



**F**or lovers of technical metal guitar playing, Christmas is landing in November this year. Metal heroes Between The Buried And Me have confirmed an Australian tour, kicking off this November in support of their forthcoming seventh studio album and as a special treat, have called in US instrumental metal trailblazers Animals As Leaders whom this issue's Steve Vai called "the future of creative, heavy virtuoso guitar playing."

Out October 9th, Between the Buried and Me's *The Parallax II: Future Sequence* is the quintet's most mind-bending output to date and their first-full length release

for Metal Blade/Riot Entertainment - we can almost smell the smoke coming off the fretboards from here. Proudly presented by *Australian Guitar* and Destroy All Lines, you can catch this must-see display of serious guitar acrobatics on Tuesday 13 November at Amplifier Bar, Perth (18+); Wednesday 14 at Fowlers, Adelaide (Lic/AA); Thursday 15 at The Zoo, Brisbane (18+); Friday 16 at The Corner Hotel, Melbourne (18+) and Saturday 17 at The Metro, Sydney (18+).

*Australian Guitar* recently caught up with Animals As Leaders head songwriter and beloved shredder Tosin Abasi to find out about his touring gear. **AG**



### **AG Rig wise, what are you using these days?**

I got rid of everything, I'm using an Axe-FX Ultra into a Mackie HD1531 powered PA speaker. So we go directly to the PA, no tubes, no mics, no guitar speakers. It's kind of a new thing for guitar playing, but basically I feel that processing has gotten to the point that it can emulate the complexity of a tube rig. I have way more control with way less gear, more flexibility, it's like the more flexibility you have with an Axe-FX, you'd have to open up a head with a soldering iron and be able to revise it and change out capacitors, it goes that deep, so I love it man. The tone you craft in your studio to record, you can take directly to the stage.

### **AG What's your writing process like? Do you write with or without effects?**

I try not to make a riff that's dependent on an effect. The Axe-FX is relatively new to my writing; I didn't do the album with it. It has these arpeggiators and synth effects and it's going to be hard not to use them, but I basically play clean guitar. I can hear all the

intervals in my chords, so basically that's what I do, I don't really play through an amp all the time.

### **AG What's your tuning like all the way through on the eight-string?**

I think it's pretty cool, it's an E standard guitar I have a B like a seven string, below E, it's the same way your high B goes to E, right? I just have that below, and then I have another E string below that. It's the first string on a four string bass. So it's E standard, like if I did a power chord of the fifth fret, I could borrow all strings and still have A in the root.

### **AG Playing an eight-string guitar, what's left to do? What's there to tick off the list?**

I personally feel that there are limitations to the human hand on the fretboard, utilising eight strings is pretty much as far as I think I'm gonna take it. If anything, evolution has shown us that where one guy ends is another person's starting point, so I'm curious to see what happens. Eight is enough for me! **AG**

## SOUND ADVICE



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

### TO AMP OR NOT TO AMP

On stage, the guitar player needs to find a trusty amplifier to blast out those arpeggios and face melting solos to the audience. So the challenge begins - which amp should I go for? When selecting an amplifier, many sonic and tonal factors need to be considered to help the guitarist in achieving their desired and unique sound. With hundreds of brands, shapes and models available, there are two main types of guitar amplifier, tube and solid state.

Tube amplifiers use a sequence of old fashioned tubes to provide the unit with power, overdrive-distortion and tone. Solid state amplifiers rely on the circuitry and transistors to provide the characteristics and tonality. Both of these types do an amazing job and some of the best guitarists in the world have one of these or even both, depending on the sound they are trying to go for.

From a recording perspective, engineers and producers like to have one particular thing at their disposal... Choice. Setting up a couple of microphones on the guitar amp to record the guitarists performance is the common practice for recording guitars, but we can do it another way also!

Take a split of the guitar signal before it reaches the amplifier, and record the clean signal without the amplifier characteristics as well as the sound of the amplifier and its effects on different tracks. You now have two different signals recorded, one is effected and contains the sound of the amplifier (wet), and the other is clean and does not contain the sound of the amplifier (dry). In doing this, we have the ability of taking the dry guitar signal, and processing it in a completely different way to that of the original amplifier sound. Once the desired sound has been achieved on the previously dry guitar signal, you can blend, mix and combine the different guitar tones, or you could even pan the original signal left, and the newly effected signal to the right, to mimic the sound of two guitars playing.

Ever wondered why your favourite band sounds slightly different on stage compared to the album? Digital multi-track recording has left us with endless possibilities for creating and generating new sounds and ideas. Try this out for yourself. **AG**

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