

SOUND ADVICE



HEAR THIS!

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

ACOUSTIC GUITAR RECORDING

Whether your acoustic guitar is nylon or steel string, six or 12-string, Yamaha or Maton, understanding how to record your weapon of choice can provide a truly amazing end product. Let's explore.

MICROPHONE CHOICE

In earlier issues, we looked at the Dynamic and Condenser microphones, with dynamic microphones being a sturdy and rugged type, capable of handling almost any type of recording situation, and condenser microphones being a highly sensitive type, with very accurate attention to detail. The condenser microphone would definitely be the recommended type for this recording situation.

MICROPHONE PLACEMENT

Positioning a microphone toward the sound hole of the acoustic guitar will pick up a great amount of the body tone from

the guitar, providing a warmer and fuller sound for the recording. Any strumming or finger picking will also be picked up in detail this way. Position the microphone between the 12th fret and the sound hole; try about six to eight inches away from the actual body. Listening through headphones whilst positioning your microphone is a great tip, as you can actually hear the difference as you move closer and further from the sound source. The closer you get the more "boomy" the sound may become, and the further away you get, the "thinner" the sound may become. Try and try again.

What about the other end of the guitar? With the body tones captured, we can now look at picking up the string tones.

Positioning a microphone at the bridge of the acoustic guitar, facing in toward the fretboard, can provide further detail and characteristics to your recording. With a microphone placed in this formation, you will be able to pick up the detail in the strings, the finger movement on the fret board when changing chords. This recorded sound, blended with the recorded sound of the body of the guitar, will give you an accurate and detailed representation of the acoustic guitar sound as it was being played. From a mixing perspective, you can pan one microphone signal to the left speaker, and the other to the right speaker, to give you a wider stereo image.

So... will it be string tones, fret tones, body tones, all of the above? You decide! 🎧

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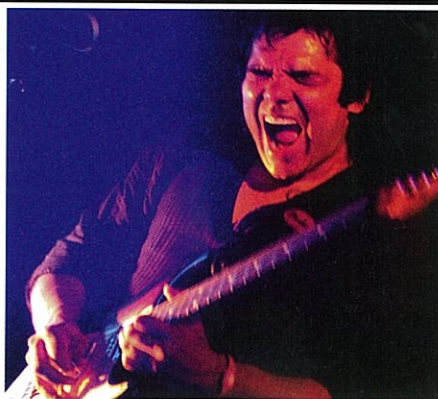
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SYDNEY - MELBOURNE - BRISBANE

A WHOLE LOTTA HENDRIX

After two years of sold out shows at Sydney's Enmore Theatre, Melbourne is finally getting a taste of the Experience Jimi Hendrix concert event. Australia's hottest guitarists will gather together on one stage for one night only at The Forum to pay tribute to Jimi Hendrix. The show is a tribute to the iconic artist's songs, showmanship and trailblazing technique and shows that Hendrix's music is still very much alive and well. It will feature the following artists: Bob Spencer Skyhooks, Brett Garsed (Nelson), Brett Kingman (James Reyne band), Charlie Owen The Beasts of Bourbon, Joel Silbersher Tendrils, Daniel Spencer (Richard Clapton band), Dave Leslie (Baby Animals), Jimi Locking (The Screaming Jets), Phil Manning Chain, Steve Edmonds (Jimmy Barnes band), and Stuart Fraser (Noiseworks).

They are set to perform all the Hendrix classics including "All Along the Watchtower", "Fire", "Hey Joe", "Foxy



Lady", "Wind Cries Mary", "Castles Made of Sand", "Purple Haze" and "Voodoo Chile". The highlight of the show will be surely be two almighty jam sessions at the end of each set performed by various combinations of our featured musicians.

"Apart from being a big Hendrix fan, it's an opportunity for me to play with Stuart Fraser who I regard as one of the best guitarists in the world," says Brett Garsed.

Tickets for the Experience Jimi Hendrix show on Saturday 23 June at The Forum, Melbourne are now on sale. 🎫

GUITARIST TO WATCH



AL MARX

CURRENTLY PLAYING WITH:
The Fearless Vampire Killers.

USUALLY FOUND PLAYING:
Somewhere in this wide brown land

YEARS ON THE FRETBOARD:
12.

HOW WOULD YOU DESCRIBE YOUR PLAYING STYLE?

It's a sort of bluesy-country-surfy thing. I suppose I'm somewhere between Neil Young and Brian May.

FIRST AXE:

3/4 ElCheapo Classical Guitar.

CURRENT AXE:

Gibson Les Paul Classic w/ Firebird mini-humbucker and Bigsby Vibrato and Gretsch Chet Atkins 6120.

RIG/PEDALS:

Chipped Ibanez Tubescreamer, Boss Blues Driver, and Guyatone FLIP tubepower Delay into a Fender 4x10 Blues Deluxe.

SECRET WEAPON:

Feel. There's the notes you play, and how you play them. I feel the emphasis is far too often placed on someone's technical ability rather than their musicality. I try to only add what is necessary and avoid excess.

FAVOURITE GUITARIST OF ALL TIME:

Neil Young. There's no feeling Eddie Van Halen, Jimmy Page or Jimmy Hendrix could convey that Neil Young couldn't with one note.

FAVOURITE CURRENT LOCAL PLAYER:

Sid O'neil from The Vasco Era. I've never seen a more powerful live set from an Australian. Sid is the perfect exponent of musical guitar.

CURRENT RELEASE:

Batmania.

WHOOOPS!

Last issue on page 92 we said that the ENGL Powerball II (\$4199 RRP) didn't come with a footswitch. Lies! Indeed it does come with a footswitch allowing you to flick between its four tone-rich channels with ease. Stupid us! Our apologies to the fine folk at Intermusic. 🎸

