 4	Thr 7				

Old Rockabilly

Here's an old rock-n-roll sound, Sample 1. It's the sound you get from a Gretch Hollow Body through a small old Fender amp, probably a Twin or a Bassman.

For this sound, remember to keep just a bit of distortion, not heavy. Keep an upper-to-high-mid range EQ and a very short reverb time, with a short single-slap-back echo of about 80 milliseconds. Remember, you're trying to emulate the sound of a small Fender amp turned up and distorting slightly and a hollow body guitar with very high action; and you're playing in a "honky" sounding gymnasium. Try a bass pickup on your guitar for this sound.

The artist who inspired this sound usually uses Gretch Hollow Bodies, mostly a Gretch White Falcon through old Fender Tweed Bassmans, sometimes Fender Concerts. He's very good at emulating the rock-n-roll style, while throwing in a few tricks of his own.

If you use outside equipment, keep your amp distortion in the 5-10% range, nothing grossly overdriven. You want to imitate the sound of a Hollow Body that's about to feed back with very high string action into a medium-sized amp, 40 watts, coming out two Jensen 12" speakers of limited band width. So, with that in mind, keep your EQ in the mid-to-upper-mid range.

In general, keep a short reverb time and a slap-back echo in the 80-100-millisecond range. Use the bass pickup on your guitar for this sound.

Old Rockabilly

Chain 4

Comp	Sens Off	Atck	Levl			
Dist Ovd 2	Driv 26	Levl 46	Freq 5.40	Gain 3	Q 2.50	
Exciter	Blnd 25	Freq 4.6				
Delay 1	Time 80	Fine 9.5	F-Bak 0	Damp 0		E- BAL 20
A.Pan	Spd Off	Dpth				
Room Hall Plate 1	Rev. T 1.0	Damp 0	Pre D 0	L-EQ 1	H-EQ 7	E- BAL 14
Utility	Vol 9	Thr 8				

Owner of a Lonely Heart

This sound imitates the *Owner of a Lonely Heart* introduction. For this sound, use back pickup, at full volume.

An outside approach to this sound is a lot of distortion with mids all the way up, bass and treble off. Run an EQ with identical curve, from 800 to 2,000 boosted all the way up and everything else cut hard.

Take a second EQ and duplicate that curve. Have the curve sloping between 2 and 3.5 and have everything above 3.5 completely dead. Keep the treble pickup all the way up. This is an outside approach, but it might get you in the ball park. Try, also, a small amount of slapback echo, probably about 40 or 50 milliseconds.

Owner of a Lonely Heart

Chain 9

Comp	Sens Off	Atck	Levl			
Dist 1 Ovd	Driv 100	Levl 64	Freq 3.40	Gain 12	Q 5.00	
Exciter	Blnd -85	Freq 4.6				
P-WAH	Off					
M-Dly1	Time Off	Fine	F-Bak	Spd	Dpth	E- BAL
Room Hall 1 Plate	Rev. T 1.5	Damp 0	Pre D 40	L-EQ 0	H-EQ 0	E- BAL 16
Utility	Vol 10	Thr 6				

Shattered Glass

If you ever need the sound of broken glass to end a song with, this is the one.

The basis for this sound is a hard EQ, distortion and a bright exciter. The fast repeats of the modulation delay are to simulate the pieces of glass hitting the ground; the modulation provides the pitch bend for more confusion. Use an extreme reverb with a lot of repeats for more echos, more broken glass. The point is to give an illusion of 1,000 pieces. Try this one out on the end of a song and see who your real friends are.

The point is to get several multi-tap delays going out of pitch with each other. It's about an 800-millisecond range. To put this sound to its best use, set the back pickup on full volume; strike the strings hard one time in an upstroke and mute it immediately with your left hand. After a couple tries, you'll see what I mean. Also, try using one of the harmonic regions of the guitar: for example, the 12th or the 5th fret harmonic.

Shattered Glass

Chain 3

WAH	Off					
Dist 2 Ovd	Driv 100	Levl 70	Freq. 0.55	Gain -4	Q 2.00	
EQ	L-FC 2.00	Gain 12	M-FC 3.20	Gain 9	H-FC 1.00	Gain 12
Exciter	Blnd 30	Freq. 2.3				E- Bal
M Delay2	Time 140	Fine 5.0	F-Bak 60	Spd 6.40	Dpth 100	E- Bal 46
Boom Hall 1 Plate	Rev T 0.6	Damp 0	Pre D 10	L-EQ -5	H-EQ 12	E- Bal 74
Utility	Vol 6	Thr 8				

Rock Beer Ad

The problem with television is it's got a little tiny speaker, not the best way to listen to music. So, things get squashed - the guitar, the bass, the snare drum or the dialogue. So you have to project over the band. Usually the engineer doesn't filter you. Better yet, come up with a custom program: A lot of beer commercials and car commercials have screaming, wailing guitars that always seem to get out front.

The EQ on the overdrive provides part of that mid-range punch; so does the speaker simulator, which gives a lot of snap. The Hall also adds a lot to a very short reverb time; it makes the sound clean and tight. For television, go for as much fundamental tone as you can; because, by the time all the rest of the instruments of the jingle are brought in, you and your effects are going to be lost if you're not careful.

Rock Beer Ad

Chain 7

(T.V. Ad)

Dist Ovd 1	Driv 100	Levl 44	Freq 4.40	Gain 4	Q 4.00	
Exciter	Blnd 100	Freq 6.2				
SP-Sim 1	FAT Off	Brit Off				
Delay 1	Time Off	Fine	F-Bak	Damp		E- BAL
Chorus1 Flange	Spd Off	Dpth	F-Bak	Time	Fine	E- BAL
Room Hall 1 Plate	Rev. T 0.8	Damp 26	Pre D 40	L-EQ 4	H-EQ -3	E- BAL 26
Utility	Vol 8	Thr 8				

Stock Jazz

Here's a hollow-body jazz sound. The approach here demands a roll-off of as much of the highs as possible. You need to somehow create a warmth around the 800 K, which we'll do with the exciter.

Use your bass pickup. For added effect, roll some of your tone off. Remember, the EQ rolls the highs off and the warmth comes from the exciter. So, if you need more warmth or less warmth, use your exciter accordingly. Pick lightly and smoothly.

The sound you want is that of a Polytone 12" amp and a Gibson or Ibanez Hollow Body. Try some different tone settings on the reverb; you'll hear a big difference. The compressor is optional; use it to add a small thump to the low notes.

Stock Jazz

Chain 2

Comp	Sens Off	Atck	Levl			
EQ	L-FC 2.00	Gain 8	M-FC 8.00	Gain -12	H-FC 1.00	Gain -12
Exciter	Blnd 100	Freq 1.9				
Delay 1	Time Off	Fine	F-Bak	Damp		E-BAL
Chorus Flange	SPD Off	Dpth	F-Bak	Time	Fine	E-BAL
Room Hall 2 Plate	Rev. T 2.6	Damp 28	Pre D 45	L-EQ 2	H-EQ 3	E-BAL 6
Utility	Vol 10	Thr 7				

New Age Fusion Jazz

One well-known New Age Fusion artist's trademark is his Gibson ES175. His sound is warm, fluid and silky. He uses a short, almost unnoticeable slapback, and a chorusing effect in the 20-30-millisecond range. There's very high EQ on the chorus. For this sound, use the bass pickup with the highs rolled off a little. This style is unique because of the way notes are tastefully used.

Use the exciters for the highs; and dampen down the effects so you get a lot of highs out of them. For other equipment, roll the lows off and roll the highs off above 3K. Try to have the highs on your effects up. Get a long reverb time, a hard chorus in the 20-25-millisecond range, and a slapback echo in the 60-70-millisecond range.

Try running your treble or your tone control backed off a little bit on your guitar. Also , try as long a reverb time as you can, for example, 2.5 to 3.5 seconds, the longest possible without making the track mushy. Turn the treble down on the reverb.

But the biggest secret of this sound it to not overdo the effects. Use them sparingly and gently. Use your bass pickup, with the volume down slightly and the tone backed off a little bit. Pick lightly and smoothly with a thin pick.

New Age Fusion Jazz

Chain 2

Comp	Sens 28	Atck 7	Levl 72			
EQ	L-FC .10	Gain -4	M-FC 8.00	Gain -12	H-FC 1.00	Gain -12
Exciter	Blnd 80	Freq 1.9				
Delay 1	Time 120	Fine 0.0	F-Bak 10	Damp 50		E-BAL 8
Chorus 2 Flange	SPD 0.40	Dpth 62	F-Bak 0	Time 23	Fine 0.0	E-BAL 48
Room Hall 2 Plate	Rev. T 1.8	Damp 28	Pre D 45	L-EQ -8	H-EQ 7	E-BAL 14
Utility	Vol 10	Thr 7				

The Wall

This sound imitates that sound from the song, *The Wall.* The biggest part of this sound is Ensemble, which gives an almost jazz chorus sort of sound. The Exciter is also important, which pushes the upper mids; there seems to be no distortion.

This is a sound close to that of Fender Strats and Marshall 50s or 100s. Don't use a lot of distortion. Use guitar harmonics themselves. Also use some compression.

This sound comes from modified Hi-Watt 100s and a stock old Strat. You may have to cheat and get the harmonics by using excessive volume.

The Wall

Chain 6

Comp	Sens	Atck	Levl			
Dist Ovd 2	Driv 82	Levl 46	Freq 3.80	Gain 10	Q 2.50	
Exciter	Blnd 90	Freq 6.2				
S DLY X DLY	DT-L 400	FB-L 35	DT-R 200	FB-R -35	Damp 16	E- BAL 10
Ensembl	Spd 0.60	Dpth 74	Pre D 0.0			E- BAL 82
Room Hall 2 Plate	Rev. T 2.6	Damp 28	Pre D 45	L-EQ 12	H-EQ 3	E- BAL 12
Utility	Vol 10	Thr 5				

Funk Snap (R & B Pop)

Use this sound on the out-of-phase pickup positions.

The artist who inspired this sound has perfect pocket and the ability to keep the VU meters level from start to end of the track. His sound is usually identified by a Fender Tele, sometimes a Fender Strat. It's bright, fluid and compressed, with highs in the 10-16K region. A Bradshaw/Mesa rack fills out his sound.

This artist is a master at the muted single-line rhythm parts. Yes, folks, you have heard this man on just about everything. His parts nail the track down with almost mechanical precision.

On occasion I've laid tracks down on Jeffrey's albums. We all knew in the control room at the end of the track that everything was right - it was "in the pocket." This artist would come in the next day and lay *his* part down. On the third day, I'd have to come in and re-do my part to match the new standards of the song he'd set.

Funk Snap (R & B Pop)

Chain 16

Comp	Sens 14	Atck 12	Levl 28			
EQ	L-FC 1.75	Gain 8	M-FC 2.80	Gain 7	H-FC 1.00	Gain 12
Exciter	Blnd 100	Freq 9.3				
S. Delay ~~X. Delay~~	DT-L Off	FB-L	DT-R	FB-R	Damp	E- Bal
Ensemble	SPD 0.40	Dpth 74	Pre D 21.0			E- Bal 52
~~Room~~ Hall 1 ~~Plate~~	Rev T 1.7	Damp 0	Pre D 40	L-EQ 7	H-EQ 3	E-Bal 8
Utility	Vol 9	THR 8				

Badge Solo - Rotating Speaker

This sound imitates the guitar break in the late 60s song, *Badge*. The artist used a Leslie 122 with big speakers and drivers put in it, powered by a 50-watt Marshall turned all the way up, and a Gibson SG guitar.

To simulate this in an outside situation, and because the drivers in those 122 cut off at about 5K, kill your EQ above that and put a bass boost in. The Passive Cross Overs in the Leslies had a certain phase notching to them. Put an EQ boost in there around the 100-cycle area and set that to be a sharp, narrow boost. Use your back pickup with the volume all the way up.

Also, experiment with the exciter frequency in the 1.8 to 4.6 range; this simulates the Cross Over Notch.

Badge Solo - Rotating Speaker

Chain 15

Dist Ovd 1	Driv 76	Levl 60	Freq 4.20	Gain 12	Q 3.50	
Delay 1	Time 540	Fine 6.0	F-Bak -15	Damp 0		E- BAL 22
Exciter	Blnd 100	Freq 3.7				
Room Hall 2 Plate	Rev. T 2.6	Damp 28	Pre D 45	L-EQ 2	H-EQ 3	E- BAL 6
R. Spk	Dpth 68	Ratio 4	Sel Low			
Utility	Vol 8	Thr 4				

Driven to Tears

Listening to this track, I definitely hear a Roland Boss Chorus, with the depth or sweep turned up so far it sounds nearly out of tune. This particular parameter is a big part of the chorusing sound; it also has a lot of long echo, giving it the rich sound. You need to keep your echo repeats in tempo with a song. This sound creates a thick effect, valuable to a three-piece band.

You need three or more repeats on the echo. Keep the distortion to a minimum. Use this sound for playing big major 6th chords.

Driven to Tears

Chain 14

Comp	Sens 14	Atck 8	Levl 52			
Exciter	Blnd 100	Freq 4.6				
Pitch S	Ptch -20					E- BAL 34
E.REF 2	Time 90	Pre D 35	L-EQ 5	H-EQ 0		E- BAL 40
Room Hall 1 Plate	Rev T 2.6	Damp 0	Pre D 45	L-EQ 2	H-EQ 8	E- BAL 10
Utility	Vol 10	Thr 7				

Harmonics (Squeak)

This program is good for getting a good equalization base for doing any harmonics within songs. Keep your back pickup at full volume. Mute your harmonics carefully. There's a hard EQ boost, as well as an exciter boost on this. Try it in the 1,000-3,000 EQ range and set the exciter accordingly. If you're dealing with an outside EFX, remember that, and also have a good upper-mid-range setting on your amp.

Quack away.

Harmonics (Squeak)

Chain 9

Comp	Sens 100	Atck 20	Levl 60			
Dist 2 Ovd	Driv 100	Levl 32	Freq 1.20	Gain 12	Q 2.00	
Exciter	Blnd 100	Freq 2.1				
P-WAH	Off					
M-Dly1	Time 260	Fine 5.5	F-Bak -12	Spd 0.10	Dpth 70	E- BAL 10
Room Hall 2 Plate	Rev. T 2.4	Damp 28	Pre D 45	L-EQ 2	H-EQ -12	E- BAL 14
Utility	Vol 8	Thr 4				

Latin Lead

This easily recognizable sound is identified by tasteful use of a long sustain and fast-muting cutoffs. The guitar begins to resemble a vocal instrument; it can *sing*.

This sound probably comes from an Ibanez Double Cut-Away Solid Body and Mesa Boogie amps with slant cabinets.

The characteristics include a slight overdrive - not enough to lose the singing quality of the sound. There's also a hard cut on the EQ above 4K; that's the tone rolled off on the guitar. Try it yourself.This tone is pure and rich, and seems to sustain for ever.

Another way to work the sustain is to get about 2' away from your speaker with everything turned up. Place your guitar at different angles from the speaker. You get new harmonic notes and efffects.

If your sustain starts to decay, lightly drum the neck or head of your guitar very fast, like a conga roll. This should bring the note back, or set up new ones.

Latin Lead

Chain 1

Comp	Sens 100	Atck 20	Levl 46			
Dist 1 Ovd __	Driv 78	Levl 58	Freq 2.2	Gain 12	Q 4.5	
Exciter	Blnd 30	Freq 6.2				
Delay 1	Time 580	Fine 5.0	F-Bak 0	Damp 88		E-BAL 6
Chorus 2	Spd Off	Dpth	F-Bak	Time	Fine	E-BAL
Room Hall 1 Plate __	Rev. T 2.5	Damp 10	Pre D 0	L-EQ 4	H-EQ -2	E-BAL 14
Utility	Vol 7	Thr 6				

Blues #1

This sound resembles that of an ES-345 Varitone plugged into a moderately distorted Fender Twin with Jensen speakers.

The guitar's circuitry provides a cetain amount of mid-range notch-filtering. The Semi-Hollow Body gives it a lot of resonance, or a singing quality; so does the open-back design of the Fender Twin. The distortion, EQ and speaker simulator have a lot of mid-to-upper-mid emphasis, giving it a "honk" sound.

But the blues are created by emotion, more than tone. So work on those quarter-tone string bends, and think before you play. Don' t play a lot of notes; just the play the right ones.

Blues #1

Chain 8

Dist 1 Ovd	Driv 58	Levl 14	Freq 1.20	Gain 7	Q 2.00	
EQ	L-FC 2.00	Gain 4	M-FC 1.20	Gain 8	H-FC 2.40	Gain 8
P-WAH	Off					
SPSim 1	FAT On	Brit Off				E- BAL
M Dly 1	Time Off	Fine	F-Bak	Spd	Dpth	E- BAL
Room Hall 2 Plate	Rev. T 0.7	Damp 12	Pre D 0	L-EQ 2	H-EQ 3	E- BAL 16
Utility	Vol 6	Thr 6				

Freeway Jam

Here's one of my favorites, created by one of my heroes. He uses a Strat and a *wall* of Seymour Duncan convertibles.

It's a sound close to that of a Marshall 100-watt, but not heavily overdriven. It's a cutting lead sound with good definition. The secret is to use an upper-mid boost on the EQ and doubling by turning the chorus speed down and the mix up. This works well for car horn sounds (play flat 5th chords).

Freeway Jam

Chain 1

Comp	Sens 10	Atck 6	Levl 44			
Dist Ovd 1	Driv 100	Levl 88	Freq 4.20	Gain 12	Q 7.00	
Exciter	Blnd 40	Freq 9.3				
Delay 1	Time 100	Fine 0.0	F-Bak -15	Damp 50		E-BAL 12
Chorus 2	Spd 0.80	Dpth 56	F-Bak 0	Time 320	Fine 0.0	E-BAL 48
Room Hall Plate 2	Rev. T 1.7	Damp 0	Pre D 35	L-EQ 0	H-EQ 3	E-BAL 10
Utility	Vol 7	Thr 8				

Old Bassman

I wanted a smooth, slightly overdriven sound for two-note fills (4th, 5th and 6th intervals) with a rich, warm tonality. This sounds like a Tweed Bassman that's just barely clipping. This sound is good for solos in slow songs; the upper-mids are cut a bit and the highs are boosted for definition. But the low mids still give the rich, fundamental tone.

Don't overdo the distortion. Tube amps have a certain "sweet spot." This is the level they start working, or singing, at. Anything above that is screaming. Anything below is idling.

Old Bassman

Chain 7

Dist 1 Ovd	Driv 24	Levl 78	Freq 2.60	Gain -6	Q 2.0	
Exciter	Blnd 25	Freq 6.2				
SP-Sim 2	FAT Off	Brit Off				
Delay 1	Time Off	Fine	F-Bak	Damp		E- BAL
Chorus2 Flange	Spd Off	Dpth	F-Bak	Time	Fine	E- BAL
Room Hall Plate 1	Rev. T 1.7	Damp 0	Pre D 20	L-EQ -2	H-EQ -2	E- BAL 10
Utility	Vol 8	Thr 7				

Deluxe Midrange

The Fender Deluxe amp has good presence, resonance (due to its open-back design) and a tight midrange peak, great for lead work. The tubes, outputs and speaker work together to form a great overdrive at a reasonable volume level.

To get this sound with other equipment, roll off the lows, boost the upper mids and roll off the highs (10-12K). These amps also have great reverbs, so experiment with the reverb time and tone. This gives you a smaller sound than a Marshall. It won't get lost in a 6-piece or larger band. Turn up the distortion EQ gain for more *presence.*

Deluxe Midrange

Chain 4

Fender Deluxe is (R)

Comp	Sens Off	Atck	Levl			
Dist (Ovd) 1	Driv 94	Levl 50	Freq 3.60	Gain 1	Q 3.50	
Exciter	Blnd 80	Freq 4.6				
Delay 1	Time 20	Fine 9.5	F-Bak 0	Damp 0		E- BAL 12
A.Pan	Spd Off	Dpth				
(Room) 1 Hall Plate	Rev. T 0.8	Damp 2	Pre D 0	L-EQ 1	H-EQ 5	E- BAL 16
Utility	Vol 8	Thr 7				

Ward Snap

Try this for a high-attack funk rhythm situation. It's great for snappy percussive chords. The EQ gives the mid-range boost; the compressor creates the snap; and the exciter gets you just a little more high-end definition.

For more attack, turn the reverb time down to around 0.6, and the balance up to between 25 and 30. Also, use the pitch shifter for a slight doubling effect.

Ward Snap

Chain 11

P EQ	L-FC 2.0 Optional	Gain -12	M-FC 8.0	Gain 8	Q 10.0	
Comp	Sens 26	Atck 9	Levl 66			
Exciter	Blnd 65	Freq 2.7				
Gate	Levl Off	Atck	Rel	Pre D		
Pitch S	Ptch 10					E- BAL 50
Room Hall 1 Plate	Rev. T 2.1	Damp 28	Pre D 15	L-EQ 0	H-EQ 0	E- BAL 16
Utility	Vol 9	Thr 6				

Reverb Rush

This sound is that of reverb rushing in and gradually decaying. The rush is created by early reflection. At that point, the long reverb takes over.

For a harder sound, turn up the exciter blend. This is good for eerie song intros and endings. For faster tempos, shorten the reflection and reverb times.

Reverb Rush

Chain 14

Comp	Sens 20	Atck 20	Levl 50			
Exciter	Blnd 65	Freq 3.7				
Pitch S	Ptch -15					E- BAL 36
E.REF 3	Time 500	Pre D 100	L-EQ 0	H-EQ 5		E- BAL 52
Room Hall Plate 2	Rev T 3.3	Damp 25	Pre D 50	L-EQ 0	H-EQ 0	E- BAL 40
Utility	Vol 10	Thr 6				

Metal Rush

This is similar to Reverb Rush, but has a tighter reverb time. The exciter here gives more of a metallic quality. Shortening the reverb time and boosting the high EQ give the sound a hard, mechanical feel. Shortening the early reflection time and turning up its balance make things *jump*.

In any case, this sound will definitely play games with the engineer. Experiment!

Metal Rush

Chain 14

Comp	Sens Off	Atck	Levl			
Exciter	Blnd 90	Freq 6.2				
Pitch S	Ptch 25					E- BAL 34
E.REF 3	Time 500	Pre D 100	L-EQ -12	H-EQ 12		E- BAL 22
Room Hall Plate 1	Rev T 0.8	Damp 0	Pre D 0	L-EQ -12	H-EQ 12	E- BAL 48
Utility	Vol 10	Thr 0				

Tush

To accurately recreate this sound you have to upholster your guitar and amp with white *fun-fur.*

Of course , you need to boost the upper mids, but in a narrow band width. The distortion does this; so does the exciter. Use lots of distortion drive. Because of all the narrow mid-range, this should be great for playing slide.

Tush

Chain 4

Comp	Sens Off	Atck	Levl			
Dist Ovd 1	Driv 100	Levl 60	Freq 4.20	Gain 10	Q 10.0	
Exciter	Blnd 95	Freq 6.2				
Delay	Time Off	Fine	F-Bak	Damp		E- BAL
A.Pan	Spd Off	Dpth				
Room Hall Plate 2	Rev. T 2.5	Damp 30	Pre D 35	L-EQ 0	H-EQ 8	E- BAL 8
Utility	Vol 10	Thr 7				

Bridge of Sighs

This should sound like the guitar work in *Bridge of Sighs.* Inspired by Jimi, this sound has a fluid, dreamlike feel to it, great for slow songs.

The stereo delay and the ensemble remove a lot of the harshness from the overdrive. Even more is removed by pulling out the highs (in a narrow band width) from the overdrive EQ. What you get is a sweet, sustaining sound with lots of notched ensemble (depth 94) and lots of multiple delays.

Bridge of Sighs

Chain 6

Comp	Sens	Atck	Levl			
Dist Ovd 1	Driv 100	Levl 74	Freq 8.00	Gain -8	Q 10.0	
Exciter	Blnd 100	Freq 4.6				
S DLY X DLY	DT-L 280	FB-L -55	DT-R 400	FB-R 40	Damp 0	E- BAL 16
Ensembl	Spd 0.60	Dpth 94	Pre D 6.0			E- BAL 80
Room Hall Plate 2	Rev. T 2.6	Damp 0	Pre D 0	L-EQ -8	H-EQ 3	E- BAL 16
Utility	Vol 9	Thr 8				

Irish Rock

Quite a few Irish rock bands have been setting trends; their guitar sound will heavily influence rock-guitar styles of the '90s.

What makes this sound unique is the long (300-500-millisecond) multi-repeat echo that repeats in time with the song. Add a small amount of chorus and distortion, keeping it clean for chord work. This is a large, anthem-like sound. It's great for 3-piece bands, but easily turns mushy in a larger band or situation. Be sure to lock in those repeats with the tempo. Try turning down the compressor sensitivity for a livelier sound.

Irish Rock

Chain 1

Comp	Sens 32	Atck 12	Levl 66			
Dist Ovd 2	Driv 24	Levl 80	Freq 4.40	Gain 9	Q 2.50	
Exciter	Blnd 25	Freq 6.2				
Delay 1	Time 400	Fine 0.0	F-Bak 50	Damp 4		E-BAL 26
Chorus Flang 1	Spd 1.00	Dpth 68	F-Bak 25	Time 32	Fine 0.0	E-BAL 30
Room Hall Plate 2	Rev. T 4.2	Damp 50	Pre D 30	L-EQ -9	H-EQ 4	E-BAL 20
Utility	Vol 10	Thr 7				

Mellow Ward

This sound is a mellow jazz sound. It has a harder and thinner chorus than the Fusion Jazz sound, but is smoother and has better sustain.

There are deliberate cuts in the mids and highs. The exciter is used to restore some of the note fundamental. There's a long reverb time; be careful with the reverb balance.

This sound is great for a solo guitar piece, or if you have an acoustic guitar with a pickup system. Try recording your solo guitar piece, then come back and double it. You won't need any other instruments.

Mellow Ward

Chain 18

Comp	Sens 2	Atck 6	Levl 14			
Pitch S	Ptch 10					E- BAL 8
EQ	L-FC 2.00	Gain 5	M-FC 5.00	Gain -12	H-FC 1.20	Gain -12
Exciter	Blnd 100	Freq 4.6				
Delay 2	Time 320	Fine 9.9	F-Bak 25	Damp 78		E- BAL 8
Room Hall Plate 2	Rev T 4.1	Damp 0	Pre D 45	L-EQ 2	H-EQ -3	E- BAL 12
Utility	Vol 8	Thr 7				

Sailing

The secret to this sound is to match the delay repeat time to the tempo of the song. This carries the guitar through the song, sounding like several guitar players.

Add this sound on one of your out-of-phase pickups, turned all the way up. Try to pick cleanly. A very thin, bright chorus sound and some echo are essential. Use a little doubling for this sound.

The artist's current setup was built at Valley Arts Guitar. It includes two Paul Rivera Pre-amp systems (switchable). A Yamaha mixer with Yamaha effects and Rocktron Noise Reduction are used.

Sailing

Chain 16

Comp	Sens 16	Atck 9	Levl 36			
EQ	L-FC 0.55	Gain 12	M-FC 3.20	Gain 10	H-FC 2.40	Gain 12
Exciter	Blnd 45	Freq 6.2				
S. Delay X. Delay	DT-L 400	FB-L -20	DT-R 200	FB-R 70	Damp 12	E- Bal 32
Ensemble	SPD 0.86	Dpth 58	Pre D 10.0			E- Bal 62
Room ~~Hall~~ Plate 1	Rev T 3.6	Damp 64	Pre D 23	L-EQ 2	H-EQ 7	E-Bal 16
Utility	Vol 8	THR 8				

Dark Marshall

This sound simulates a Marshall Stack; but it's not turned up to gross distortion. The emphasis is on the mid-range and the lows. This sound isn't bright or brittle; it's reminiscent of the vintage low-power Celestion speaker cabinets of the '60s. Use the exciter in reverse phase.

Dark Marshall

Chain 9

(R) with Korg

Comp	Sens 2	Atck 0	Levl 22			
Dist (Ovd) 1	Driv 100	Levl 74	Freq 2.20	Gain 12	Q 3.50	
Exciter	Blnd -65	Freq 4.6				
P-WAH	Off					
M-Dly1	Time 200	Fine 0.0	F-Bak 0	Spd 0.60	Dpth 28	E- BAL 16
(Room) 1 Hall Plate	Rev. T 1.5	Damp 14	Pre D 0	L-EQ -4	H-EQ 3	E- BAL 22
Utility	Vol 10	Thr 7				

Jimi 2 Live

This sound simulates the live album sound of the *Madison Square Garden* record, using a Strat and a Marshall Stack. Use a heavy exciter in the upper-mid-to-high range and a heavy chorus or a flange.

I use the word *cheapness* to refer to a warm sound that's slightly dirty and noisy with a narrow frequency range. This sound was caused by the stomp box effects of that time.

So, to get this sound, increase the delay dampening to reduce the high-end and get more of the old tape-echo sound. Rolling off the reverb high-end helps. Turn up the ensemble balance and depth, then lengthen the pre-delay. This should make you sound very *cheap*.

Jimi 2 Live

Chain 6

Comp	Sens	Atck	Levl			
Dist Ovd 1	Driv 82	Levl 72	Freq 3.20	Gain 9	Q 3.50	
Exciter	Blnd 80	Freq 6.2				
S DLY X DLY	DT-L 400	FB-L 20	DT-R 200	FB-R -25	Damp 16	E- BAL 26
Ensembl	Spd 0.40	Dpth 100	Pre D 10.0			E- BAL 94
Room Hall Plate 1	Rev. T 2.0	Damp 30	Pre D 50	L-EQ 0	H-EQ 0	E- BAL 18
Utility	Vol 9	Thr 7				

Multi Tap

This sound simulates the sound of an overdone tap delay. For it I pick a specific time range for each effect; then I enter multiples of that time range for each additional effect. Each is slightly out numerically, so it sounds thicker. To do this, have all your repeats in rough multiples of your original effect time.

For example, if you have three stereo effects and your original delay time is 200 milliseconds, use Effect #1, the stereo effect. Set your times at 200 milliseconds and 400 milliseconds. This will be your loudest effect. Have #2 stereo effect unit at 100 and 210 milliseconds, so it's slightly off the original multiples. Then set #3 stereo effect at 415 milliseconds and 625 milliseconds. Create your own combinations.

Another approach is to choose numbers with irregular repeat patterns. For example, if your original time is 175 m.s., set Effect 1 at 250 and 280 m.s.; set Effect 2 at 540 and 800 m.s. This should sound like a box of marbles being dropped.

You can also set all numbers 10-20 m.s. apart. For example, if the original time is 400 m.s., set Effect 1 at 420 and 460 m.s.; set Effect 2 at 440 and 450 m.s.

Multi Tap

Chain 10

Exciter	Blnd 85	Freq 4.6				
Pitch S	20					Gain 44
M Dly 1	Time 400	Fine 0.0	F-Bak -75	Spd 1.00	Dpth 32	E- BAL 12
A Pan 1	Spd 4.40	Dpth 72				
S Dly X Dly	DT-L 400	FB-L 80	DT-R 200	FB-R -80	Damp 0	E- BAL 16
Room Hall Plate 1	Rev. T 5.0	Damp 4	Pre D 70	L-EQ 8	H-EQ 0	E- BAL 20
Utility	Vol 10	Thr 6				

Maximum Metal

Try this one out for some dive bombing effects.

It consists of doubled delays turned way up and a modulator delay going slightly out of tune. It's good for strange leads or unique situations: for example, in the song, *Simply Irresistible.* You can work it in rhythms by adjusting the delay repeat time to match the tempo of the song.

Maximum Metal

Chain 13

Dist Ovd 1	Driv 100	Levl 86	Freq 3.60	Gain -5	Q 3.50	
Exciter	Blnd 80	Freq 6.2				
M.Dly 1	Time 20	Fine 0.0	F-Bak 10	Spd 0.80	Dpth 22	E- BAL 36
Pitch S	Pitch 15					E- BAL 50
S Delay X Delay	DT-L 130	FB-L 5	DT-R 220	FB-R 5	Damp 18	E- BAL 58
S Delay X Delay	DT-L 330	FB-L -5	DT-R 400	FB-R 10	Damp 0	E- BAL 46
Utility	Vol 9	Thr 7				

Rit Rhythm

This sound imitates a leading studio guitarist's phasing sound on his single-note-picking work. Experimenting with the manual control and the resonance control changes the sound quite a bit. Try it with your middle pickup, with the volume all the way up. Heavily mute your strings. Try a little distortion for a better bite, and you shouldn't have to play as hard.

Try it for *chic* rhythms or Funk Bass.

Rit Rhythm

Chain 5

Comp	Sens 20	Atck 10	Levl 4			
Dist Ovd 2	Driv 68	Levl 20	Freq 1.80	Gain 12	Q 2.50	
Exciter	Blnd 50	Freq 2.7				
Delay 1	Time 20	Fine 0.0	F-Bak -35	Damp 8		E- BAL 48
Phaser 1	Spd 0.80	Dpth 40	Manu 82	Reso 94		
Room Hall Plate 2	Rev. T 1.8	Damp 34	Pre D 40	L-EQ -3	H-EQ 8	E- BAL 12
Utility	Vol 9	Thr 6				

Rit Lead

This artist's lead sound gives the impression that a second instrument might be playing. Here, use ensemble to imitate this.

The result is nearly a basic jazz/rock sound, except with a little more top end. Use heavy filtering and long pre-delay on your ensemble.

If you want a harder sound that sings more, try restoring the EQ gain on the overdrive. You can also turn the ensemble speed down to 0.20 and the balance up beyond 45.

For slower tempos, turn up the ensemble's pre-delay to get more *second instrument* sound.

Rit Lead

Chain 6

Comp	Sens	Atck	Levl			
Dist Ovd 2	Driv 100	Levl 56	Freq 6.20	Gain -12	Q 2.00	
Exciter	Blnd 50	Freq 6.2				
S DLY X DLY	DT-L 190	FB-L 30	DT-R 130	FB-R -25	Damp 2	E- BAL 16
Ensembl	Spd 0.80	Dpth 98	Pre D 18.0			E- BAL 46
Room Hall Plate 2	Rev. T 3.1	Damp 18	Pre D 45	L-EQ 4	H-EQ -2	E- BAL 12
Utility	Vol 7	Thr 6				

Funk Reflection

The secret to this sound is a hard-sounding EQ and a radically early reflection time, so early it's almost unusable. Use this sound for single-note scratch rhythm work. You'll see how it works.

Try lengthening the reflection time for slower tunes. But shorten it if the pocket starts to get sloppy.

Want a really strange single-note sound? Turn the pitch up to 30; then set balance to 100. Then turn the early reflection balance up to 100.

Funk Reflection

Chain 14

Comp	Sens 10	Atck 6	Levl 38			
Exciter	Blnd 55	Freq 4.6				
Pitch S	Ptch 25					E- BAL 6
E.REF 1	Time 30	Pre D 25	L-EQ 4	H-EQ 12		E- BAL 60
Room Hall Plate 2	Rev T 2.6	Damp 8	Pre D 45	L-EQ 2	H-EQ 3	E- BAL 6
Utility	Vol 8	Thr 6				

Wild Frontier

Here's a Marshall-like sound that works great for chords. It's strong and cuts through well. It doesn't get muddy or lost in the track. Use the back pickup with full volume. Mute heavily after chord strums, and you get a low-end crunch that sounds like it's moving air. This sound has a lot of low EQ, so use the exciter to distinguish your sound.

Hit a chord and then hit the strings over the bridge pickup with the palm of your hand and mute it. You get a great crunch sound. This works great for power chords.

Wild Frontier

Chain 1

Comp	Sens 10	Atck 10	Levl 46			
Dist Ovd 1	Driv 100	Levl 44	Freq 3.60	Gain 93	Q 3.00	
Exciter	Blnd 95	Freq 9.3				
Delay	Time Off	Fine	F-Bak	Damp		E-BAL
Chorus Flang 1	Spd 0.20	Dpth 62	F-Bak -65	Time 0	Fine 0.2	E-BAL 40
Room Hall Plate 2	Rev. T 2.9	Damp 14	Pre D 40	L-EQ 4	H-EQ 4	E-BAL 12
Utility	Vol 6	Thr 7				

Voodoo Chile

This sound resembles Sound 34, but with more phasing and echo. I try for a somewhat *cheaper* sound, a sound close to that of old foot-pedal effects. Use more notch-filtering on the flanger and more effect in general for the leads.

This is a stronger and tighter lead sound that Sound 34. Get some interesting effects by gently increasing the ensemble speed a *little*.

Voodoo Chile

Chain 6

Comp	Sens	Atck	Levl			
Dist 2	Driv	Levl	Freq	Gain	Q	
Ovd	100	66	3.50	10	2.00	
Exciter	Blnd	Freq				
	45	6.2				
S DLY	DT-L	FB-L	DT-R	FB-R	Damp	E- BAL
X DLY	200	20	250	-25	16	26
Ensembl	Spd	Dpth	Pre D			E- BAL
	0.05	100	0.0			100
Room	Rev. T	Damp	Pre D	L-EQ	H-EQ	E- BAL
Hall						
Plate 2	1.5	12	45	2	3	12
Utility	Vol	Thr				
	5	6				

Garage Band

This sound simulates the sound of a kid in his parent's garage with the Marshall turned up all the way. Use very high distortion and hard reflections. Use short reflection times to simulate the sound that bounces off concrete, washing machines and whatever else you find in a garage.

This sound is great for Rap records and early '70s rock. Throw in a few mistakes for realism.

Garage Band

Chain 7

Dist Ovd 2	Driv 100	Levl 100	Freq 4.80	Gain 8	Q 2.00	
Exciter	Blnd 95	Freq 9.3				
SP-Sim 2	FAT On	Brit Off				
Delay 1	Time 260	Fine 0.0	F-Bak 10	Damp 56		E- BAL 4
Chorus Flange 1	Spd 0.20	Dpth 62	F-Bak -65	Time 0	Fine 0.2	E- BAL 40
Room Hall Plate 1	Rev. T 0.6	Damp 0	Pre D 0	L-EQ 4	H-EQ -4	E- BAL 38
Utility	Vol 4	Thr 6				

Clean Blues

Clean Blues is something less than a fully distorted blues sound, with a little bit of compression and a lot of sustain.

For more bite, bring the exciter down around 9, or 6. The compressor is set to overdrive the input of the Overdrive 2 unit; this gets you a cascading effect. You can set the compressor level all the way up to 100 for a lot of cascading. But you need to turn the utility volume down a couple notches. This can get a little noisy, so experiment.

Clean Blues

Chain 5

Comp	Sens 18	Atck 20	Levl 40			
Dist Ovd 2	Driv 70	Levl 84	Freq 2.80	Gain 8	Q 2.50	
Exciter	Blnd 70	Freq 18.6				
Delay 1	Time 20	Fine 3.5	F-Bak 15	Damp 0		E- BAL 72
Phaser	Spd Off	Dpth	Manu	Reso		
Room Hall Plate 2	Rev. T 2.6	Damp 28	Pre D 45	L-EQ 2	H-EQ 3	E- BAL 6
Utility	Vol 7	Thr 6				

Long Time Rock

This sound is a tribute to a Renaissance man: a band leader, musician, audio designer and engineer. His sound was one of the first created with doubling, chorus, echo and distortion all at once. His imaginative use of signal processing and other studio techniques have been the standard of rock guitarists for some time.

For this sound two stereo delays are used: one for near-field to act as the doubler, and one for far-field. If you want more doubling or modulation, the modulator delay is still available. Try 10 milliseconds and a slow speed.

Long Time Rock

Chain 3

Dist Ovd 2	Driv 100	Levl 100	Freq 2.00	Gain -3	Q 3.00	
Exciter	Blnd 50	Freq 18.6				
M.Dly	Time Off	Fine	F-Bak	Spd	Dpth	E- BAL
Pitch S	Pitch 15					E- BAL 54
S Delay X Delay	DT-L 20	FB-L 0	DT-R 30	FB-R 0	Damp 0	E- BAL 64
S Delay X Delay	DT-L 400	FB-L -25	DT-R 300	FB-R 15	Damp 34	E- BAL 42
Utility	Vol 7	Thr 7				

Blown Amp - Old Chicago Blues

Here's the sound of my first amp after I blew it up. It had palm trees on it. It's worth a fortune now.

If you can imagine a late '40s, early '50s, Fender Amp that's been set out in the rain, stolen a couple times and had a beer spilled in it at least once a week; *you* know what I'm talking about. This is the amp that I dream of finding in some dirty Chicago blues bar. It has the sound I look for in this program.

Raise your action quite a bit and take a couple strings out of tune.

The upper-mids are over-boosted to create a very rude, hard sound. On the two stereo delays, dampening is removed to give an unpleasant room sound; and the time is short to simulate a small bar.

Blown Amp-

Old Chicago Blues

Chain 13

Dist Ovd 1	Driv 100	Levl 44	Freq 3.60	Gain 9	Q 3.50	
Exciter	Blnd 5	Freq 3.7				
M.Dly	Time Off	Fine	F-Bak	Spd	Dpth	E- BAL
Pitch S	Pitch 5					E- BAL 6
S Delay X Delay	DT-L 20	FB-L 0	DT-R 30	FB-R 0	Damp 0	E- BAL 50
S Delay X Delay	DT-L 20	FB-L 0	DT-R 40	FB-R 0	Damp 0	E- BAL 50
Utility	Vol 9	Thr 10				

Don't Come Easy

This is basically a Leslie sound, but at a medium speed with a cleaner sound and a better frequency response than the Badge Solo Sound. There's also a bit more signal processing on it.

Turn up the distortion drive for a Leslie lead sound. This sounds like the first electronic Leslies or phase shifters. Set the ensemble speed for different Leslie speeds. And turn down the exciter blend for more of that Leslie "dirt."

Don't Come Easy

Chain 6

Comp	Sens	Atck	Levl			
Dist Ovd 2	Driv 50	Levl 82	Freq 4.40	Gain 9	Q 2.50	
Exciter	Blnd 100	Freq 4.6				
S DLY X DLY	DT-L 230	FB-L 20	DT-R 360	FB-R -25	Damp 16	E- BAL 14
Ensembl	Spd 1.20	Dpth 100	Pre D 0.0			E- BAL 80
Room Hall Plate 2	Rev. T 3.3	Damp 28	Pre D 30	L-EQ 4	H-EQ 9	E- BAL 10
Utility	Vol 7	Thr 3				

335 Blues

This is a version of the Blues #1 sound, but without so much mid-range honk. It has better sustain, but it's not as clean as the L.A. Session sound. This is the best hollow body lead sound for general use.

This has a lot of Hollow-Body warmth and resonance. The distortion and its EQ are turned all the way up. The main EQ is also high in the mids; the exciter also emphasizes this area. This sets up a cascade of mid-EQ with lots of fundamental notes heard. Try the front pickup with the volume turned all the way up, with the tone backed off about a third.

335 Blues

Chain 3

WAH	Off					
Dist Ovd 2	Driv 100	Levl 18	Freq. 2.20	Gain 9	Q 2.50	
EQ	L-FC 2.00	Gain 9	M-FC 0.55	Gain 12	H-FC 3.80	Gain -12
Exciter	Blnd 85	Freq. 3.1				E- Bal
M Delay 1	Time 360	Fine 0.0	F-Bak -12	Spd 0.40	Dpth 20	E- Bal 6
Room Hall Plate 2	Rev T 2.5	Damp 28	Pre D 45	L-EQ 2	H-EQ 3	E- Bal 6
Utility	Vol 6	Thr 6				

Bad to the Bone

This is the dirtiest Fender sound I can get. It sounds exactly like a fight in a pool hall. Raise your guitar action: Go to the back pickup and play slide. This reminds me of a Black Face Bassman (everything on 10) and an old Gibson or Gretch Hollow-Body guitar.

Want it to sound rougher? Shorten the reverb time (around 0.6) and turn up the reverb E-Balance (around 25).

Want it rougher still? Restore the exciter blend to -10/-5.

Bad to the Bone

Chain 7

Dist Ovd 2	Driv 100	Levl 60	Freq 3.00	Gain 12	Q 2.00	
Exciter	Blnd -55	Freq 6.2				
SP-Sim 3	FAT On	Brit On				
Delay 1	Time 200	Fine 0.0	F-Bak 10	Damp 50		E- BAL 10
Chorus Flange 1	Spd 0.20	Dpth 62	F-Bak -65	Time 0	Fine 0.2	E- BAL 40
Room Hall Plate 2	Rev. T 1.6	Damp 30	Pre D 25	L-EQ 0	H-EQ -8	E- BAL 15
Utility	Vol 5	Thr 7				

Say It Loud

Try using this sound for muted two-part harmony guitar rhythm parts. It has a snappy reverb time and a punchy EQ setting to help out.

If you want more snap, turn the compressor sensitivity down to 10, the reverb time down and the effect balance up. If you want still more, turn up the ensemble speed slightly. This is great for tight single-note rhythm licks.

Say It Loud

Chain 16

Comp	Sens 28	Atck 20	Levl 52			
EQ	L-FC 2.00	Gain 7	M-FC 0.80	Gain 6	H-FC 1.00	Gain 12
Exciter	Blnd 65	Freq 9.3				
S. Delay X. Delay	DT-L Off	FB-L	DT-R	FB-R	Damp	E- Bal
Ensemble	SPD 0.05	Dpth 96	Pre D 10.0			E- Bal 78
Room ~~Hall~~ Plate 1	Rev T 0.7	Damp 10	Pre D 0	L-EQ 1	H-EQ 3	E-Bal 16
Utility	Vol 5	THR 7				

Dark Mesa Boogie (R)

This is the sound of a Boogie Mark 3 with the mid-range boost pulled out and some of the highs rolled off. There's not much distortion.

This is good for rock chords and dark lead work. But it won't sustain a lot. For more sustain, set the compressor at: sens-20; atck-15; lev-l-50. Go to Overdrive 2/Drive 86. And set a new master volume level.

Dark Mesa Boogie

Chain 1

Mesa is (R)

Comp	Sens 10	Atck 6	Levl 30			
Dist Ovd 2	Driv 76	Levl 82	Freq 1.40	Gain -6	Q 2.50	
Exciter	Blnd 30	Freq 6.2				
Delay ___	Time Off	Fine	F-Bak	Damp		E-BAL
Chorus Off	Spd Off	Dpth	F-Bak	Time	Fine	E-BAL
Room Hall (Plate) 1	Rev. T 1.3	Damp 50	Pre D 5	L-EQ 0	H-EQ 3	E-BAL 18
Utility	Vol 8	Thr 7				

Max Boogie (R)

This simulates the lead side of the Boogie with all the high-end EQ restored and as much overdrive as possible. It has a bright top-end distortion and the most low-end crunch possible.

On a Boogie Mark 3, the settings are: *input* 78/Brite out; *Bass* 5/Boost out; *Lead Drive* 5/Brite out; *Lead Master* 6.

The low end sounds like a Mesa 4 x 12 cabinet. Of all the tube amp lead sounds, this one screams the most. For more scream, turn up the compressor level to overload the distortion input.

Max Boogie

Chain 9

(R) with Mesa

Comp	Sens 10	Atck 6	Levl 30			
(Dist) Ovd 1	Driv 96	Levl 84	Freq 4.40	Gain 6	Q 4.50	
Exciter	Blnd 30	Freq 9.3				
P-WAH	Off					
M-Dly1	Time 20	Fine 5.5	F-Bak 0	Spd 0.20	Dpth 28	E- BAL 24
Room (Hall) Plate 2	Rev. T 1.6	Damp 38	Pre D 35	L-EQ 0	H-EQ 0	E- BAL 8
Utility	Vol 10	Thr 7				

Rock T.V. Theme

This sound imitates the guitar sounds often heard on television action shows. The three racks used for this sound, complete with the best of everything, made me wonder about moving fees. There was a full-blown Bradshaw System with a switching network between some Marshall tops, some Soldano 100-watt tops and a Boogie thrown in here and there. It all ran through Marshall cabinets and every type of signal-processing gear I've ever seen. The tracks were cut at the big room down at George Massenburg's studio, using an interesting placement of sound baffles, ceilings and moveable walls. It was all done within the area of a full-size basketball court. They cut the live tracts in this room and recorded into a remote room. The guitar sound was *the* best I've heard.

This is a Boogie overdrive sound, but with more effects. There's also a de-emphasis of the mid-range in the exciter.

Rock T.V. Theme

Chain 7

Dist Ovd 2	Driv 100	Levl 80	Freq 4.60	Gain 12	Q 2.00	
Exciter	Blnd -45	Freq 4.6				
SP-Sim 3	FAT On	Brit On				
Delay 1	Time 280	Fine 0.0	F-Bak 30	Damp 50		E- BAL 20
Chorus Flange 1	Spd 0.40	Dpth 40	F-Bak 20	Time 35	Fine 0.0	E- BAL 40
Room Hall Plate 2	Rev. T 1.6	Damp 30	Pre D 25	L-EQ 0	H-EQ -8	E- BAL 15
Utility	Vol 7	Thr 8				

Machines

This is another effect sound. You get it with heavy short reverb and heavy early reflection. It's good for single-note rhythm parts and weird effects. It's great for irritating engineers.

Machines

Chain 14

Comp	Sens 10	Atck 6	Levl 38			
Exciter	Blnd 100	Freq 3.1				
Pitch S	Ptch Off					E- BAL
E.REF 1	Time 120	Pre D 0	L-EQ 1	H-EQ 12		E- BAL 100
Room Hall 1 Plate	Rev T 0.1	Damp 0	Pre D 0	L-EQ 11	H-EQ -1	E- BAL 14
Utility	Vol 8	Thr 6				