

*"Music is not
just a matter of
life or death – it
is more important
than that."*

So You're Thinking of Recording Guitar?

by

Dee Cluskey

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**SAMPLE
CHAPTER**

*"Ask
questions
and then
ask more
questions!"*

*"There is no end. There is no beginning. There is
only the infinite passion of life." Federico Fellini*

**“So you're thinking of
Recording Guitar?” THE SAMPLE CHAPTER**

Written by Dec Cluskey

Editing and Presentation: The Makehits Team



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Brian May, the 'Queen' man!

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*THIS SAMPLE CONTAINS A TASTER
OF THE MANY UNUSUAL AND
ALTERNATIVE WAYS TO CALL MORE
ATTENTION TO YOUR GUITAR
RECORDING EFFORTS*

About the author:

Dec Cluskey is one of that elite gang who have had two hits in the top five at the one time. His band outsold the Beatles in the UK, two years running ['64, '65]. His band had the biggest viewing audience ever on 'Sunday Night at the London Palladium' with Brucie. He has just released his 69th [yes, sixty ninth] album. He jams with Brian May, joins Johnny Mathis, Paul Williams on stage, has dinner with Prince Philip, Prince Michael....yep! He continues to tour world-wide to total standing ovations and loves nothing more than helping guys who just ask for his help. His band is the band all others go to watch and learn from.

Dec first found the idea for this book while reading and editing Andy Ridgeway's '**Mach 1 Guitar**' www.mach1guitar.com . While Andy shows how to play incredible guitar, Dec shows exactly how to capture that all important sound. Dec's outstanding '**How To Make A \$Million From your Music**' at www.makehits.co.uk/swgintro.htm continues to lead the field as the best programme for real music knowledge and quality know-how . You owe it to yourself to check it out. Your music success is only a click away.

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"So You're Thinking of Recording Guitar?"

The Sample Chapter

FOREWORD

You are now about to realize that there is a heck of a lot to recording guitar in the top stylish, commercial way that the big boys do it. There is a lot involved in creating the best, the most accurate and the most exciting guitar sounds you have ever heard. Do you believe me?

I am giving you a taster of what you can achieve even in a humble home studio.

By the time you finish the full book and practice the skills and techniques I give you, plus acquire some minimal bits of gear and equipment [you may have them already?] you are going to be one of the elite few who can capture a scintillating flighty solo on a mega expensive Martin Signature guitar. Or a raw thundering, hard as nails, acoustic guitar rhythm ... or perhaps the pure brilliance of a classical guitar solo ... or how about a massive, and I do mean massive, gut wrenching, blood dripping from your ears, roaring guitar backing delivered by a Marshall 4X12 stack at full throttle?

Hey, maybe you want to capture a cool Hip Hop acoustic guitar riff that you can sample and be in there producing with the 'big boys'.

Yep ... you will have the knowledge and the skill to capture all these sounds and many more.

I am about to give you, a sample of not only my immense experience, but the experience of the greatest producers in the world main points, subtle points and some points you have never even dreamed in your wildest dreams. Yes, there are some tiny subtleties involved in creating that **GREAT** sound.

At the end you will find a special discount certificate to enable you to purchase the full book, with access to me by personal private phone line and SKYPE. This is just a taster – do you want the FULL knowledge?

CONTENTS OF THE FULL BOOK

- 5 Foreword**
- 7 Contents**
- 9 It all starts with the Guitar PLAYER**
- 9 Sh*t in – Sh*t out**
- 15 You want to record acoustic steel stringed guitar?**
- 17 Let's really start now - with the strings....yeah?**
- 23 Types of Acoustic Guitar:**
- 31 So let's get on to recording the beasts – Three Microphones**
- 35 Two Microphones**
- 39 One Microphone**
- 41 You want to record Classical and Flamenco guitar?**
- 43 The Quirky Guitars**
- 51 Recording Electric Guitar**
- 55 That Elusive Sound?**
- 55 The more microphones the bigger the sound.**

61 A different sound?

61 More on Compression:

65 Microphones:

67 How to do it! What You Have Been Waiting For :-

69 Mic. position is so important.

71 Two mic. recording - Power Playing

72 Stereo Imaging - The Biggest Sound You Will Ever Hear?

75 Now my preferred way of recording guitar:-

77 The Essential Parts

85 Do not use shop bought leads

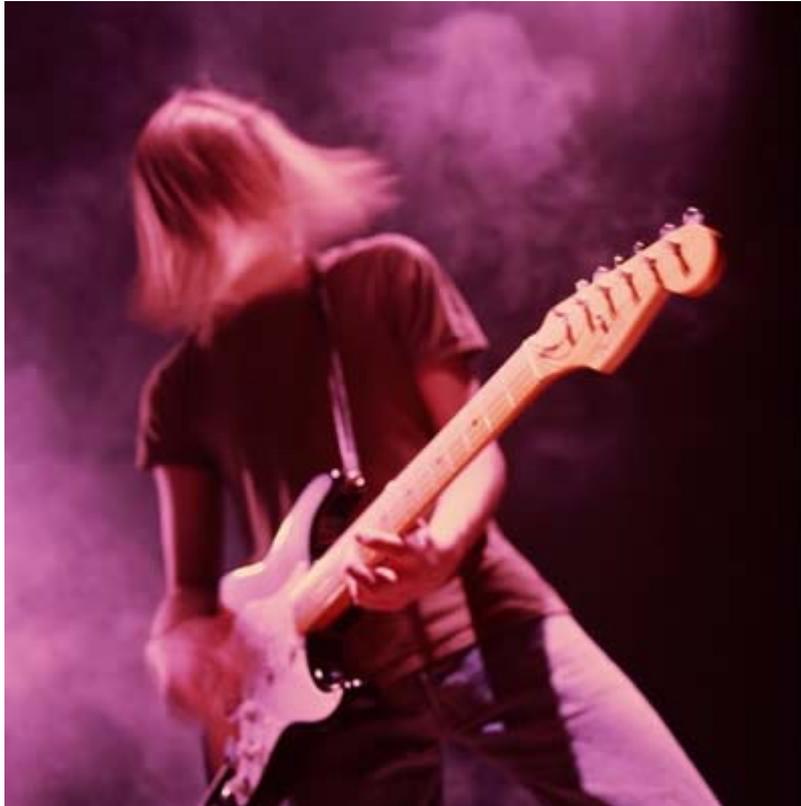
91 The Final Word

97 The Final, Final Word:

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It all starts with the guitar PLAYER



What a statement? Yep! But absolutely true. I hope that you are a tasty guitar player... are you? Or will you promise me that you will hire a great player whenever you want to present great playing on a recording? Promise? Honest?

There is a marvelous way of saying it - that I hear from sound jockeys, sound engineers, roadies and anyone to do with the recording sound game

*Sh*t in - Sh*t out*

Now that is going to get me drummed out of the Brownies? Sorry - there was no other way of saying it ... it is so true. The microphone only picks up what is presented to it. So, just the same as the inexperienced vocalist expecting to sound great in a good studio with excellent equipment and operators ... nope - she won't.

Fact of life ... there has never been a piece of equipment yet that could make a novice singer sound experienced. Similarly, there is no set of drum microphones that can make an inexperienced drummer sound good or make his battered, untuned kit with the five year old skins sound good ... impossible.

So, starting from that premise, I am assuming that if you are recording yourself [or producing?], you are an accomplished player, who knows all the tricks and techniques of the top

session players? The pick slides, the hammer on's, the pull offs? The bending the strings over the nut and over the bridge when playing harmonics? Andy Ridgeway's innovative guitar tutor "**Mach 1 Guitar**" covers these techniques and many more. www.mach1guitar.com

The Main Thought:

The main thought, before you attack these 'recording guitar' techniques, is that you have got to be able to sound like what you want the eventual sound to be whilst just playing in a room ... whether that be a classical guitar, a slide guitar, Electric jazz guitar or screaming Hendrix Marshall solo

What we are going to learn in this tome is how to **capture** that fantastic playing and perhaps enhance it. But I must repeat to you, no matter what you learn from this massive amount of knowledge is not going to improve your presentation of sound one jot! It is simply going to accurately reproduce it and add gloss to what is already there.

Are we clear on that? [My Goodness, I sound like a school teacher]

Picture the sound and then record it

That is my best advice to you.

- 1) Have a clear picture of the style, the bounce, the charm, the warmth of the guitar you want to eventually hear.
- 2) Have all the equipment [or near as d*mn it] that you will hear me discuss, readily available, before you ever start recording.
- 3) Have a good music stand, pencils, rubbers and manuscript paper [music paper] available for the session.
- 4) Have the dosh ready and available to pay the guy, if you are employing a guitar session player. Silly, but essential.
- 5) Do not allow anything other than a plentiful supply of water and a small celebratory beer when everything is finished.
- 6) If it is you that will be performing, make absolutely sure that you know what you will be playing, have it written down and observe the rule: "**this is a recording studio, not a rehearsal studio**"

(1) As regards having a clear idea of what you want to hear, it may be that you want to hear a singing, strumming, old school, acoustic guitar ... so make sure that is what you or your session player is presenting. I find it is always great to be able to demonstrate to him/her exactly what you require, saves a massive amount of time ... even if you are not the greatest player in the world.

It is very interesting that the great rock and roll producers will spend an age in the studio with a band they propose to record, just thinking and listening to the raw sound they are producing Then begins the task of capturing that sound.

So, you have got to have the same thought get the sound and feel right - and then get set to capture that sound with the techniques I will give you.

(2) Have all the equipment to hand ... so important. Because as soon as you start the recording process you will be so hands on that you will not have the time to get that extra piece of out board equipment that I will go on so much about ... you will not have the time to go to Ebay and buy that mic. that will make all the difference.

So - I would suggest that you make a list of the stuff you have not got to hand and make sure that you have all in place before your first tilt at doing this job correctly. **Compromise** does not work You are now entering into a world of great accuracy, accuracy of equipment, accuracy of techniques and accuracy of methods ... so you simply must have the equipment ready.

(3) Have a good music stand, pencils, rubbers and manuscript paper [music paper] available for the session.... Pretty silly stuff? Not a bit. I have long since given up trying to read scraps of paper with patchy charts written on papers stretched across the floor.

I have a proper music stand [not the fiddly, silly, student wire jobbies] and my music sits at a comfortable level, does not fall and slip, and has a nice ledge for my all important rubber and pencil ... by the way, did you know that a pencil and rubber is what marks the difference between a so called session player and a **REAL** session player? We have the pencil to make quick accurate notes of changes and we have the rubber to avoid crossing out and making a total mess of the music [which could be the original music for a future Million seller – think about it?] how much are the session parts for 'Strawberry Fields' worth?

(4) Have the dosh ready and available to pay the guy, if you are employing a guitar session player. This may sound silly - but you have no idea the number of times I have been caught out like this and totally embarrassed.

I always put it down to years and years of touring where the tour manager was always at my side and paid for everything ... it is easy to get out of the habit of having cash in your pocket ... believe me. The number of times I have set off for a concert, arrived at a toll tunnel and realized I had not a cent in my pockets? Sound crazy? Not a bit!

Today, I am always with crew, musos, back singers etc. and my dear brother Con... so there is never a situation where I can't just borrow some coins.

Now the studio situation is totally different ... and by the way, until recently, I had no idea what the PIN number on any of my cards was...true!

So, the session finishes and the guitar player or keyboard player wants to go ... there are some other guys waiting to be recorded ... if I haven't got the dosh then I am stuffed! I cannot finish and go down to the bank ... to get the cash. Think about it?

So it is very important to have the cash ready .. and by the way, always agree the figure up front ... it can be very embarrassing when you employ a strange guitar genius who suddenly quotes Musician's Union rates at you for overdubs, creating and writing a solo and then assisting with the arrangement ... that can add up to serious money ... be warned! Negotiate and fix a price first. In my experience, I am always pleasantly surprised at how reasonably priced proper musos can be,

Having said all that, the last time I booked a guitar player, who I thought would bring

something 'fresh to the table', incidentally, didn't add one iota of 'newness' ... so I would have been better playing on the record myself Yep, I have just remembered I did play another part anyway ... so I get PPL royalties for that track [and don't even ask what PPL royalties are!]

A little aside:

This is not a snobbish thing to say, but always book the guy who is well turned out, trendy, clean and has the latest, well maintained and newest equipment. Always being aware that a total novice can buy new equipment.

You will have checked out his reputation, so the gear is the next thing to look at.

Just as a neuro surgeon will have the latest equipment and facilities in his surgery, so the guitar player, you hire, should have the same.

Now I have you worried about your equipment? A new guitar is essential, especially if it is an acoustic, classical or flamenco/Fado guitar. We will cover those later.

As regards the electric guitars, the latest pick-ups and wiring can be vastly superior to the old style stuff. Beware of the player who boasts of his 1959 Fender Telecaster sounding great ... trust me they don't.

Always play new or as new as you can afford. Also, always play reputable makes of guitar The standard electric guitars are Gibson [usually Les Paul] and Fender [Stratocaster or Telecaster] . some guys may play odd guitars for odd sounds and looks but basically all the great records are made with the Industry Standard axes.

The great acoustic guitars are by Gibson, Martin, Fender, Yamaha, Tanglewood, Takamine, Washburn, Ibanez ... then the hand made guitars by George Lowden and Rob Armstrong these are extremely expensive and sound gorgeous – reminds me of playing a Bosendorfer Grand Piano, yes, the sound is that big and heavy.

(5) Do not allow anything other than a plentiful supply of water and a small celebratory beer when everything is finished.

Contrary to amateur opinion, no good music has ever been created while guys are under the influence of alcohol or drugs The legends about The Beatles, The Stones and all other rock bands are purely myths .. put about to endear the bands to a drug and alcohol orientated following.

The medical fact is that your timing, as produced by your brain, goes totally up the Swanee ... have you ever tried to play while p*ssed? I mean really play something accurate and in time with a track or other musicians? It is **IMPOSSIBLE**.

I have been silly enough to do it, say three times in my life ... never again.

The first time I got fired off the show... I had to beg, on bended knees, to get the gig back. It was a 16 week season and it was the wife of the promoter that got me sozzled ... then her husband fired me ... great stuff? So, trust me, it doesn't work. All the stories you hear are simply fairy tales.

Plenty of water works though. Careful none gets spilled. You have to have a strict code of conduct as regards liquid in the studio ... and yes, I have spilled a whole glass of water on the

mixing desk while recording. Hmmmm!

(6) If it is you that will be performing, make absolutely sure that you know what you will be playing, have it written down and observe the rule: ***“this is a recording studio, not a rehearsal studio”***

I don't think I have to say much about this really. I have thrown more people out of my very private studio for trying to treat it as a practice or rehearsal space.... Do they not realize how much my time costs? Even my brother has felt the sharp barb of my tongue in that respect.

There is nothing worse, that I can think of, than listening to a singer trying hard to learn a song while I am sitting patiently waiting to record that song ... **nope, doesn't happen in my studio ... “learn it on your own time, baby”.**

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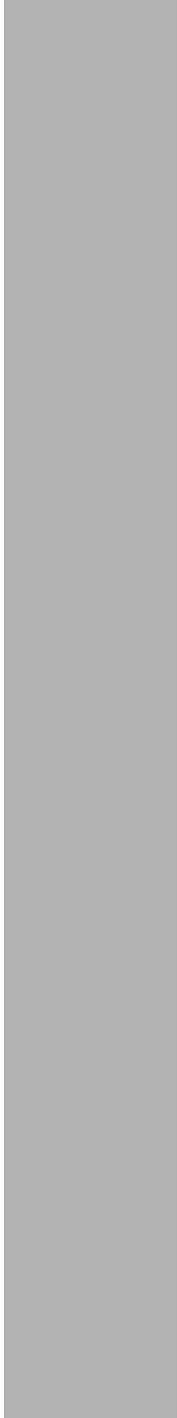
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Certificate. next after a few 'success' stories



Joan Martin

Emailed to say after her smash-hit West Coast USA trip, **her song 'Love Science 101' has emerged victorious in the prestigious 'Just Plain Folks' annual awards** from the **LARGEST MUSIC AWARDS PROGRAM IN WORLD HISTORY.**

Ian Wood (Germany)

"I was amazed at what came out. The most up to date and happenin' song I ever wrote. Music and lyrics in a day. Done!"

William Kofi (Nottingham)

"For the record, your advice did help me when it came to 'Deejay' getting signed."

Nair Vasudevan (W.Sussex)

"£5,000 I received for my words....thank you very much to give me a chance to talk to you by telephone. I was touched by your warmth and goodwill"

John Seiffer (UK)

Dec - you're the man!! It was four years ago that I came across your website - and what a rollercoaster of a ride it's been ever since! Nothing had prepared me for what you had in store! With your advice and continual support you have helped me build a business which is currently going ballistic! **I've pulled in £38,000... in the last two weeks alone!!** I think it's time I planned another trip down to Eastbourne... can we go back to that yummy pasta joint?

Rebel Dean (London)

"Now I'm starring in the west end in "4 STEPS TO HEAVEN" at the Piccadilly Theatre. By the way all this has happened & I've only read half the course. I can't wait to get back and finish it, then see what happens...."

Phil Evans (Cardiff)

"And yes, it's true, I did go out and buy a brand new top of the range Land Rover Discovery. And I have my own private plate on it."



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