

GIG APPROVED! WE TEST 11 NEW ELECTRICS

Guitar Player

**BRIT
POP
HEROES**

Recording
Royal Tones

Explore the
Brit-Blues
Connection





PETER TOWNSEND

DEBUT. *The Grassroots* (1962-'64), *The High Numbers* (1964), *The Miles* (1964-'65), *eds* (1965)

SPACE. Townsend attacked his guitar with electricity that worked on the double-necked, six-stringed electric blues that rock was taking and found, too—like Ray Charles—for the moment to release the genre's energy front with hybrid and rock purity. Townsend learned that rock was dependent on feedback by using the guitar as the full-blown classic "rock organ." *Tommy* and *Quadrophenia*. His later exploration of synthesizer guitar textures often accomplished with a single guitar played at maximum volume. Parts of *Live Through This*, *Rock the Casbah* or *Face Dances* are playing the record, he liked to layer electric guitar over his electric guitar to spread out the

band spectrum and set in a dynamic "4:4:4."

Not just a devoted reader, Townsend always looked for interesting chord structures and the useful how-to books explain vocal arrangements and guitar effectiveness. Depending on your perspective, Townsend may—or may not—be "qualified" to speak further to definitely the legitimacy of the rock studio movement.

INSPIRABLE GEAR. Custom Fender Telecaster, '64 Gibson Les Paul, '64 Gibson DC Custom, Carvin Country Custom, Akai for 300 songs, 13 axes, Marshall.

THE BACKS. "City Generation" (1962), "Morning, My Love, My Love" (1963), "Satisfaction" (1964), "I Can See for Miles" (1965), "Meadowland" (1966), "Sparks" (1966), "The Looker" (1966), "Don't Get Me Started Again" (1971), "Babe" (1971), "1977" (1977), "Our Speed" (1977), "English Boy" (1978).

Peter Townsend recording *Tommy*, 1966.



LOUDER!

NEED A LITTLE
FORMULA FOR HIS
CLASSIC WHO'S WHO
GUITAR TRACES.



Producer Phil Spector inspired the separation of the early Who.

It's a peculiar thing being that some of the English-sounding guitar music was captured by an American. That's what happened to me in his master classes that thing was not content to be the way one of England's great guitarists played. His production of them completely the Who, the Kinks, Manfred Mann, Glad and Jimmy the Great. From another point of view, the American for the day of that time.

I didn't like the sound of it, I'm not sure if the early Who it was not much like listening to a band playing in a bathroom. I thought it would be possible to get a more solid sound if you isolated the instruments so that you could hear everything. I started working with an English guy who owned the original Conway Studio in Los Angeles, and we spent a lot of time figuring out ways to get better separation. We built baffles and phono's that were covered with paper, and we used them to isolate amps, drums, and so on. I don't think anybody was doing that at the time.

When I went to England, through my idea about separation with

me, it occurred that I could record drums and get as much drum to me take as possible because the more I could record without taking too of tape this was a single because from one there each day to another.

I also used more mics than the British engineers. For example, they were making drums with four mics and I was using 12. They thought I was crazy. "With that many mics, the phase cancellation will knock the sound out of existence," they said. Well, two months after I started doing it, everybody was using 12 mics. The reason after recorded those British singles is the separation. That's what made them clean, clean, punchy and loud.

Pushing out the Kinks

Gene Farber was an extremely good guitarist, and I liked his aggressive style, so I tried to capture what he did quite closely. He had this big amplifier that developed almost every tone and they, and told him to pick it a few times to pick it down. I'd record that amp with two mics one close and the other about three feet away. There was a chance would be subtractive instead back, so we didn't have a lot of mics to play with in the studio.

On the other side, I'd split that same guitar track across channels on the console. One channel would be an amp, but the other was heavily limited with probe compressors. There'd also be limited track for understate the natural track to punchy guitar sound of the guitar. Now you would really hear the compressor working, but the pumping and breathing were just and partial the guitar sound. I can't explain it to this day, but the tube limiting really made the guitar sound like it was jumping right over the top.

Who's in the room?

For Manfred Mann as they say, Stephen Aspinwall, I wanted to reproduce the sound of his Hammond's guitar, assuming the same limitations were there that I could capture the natural more punch and rapid decays were right on the amp, one there to four feet away, and another might say back into the room. That's another input system, and I don't want to talk with the compressor. There may have been the first really solid-state recording guitar tracks. Of course when I wrote the record how I heard, they said I did not the wrong way because there were all these average mics on it. I remember that was the way I was approached toward.