

## SOUND ADVICE



### HEAR THIS!

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

#### TECH TALK PART 2

In the previous issue, we looked at a few technical terms and concepts that are frequently used in the audio engineering world, in this issue we will explore how these areas can assist in achieving a better guitar sound for recording.

#### EQ

It is important to know the type of tone your instrument produces when it is being played. Typically, each make and model of electric guitar has its desired characteristics, as well as the amplifier that it is being played through. Cutting and boosting frequency content can make the desired sound more audible and defined, without needing to turn the volume up. Removing unwanted low-end frequency content is known as cutting the “boomy” tones, adding high frequency content is known as boosting the “stringy” tones, and removing some mid-range frequency content is known as “scooping the mids”.

#### STEREO IMAGE

When recording multiple guitar parts, stereo image can be used creatively to enhance the listening experience. An example of this would be when multiple guitarists are playing parts together; panning each guitar 20 percent to the left or right can create separation and isolation of that particular

instrument. Another example from a mixing perspective, would be to have the rhythm guitars playing in the centre field for the verses, and then pan the guitar solo to the right in the chorus, giving a sense of the performers being placed on stage right in front of you.

#### COMPRESSION

Imagine listening to your favourite song, and turning up the volume in the verse because the guitar is too soft, then turning the volume down in the chorus because the guitar solo is too overpowering... annoying right? Using a compressor on a guitar has many advantages; it will provide you with a fuller and even sound, controlling the playing dynamic by the artist and also increase the presence of the instrument in the mix.

#### REVERB

Reverb can be used to provide spatial depth to an instrument. If the recorded signal is “dry”, it will appear more to the forefront of the mix, whereas if the recorded signal is “wet”, it can provide the listener with a sense of space and depth, therefore allowing the signal to appear further back in the mix and not as present. Reverb on guitars can be used to create a cohesive blend with the other instruments, or it can be used as a standout effect.

#### DELAY

This is another time and spatial based effect; delay can prove to be an effective tool in the mixing world. On a guitar, if a short delay time is used as the effect, it can work as a doubler or “fattener” to the original signal. If a longer delay time is used as the effect, it can create multiple repeats of the initial signal, providing the listener with a “spacey” or “ping pong” type effect.

Now that you know how each of these processes can be used to your advantage, give them a shot and... MAKE SOME NOISE! 🎸

**ROB CARE - JMC MELBOURNE**

1300 411 310 [www.jmccademy.edu.au](http://www.jmccademy.edu.au)  
 twitter - @jmccademy • facebook.com/jmccademy  
 SYDNEY - MELBOURNE - BRISBANE

## GUITARIST TO WATCH



### JAMES BROWN

**CURRENTLY PLAYING WITH**  
 Pulled Apart By Horses.

**USUALLY FOUND PLAYING:**  
 Fender USA Standard Telecaster.

**YEARS ON THE FRETBOARD:**  
 15 years.

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

Sporadic discordant roaring. Quite static when picked and I seem to stick bends in all over the place live. In my youth I looked up to Jonny Greenwood and Kurt Cobain so a kind of mish mash of the two really.

**FIRST AXE:**

My dad gave me his hand made Telecaster hybrid which had a Rosewood Strat neck which was really wide and helped when I was learning the basics. It had a covered humbucker at the neck and a standard tele single-coil at the bridge. It sounded amazing, but most guitars made in the '70s do.

**CURRENT AXE:**

Fender USA Standard Telecaster, 2007 in black with a red tortoise shell scratch plate and no top E string.

**RIG/PEDALS:**

Hayden MOFO 100 valve head with a 2x12 Hayden cabinet. AD-9 Ibanez Analog Delay, Little Big Muff, Korg DT10 Tuner and a basic channel switcher to swap between lead and gain sounds.

**SECRET WEAPON:**

Little Big Muff, for the odd feedback or super mother bottom end bend with infinite sustain and kill points.

**FAVOURITE GUITARIST OF ALL TIME:**

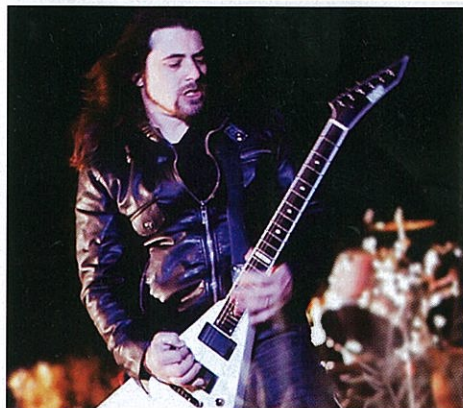
Jonny Greenwood back in the early days of the first three Radiohead albums. Man he had a wild tone and some of those solos ripped my heart open.

**FAVOURITE CURRENT LOCAL PLAYER:**

Over in the UK we have a two-piece disco kill rock riff band called That Fucking Tank. Andy Abbott is the guitarist and he uses a steel baritone guitar with two cabs, one of which is a bass cabinet. I advise you to hunt for them on Google or YouTube.

**CURRENT RELEASE:**

Our second album *Tough Love* is out now - I can



## 4ARM AROUND THE WORLD

Current ESP endorsees, 4ARM have just signed a worldwide deal with Rising Records and Riot Entertainment for Australia. The four-piece thrash act's label debut *Submission For Liberty* hits stores soon with guitarist Danny Tomb saying, “I feel this will give the band the exposure it needs to be a real force in the metal scene not only nationally but internationally. After working