

The 'Passion, Soul & Fire' of Guitarist David M'ore

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Guitarist-vocalist [David M'ore](#) has blazed a path of quickly-growing recognition that's landed the Bay Area musician on the cover of the San Francisco Chronicle, among others. M'ore's high-octane blues rock shines on his new album, "Passion, Soul, & Fire", which one reviewer says, "smolders with salacious bass grooves and really irresistible beats".

Add a few portions of electrified sexually-fueled rhythm and blues with some smokin' guitar licks that spellbind the mind, all the while creating mesmerizing sounds of Classic Rock. M'ore's throaty vocals are reminiscent of great soulful rock legends such as Billy Gibbons, Warren Haynes, and the late Lemmy Kilmister".

Dan Harr recently had the chance to speak with David about his career, what it means to be an indie artist in 2016, coming to the U.S. from Argentina, and a whole lot more. Here's how it went.



Do you remember the exact time and moment you decided you wanted to play music for a living?

Yes. I was 12 years old. I heard the riff of (the song) "Burn" by Deep Purple on a tape recorder from my mom. I pushed the recording button right away. Once the song was over I went back to the solo part and I hear it over and over the whole night. The next morning I went to the store and I found the album *Deep Purple Made in Europe*. The pictures, the colors, the attitude, the whole thing was striking. I went home and I knew that I wanted to do that. I wanted to play guitar professionally. Then I got the album *Midnight Lightning* by Jimi Hendrix. That was it!

Coming to the U.S. from Argentina, what do you see as both the differences and similarities in the music scene in each country?

First I want to remind you that I spent twenty-five years without going back to Argentina. I went back there as an adult during a tour with my band.

I think that the biggest difference is the duration of the shows. Here (in the U.S.), sometimes I play shows of four hours with a fifteen-minute break. There, the longest show I've played was two hours. On the last tour I carried only the head amplifier and "Pirate Black", a company that manufactures speaker cabinets, endorsed me. So they brought the cabinets to the shows. I also travel with only one guitar and a pedal board.

If you are asked to describe your musical sound, how do you answer that question?

I think that after all those years of learning different tones, that I love artists such as Blackmore, Hendrix, Gary Moore, Jimmy Page, Robin Trower, Paco de Lucia, SRV, Alvin Lee, Albert King, and Johnny Winter. I have my own "High Octane Clean Nasty Rocking Blues Tone". It's raw and wild but also sweet and tender, too. If the tone is who we are, I would say it is very much like me! (laughs).

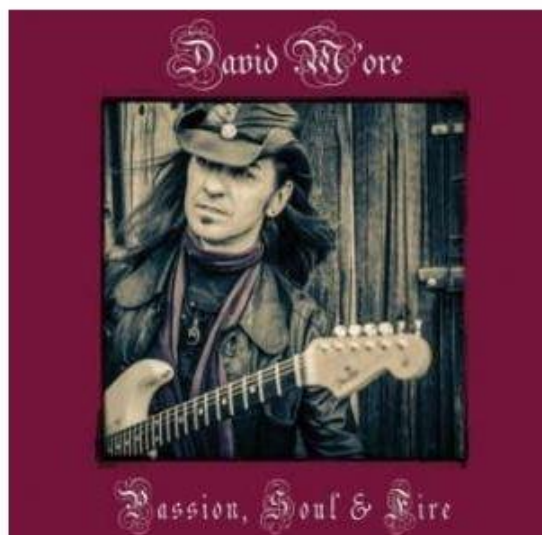
Let's discuss your new album, *Passion, Soul & Fire*. How long did it take for you to write the songs and record the record?

Passion, Soul & Fire is definitely a different album. It contains a lot of dancing Blues material, but at the same time it has the kind of songs that you can sit on your couch and enjoy listening to the arrangements and the musicianship. One thing that you can be sure of: nothing was taken for granted. This album is really the kind of music I like to play.

Each song is different. Some songs are the result of playing a riff several times and then the riff develops into a song. Then I play different versions in front of a crowd. That is how I can tell what people's reactions are going to be. Other songs are just the product of an instant and spontaneous moment of inspiration. Sometimes I am driving my car and the song comes to me. It can start with a simple melody, or in some cases, I can even see in my mind the neck of the guitar and my hands playing the parts. I can also see and hear all the instruments and how I would like them.

I am very detail-oriented when I work in the studio. First, I record all the songs to a drum beat using a mini-digital studio that has the capability to convert the file to mp3. After that I write the parts on a computer file. Then I hand a folder to each member of the rhythm session. By then they have the mp3 and the written parts. So there's no excuses or doubts of what I want on each part.

Then we rehearse for three days. I have to admit that in the studio I push the musicians to the limit. Studio time is valuable in all ways and it is not easy to match the schedule of the studio time and musician's time, so when we finally get everyone's schedule on the same page, it is important not to waste time with errors. Recording sessions should not be a rehearsal. Once we got into the studio we recorded thirteen basic tracks in two days, with only one error. That is the foundation. I then sent the rhythm session home and I start working in the studio alone.



I don't like to have anyone there when I work. I have a crew that helps me to move the gear around the way I want it. I can take up to a year to complete the final product. I try to be as honest as I can, especially with the tone of my amps. I can work on that for hours before I even start recording. Recording is totally different than playing live. You can always rewind a part of the song and hear a mistake. Once you print it is forever. That doesn't happen when I play live.

The amplifiers that I used on this record were totally AMAZING. It was the real deal. The mixing board was used by Pete Townsend of the Who on the album *Quadrophenia*. It's a piece of history. If you are looking for High Octane Blues Rock, this album has it.

As it stands, currently in 2016, do you believe it is possible for an indie artist to make a decent living

Depends what you consider as "decent" living. Some musicians are happy driving a \$500.00 car and eating peanut butter sandwiches every day. I did that as a teenager, but now I like to drive a Mercedes and I live in Marin County, which is the most expensive piece of land in USA. There is nothing wrong with loving music and making money with other activities at the same time. There are other people in my neighborhood that are not depending on record sales only. Sammy Hagar owns a Tequila brand, the guys from Metallica are into real state.

That is just mentioning a couple of examples. I am realistic and I feel blessed if I can make enough money with the music to keep the show rolling, paying the musicians, the records, and maintaining the gear that is always breaking. If you think that in 2016 you are going to earn as much as in 1984 selling records, that is not going to happen. The Internet has changed the whole game.

What do you think you would be doing for a living, if you were not playing music?

Something related to helping people. The world needs LOVE! But without the music it is hard to imagine. Life without music never existed. It has being and it is the most common human expression. In life, happiness becomes sadness and sadness becomes happiness. You will find both in the heart of men and in music.

Let's leap five years into the future. Where do you hope and plan for your career to be by then?

I would like to do the same that I did yesterday and today ... Thanking GOD for all the blessings, for a beautiful life, for the gift of music and playing guitar as much as I can... maybe touring in new places.

For more, visit davidmore.net and [facebook.com/davidmoreband](https://www.facebook.com/davidmoreband)

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