

Roger's Favourite Pedal Combinations

Jimi and 70's Stadium Rock

Take a Stratocaster + effects chain into multiple 100 Watt amp heads driving a wall of 4x12 cabinets and you have a Classic recipe for loud live performance. This you have heard on live recordings of Jimi and other guitar heroes on many tracks. Here is my own favourite chain for this type of performance:

Guitar + Wah + Axis Fuzz + Classic Fuzz + Octavia + Voodoo Vibe + 100 Watt amp heads into 4x12's

Variations and Tips:

Guitar: Could be a Strat with single coils or a Humbucker type eg LP Gibson etc. Remember the single coil does not have as much output but is much brighter in tone. You can use a Voodoo-Bass before the wah to make the single coil sound like a Humbucker with added output.

Wah: The Vision Wah is the Rolls Royce of wah pedals and offers variable sweep and a fabulous range of sweeps. The old style of reissue Vox Wah is about as good as the old style gets. Stay away from expensive old style pedals as they will still feel awkward to use.

Axis Fuzz: This will give added bite and push to the Classic Fuzz and when selected individually gives the Marshalls more bite. You can also use a Voodoo-Axe here and this when the Buffered Outputs are selected also presents a buffered output to the Classic Fuzz in bypass as well which improves the performance of old style wah pedals.

Classic Fuzz: Our Classic Fuzz has more output than standard and will drive the amp front end much harder than any standard one. You could also use our Stone Fuzz here as a Silicon alternative to the Classic Fuzz.

Octavia: As the inventor of the Octavia it would make perfect sense to have an Roger Mayer Original not some rip off so if you want that Octave Up sound for solos here is where it should go. The Vision Octavia is a great alternative to the Rocket version.

Voodoo-Vibe+: This is the industry standard chorus pedal and now with added pulse waves it can take you places you have not been before. The Voodoo-Vibe Jr also has the same great sound but is easier to use with less controls and limited features.

100 Watt amp heads: You can take your choice here, as I have no particular favourites but in my experience it is nice to have ones that do not blow up all the time or melt tubes on a regular basis. The above effects chain we used was capable of driving the head into maximum distortion at will with massive amounts of feedback and sustain.

Open Back Combo Amplifiers.

These type of amplifiers are the most versatile of all types and come in different power outputs with various speaker combinations. The Fender Twin is a prime example of this type and has stood the test of time and has been used on countless hit records. It is always a great idea to have an amp that can give a really clean and bright sound when required. Remember you cannot make a dull amp sound clean and bright. There are basically two kinds of amp distortion that can be induced at will from these types.

Front End Distortion: The first stage triodes can be overdriven by increasing the pickups normal output with a **Voodoo-Boost Pedal** which is capable of driving the first stage very hard. The advantage of using a high bandwidth clean booster pedal to accomplish this rather than another tube stage is that the result is more dynamic and can be easily changed with the click of a footswitch.

Output Stage Distortion: This occurs when the distortion is in the output section of the amplifier as opposed to the front end and in my opinion is the most musical and sort after.

Gain Structure of Amplifiers: The Volume control for tube amplifiers is usually positioned after the front-end amplification stage or stages and by turning down the amplifier so the amp is relatively quiet and then increasing the input signal with a booster you can easily hear and isolate the character and effect of overdriving these stages. In the real world it is always a blend of front end and output distortion that produces the desired amp sound.

Suggested Pedal Combinations:

Blues:

Guitar + Wah + Voodoo-Blues + Octavia + Voodoo-Vibe + Voodoo-Boost + 60-100 Watt amp
The Voodoo-Blues and Voodoo-Boost will explore the sonic dynamic range and effortlessly control the amp's sound from the stage and guitar's volume control.

West Coast Rock:

Guitar + Wah + Voodoo-1 + Octavia + Voodoo-Vibe + Voodoo-Boost + 60-100 Watt amp.
The Voodoo-1 distortion is used by some of the West Coast leading players such as Scott Henderson and Michael Landau and can produce some really great overdrive guitar tones.

Hard Rock:

Guitar + Wah + Spitfire + Octavia + Voodoo-Vibe + Voodoo-Boost + 60-100 Watt amp.
The Spitfire now adds some fuzz and a more aggressive tone to the mix and together with the Voodoo-Boost gives a great modern rock tone from a combo. It is more versatile than using a classic 4x12 stack set-up as you can now switch from clean to max attack mode instantly. You could also substitute the Mongoose for the Spitfire for a darker tone.

Treble Boosters

The Concorde+ Treble Booster brings great Vintage Tone and new tone control to some of the more popular low power combos such as VOX AC 30. These amplifiers use a pentode front end which benefits from this type of front end drive. For a great old style British Sound use a Fuzz such as the Voodoo-Axe and a Concorde+ for that distinctive old fuzz sound.

Studio Recording

Always remember to listen to your results on the medium the recording will end up on as soon as possible. The sound produced in the studio may sound great but when it ends up on a CD and played on home domestic speakers not so good. That is why there are no hard and fast rules to producing great recorded sounds. If it is possible, produce a rough mix and burn it to CD ASAP. Then go back into the studio and experiment some more. I design pedals to sound great on records as well as live so you will have the tools to do the job so have fun and get experimenting.