

GUITARIST TO WATCH



BENJAMIN KEVIN WITT

CURRENTLY PLAYING WITH:

The Chemist.

I SPEND MOST OF MY TIME:

Playing music, listening to music and going to see music. I also work in a music store.

USUALLY FOUND PLAYING:

In small bars around Perth that host original, contemporary music. Occasionally it might be a festival gig, or in the basement of a record store, or supporting a traveling act in a bigger venue, but generally small bars around my hometown.

YEARS ON THE FRETBOARD:

About 14 years.

HOW WOULD YOU DESCRIBE YOUR PLAYING STYLE?

A lot of the time it can be pretty ugly, frenetic and angular. Although I also try and make the guitar sound as beautiful and bittersweet as I can. I'll play behind the nut, do chronic pick scrapes, hit the fretboard with my fist, make white noise or manipulate pitch with pedals.

FIRST AXE:

I started on a student style classical, which belonged to my brother, before I got some \$100 Samik package. A Strat copy kind of thing.

CURRENT AXE:

Fender Super Deluxe. Thinline Tele with Filtronic pickups.

RIG/PEDALS:

I have a Hot Rod Deluxe, it was from a run with a tweed casing and a Jensen speaker. Regular fixtures on my board are a DigiTech Whammy Pedal, Boss OC-3, Full tone OCD, Full tone Super Freq, Z-Vex Fuzz Factory, Boss Tremelo, and a Boss DD3 delay.

SECRET WEAPON:

Paper between the strings for a deadened muted sound, shaking the amp to set the reverb tank off and make a thunderous sound, and an electric shaver to the pickups also makes a crazy sound.

FAVOURITE GUITARIST OF ALL TIME:

The past couple of years it's been Marc Ribot.

CURRENT RELEASE:

The Chemist - *Ballet In The Badlands*.



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.

EQ OR COMPRESSOR. WHAT COMES FIRST?

In the world of digital recording, mixing and production, this is a question that is commonly asked. Before we can find an answer, it is important to learn about what each device actually does.

EQ is used as a tonal shaping tool for a sound source. Frequencies can be adjusted accordingly to help that particular sound fit and blend better in the mix. There are two main ways to use EQ correctly. Additive EQ is used to enhance particular frequencies in the sound source, further accentuating that sound. Subtractive EQ is used to remove unwanted frequency content from that sound source, leaving you with a cleaner sound to work with in your mix.

Compressors can also be used in a variety of ways, but mainly to control the dynamic range of a particular sound source so it has a consistent and regular sound level, and also to capture any peaks or spikes and sudden bursts of loudness. A classic example of controlling dynamic range would be on vocal. The human voice is a very dynamic instrument, therefore when recording a vocal it is important that the dynamic range is controlled to provide a smoother listening experience for the listener or audience.

Now that we know this much, are you ready to decide on which comes first?

Ok, let's say we have recorded an acoustic guitar, and now are

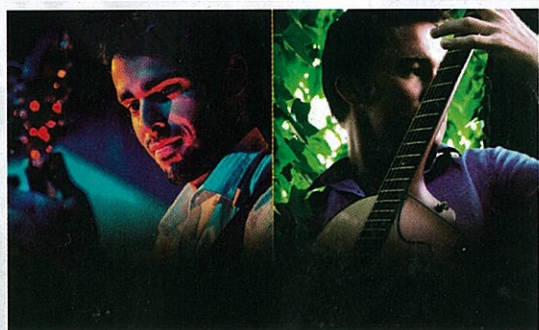
listening back to the recording. There are some imperfections with the playing, louder in some areas than others, and overall the recording is a little "boomy" and "muddy". What to do?

First... Subtractive EQ can be used to filter out some of the unwanted frequencies that were recorded, perhaps a slight cut of frequency in the low and mid range to remove the "boomy" sound. Next... Compression can be added to the recording, to assist with controlling the dynamic range and soothing out the difference between the louder and quiet parts, and as we have previously used Subtractive EQ, it has helped remove the "boomy" frequencies that could have interfered with the compression settings. Finally... We can use Additive EQ to enhance the recording by boosting particular frequency content so that the acoustic guitar has a brighter tonality overall!

Hopefully this has provided you with more of an insight into using signal processors and how they impact the recorded signal. Get busy! 🎧

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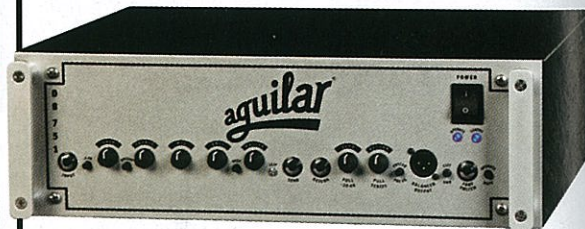
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AUSTRALIAN CANDY

After putting his signature to a deal with Candyrat Records in the States (the label often credited with starting the global two-handed guitar tapping craze), innovative Australian guitarist Owen Van Larkins has signed to the innovative Queensland indie music company, Fretfest Pty Ltd, under their mentorship program. Van Larkins will tour this month with Canadian two-handed tapping guitarist, Maneli Jamal, playing New Zealand and Australian dates. Check out www.fretfest.com/ mentorship and tour details at www.fretfest.com/ touring. 🎸

INTO GALACTIC



Australian musical instruments distributor Galactic Music has snared the rights to distribute lines from two industry big weights locally, Aguilar Amplification and Rotosound.

Aguilar Amplification's CEO, Dave Avenius said, "We have chosen Galactic Music because the business model focuses on efficiency and order fulfillment so we can supply the Aguilar customer with the product they need when they need it and at very competitive prices." Aguilar Amplification is dedicated to using superior engineering processes to make great gear, designed by bass players, for bass players."

Rotosound's CEO Jason How said, "We are excited to partner with Galactic Music in Australia. We expect them to bring a new level of energy to the brand promotion and superior customer service to the independent shops."

Punters looking to track down stores stocking their favourite Aguilar and Rotosound gear can head to www.galacticmusic.com.au for more info. 🎧