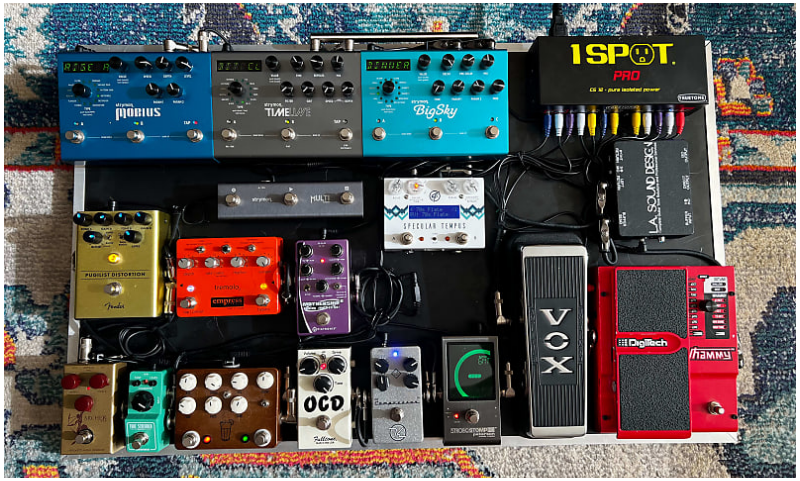
GUITAR GEAR PARTY

George Mason University Jazz Camp - June 22-26, 2026

Shawn Purcell, D.M.A. Jazz Guitarist, U.S. Navy Band Commodores
Adjunct Professor of Jazz Guitar and Jazz Arranging - George Mason University

The Equipment

- Instruments
- Effects
- Amplification
- Other secret weapons (picks, strings, etc.)



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GUITARS, GUITARS, GUITARS!

(VARIOUS GUITAR CONSTRUCTION OFFERS A SEEMINGLY UNLIMITED AMOUNT OF TONAL COLORS)

- LARGE HOLLOW-BODY ARCH-TOP ACOUSTIC/ELECTRIC (TRADITIONAL RHYTHM - FREDDIE GREEN/COUNT BASIE, PETER BERNSTEIN, GEORGE BENSON, WES)
- SEMI-HOLLOW (MODERN - JOHN SCOFIELD/KURT ROSENWINKEL/MIKE MORENO)
- SOLID-BODY/CHAMBERED SOLID BODY (MIKE STERN/ED BICKERT/ALLAN HOLDSWORTH/PAT MARTINO)
- NYLON STRING GUITAR (BRAZILIAN STYLES)
- STEEL-STRING ACOUSTIC (USED SPARSELY, BUT ANOTHER COLOR IN THE PALETTE - PAT METHENY AND MIKE MORENO)

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HOLLOW-BODY ARCH-TOP ACOUSTIC/ELECTRIC

- In a rhythm guitar setting: great for LOUD Acoustic Rhythmic Strumming in the style of bands such as Count Basie Orchestra! Can be used in a solo setting for many different colors
  - These guitars can come with or without pickups (Amplification vs. NO Amplification)
  - Large Body (16-17-18") Arch-Top Construction (Solid Wood except Gibson ES175 (Laminated Wood Top = Less Feedback)

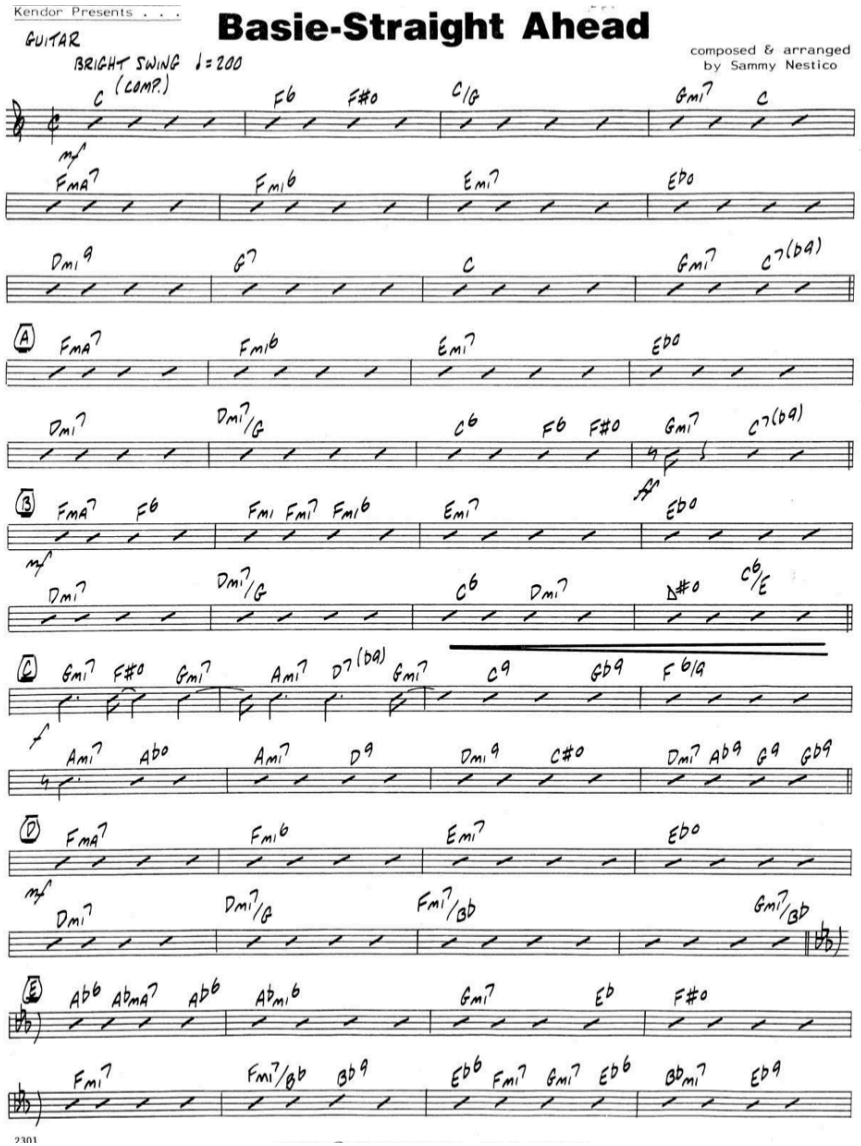
Stromberg Master 400
(Freddie Green)

Gibson ES175
(Pat Metheny/Jim Hall/Kenny Burrell)

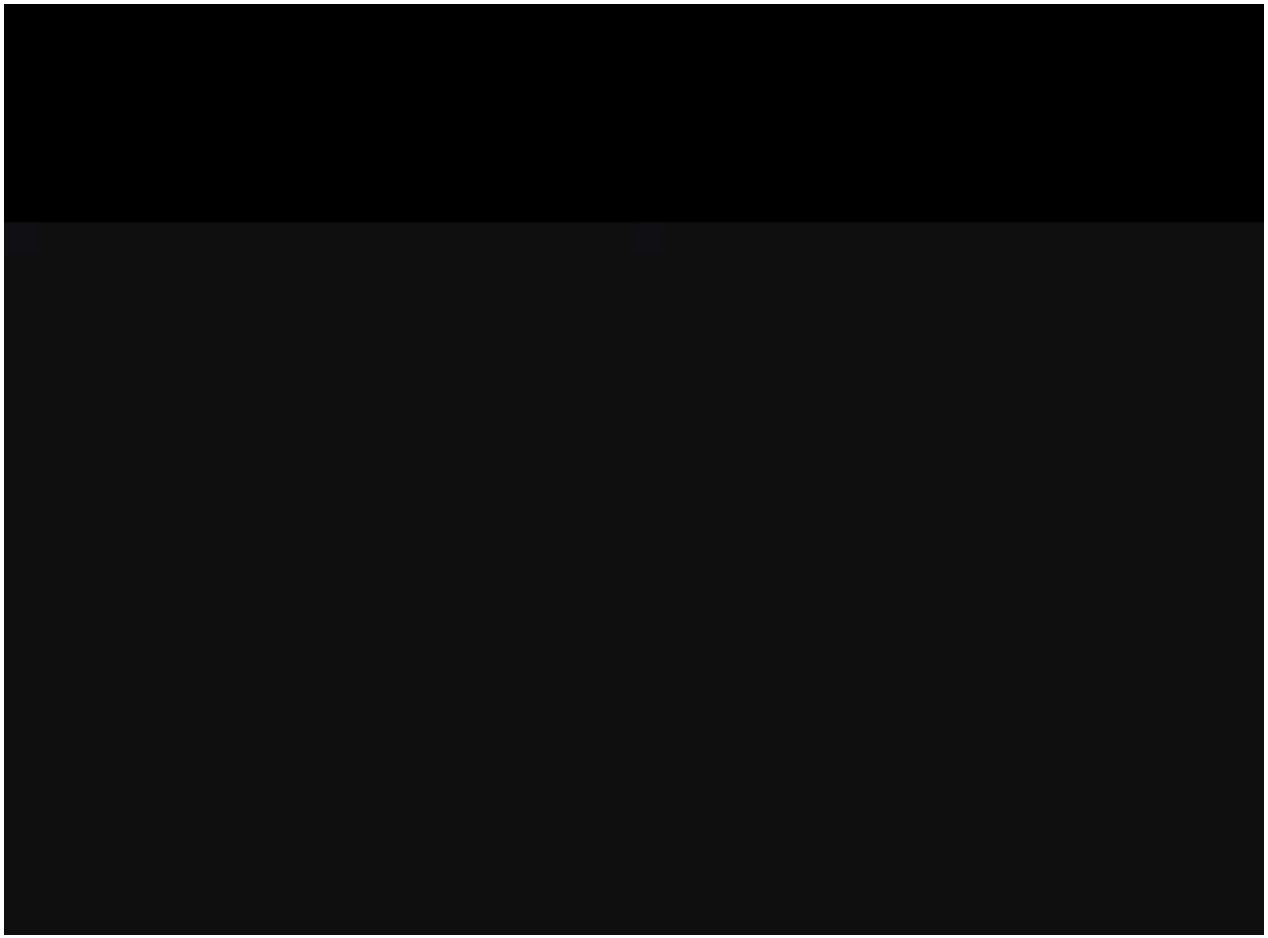
Gibson L5
(Wes Montgomery)

Gibson Super 400
(George Benson)

HOLLOW-BODY ARCH-TOP ACOUSTIC (No Amplification) in a traditional “Basie” style setting



Freddie Green!



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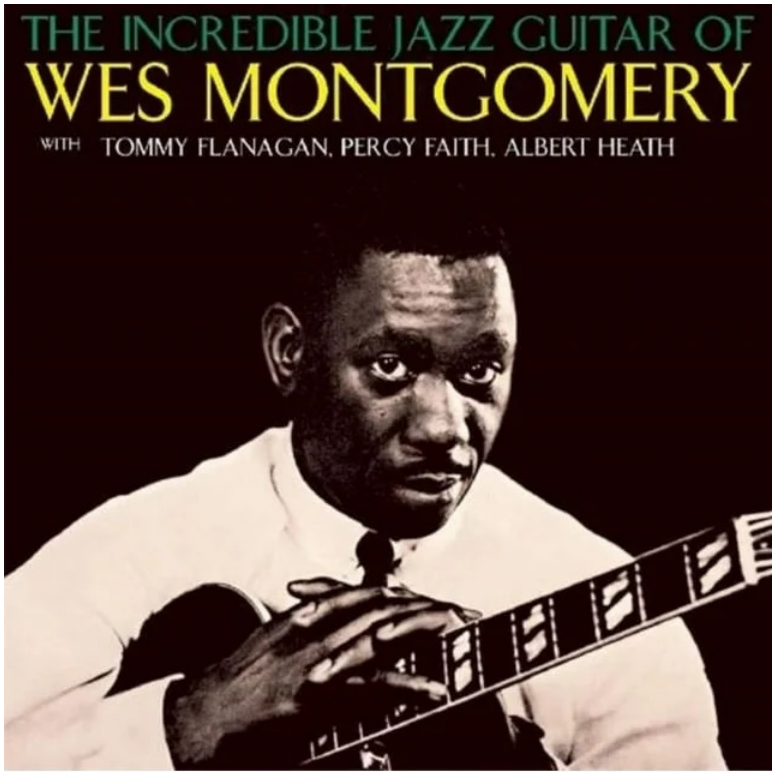
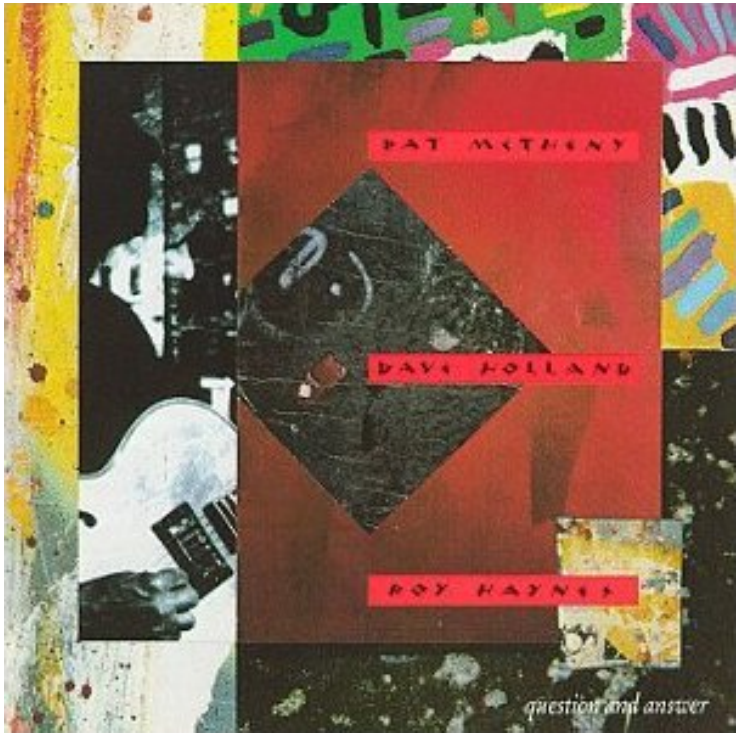
HOLLOW-BODY ARCH-TOP ELECTRIC (Amplification) - Wes Montgomery "Four on Six" (Gibson L5)



HOLLOW-BODY ARCH-TOP ELECTRIC (Amplification) - Pat Metheny "Solar" (Gibson ES175)



HOLLOW-BODY ARCH-TOP ELECTRIC (Amplification) - George Benson "Ready and Able" (Gibson Super 400)

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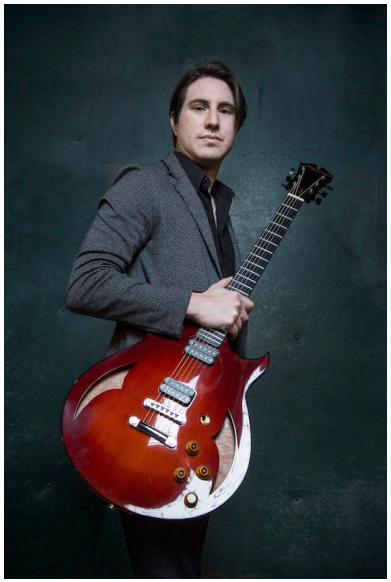
SEMI-HOLLOW

(Kurt Rosenwinkel/John Scofield/Mike Moreno)

- Not as acoustically loud as the Arch-Top, but still has a nice un-amplified sound - Well suited for Amplification
  - Well suited for effects
  - Medium-Size (14-16”) Semi-Hollow Construction (Laminated tops in general)

Kurt Rosenwinkel -
Gibson ES335

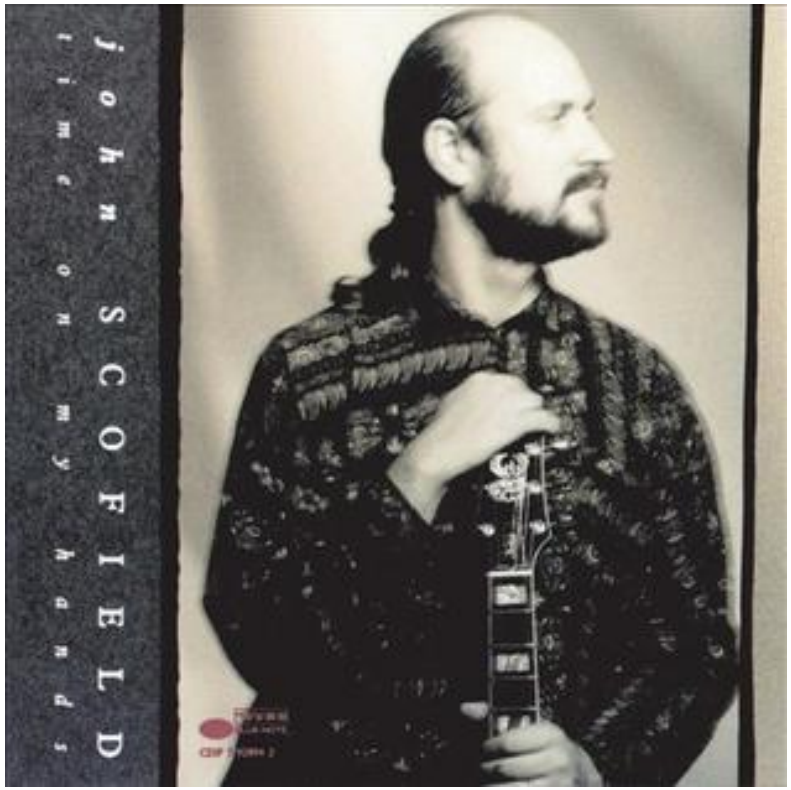
John Scofield - Ibanez AS200



Mike Moreno -
Marchione Semi-Hollow

SEMI-HOLLOWBODY - Kurt Rosenwinkel “If I Should Lose You”

SEMI-HOLLOWBODY - John Scofield “Wabash III”



SEMI-HOLLOWBODY - Mike Moreno “But Beautiful”

SOLID-BODY/CHAMBERED SOLID-BODY

(Mike Stern/Ed Bickert/Allan Holdsworth/Pat Martino)

- Great for comping in a small jazz combo style as well as featured soloist!
- Not much acoustic volume - Requires amplification
    - Well suited for any effects - GREAT for more Rock/Fusion styles!
    - Smaller Body Sizes too numerous to mention
        - Stratocaster/Telecaster/Les Paul/Benedetto Pat Martino/Benny

Mike Stern - Fender Telecaster

Ed Bickert - Fender Telecaster

Pat Martino - Benedetto PM Signature Model

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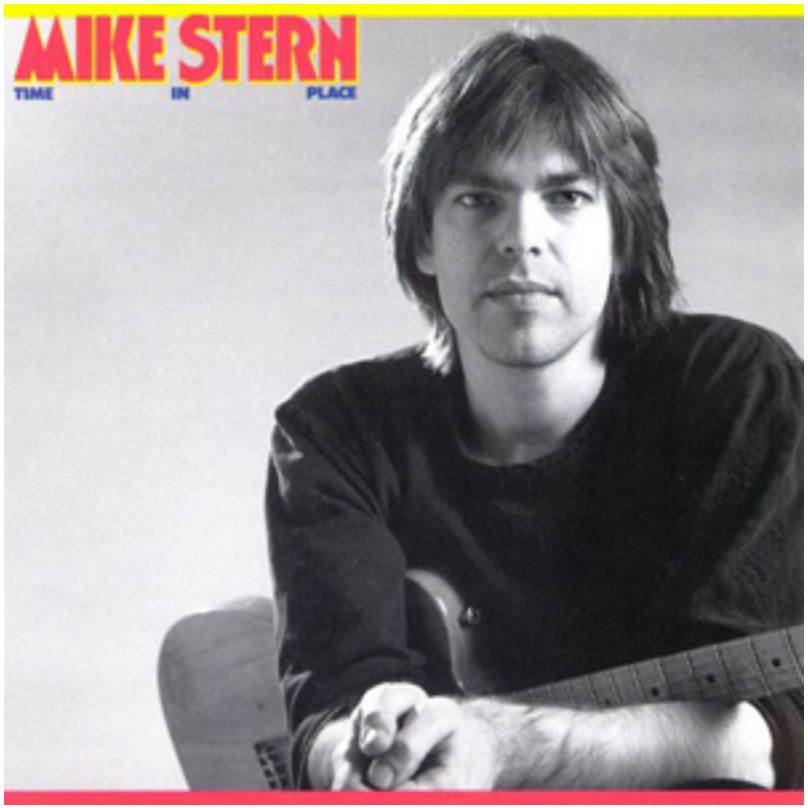
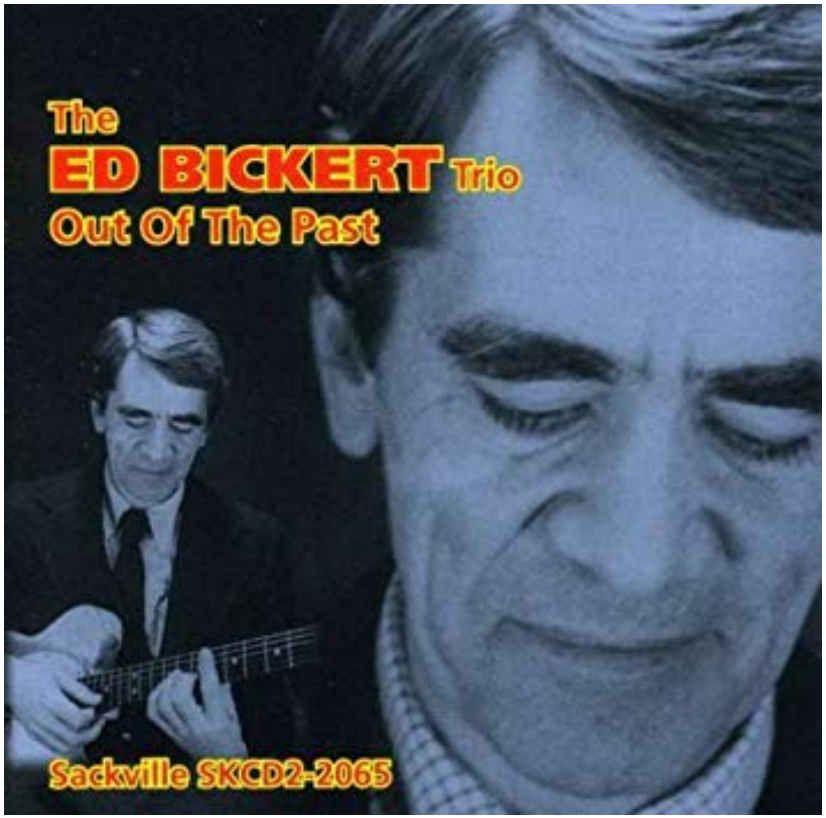
SOLID-BODY - Mike Stern “Chromazone”



SOLID-BODY - Ed Bickert “Have You Met Miss Jones?”



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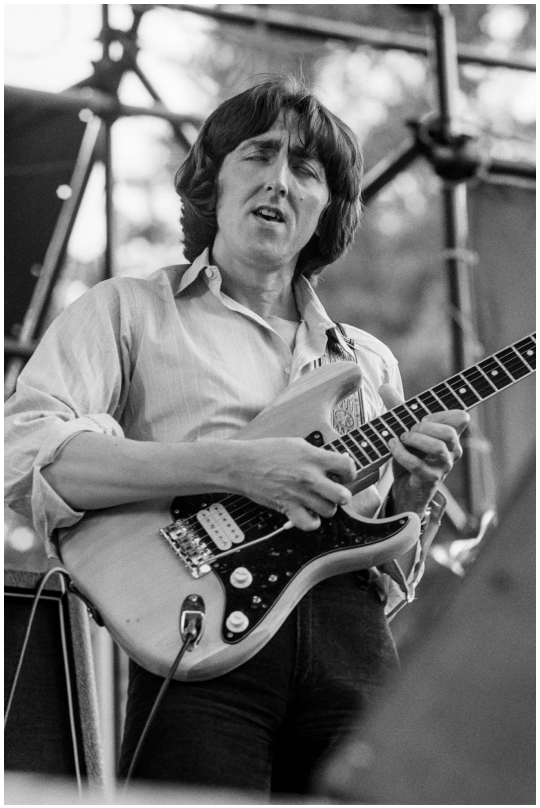
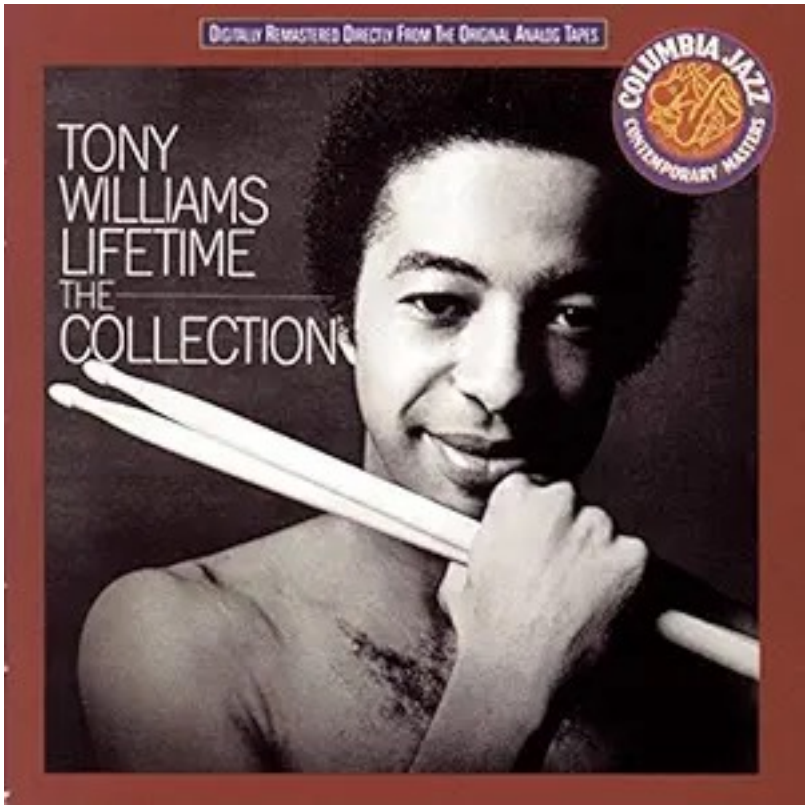
SOLID-BODY - Allan Holdsworth “Red Alert” (w/ Tony Williams “Lifetime”)





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CHAMBERED SOLID-BODY - Pat Martino “In Your Own Sweet Way”

NYLON-STRING AND STEEL-STRING GUITARS

- Nylon-string guitar well-suited for Brazilian styles (Bossa-Nova) and smooth jazz genre (Kirk Whalum)
- Steel-string guitar typically known folk styles and singer/songwriter strumming styles, but also very useful in a jazz setting!

Nylon-String Guitar

Steel-String Guitar

NYLON-STRING GUITAR - Peter Sprague “The Telephone Song” (w/ Denise Donatelli)

NYLON-STRING GUITAR - Oscar Castro-Neves “The Waters of March”

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NYLON-STRING GUITAR - Baden Powell “Samba Triste”

STEEL-STRING ACOUSTIC GUITAR - Pat Metheny “Dreaming Trees”

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STEEL-STRING ACOUSTIC GUITAR - Mike Moreno “Soul Dance”

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EFFECTS, EFFECTS, EFFECTS!

(AKA - "The Money Pit")

- Wah-Wah (Funky 70's sounds)
- Overdrive/Distortion (Rock/Fusion)
- Modulation Effects (Chorus/Flanger/Phaser)
- Delay
- Reverb
- POG2
- Order of Effects

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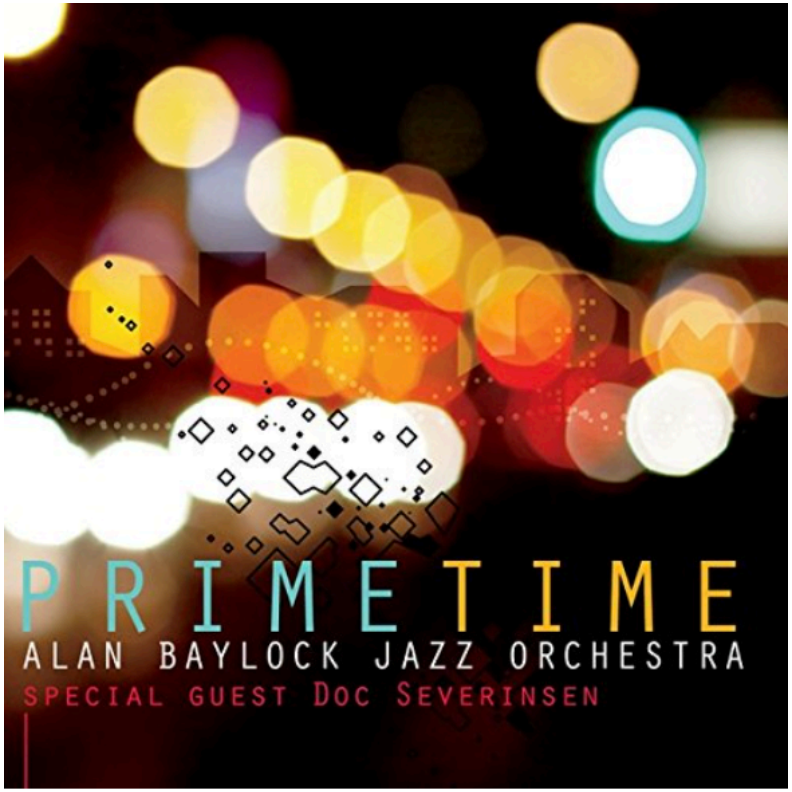
Effects including Wah-Wah, Overdrive and Chorus (Semi-Hollow Body Guitar)



Overdrive/Distortion

Tribal Tech “Elvis at the Hop” (Scott Henderson)

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Overdrive/Distortion

Important Models!

Endless Players

John Scofield/Kurt Rosenwinkel

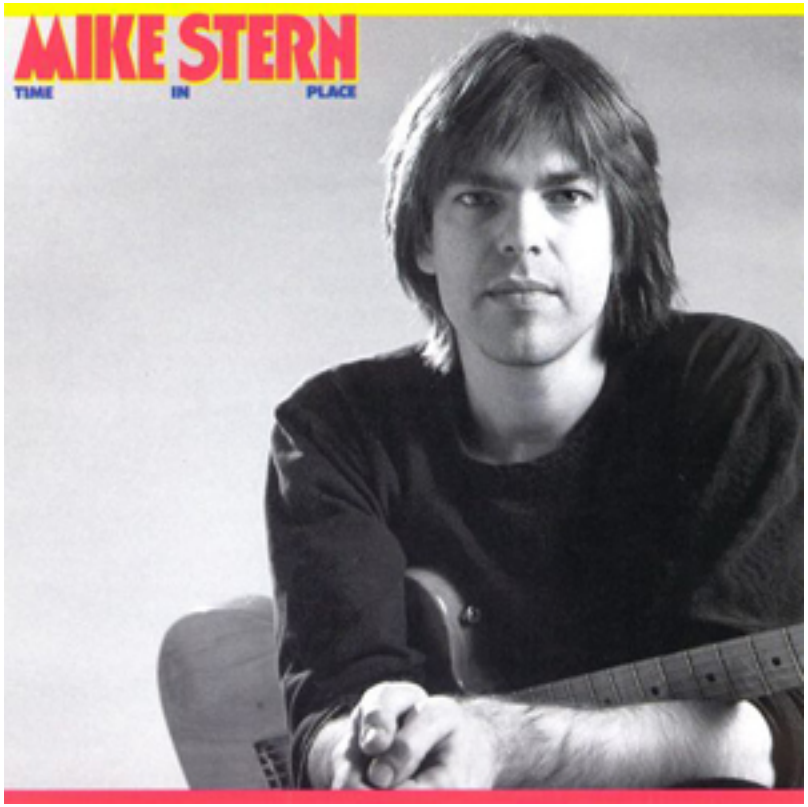
Mike Moreno

Mike Stern

etc, etc, etc, etc… The possibilities are endless!

Modulation Effects - Chorus

Mike Stern - “After All”



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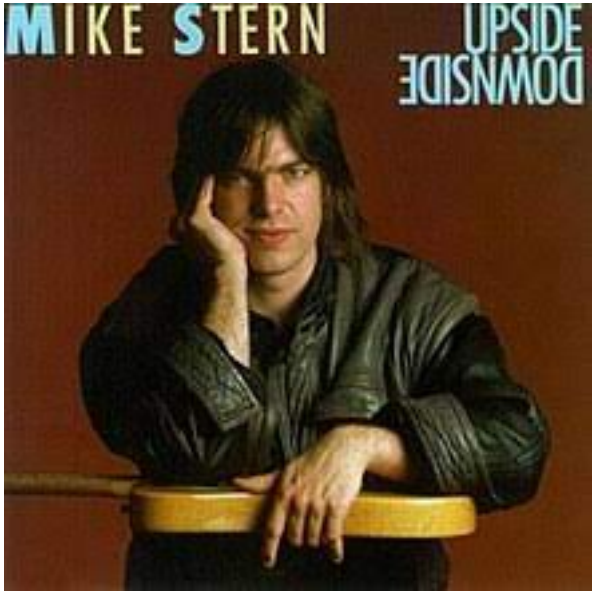
Octave Effects and Volume Swells

Mike Stern - “Upside Downside”



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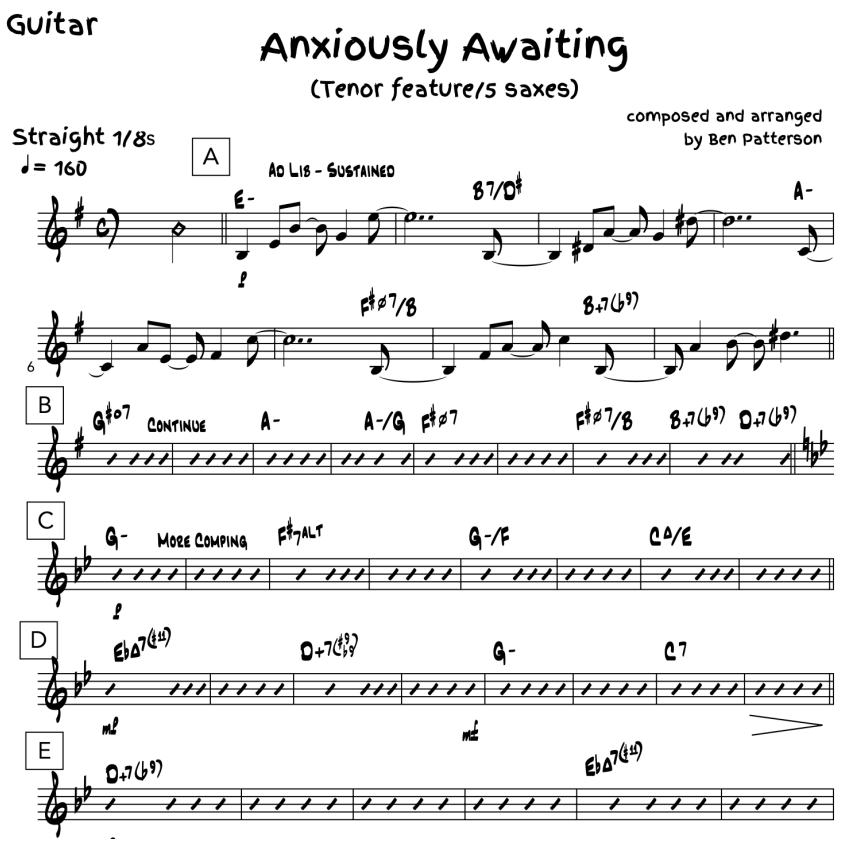
Delay

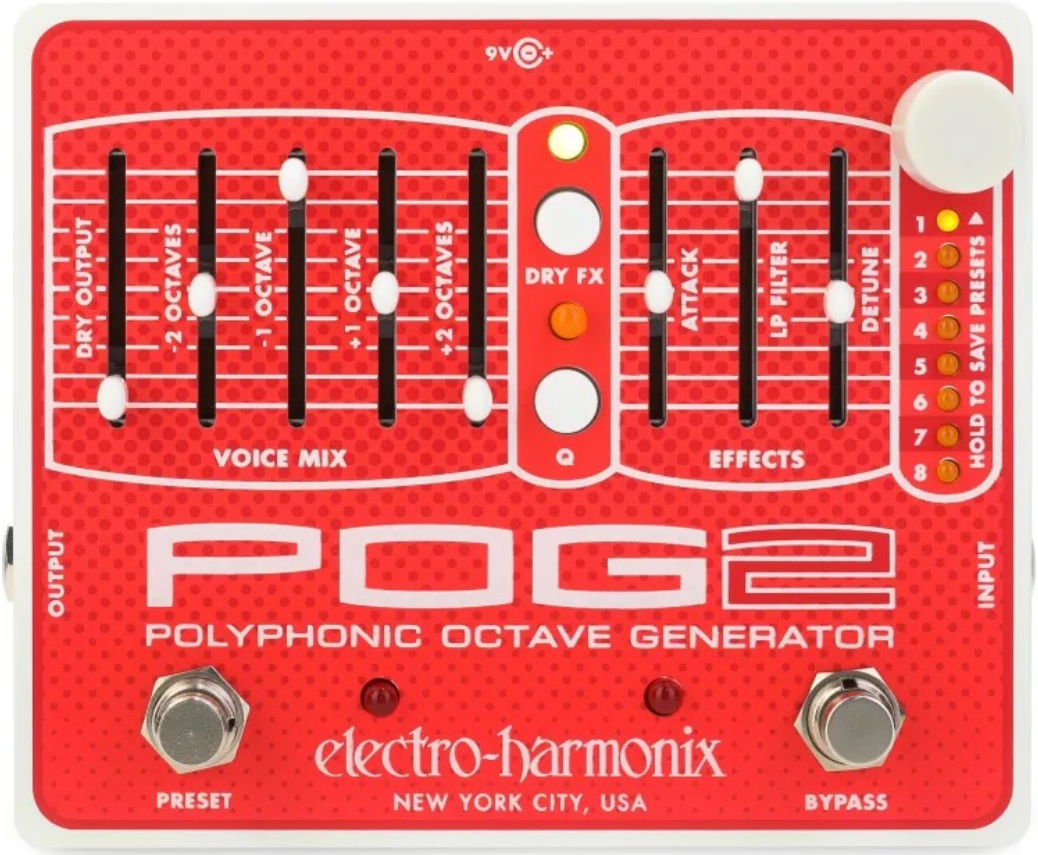
- Semi-Hollow guitar (Heritage H-535)



POG 2 - Kurt Rosenwinkel “Ease It”

(Shaved Attack - Bowed Instrument Quality)

Aka - Dr. Darden Purcell’s least favorite effect (LOL) :-)



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Order of Effects

- Wah-Wah - POG2 - Overdrive/Distortion - Modulation Effects (Chorus/Flanger/Phaser) - Delay - Reverb
- Volume pedal first or last
- Tuner pedal should typically go first

AMPLIFICATION!!!

(The only way the audience will hear us!)

- Two Main Choices:
  - Solid-State Amplification (Clean and Un-colored)
    - Sounds best with a clean tone, with or without effects. Overdrive can sound strident at times with this amplification
    - Can sound a little "clinical" compared to tube amps to some traditionalists
    - Lightweight
  - Tube Amplification (Clean/Dirty and Colored)
    - Sounds glorious with a clean tone, with or without effects. Equally great tone when using overdrive effects
    - Bulky and heavier than the solid-state counterpart
      - My Twin Reverb - Sounds amazing, weighs 70-80lbs.
      - The classic sound of jazz guitar 1940s-1970s

Henriksen Solid-State

Fender Twin Reverb - CLASSIC!

Other secret weapons (picks, strings, etc.)

- Picks
  - Various sizes, thickness, materials, shapes, frequency response, etc.
  - "Drop the Pick" test!!!

Wegen, Dunlop, Golden Gate, D'Andrea Pro-Plec, Pickboy, etc., etc.

- Strings
  - Lighter strings vs. heavier strings (wound G)
  - String materials (Darker - Flats and Pure Nickels vs. Brighter)

D'Addario, Thomastik Infeld, etc., etc.

- Pickups (Various Settings), Volume/Tone Controls and cables

For More Information

Email: shawnpurcell@aol.com
spurcel2@gmu.edu

Website: www.shawnpurcell.com