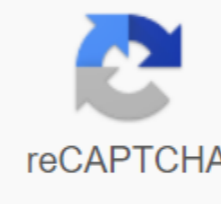




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Fender american special jazz bass review

David LO PAT on 05/11/2011 After Highway One, updated in 2006, Fender is coming back with new affordable products from the U.S. production center: the revisited versions of Precision Bass and Jazz Bass. Sold for under \$1,000, the manufacturer adds two classic passive tools to the product portfolio and makes them available in four different finishes: three-color sunburst or white instruments with rosewood fingerboards, black or red for full maple guitars. So you get a total of eight new models. I tried out two of them for you (and a little bit for myself): the Rosewood Precision Bass and the Maple Jazz Bass. From accounting to legends In the early 1920s, George FROST decided to revolutionize the automotive industry by ingesting the first car sound into the front passenger door of a Ford T. This clever idea, coming from an 18-year-old amateur, quickly became a social trend. In the few years between the launch and launch of the Galvin manufacturing company in 1930, many private people have modified home radios, such as the Marconi V2a, to suit their own cars. I can't resist the pleasure of telling you a little anecdote: this is the first commercial car audio called Motorola, a combination of Motor (the engine) and Olla (the sound). Today, that name belongs to an electronics and communications giant. Back to our story: Between 1922 and 1930, the owners of some auto repair shops offered their customers the opportunity to modify their cars with individual modifications. This was the case of Leo Fender's uncle, who had this store in California. In fact, he's responsible for transforming his 13-year-old nephew into a technological freak by sending him some parts and a car battery. A year later, Leo visited his uncle's workshop, where he saw a radio receiver put together by his uncle. The device was a fascinating discovery for young Leo. As a teenager, she began serving radio receivers at a workshop she opened at her parents' home in Anaheim and Fullerton. However, Leo Fender would never study electronics, either in college or at university level. In fact, the future inventor learned accounting in 1928. After graduating from university, Leo changed jobs several times during the great depression of the 1930s. Meanwhile, Leo got married and began producing his first audio devices on demand: six P.A. systems for ballrooms in the area. He did it incidentally. In 1938, tired of losing his job all the time because of labor cuts, Leo definitely gave up accounting. Despite the recession, which only ends at the beginning of World War II, he borrowed \$600 that he invested in his first company: a repair shop called Fender Radio Service... End of the first chapter in the history of the Fender Trust. I'm going to keep the following chapters to myself, can spice up future reviews about other Fender products. Back to the future, let's present the American special series now. Sisters But Not Twins This year is precision bass' 60th birthday. Both are available in many different versions. I counted 33 Jazz Bass models and about 20 Precision Bass variations, all manufactured in Japan, Mexico or the U.S. – and I didn't take the Squier devices into account. As the name shows, both American specials are made in the U.S., and they are quite affordable. We believe it will replace the Highway One series, with only a three-color sunburst finish nowadays, which for us thinks that the range will be eliminated. Question one: what's going on under your glasses and fingers? First of all, the goal. The Highway One series has a satin finish with a cellulose varnish, while the American special series offers a glossy polyurethane varnish. Is this change for good or for bad? It's all a matter of comfort and taste. With cellulose varnish, the wood has yet to breathe and so ages better. Its density changes over time. the production of characteristic cracks in lacquered surfaces. This varnish was used a lot until the 70's – it's the typical finish for vintage guitars. But this ending also has some drawbacks as well, such as fragility and the complex process needed to apply it to a tool. For example, you need to be careful with the used guitar stand, because some materials can damage the varnish. Since the 70's, acrylic or polyurethane varnishes have been more widely used (accounting for about 85% of world production). Such surfaces are easier to apply and more resistant to contact with other materials. But it is also well known that they isolate the wood and thus reduce the natural resonance of the instrument. This is an indisputable fact when it comes to acoustic instruments, where the resonance is controlled by soundboards, however, is an electric bass guitar, the effect is less obvious. I personally think that varnish plays a small role in the overall tone and is not a real topic. But that's true, and I know because I've experienced firsthand that wood doesn't age in the same way with a non-cellulose varnish. As for my personal taste, I like to feel better about cellulose finishes, but I don't really like the satin finish of the Highway One series. I prefer the glossy finish of the American Special series because it seems less cheap and of the right thickness (neither too thick nor too thin). The second change is worse: the Badass IV bridge (that we will never praise enough) has been replaced by a simple Vintage bridge. Too bad a new feature offers less than an old one. It would have been better to replace Badass with a bridge with strings through the body like the American Standard series. It's true that sometimes I'm a demanding editor... Let's continue the differences: the American special series offers an optional maple fretboard, which was not the case in the Highway One series. This is a real benefit for musicians who want stronger attacks. Otherwise, the functions are the same. You get a 9.5 neck, 20 frets. The Jazz Bass mom is fully standard (38.1 mm) and the same applies to Precision (41.3 mm). Pickups still use alnico magnets, while electronics are based on the Greasebucket system: two capacitors and a resistance allow the musician to cut high frequencies without confirming the lows. At least that's what Fender says... we'll try the system later. Spin the Round Knobs For this review, both bass guitars were fixed directly to the audio interface. Each voice sample contains two versions: one through a DI box and the other on a TC Electronic RebelHead 450 amplifier, the Two Notes Torpedo VB-101. In order to make it simple, I played four very short and simple lines, so you can easily compare the Precision with jazz bass. First, an overview of the sound colors of the various pickups of Jazz Bass and the only pickup of Precision. RebelHead450 - Doigt - Deux micros00:0000:12RebelHead450 - Doigt - Deux micros00:12DI - Doigt - Deux micros00:12RebelHead450 - Doigt - Micro Manche00:26DI - Doigt - Micro Manche00:26RebelHead450 - Doigt - Micro Chevalet00:26DI - Doigt - Micro Chevalet00:26RebelHead450 - Tone=000:26DI - Tone=000:26RebelHead450 - Tone=500:13DI - Tone=500:13RebelHead450 - Tone=5 ex2 00:11 DI - Tone =5 ex200:11RebelHead450 - Tone=1000:13DI - Tone=1000:13 To be honest, I'm not a fan of the so-called GreaseBucket personality. I can't say that it doesn't make a difference to the standard system: to prove that you should have removed the components and listened to the sound of pickups and instrument only a capacitor in the sound pot. But I didn't feel like modifying an instrument that wasn't mine, so I'm giving my own personal opinion, which is not necessary: GreaseBucket feels and sounds like every other voice control. When I listened to precision's recording with flat tone controls, I could easily recognize the weak low-end and slightly dull and cavernous sound. Which isn't necessarily a bad thing. But it begs the question, is GreaseBucket really conceived by bassists (like you and me)? This innovation seems to have been conceived primarily by guitarists who care about keeping enough determination in the high frequency range. As for me, there is nothing against sounds that go very low: having the option to confirm low frequencies, whether the sound is a tedious advantage you can use or not, depending on the situation of the controller. In other words, I'm afraid I didn't really understand the technology, which is also present in Highway One Stratocasters and Telecasters. I find that it doesn't really meet the needs of a bass player – that's just my opinion, not the opinion of all bass players. When finger picking, the Jazz Bass sounds a bit hard, which is normal since I got a tool maple fingerboard. More like a Rosewood Jazz Bass and a maple precision. However, different alternatives open your mind. Her sister, with its traditional one-reed pickups, delivers a rather aggressive sound. Sound is ideal for strong or even aggressive music, in other words, this Jazz Bass is our best mate. Like me, if you plan to use Jazz Bass for several standard applications, choose a model rosewood fingerboard. Precision Bass doesn't come as a surprise. It sounds exactly as you expect. Although its straight and effective tone does not fit with all musical genres, it does a good job in many situations. In the slap game, jazz bass gives you better results thanks to your fretboard. However, precision holds a certain percussive appeal, it produces a thumb sound that recalls the great Jerry Scheff of the 1970s. RebelHead450 - Slap - Deux micros00:0000:23RebelHead450 - Slap - Deux micros00:23DI - Slap - Deux micros00:23RebelHead450 - Slap00:20DI - Slap:20 A pick, I prefer the precision of its wide voice. However, Jazz Bass can be attractive if you want to have an aggressive tone. RebelHead450 - Mediator - Deux micros00:0000:16RebelHead450 - Mediator - Deux micros00:16DI - Mediator - Deux micros00:16RebelHead450 - Mediator00:25 the choice between the two models will only be a matter of taste. Conclusion In the end, there isn't much to say about these affordable American sisters. They offer no less than their predecessors (except for the bridge) and you can also get a real improvement in the finish line with a small price increase. You can have one, plus a nylon gig bag for \$1,000. The price depends on the finish, and sunburst is always more expensive in manufacturing. However, if I am a bassist looking for a new affordable Jazz Bass among the models available in the Fender catalog, I'm not sure that I can choose this budget American product. There are some Mexican and Japanese options that are just, or even more attractive. So if you definitely want an American-made device, but don't have enough money for a standard model, try the American Special Series, which will surely be welcomed in your product line. Otherwise, do not hesitate to check the entire catalog. With such a rich choice, don't hesitate to try everything you can! Arguments For glossy varnish, which is better than previous matte varnishGood finishBenA bag containsAlnico magnets (already used in the A series) Provided high quality Fender strings Bridge is clearly worse than badass IVNo lefty version Be the first to post your comment No comments comments comments

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