

**GUITARIST TO WATCH****ANDY MARSH****CURRENTLY PLAYING WITH:**

Thy Art Is Murder.

**USUALLY FOUND PLAYING:**

Ibanez RG1527 prestige on the road. An assortment of Ibanez, ESP, Fender, PRS and Robins in the studio.

**YEARS ON THE FRETBOARD:**

Six coming on seven with an actual guitar. About two years prior on borrowed friends acoustics and electrics. Those were dark times.

**HOW WOULD YOU DESCRIBE YOUR PLAYING STYLE?**

Aggressive. I pick very hard and that lends itself to percussive palm muted riffs and runs. I use a lot of odd note groupings playing in 5s, 7s and even some weird licks that work out to be 11s the way they drag over the beat.

**FIRST AXE:**

ESP LTD Viper 1000 Deluxe, from my friend Troy of The Amity Affliction. Before that I had a bunch of random guitars that friends would lend me and a few dodgy pawn shop guitars.

**CURRENT AXE:**

Ibanez RG1527 prestige model. I've de-soldered the tone knob and replaced the volume with a 1megohm pot. The pickups are Dimarzio with a D Activator 7 in the bridge and a Liquifire in the neck. The bridge has been blocked off with a nine-volt battery. It's a basswood body with a five-piece maple and wenge neck. Its tuned to drop A (A E A D G B E) with string gauges low to high of 72,56,44,32,18,14,10.

**RIG/PEDALS:**

My old touring rig was a rack FX system combined with a Mesa Triple rectifier. I had a TC Electronic G system controlling everything both before the amp and in the FX loop - I had modded the FX loop to be a straight serial feed through from the pre-amp to the power amp. The G system controlled my two overdrive pedals - a BBE Green Screamer and a Maxon OD808 - as well as my Dunlop rack wah, ISP Decimator Pro Rack G and as its onboard FX and my amps channel switching. Pretty nifty. The last overseas tour we did we were trying out the Axe FX Ultra controlled by a Voodoo Labs GCP, split between both guitarists feeding two Peavey 5150s FX loop returns. I only use Mesa Boogie cabinets.

**SECRET WEAPON:**

Dunlop jazz IIIs. Can't play without them!



**EACH ISSUE JMC ACADEMY WEIGHS IN WITH SOME HELPFUL TIPS FOR PLAYERS AND MUSIC PROFESSIONALS LOOKING TO TAKE THEIR CRAFT TO THE NEXT LEVEL.**

**GUITARS IN THE MIX**

When recording a band in the studio, there are loads of factors to consider, from equipment choice, to microphone selection, and also instrument placement. With all of this in mind, the engineer needs to be well aware of how all of the recorded instruments will sound blended together in the final mix.

There are a number of ways in

which an engineer takes control of the mixing session, let's look at how guitars are treated in this case.

**FREQUENCY CONTENT**


Understanding the relationship of frequencies in any given recording session is a vital piece of knowledge. Instruments such as guitars, keyboards, vocals share quite a similar space on the frequency spectrum. In knowing just this, we can see that the song in question has a lot of activity in this particular area. Due to this knowledge, we can make technical and creative decisions to ensure the clarity of all sound sources. We can do this with EQ (Equalisation). By treating the guitar parts with EQ, we can add or remove frequency content from a specific area, therefore re shaping the tone of the recorded signal and making it sound unique in the mix. An example of this would be to remove some of the mid range frequency content in the guitar signal, therefore causing less of a clash with the other recorded signals sharing the same

frequency content space.

**STEREO IMAGE**

Instrument balance is an effective way to achieve clarity and definition in the mix, without needing to constantly reach for the volume fader to turn the particular instrument up. By panning the guitar signal to the left or the right of the centre image, this essentially is creating a space for the instrument to be heard in the mix, which will add to the definition and audibility of the guitar signal. Panning multiple guitars left and right can open up the mix, creating a wider stereo image than previously. This "opening up" of the mix content, provides all of the instruments with more space to operate and translate through the speakers.

Always remember, it's not just a case of turning it "UP" because louder is better.... Muddy sounds that are turned up loud are still muddy aren't they?

Try this approach with your next recording. 

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# EXPERIENCE JIMI HENDRIX: CONCERT EDITION



**J**imi Hendrix was without doubt one of the world's greatest guitarists. Now in a spectacularly staged tribute you can see 10 of our greatest local guitar players perform all the biggest hits that have made Jimi the legend, culminating in two massive psychedelic fuelled jams. Inspired by Jimi Hendrix's unparalleled creative and musical influence Experience Jimi Hendrix was originally conceived in Sydney by Empire Touring in 2010. This tribute concert brings together an all-star line-up of some of Australia's musical guitar greats each performing their two favourite Jimi Hendrix songs.

For the last three years Experience Jimi Hendrix has sold out Sydney's Enmore Theatre and it has proved massively popular to fans and critics alike who have raved about the show, proving again how persuasive Hendrix's influence still is 42 years after his passing. The show is a tribute to the iconic artist's songs, showmanship and trailblazing technique and that Hendrix's music is still very much alive and well.

The June 14 show at The Palms at Crown will feature the following artists: Kevin Borich, Geoff Wells (Daryl Braithwaite), Brett Garsed (Nelson), Jimi Hocking (The Screaming Jets), Jak Housden (The Whitlams & The Badloves),

Phil Ceberano, Simon Hosford (Tommy Emmanuel), Stuart Fraser (Noiseworks) and introducing James Christowski (Voodoo Sons).

The July 5 and 6 shows in Sydney will feature the following artists: Kevin Borich, Ray Beadle, Phil Ceberano, Steve Edmonds, Jak Housden, Dave Leslie (Baby Animals), Peter Northcote, Dai Pritchard (Rose Tattoo), Grant Walmsley (The Screaming Jets) and James Christowski.

They will be performing all the Hendrix classics including "All Along the Watchtower", "Fire", "Hey Joe", "Foxy Lady", "Wind Cries Mary", "Purple Haze" and more. Tickets are now on sale via [ticketek.com.au](http://ticketek.com.au). 