

Django Gypsy Jazz Guitar

An Impact Soundworks Instrument
for Kontakt Player 7.6+
Instrument Version 1.0.0

Product Manual

INTRODUCTION

The Selmer-Maccaferri acoustic guitar, best known as the favored instrument of legendary jazz guitar virtuoso Django Reinhardt, is a truly unique guitar design. Named after its inventor (Mario Maccaferri) and manufacturing company (Selmer), it is a rare item. Only about a thousand were produced between 1932 and 1952, but since the recent revival of Gypsy Jazz, an increasing number of luthiers have been working on the original designs and now they have become a popular build. Visually, they are characterized by a large body with a movable bridge and mandolin-like tailpiece. Sonically, they are known for their loud volume. Before the advent of amplification, this attribute allowed them to be heard over other instruments in a band. They are the definitive sound of Gypsy Jazz (also known as Hot Club, Jazz Manouche, or Gypsy Swing.)

There are two main Selmer builds, the earlier “D-hole” (or "grande bouche") and the post- Maccaferri “oval-hole” (or "petite bouche"). The guitar that we sampled is a beautiful D-hole, built by luthier Adonis Goulielmos and the vintage Stimer-type pickup we used is a single-coil Kleio 51 model, made by Gabojo. The instrument was played by its owner, the distinguished guitarist and instructor Vasilis Kotsias.

For our **Django Gypsy Jazz Guitar** library, we created three virtual instruments: two lead (acoustic/mic’d and electric/DI) and one rhythm. The lead instruments are designed to deliver solo parts in the characteristic expression and speed of Gypsy Jazz style - but not only; the degree of sampling depth makes them suitable for use in other contexts as well, e.g. modern jazz, swing, or even pop, and can provide an alternative sound for lead steel or nylon acoustic guitar parts that are played with a pick. The rhythm library is straightforward Gypsy Jazz style and delivers the well-known upbeat swing rhythm, aka “la pompe”, in any key and a wide range of chords.

These virtual instruments were developed by the same team behind Impact Soundworks’ Plectra Series Bouzouki and Oud libraries and were designed with the same goals and sampling philosophy. We aimed to create a virtual instrument that sounds real. To this end, we developed sampling and scripting techniques that not only implement intelligent response to MIDI input (e.g. smart positioning, 6-voice polyphony, hammer-on, pull-off, bends, slides, release noises and so on) but also incorporate the playing inconsistencies which provide the dynamics, flow and expressiveness of real acoustic performances and often get disregarded as “bad” takes in other sampling projects. We hope you will enjoy the result!

Thank you for purchasing **Django Gypsy Jazz Guitar**!

INSTALLATION

We have an online installation guide for this instrument library here with images and the latest information:
https://helpdesk.impactsoundworks.com/hc/3369906564/68/install-guide-kontakt-player-instrument?category_id=5

If anything goes wrong during the installation process, feel free to send us an email at support@impactsoundworks.com and we will help you as soon as we can!

LIBRARY OVERVIEW

The **Django Gypsy Jazz Guitar** library consists of 3 instruments:

- **Django Gypsy Jazz Guitar** - **Lead DI** (sampled through a pickup and DI)
- **Django Gypsy Jazz Guitar** - **Lead Mic** (lead guitar sampled with microphones)
- **Django Gypsy Jazz Guitar** - **Rhythm** (rhythm guitar sampled with microphones)

The two lead versions are almost identical in their operation. The main difference is the sample set used: One was captured acoustically, with microphones, while the other 'electrically', using a pickup that went into a direct box (DI).

The **Rhythm** instrument is quite different. Keyswitches[1] are used to set the root note, chord and round-robin ("RR") samples. A second set of keyswitches trigger separate chord strums of various articulations or organized into groove patterns.

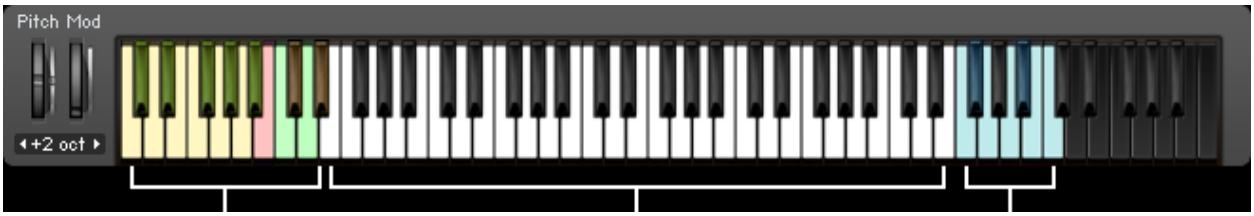
Let's take a close look at each instrument.

DJANGO GYPSY JAZZ GUITAR / LEAD

Single notes on a guitar can be played in multiple string/fret combinations, but the timbre depends on which string is being triggered for a particular pitch. Implementing this function is crucial for realistic performances and we wanted the user to be able to make that timbre choice, so we sampled all possible string and fret positions of the guitar. Furthermore, all common articulations (playing techniques) were sampled. Through the Graphical User Interface (GUI), MIDI Continuous Control data (MIDI CC), or Keyswitches, users can select the string/fret combination of choice and switch between articulations. They can also automate their performances by recording these choices. This is what deep sampling is about. If you are new to it, don't worry; by default the instrument is programmed to analyze your MIDI input and automatically make valid choices for you. Of course, these choices can be manually overridden at a later time.

KEYBOARD LAYOUT

Keyswitches, instrument keys (triggering musical notes) and noise trigger keys (triggering noise effects) are mapped to the keyboard in the way displayed on the Kontakt interface keyboard. Hovering the mouse cursor over a key shows a description of the key in Kontakt's info pane.



LEAD GUITAR GUI



The main instrument GUI is accessible by clicking on the leftmost tab at the bottom (**Lead Guitar**). It is exactly the same for both **Django Lead DI** and **Django Lead Mic** Kontakt patches. The Lead Guitar interface has three control areas. The top control area consists of the following four knobs:

ARTICULATION KNOB

This knob sets the articulation preference. We use the term *preference* because some articulations require more conditions to be true in order to be activated. Here is a list of the available articulations with description and the conditions for activation.

- **Picked**: Regular single-note pick strokes. Requires no other condition. (Default setting)
- **Hammer-on/Pull-off**: The technique of sharply bringing down or releasing a fretting-hand finger down on the fingerboard behind a fret, causing a note to sound. Requires the note to be legato[3], one or two semitones above or below.
- **Glissando**: The technique of sliding a fretting-hand finger between two notes. Requires upward[4] legato note, one or two semitones above.
- **Bend**: The technique of pushing a string across the fingerboard with a fretting-hand finger so that the string gets tighter and the pitch goes up. Requires no other conditions.
- **Harmonic**: The technique of touching (instead of pushing down on the fret) the string at a certain point in order to amplify vibration of certain overtones. Requires the note to be higher than E3.
- **Octave**: A technique that allows a strum to mute all but two strings, which produces two notes at octave interval. Requires note to be in the range of E3 to A5.

Articulation switching can be automated either by assigning a MIDI CC number to it, or by pressing one of the articulation keyswitches before playing a note. The articulation keyswitches are :

- **C#1**: Hammer-on/Pull-Off
- **D#1**: Glissando
- **F#1**: Bend
- **G#1**: Harmonic
- **A#1**: Octave

Releasing all articulation keyswitches activates the default Picked articulation.

[3] Legato note is a note that is pressed before the previous note has been released.
[4] Upward legato note is a legato note that is higher up the keyboard than the previous note.

RELEASE

This knob switches the release articulation. There are three settings.

- **Normal**: This is the regular sound that is produced from lifting the fretting-hand finger off a string. (Default setting)
- **Downslide**: With this release setting, instead of lifting off, the fretting-hand finger slides down the fretboard toward the headstock, still pressing the string, producing a quick pitch drop.
- **Upslide**: This is the opposite of downslide. The finger slides upward, toward the guitar body, producing the pitch to quickly rise.

Release automation is handled either by assigning a MIDI CC number to the release knob, or by pressing one the two keyswitches **(C2**: Downslide, **D2**: Upslide). Releasing these keyswitches resets release to its default Normal value.

NECK POSITION

As most notes can be played on multiple string/fret combinations, each producing a slightly different sound timbre, the neck position knob allows the user to set priority of an area over the alternatives. This offers coarse control. For finer control, the user may use the String Priority switches or keyswitches. Neck position knob has the following settings :

- **Auto**: This setting picks the closest fret to the previous note. (Default setting)
- **Low**: Low neck position focuses fretting to the first five frets, near the headstock.
- **Middle**: Middle neck position focuses fretting to the middle of the neck between the fifth and tenth frets.
- **High**: High neck position focuses fretting above the 10th fret.

Neck position automation can be achieved by assigning a MIDI CC number to the neck position knob. Because this is a coarse control and to preserve the amount of notes available for keyswitches, we decided not to assign any keyswitches to this control.

PICKING

The Picking knob sets the stroking direction of the pick. The two directions produce different sound and a good choice adds a significant amount of realism to a performance. There are three settings.

- **Alternating**: This setting forces alternation between downstrokes and upstrokes. (Default setting)
- **Downstroke**: This setting forces the use of downstrokes

- **Upstroke**: This setting forces the use of upstrokes.

Picking automation is handled either by assigning a MIDI CC number to the release knob, or by pressing one the two keyswitches (**C#2**: Downstroke, **D#2**: Upstroke). Releasing these keyswitches resets picking to its default Alternating value.

STRING PRIORITY

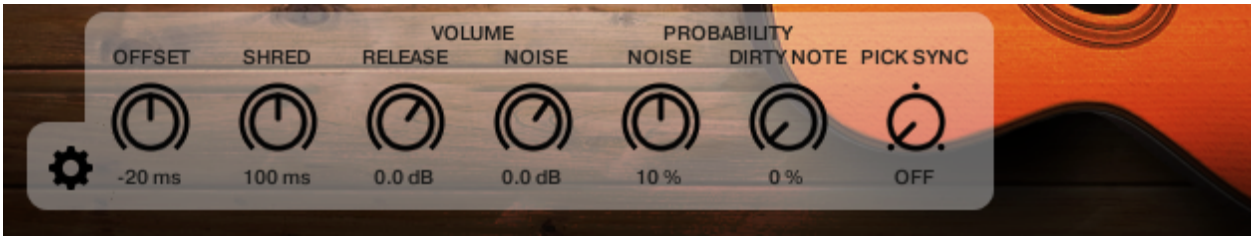


String priority switches prioritize a string over the rest of them, for the cases where there are multiple alternative string/fret combinations for a note. They can be automated via assigned MIDI CC numbers or the following keyswitches.

- **C1**: String 6
- **D1**: String 5
- **E1**: String 4
- **F1**: String 3
- **G1**: String 2
- **A1**: String 1

PREFERENCES

Clicking on the gear icon at the bottom left corner of the GUI opens the Preferences panel.



This panel contains the controls that tune the sampling engine and do not require frequent adjustments. These controls are persistent, meaning you don't have to set them up every time you load the instrument. Let's go through them one by one.

OFFSET: Refers to sample offset. Unlike keyboards, guitar notes contain a significant pre-stroke audio content, including the pick coming down on the string and scraping it before releasing it. We have kept this content because it is crucial to a realistic sounding virtual guitar. A large offset gives bigger realism but adds lag. With this control you can adjust the effect to your liking. You can set it where you are comfortable performing and change it later during mixdown, adjusting for the added latency. (Value range: -40 ms to 0 ms; Default value: -20 ms)

SHRED: This control sets the time length between two notes, below which they are considered to be played fast - aka, in shredding mode. When this happens, because the stroke has to deal with an already vibrating string, the note's attack is slightly modified. Setting the knob to 0ms disables the effect. (Value range: 0 ms to 200 ms; Default value: 100 ms)

RELEASE VOLUME: Sets the level of the normal release samples. This doesn't affect downslide or upslide release levels. (Value range: -inf dB to 12dB; Default value: 0dB)

NOISE VOLUME: Sets the level of the random release noises. This refers to noises additional to the regular note release, e.g. finger taps, fret slides, etc. (Value range: -inf dB to 12 dB; Default value: 0 dB)

NOISE PROBABILITY: Sets the random release noise occurrence probability. (Value range: 0 % to 20 %; Default value: 10 %)

DIRTY NOTE PROBABILITY: Notes on a guitar don't always come out clean, sometimes the pick hits the string wrong, other times the fretting hand, compared to the picking hand, pushes too late or releases too early the string. This is something that happens regularly in a guitar performance but is usually overlooked in virtual guitars. We call these notes 'dirty' and we welcome them, because they are necessary to produce realistic performances. We have sampled them and this control adjusts the probability of dirty notes occurring randomly during shredding[5]. (Value range: 0 % to 50 %; Default value: 0 %).

Note that if you wish to control dirty notes intentionally you may do so using the dirty note keyswitch (**B1**).

PICK SYNC: Alternating pick stroke direction can be synced to the tempo of the host application. This makes it easy to set downstrokes to downbeats like a real guitar performance. There are 3 settings: Off, 8-note and 16-note sync. 8-note will sync downstrokes to odd 8th notes and upstrokes to even, while 16-note does the same in 16th note resolution. Note that picking keyswitches (**C#2** and **D#2**) override this sync setting, meaning that you can use keyswitches to force exceptions and release them to go back to following the sync rule. (Values: OFF/8th/16th; Default value: OFF)

Once **PICK SYNC** is enabled (i.e., set to either **8th note** or **16th note**), two more controls show up:

TIME OFFSET: This control helps include unquantized notes into the picking sync. Adjust this knob to increase or reduce the note detection time range before and after the exact beat timing. (Value range: 0 ms to 200 ms; Default value: -20 ms)

INVERT: Depending on the latency and song tempo, sometimes the sync rule results may end up inverted. On those occasions, you may switch on Sync inversion and get correct results. (Default value: OFF)

DJANGO LEAD MIC EFFECTS

The Effects graphical interface will help you shape the sound through an essential set of sound processing tools. It is made of six lunchbox-style rack modules, each of which can be bypassed. Note that the Effects tab will look different depending on whether the **Django Lead DI** or **Django Lead Mic** patch is selected; we will start with **Django Lead Mic**. The signal is passed through in the following order:

[5] Shredding takes place when notes are played quicker than the current setting of the Shred control.



LEVEL MIXER

There are two separate Volume knobs for mixing the **Close** and **Room** microphone levels. The **Close** mic track is mono while the **Room** track is stereo.

FILTER

The microphone mix goes into a vintage-type Ladder Notch filter. The Notch cuts two narrow bands of frequencies at either side of the cutoff and also includes the following additional controls :

- **Frequency**: Controls the central cutoff frequency.
- **Gain**: Controls the amplitude increase after the filter. This control can be used to compensate for amplitude reduction due to the filter, or to increase the soft saturation of the effect.

PARAMETRIC EQUALIZER

Next in the signal path comes a 4-band Parametric EQ that offers the choice of Bell or Shelf style control for the Low and High frequency bands. This EQ is modelled on high quality analogue circuitry. Its controls are:

- **Low Gain**: Adjusts the amount of boost or cut at the LF Frequency .
- **Low Freq**: Adjusts the center frequency of the low frequency band at which the boost or cut will occur.
- **Low Shelf**: Toggles the shape of the low frequency band. If turned off the band becomes a shelf. If turned off it becomes a bell.
- **Low Mid Gain**: Adjusts the amount of boost or cut at the LMF Frequency.
- **Low Mid Freq**: Adjusts the center frequency of the low-mid frequency band at which the boost or cut will occur.
- **Low Mid Band**: Controls the Bandwidth of the low-mid frequency band.
- **High Mid Gain**: Adjusts the amount of boost or cut at the HMF Frequency.
- **High Mid Freq:** Adjusts the center frequency of the high-mid frequency band at which the boost or cut will occur.
- **High Mid Band**: Controls the Bandwidth of the high-mid frequency band.
- **High Gain**: Adjusts the amount of boost or cut at the HF Frequency.
- **High Freq**: Adjusts the center frequency of the high frequency band at which the boost or cut will occur.
- **High Shelf**: Toggles the shape of the high frequency band. If turned off the band becomes a shelf. If turned off it becomes a bell.

TRANSIENT DESIGNER

The next module is the Transient Designer. This simple but very useful tool is designed to control the attack and sustain of the instrument. Its controls are :

- **Attack**: Controls the scaling of the attack portion of the input signal's volume envelope. Increasing this parameter will add more punch and decreasing it will reduce sharp attacks.
- **Sustain**: Controls the scaling of the sustain portion of the input signal's volume envelope. Increasing this parameter will add more body to the sound and decreasing it will reduce the sound's tail.
- **Gain**: Controls the input gain to the effect.

COMPRESSOR

The compressor that comes next helps transform the individual samples into a performance by gluing the notes together. Its controls are:

- **Threshold**: Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.

- **Ratio**: Controls the amount of compression, expressed as a ratio of “input level change” against “output level change”. A Ratio of 1 : 1 means that no compression will be happening. For example, a Setting of 4 represents the ratio 4 : 1, which means for every 4 decibel increase of amplitude above the threshold, the output will increase by only 1 decibel.
- **Attack**: Adjusts the time the Compressor will take to reach the full Ratio value after an input signal exceeds the Threshold level.
- **Release**: Adjusts the time the compressor will take to fall back to non-compression after the input signal falls below the threshold.
- **Makeup**: Controls the output gain of the compressed signal. Used to compensate for the gain reduction of the effect.
- **Parallel Mix**: Sets the dry/wet mix of the compressor to 50/50 %. This parallel compression style routing increases the quieter signals rather than reducing the louder ones.

LIMITER

Last in the signal path is the Limiter, which acts as a “safety net” to keep short signal peaks from overloading the system, which would result in audio clipping. Controls :

- **Input**: Sets the gain of the input signal. The Limiter is different from the Compressor in that it has a fixed threshold; to achieve a sensible peak reduction, use this control to adjust the input gain until you see the Attenuation meter responding only to occasional level peaks.
- **Release**: Just like the Compressor’s control of the same name, this knob adjusts the time it takes the Limiter to return to an unprocessed signal after the input level falls below the threshold.
- **Output**: Adjusts the module’s output level.

Of course, there is the option to switch off all the built-in effect modules and route the dry signal into your own effect chain.

DJANGO LEAD DI EFFECTS

The Lead DI instrument is operated in the same way as the acoustic one we just described. There is only one difference between the two: The DI instrument has a Amplifier/Speaker cabinet simulation module as first effect in the signal path, instead of the microphone level mixer and filter found in the acoustic version.

The rest of the effects are exactly the same.



AMP & CAB SIM ("AMPUTATOR")

The effect simulates the tone of guitar amplifiers. If switched off, the DI signal goes through to the output and becomes available for external reamping. The controls are :

- **Bass**: Adjusts the low frequency response of the amplifier.
- **Mid**: Adjusts the midrange frequency response of the amplifier.
- **Treble**: Adjusts the high frequency response of the amplifier.
- **Presence**: Boosts the frequency response in the upper midrange.
- **Reverb**: Adjusts the volume of a vintage-type spring reverb effect.
- **Master**: Adjusts the amplifier's master volume.
- **Room**: Adjusts the level of the stereo ambient room mics.
- **Cabinet**: Switches between five speaker cabinet styles.

TIPS AND TRICKS / LEAD

- All GUI controls are automatable via MIDI CC. Right click on a control, select "Learn MIDI CC# Automation" and move the controller you want to assign to it. Refer to Kontakt manual for more info.
- View or edit MIDI CC in Kontakt's "Auto" tab (this requires an open Kontakt Browser). Drag and drop a MIDI CC# on any control in the GUI to assign the CC# to that control.
- The sustain pedal holds the last note played on each string.
- Modwheel during held notes switches between sustained and vibrato notes.
- To reset a GUI control to its default value, CTRL+click on it.
- The Filter effect can add a 'nasal' character to the sound, bringing it closer to the other popular Selmer-Maccaferri guitar build, the O-hole.
- Even if you turn off the amp sim in order to use the dry DI signal for external processing, you can still use the other effect modules as stompboxes.
- For maximum realism, use the minimum Sample Offset value (-40ms). This makes it laggy to play but you can bypass this problem like this: Record your performance with the Offset set to a higher value, e.g. -20ms or -10ms. During mixing, switch to -40ms while pushing your MIDI data earlier by the same amount of time, e.g. from -10ms to -40ms means pushing MIDI back (earlier) by 30ms.
- To see a detailed description of the articulation and pick stroke direction of the note played last, watch the Kontakt status bar (below the Info pane). Note that this bar disappears in Kontakt's Minimized view.
- The Kontakt keyboard and info pane can be switched on/off from the toolbar at the top of Kontakt's window.
- Keyswitches need to be pressed before the musical note is pressed. Similarly, release keyswitches need to be pressed before the musical note is released.

DJANGO GYPSY JAZZ GUITAR / RHYTHM

The Rhythm instrument plays single chord strums or programmable rhythmic chord strum patterns that are synced to the song tempo. Operation is simple and the instrument is easy to play and automate. Let's take a closer look, starting with the keyboard layout.

KEYBOARD LAYOUT

Keyswitches, instrument keys and noise trigger keys are mapped to the keyboard in the way displayed on the Kontakt interface keyboard. Hovering the mouse cursor over a key shows a description of the

key in Kontakt's info pane. We'll get back to the key functions later on. Now, let's move on to the GUI and introduce its controls.



STRUM, RR AND PATTERN KEYS

Chords are played either as single strums or as rhythmic strum patterns. Single strums are triggered by the blue strum keys. Starting from the lowest key and moving up the keyboard, these are:

- Long downbeat (C4)
- Short (swing) upstroke (C#4)
- Short downbeat (D4)
- Long (swing) upstroke (D#4)
- Hard upbeat (E4)
- Soft upbeat (F4)
- Chord choke (F#4, brown colored on the Kontakt keyboard)
- Sustained (G4)

For two of the chords (6/9 and m6) there are two additional strums:

- End stab (G#4, mint colored on the Kontakt keyboard)
- End slow strum (A4, mint colored on the Kontakt keyboard)
- Strums are named after their rhythmic function in a measure. Some are intended to be played on downbeats (e.g. every odd 8th note), others on upbeats (e.g. every even 8th note), and some on swing beats (e.g. on even 16th notes). There can be many combinations that create different grooves, feel free to experiment and create your own. The additional 'End' strums are intended to be played on special occasions such as breaks or endings. 6/9 chord end strums cover major keys, while m6 end strums are intended for minor keys.

RR keyswitches force the use of specific RR samples. For most strums there are 8 RR available. Some strums have fewer (4 or 2 RR), in which case they fold and repeat (e.g. for Long upstrokes, which has only 4 RR, using RR 5 is the same as using RR 1). RR keyswitches need to be held down to force playback of the corresponding RR sample.

Pattern keys trigger the corresponding pattern. We'll talk more about patterns in the Pattern GUI chapter that follows.

RHYTHM GUITAR GUI



CHORD SELECTION

Chords are selected through two knobs which set the **root note** and **chord quality/extension**. The combination of the two is the selected chord. It is displayed next to the knobs.

To switch to another chord, you may move the knobs with the mouse or press the corresponding keyswitches. Automation is available either by assigning a MIDI CC number to the knobs or by recording keyswitch MIDI.

PREFERENCES

Clicking on the gear icon at the bottom left corner of the GUI opens the Preferences panel.



There are four controls:

DOUBLING: Refers to double-tracking. This button switches between single guitar (panned at center) and double guitar (panned left-right) modes. While in double-tracking mode, the two guitars play exactly the same strums but using a different RR sample order, so that they never sound exactly the same. (Default value: OFF)

WIDTH: This knob controls how hard the panning is for the two guitars while in double-tracking mode. At 100% the two guitars are panned all the way left and right. At 0 % they are both panned at center. (Value Range: 0 % to 100%; Default value: 75 %)

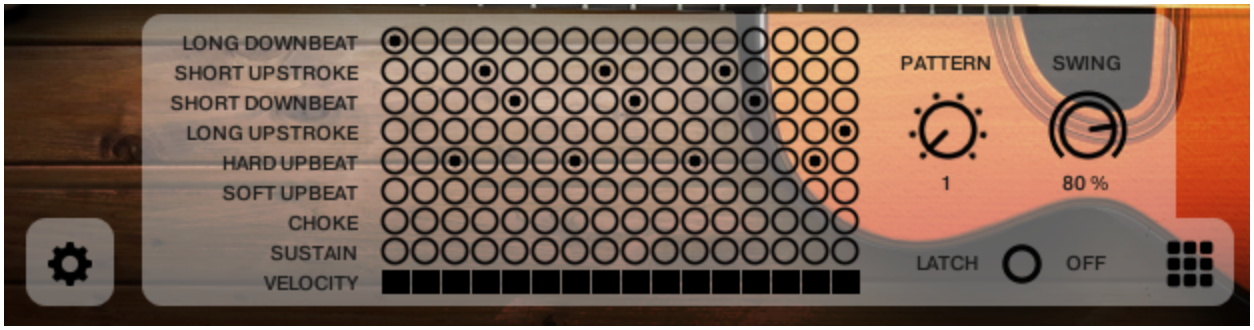
NOISE: This knob adjusts the level of the fret noises that play when changing root note. (Value Range: -inf dB to 12 dB; Default value: 0 dB)

ALT KS: Refers to an alternative keyswitching method for selecting chords. This button switches between the default Root+Chord keyswitch triggering method and a voicing-based method. When enabled, the root note and chord keyswitch octaves are replaced by a two-octave zone where chords will be automatically detected as you play them. The chords need to be in root position (root as lowest note) with the only exception being the major chord inversion (3rd on bass). 9th notes can either be played on the 9th step or 2nd.

SEQUENCER

Clicking on the matrix icon at the bottom right corner of the GUI opens the Sequencer panel. This is a simple step sequencer which can store up to eight 16-step patterns. It allows you to perform an entire rhythmic pattern that is synced to the song tempo with a single note press.

To create a pattern, first select the pattern number that you wish to store it in. Then enable a strum by clicking on one of the step buttons, or disable it by clicking on it again.



To play a pattern press one of the pattern keys (C5-G5). C5 plays pattern 1, C#5 plays pattern 2 and so on. Release the pattern key and playback stops.

Velocity can be controlled by dragging the bars at the bottom of each step.

Swing amount can be adjusted as well with the Swing knob.

Finally, the Latch button allows patterns to keep playing without having to keep a pattern key pressed down. While in latch mode, pattern keys start and stop playback.

TIPS AND TRICKS / RHYTHM

- The m6 'End' stabs and slow strums are actually m6/9 chords, but since we don't have that chord in our palette, we placed them in the m6 group to which they are closest.
- You can create more chord extensions, with an artificial yet quite convincing way, by adding single notes from Django Lead. For example, to create a #9 chord, play a 7 chord from Django Rhythm and at the same time play the corresponding #9 note in Django Lead. Start by play the #9 note on the 1st string at a low velocity and adjust to taste. You can do the same for ♭9, 13 and other chords.
- Using the same Effects settings helps the Lead and Rhythm instruments sound similar.
- In double-tracking mode, the panning of the two guitars is always mirrored. If you wish to create a more complex pan scheme, you have to set the 2-track pan to 100% and route the left and right tracks separately.
- The fret noises triggered by root note changes also choke sustained chords and can be part of the groove by placing the root changes in timely moments (e.g. a 16th note before the new chord), following the same swing setting.

- Unlike Root and Chord keyswitches that set the active root note and chord upon keypress, RR keyswitches need to be held in order to force the use of their corresponding RR sample.
- When triggering a pattern you may notice a little lag on the first chord. This is normal. It happens because patterns are synced to the host app tempo all the time (even if playback is currently paused/stopped) and the first chord is waiting to 'catch' the next downbeat.

CREDITS

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D-hole Selmer-Maccaferri type guitar built by Adonis Goulielmos (www.goulielmos-guitars.gr)
Kleio 51 pickup built by Gabojo (www.gabojo.com)

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